



Samuel Dorsky Museum of Art
State University of New York at New Paltz

NEWSLETTER Summer 2008 Volume 7



Eugene Atget, Prison (Demoli), ca. 1900, albumen print. Gift of Howard Greenberg, 2006.029.007

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From the Director

Redux



In 1994, an exhibition and catalogue, both titled *-30-*, were produced to mark the thirtieth anniversary of the College Art Gallery (CAG) and Samuel Dorsky's lead gift to help fund the construction of an addition to the CAG. The symbol used for the title is a journalistic convention that signifies the end of a press release or story. Our intention was to indicate the metaphorical end of an era, as the College Art Gallery was soon to become the Samuel Dorsky Museum of Art.

Having recently announced my intention to retire at the end of this academic year, I find myself reflecting on almost thirty years of service at SUNY New Paltz, and it seems fitting to invoke the symbol once again. Fourteen years after the publication of *-30-* the museum at SUNY New Paltz is again at the crossroads of transition—one that will usher in an era of new leadership and vision. Transitions are by nature anxiety producing, but there is little need for uncertainty at the SDMA, as a talented and dedicated staff guided by a newly appointed Interim Deputy Director will steer the Museum through the uncharted waters of the changes ahead with grace and skill.

I came to SUNY New Paltz in 1979 to teach photography. In 1981, thanks to the vision of Dean William J. Finn, I was hired to direct the College Art Gallery—a change in career (I had been teaching photography for five years) that I welcomed and enthusiastically accepted. My first decade at the museum was dedicated to sustaining and expanding an ambitious temporary exhibition program and reassessing the Museum's collections. One of my overriding goals was to find a way to maintain the ambitious and popular temporary exhibition program while trying to expand the collection and to make it accessible and central to the teaching mission of the College. It became clear to me that the only way to accomplish that without undermining the history of the CAG was to create new exhibition space.

In 1994 I shared this dream with Samuel Dorsky, by then a personal friend of mine and a generous patron of the CAG. The dream resonated with Sam and

he agreed to provide the funds to launch the project. Sam's lead gift stimulated three years of capital fundraising that resulted not only in a new building (with four galleries and a seminar room) but also in the renovation and reconfiguration of the former College Art Gallery. Now, the two spaces, joined by a common corridor, comprise the Samuel Dorsky Museum of Art (SDMA). The SDMA was dedicated in October 2001 with two fine exhibitions that proudly proclaimed and defined the scope of the museum's commitment to the cultural heritage of the region—a retrospective exhibition of drawings and video presentation by contemporary master Robert Morris, and a major exhibition of Hudson River School paintings from a distinguished private collection. These exhibitions created a benchmark of excellence for museum programs that continues to distinguish the SDMA. When I think about the past 28 years during which I have had the privilege of directing the SDMA, I marvel at the richness of my experience here. I also marvel that I was permitted to do what I did.

Leaving behind the SDMA, SUNY New Paltz, and the Hudson Valley will not be easy for me. I have dedicated almost half of my life to the University and during that time there has been little personal differentiation between my own life and the life of the Museum. Leaving New Paltz will indeed be a bittersweet experience for me. I take solace in knowing that the SDMA has achieved significant recognition for its exhibitions, publications, educational programs, and its service to the campus and community. It is humbling to know that this will continue, if not forever, for as long as the University is here. It is with great sincerity and humility that I acknowledge my role as the primary vehicle for the creation of the SDMA.

In the final analysis, Sam Dorsky and I shared a dream that resonated strongly on campus and in our community. I am deeply grateful to Sam and to his entire family for their steadfast support of the dream that we shared, and to the many kindred spirits that have helped me traverse the numerous and often unforeseen obstacles that appeared along the journey. When I think about my tenure at SUNY Paltz, I am astounded by how much the museum and campus has changed and how thoroughly enjoyable and gratifying my career has been. I smile to myself as I reflect on the symbol -30- and its ongoing significance to this story. I also smile as I reflect on the thrill and privilege of being able to work at SUNY New Paltz, and I smile broadly when I recall the remarks I made during the dedication ceremony for the SDMA and once again proclaim, “what a long, strange trip it's been.”

These personal ruminations on my career at SUNY New Paltz are dedicated to all of the friends and supporters of the SDMA and, in particular, to the late William J. Finn who, after hiring me to direct the College Art Gallery, offered me the following sagacious advice which changed the course of my entire life: “Young man, make something out of this for yourself...”

Profile

Sara Pasti, Interim Deputy Director



The SDMA is truly pleased to welcome Sara Pasti as Interim Deputy Director of the Samuel Dorsky Museum of Art as of January 1. Sara will work in partnership with director Neil Trager, who will be retiring at the end of June, and will continue as Interim Deputy Director until a new director is hired. No stranger to challenges, Sara comes to the SDMA with over twenty-five years of consulting and managerial experience at arts institutions, where she has been instrumental in the establishment of arts organizations, in seeing them through transitional periods, in spearheading capital campaigns, and in overseeing the renovation of arts venues. She also has been a tireless advocate for artists and their workspace needs, which dates from her experience as a 17-year urban loft dweller in Brooklyn.

Sara brings to the SDMA exceptional qualifications that will ensure the growing importance of the museum in the Hudson Valley and beyond. While living in New York City in the 1980s and mid 1990s she became the first Administrative Director of the Socrates Sculpture Park in Long Island City, a 4-acre sculpture park dedicated to the work of Mark di Suvero. She also was a consultant for such organizations as Thread Waxing Space and the Center for Book Arts, as well as Interim Manager for the Lower East Side Print Shop. This was followed by her appointment to the position of Program Director of Artist's in Action: BAM's Visual Arts Initiative at the Brooklyn Academy of Music. From New York City she moved to Seattle in 1996, where she was Managing Director for On the Boards, Seattle's Contemporary Performing Arts Center. She later served as Director of Curatorial Affairs for the Henry Art Gallery at the University of Washington in Seattle and then as Interim Managing Director for Pratt Fine Arts Center. During this time she also consulted for Consolidated Works in Seattle, a contemporary multi-arts center, among other organizations.

After the tragic events of September 11, Sara felt the urgent need to return "home" to the New York City area. Looking for a community that offered proximity to New York with the garden environment she had known in Seattle, she was drawn to the city of Beacon, where she immediately integrated herself in the developing art scene there. She realized the great potential that Beacon could have as an arts community if it could attract more artists and understood that this would require a change in building codes so that artists could maintain working studios in both residential and commercial buildings. In 2002 she became one of the founding members of the Beacon Arts Community Association, a not-for-profit organization dedicated to promoting and facilitating the arts and their role in Beacon as a lively and exciting arts destination. She has served as President of that organization for the past three years. In addition, she was recently elected to a seat on the Beacon City Council as a representative from Beacon's Fourth Ward.

It is clear that Sara is fully conversant in the dynamics of institutional transitions and the concerns of stakeholders in the realization of these transitions. She looks forward to facilitating the on-going efforts of the museum in connecting to other arts institutions in the Hudson Valley and in enhancing its presence. As a participant in the Hudson-Fulton-Champlain Quadracentennial regional planning efforts, she feels that she can bring a broad regional perspective to the SDMA, which she believes is "poised to play a greater role in the cultural life of the region."

Education News

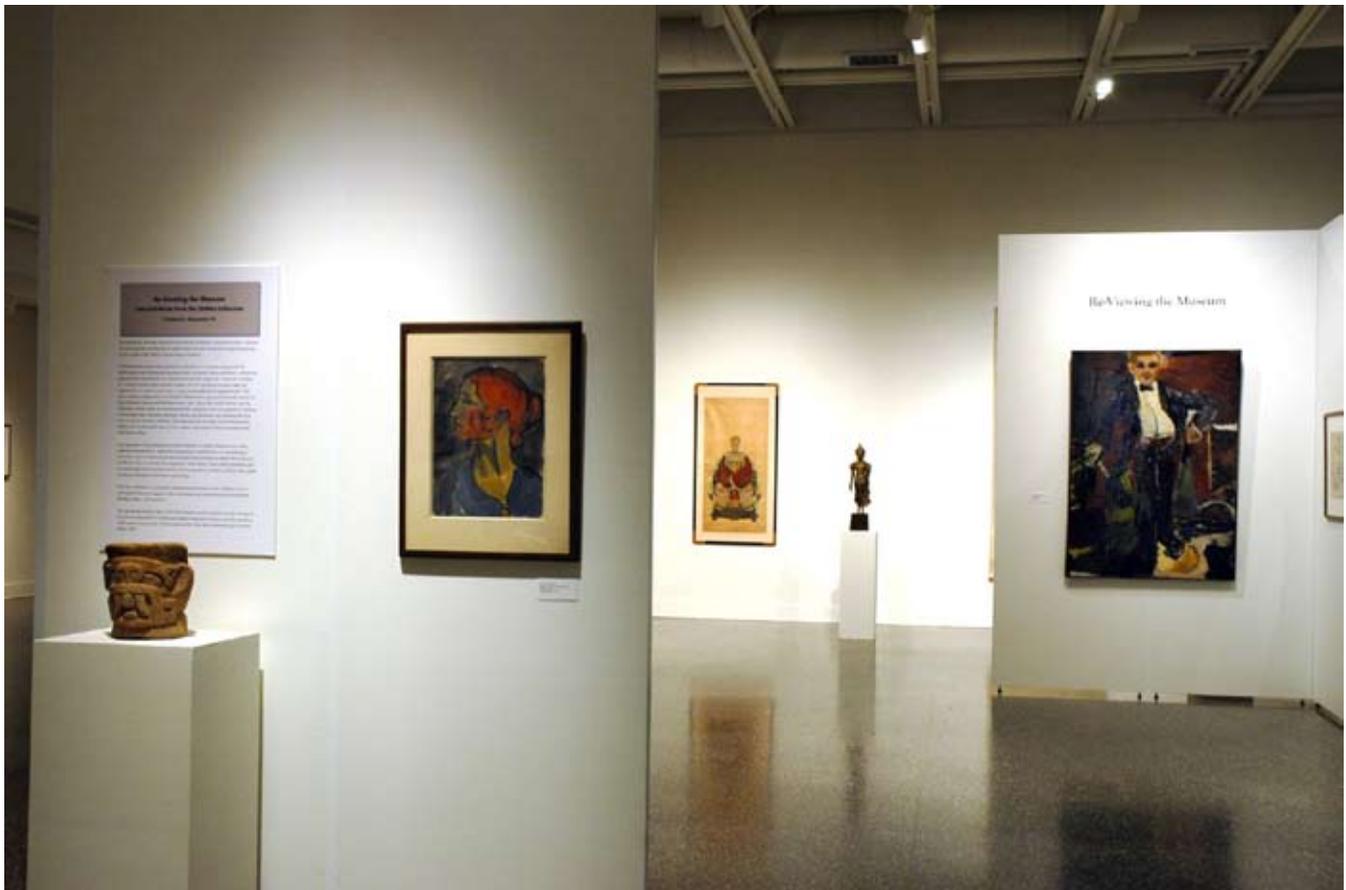
Reading Objects is an ongoing project initially developed in 2001 as an experiment to involve members of the campus community on an intimate level with a select group of objects in the SDMA collection. Faculty and staff are invited to write about a work of art from a group that is preselected by the museum staff. An illustrated catalogue that includes the written responses of the participants accompanies the exhibition.

This year, SDMA curator Brian Wallace and Judi Esmond put a new twist on Reading Objects. Instead of pre-selecting the artworks to be written about, they decided to use the Fall 2007 exhibition *Re-Viewing the Museum* as the source from which one could select an object. This was interesting since, in the original exhibition, the curatorial selections and following texts came from the museum's perspective. Now the choice of works for the exhibition and the writings come from an entirely different point of view, that of the campus community.

Some objects lent themselves to writing more readily than others. Faculty and staff were immediately drawn to Jerome Liebling's photographs, so that four of them will be in the exhibition. *Stilleben* (Still life) by Otto Dix and Max Beckmann's *Garderobe* (Dressing room) also were among the first to be selected out of more than 135 objects.

This exhibition is much larger than in past years, and the selection of works is even truer to the likes of the viewer. The participants chose twenty-one prints, paintings, photographs, and sculptures as worthy of response. As the participants themselves selected the works of art, the intent of Reading Objects is even more fully realized. Ultimately we believe that this approach engages the faculty and staff more fully with the SDMA's collections.

The exhibition is being held in the Sara Bedrick Gallery.



View into *Re-Viewing the Museum*, the exhibition at the SDMA from which works were chosen for *Reading Objects* 2008.

An American Gallery

25 Photographs from the Howard Greenberg Collection

March 28 – June 22

Twenty-five photographs personally selected by Howard Greenberg from his collection are featured in this exhibition that is mounted to commemorate the 25th anniversary of the Howard Greenberg Gallery. Founder of the Catskill Center for Photography, now the Center for Photography at Woodstock, and noted art dealer, Greenberg began his professional life as a photographer. In 1982 he opened his first gallery Photofind in Woodstock, New York, where he exhibited “what I really cared about, regardless of the implication for sales.” But the photographs he showed did sell, and as the market for photography took off, so did Greenberg’s career as a dealer. He opened a gallery in New York’s Soho in 1986 and in 2003 relocated to the Fuller Building on 57th Street where the gallery remains today.

When seen as a whole, the photographs in the 25th anniversary exhibition serve as a memoir; each image traces a chapter in Greenberg’s life as a collector. Although not all of the pictures would be considered obvious choices, they are connected, explains Greenberg, by “a unity of craft and vision, as well as by their compelling personal meaning.” The exhibition comprises iconic images such as W. Eugene Smith’s powerful documentation of Welsh coal miners and Ruth Orkin’s universally beloved *American Girl in Italy*. In addition, the show will highlight lesser know works including Leon Levensteins’s graphically charged *Handball Players* and the Czech photographer Frantisek Dritikol’s avant-garde construction of light and shadows. But despite their diversity, the works are unified not only because they belong to Greenberg but also because they are reflective of the qualities that have come to define the aesthetics of his gallery.



Lewis Hine, *Powerhouse Mechanic*, 1920, gelatin silver print.
Courtesy Howard Greenberg



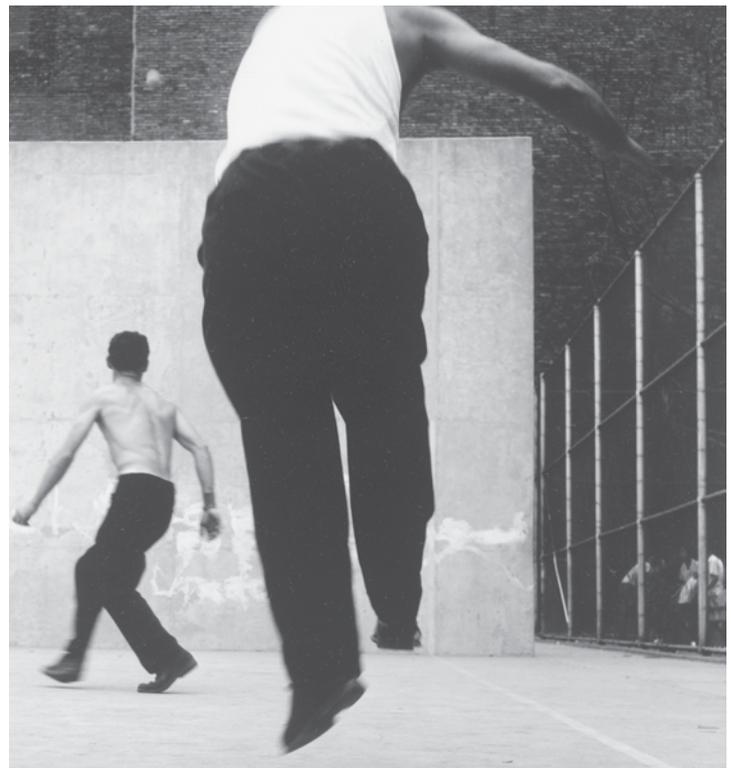
Consuelo Kanga, *Young girl in profile*, 1948, gelatin silver print.
Courtesy Howard Greenberg



Saul Leiter, *Untitled*, New York, c.1950,
gelatin silver print; printed c.1950.
Courtesy Howard Greenberg



William Klein, *Boy on Swing + Smirking Girl*, New York, 1955,
gelatin silver print; printed later.
Courtesy Howard Greenberg



Leon Levinstein, *Handball Players*, Houston Street, New York, 1955,
gelatin silver print, printed c.1955.
Courtesy Howard Greenberg

Beat and Beyond

Photographs by Allen Ginsberg

March 28 – July 6

In an age without heroes, artists in the 20th century turned increasingly to everyday life for their inspiration. Allen Ginsberg (1926 – 1997), American poet and leading apostle of the Beat Generation began to make snapshots of himself and close friends living out their lives starting in the early 1950s. He continued to make these photographic records until his death in 1997.

The twenty-five works in this exhibition, drawn from the SDMA's permanent collection, reveals Ginsberg's gutsy and raw approach to recording his life, one intertwined with a

generation of writers who formed the core of a new American sub-culture. Included in this exhibit are classic portraits of William Burroughs, Jack Kerouac, Neal Cassady, Dr. Timothy Leary, and others.

Beginning in the 1980s Ginsberg had his original snapshots enlarged so that he could record on them, in his own handwriting, the events he remembered occurring at the time the images were created. A number of these annotated images are in the exhibition.



Allen Ginsberg, *W.S. Burroughs (W.S.B. in Egyptian Museum Exhibition)*, 1953, reprinted 1997, gelatin silver print.
Gift of Howard Greenberg, 2004.038.045

Reading Objects 2008

March 28 – September 28

Reading Objects is a project that was initially developed in 2001 as an experiment, a way to engage members of the campus community with works of art in the collection of the SDMA by writing about them. Originally inspired by a program at Williams College Museum of Art called “Label Talk,” it has evolved into a much-anticipated regular feature in the SDMA’s calendar, one that has involved more than 60 faculty and staff members at the College in its three different manifestations.

The written reflections of the participants are as varied as is their disciplines, backgrounds, and interests. Many write from a purely personal perspective as the work they have chosen to respond to elicits memories of childhood, family, or various intimate experiences. Other responses are discipline based, or can be political, historical, or psychological. As lengthy labels that accompany the works of art, the writings serve to heighten the response of the viewer and introduce aspects of the work in question that might otherwise go unnoticed. Together with the works of art they address, these writings invite dialogue and build community.



Untitled, (a Muslim saint carried in a basket), ca. 1830, opaque watercolor on paper.
Gift of Daniel J. Ehnbohm, 1991.004



Nathan Oliveira, *Figures: Summer 1988 #6*, 1988, monoprint.
Gift of Dorsky Gallery Curatorial Programs, New York, 2002.031.007

Defining Art
Recent Acquisitions 2005-2007
January 23 – December 14

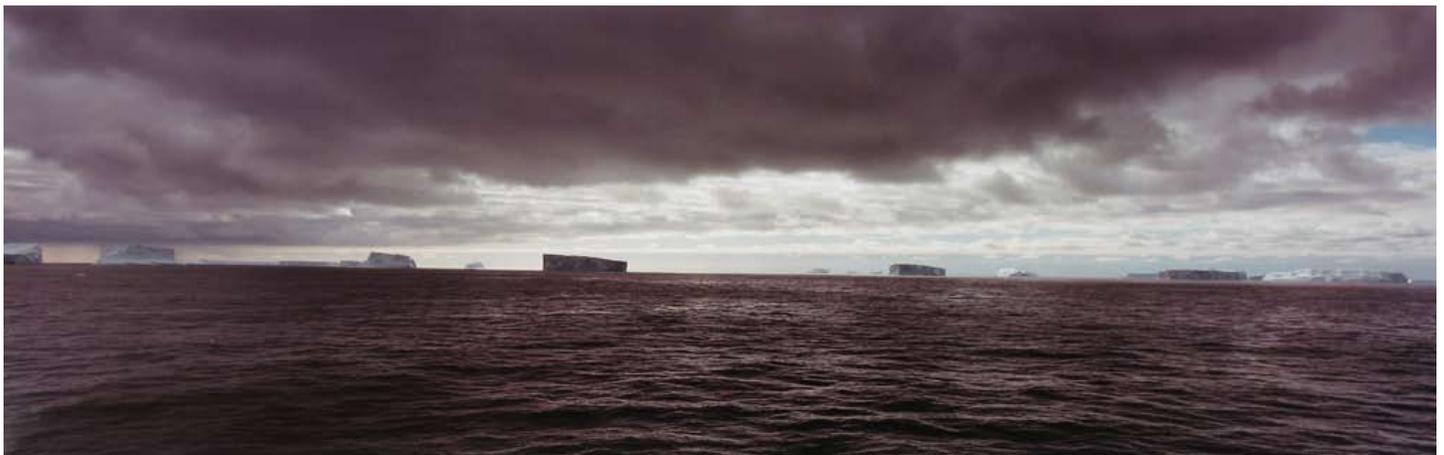
A permanent collection's usefulness and importance rests upon its breadth, depth, and quality. Collecting art at SUNY New Paltz is a long-standing endeavor that has been pursued diligently for almost six decades, first by a visionary "art committee" of faculty members, then by the five directors who fostered the museum programs here. Objects have come to the museum in a number of different ways, but most commonly, through donations from collectors, art dealers, and the makers of the objects themselves—the artists.



Don Nice, *Hudson Island*, 1999, watercolor on paper.
Gift of Don and Sandra Nice, 2006.019

The decision to accept an object into the permanent collection is made with great consideration about its relevance to existing collections, and in particular to the museum's mission. Since 2001, the SDMA has concentrated its collecting in three areas: American prints and paintings (with a strong emphasis on art relevant to the heritage of the Hudson Valley and Catskill regions), photographs, and metalwork. This focus is premised upon the museum's pedagogical and public service responsibilities as part of a "regional university," the experience and expertise of staff, collection-sharing partnerships that have been developed over the last ten years, and the prominence of the art studio programs at New Paltz. The collection is a significant cultural and teaching resource to the campus and community

Defining Art: Recent Acquisitions 2005-2007 presents more than 50 works of art selected from the 250 objects received during the stated time period. Included are the works of Berenice Abbott, Eugene Atget, Sandro Chia, Sharon Church, Lisa Gralnick, Mamette van Hamel, Stuart Klipper, Reagan Louie, Henry Moore, Nathan Oliveira, Earl Pardon, Robert Rauschenberg, Don Nice, Jan Sawka, Josef Sudek, Henri Cartier-Bresson, Larry Rivers, Mark Goodman, and others. The objects included in the exhibition allude to the aforementioned qualities that make our collection important, define its personality, underscore its mission-based foundation, and pay homage to the generosity of the donors and partners that continue to shape it.



Stuart Klipper, *Tabular Berg from the Astrolabe Glacier, Dumont d'Urville Sea Southern Ocean...*, 1989, c-print on paper.
Gift of David A. & Helaine Dorsky, 2006.034.002

The Feminine Image

Art from the Coykendall Collection
February 8 – April 13

When Jennifer May, Hannah Rose Van Wely, Crystal Diaz, and I got together to create a hypothetical exhibition for our class Introduction to Museum Studies, we never dreamed that someday our project would become a reality. We titled it *The Feminine Image*. For several weeks we worked on it, focusing on the Coykendall collection at the SDMA and collaboratively deciding what would go in and what would stay out. We created a floor plan and arranged the artwork and wall text until it was perfect; we even had the opportunity to design unique educational programs and write press releases and advertisements. We cannot be more proud of the work we have done, and we are honored to have the opportunity to present our vision to the university and community of New Paltz.

– Einav Zamir



Kerr Eby, *Constant*, n.d.,
drypoint on paper.
1957.001.031



Frederick Childe Hassam, *Virginia and a New York Winter Window*, 1934, etching on paper.
1957.001.069

Intimacies of Distant War

February 8 – April 13

This exhibition brings together past and current work by Lida Abdul, Leon Golub, Daniel Heyman, Mark Hogancamp, An-My Lê, Steve Mumford, Yoko Ono, and Carolee Schneemann, artists who, in disparate but connected ways, investigate the intimate emotional impact of distant conflicts.

Lida Abdul, based in Los Angeles and her native Kabul, Afghanistan, makes video/audio installations and photographs that depict the daily realities—and the universal resonances—of life in the often still-violent aftermath of the wars fought in and over that country. Leon Golub's (1922-2004) work was defined—but enriched, not constricted—by his opposition to figures of authority and their favored abstractions. The large, urgent *Mercenaries* paintings from the 1970s and the small, caustic studies on canvas and board from the two years before his death (several of each body of work are included in this exhibition) are viscerally honest and terribly beautiful. Daniel Heyman's print and watercolor transcript/portraits, made while the artist sat in on interviews conducted by human rights lawyers in Istanbul, Turkey, and Aman, Jordan, with individual Abu Ghraib detainees, convey the ugliest, and yet hint at the best possible, sides of human nature. Eighteen recent works and a new book project by this Philadelphia-based artist are included in the exhibition. Mark Hogancamp's photographs of his obsessively detailed scale-model set-piece narratives are psychologically intense, extremely anachronistic, and compellingly real, despite their blatant artificiality. The exhibition includes five 20-print series from the past five years that document what the artist characterizes as episodes from a long-running story. Hogancamp says the work has served as a kind of self-directed means of recovery from a brutal, almost fatal, beating the artist suffered five years ago near his home just south of Kingston, NY.



Carolee Schneemann, *Viet-Flakes*, 1965, DVD transferred from toned black and white 16 mm film. Courtesy the artist



An-My Lê, *29 Palms: Corporal Hoeppe*, 2003–2004, gelatin silver print. Courtesy Murray Guy Gallery

Vietnam born, New York-based artist An-My Lê's apparent emotional and formal distance from the subjects of her photographs—Marines training for this and the next war—only heightens the subjectivity of these or any seemingly objective images. Lê's black and white photographs and a two-channel film installation capture the unreliability of visual

evidence: ostensible enemies dressed in Middle Eastern garb; actual soldiers and vehicles; anti-American graffiti scrawled, carefully, on abandoned barracks re-purposed as fake Iraqi villages; live ammunition and repeatedly rehearsed combat scenarios. Steve Mumford made numerous trips from New York to Iraq during the beginning and middle stages of the current conflict, completing hundreds of watercolor sketches of soldiers and Iraqis at work and at rest. The works were first posted on the website Artnet in groups of between 10 and 20 along with Mumford's commentaries on his trips, and then shown at his gallery in New York. This exhibition includes a suite of 10 of these works. Yoko Ono's simple multiple—a small pin bearing the text "Imagine Peace"—presupposes intimacy in its very form at the same time that it turns the wearer into a walking public statement—a statement that, hearkening back to past activist practices but referring directly to the current war, contains rich ambiguities of intention and signification. The artist, based in New York, is working with Printed Matter, also in New York, and the museum to supply buttons for all visitors. Carolee Schneemann's 1965 film *Viet-Flakes*, like much of her other work produced during her 40-year career (she has lived in New Paltz since the 1960s), is at once a raging assault upon, and a deft analysis of, the personal and political positions that we have to decide, constantly, to adhere to or abandon.

Grace Wapner: A Scholar's Garden

January 23 – March 16

Grace Wapner exhibited a collection of small, semi-abstract ceramic works based upon her ruminations on natural forms and inspired by the ancient and contemplative “Scholar’s Rock” tradition in China. Wapner’s ensemble is titled *Scholar’s Garden* and features twelve clay sculptures, each delicately hand-painted and with its own distinctive visual qualities. Each sculpture seems to grow out of a rock-like pedestal.

Contemplating the Scholar’s Rock, or *Gongshi* (spirit stone) is a practice in China that goes back as far as the Song Dynasty (960-1270). Special rocks, prized for their unusual form, color, and material were brought indoors and placed on what were sometimes elaborate pedestals

for the contemplation of scholars. Occasionally, the form or surface of the rock was subtly enhanced through drilling, grinding, and polishing. The shape of a rock might have engaged the imagination by evoking living form or the powerful profile of well-known mountains; but the best appreciated references were oblique, a suggestion of likeness rather than strict resemblance.

Like the Scholar’s Rocks, Wapner’s sculptures suggest rather than imitate living forms. They summon both human and biomorphic associations, sometimes both. And, in keeping with the Chinese tradition, her sculptures inspire contemplation.

–David Hornung



Scholars' Garden VI (pink/red flower with green snake out of rock), 2003.
Courtesy the artist



Scholars' Garden VIII (multiple forms with feet on rock face), 2003.
Courtesy the artist

Hudson River School

Drawings from the Dia Art Foundation Collection

January 23 – March 16

A large collection of drawings and oil sketches representing artists of the Hudson River School was assembled by the minimalist artist Dan Flavin with the help of the Lone Star Foundation. The Hudson River School, developed over the course of the 19th century, was the first American art movement that evolved a distinct vision for American art and defined the American landscape as a romantic, utopian wilderness.

An artist who worked with light, Flavin had a keen appreciation for the elements of light so characteristic of the works of the Hudson River School. Living on the Hudson in Garrison, he intended to establish an Institute of the Hudson Highlands where works of the Hudson River School could be exhibited. This was never realized and Flavin turned his attention instead to Bridgewater, Long Island. When the Lone Star Foundation merged with Dia, the drawings and oil sketches assembled by Flavin for LSF were incorporated into the Dia collection and in 2001 were placed on long-term loan at The Frances Leh-

man Loeb Art Center at Vassar College. This exhibition of a selection of 39 drawings and oil sketches from the Dia Foundation is the third in a series of exhibitions at the SDMA that focuses on the Hudson River School.

The Dia collection drawings, dominated by a significant number of works by John Kensett, reflect Flavin's interest in the region and the artists who captured the life, light, and landscape of the Hudson River Valley. In these works the artists often carefully noted down colors or atmospheric conditions, a process that was similar to the note-taking in which Flavin was often engaged. The works by Kensett are accompanied by drawings by other well-known Hudson River artists, including Aaron Draper Shattuck, Sanford Gifford, Jasper Cropsey, and Poughkeepsie resident James David Smillie.

This exhibition is organized by Patricia Phagan, Philip and Lynn Straus Curator of Prints and Drawings at The Frances Lehman Loeb Art Center at Vassar College.



John Frederick Kensett, *Cattskill [sic] Mt.*, ca. 1849, graphite on paper.
Courtesy Dia Art Foundation, on extended loan to The Frances Lehman Loeb Art Center, 80.296

On-line Exhibitions

Alan and the Strange Light

Working in traditional black and white film, Michael Weisbrot tells the decades-long story of his nephew Alan and his family as they struggle with Alan's serious illness, medical neglect, and institutional indifference. The work is an intimate personal diary, as well as an indictment of our health care and human services systems. Michael Weisbrot has used his photography to create a powerful work that stands alone as art and as a celebration of love, spirit, and family.

www.newpaltz.edu/museum/exhibitions/alan/index.htm



Other on-line exhibitions



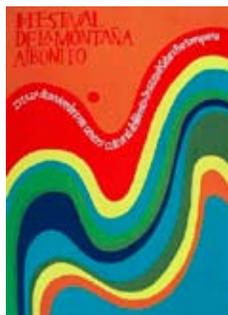
Asian Art in the Samuel Dorsky Museum of Art
www.newpaltz.edu/museum/exhibitions/asianart/



The Maverick Festival
www.newpaltz.edu/museum/exhibitions/maverick2007/index.htm



African Art in the Samuel Dorsky Museum of Art
www.newpaltz.edu/museum/exhibitions/african_art/index.htm



Puerto Rican Posters from the SDMA Collection, 1952-1983
www.newpaltz.edu/museum/exhibitions/puerto-rican-posters/index.html



American Scenery: Different Views in Hudson River School Painting
www.newpaltz.edu/museum/exhibitions/americanscenery/index.htm



Provenience Unknown! Illegal Excavations Destroy the Archaeological Heritage
www.newpaltz.edu/museum/exhibitions/online.html

Focus on the Collection

W. Eugene Smith (1918–1978)

Untitled (from the Spanish Village series), 1951

While the Samuel Dorsky Museum of Art is fortunate to own eight black and white photographs by legendary American photojournalist W. Eugene Smith, it is even more fortunate that in this collection there is an iconic image of an old peasant woman emerging from the shadows which is from the photographer's most famous photo essay known as "Spanish Village." Published by *Life* magazine in its April 9, 1951 issue, this essay brought to the American coffee table a glimpse of a foreign culture that had been bypassed by the technological advances of the 20th century.



W. Eugene Smith, *Untitled (from the Spanish Village series)*, 1951, gelatin silverprint.
Art Committee Purchase, 1960.005

The residents of Deleitosa, a village of 2,800 inhabitants located in the mountains in western Spain, halfway between Madrid and the border of Portugal, became Smith's extended family for a six-week period while he, with the help of an assistant and translator, recorded their daily existence. In 1950, mail came to the town by burro, the nearest telephone was 12½ miles away, there were no modern sanitation facilities in the village, only a handful of homes had radios, and there was one bathtub and two ancient automobiles. The name of the town could be translated to mean 'delightful' which this little pueblo probably was until the Spanish Civil War split it apart in the late 1930s.

In the museum's photograph from "Spanish Village", which was purchased and donated by the Art Committee at the university in 1951, this simple peasant woman becomes more than just a portrait of one of the town's residents. In her, Smith saw the poverty that was rampant in this area of Spain. He saw the hard work and long hours of toiling in the ungenerous soil that the villagers endured, only to eke out a frugal living. He saw the centuries of the blight of neglect reflected in her worn face. Smith writes eloquently about how this woman stood as a symbol for the newly instituted restrictions in religious and political freedoms in General Franco's Spain. In short, this portrait which is rich in chiaroscuro, the balancing of lights and darks, became a universal symbol for human suffering and oppression.

W. Eugene Smith is hailed as a master of both documentary photography and the photographic essay. Born in Witchita, Kansas, Smith came to New York City in 1937 and as a 19-year-old photographer he quickly found himself with a part-time contract with *Life* magazine. Between 1946 and 1952, more than 50 of his photographic essays were used in *Life*. During this period he produced some of the publication's most iconic stories, including "Spanish Village."

Throughout his lifetime, Smith constantly fought to right the wrongs he found in the world through his photography. His camera bore intimate witness to conflicts both large and small. In his sparse and eloquent images, including the museum's "Spanish Village" photograph, he not only revealed the reality of his subjects but penetrated the mystery of what they meant to him – an uncommon man with a great concern for social justice.