

*"Don't Look." Contemporary Drawings
from an Alumna's Collection (Martina Yamin,
Class of 1958)* is published in conjunction
with the exhibition of the same name
organized by the Davis Museum and Cultural
Center, Wellesley College

Davis Museum and Cultural Center
Wellesley College
September 19 through December 9, 2007

©2007 by the
Davis Museum and Cultural Center
Wellesley College
106 Central Street
Wellesley, Massachusetts 02481
<http://www.davismuseum.wellesley.edu>

All rights reserved

Book design and production by
Diane Jaroch Design
Rockford, Illinois

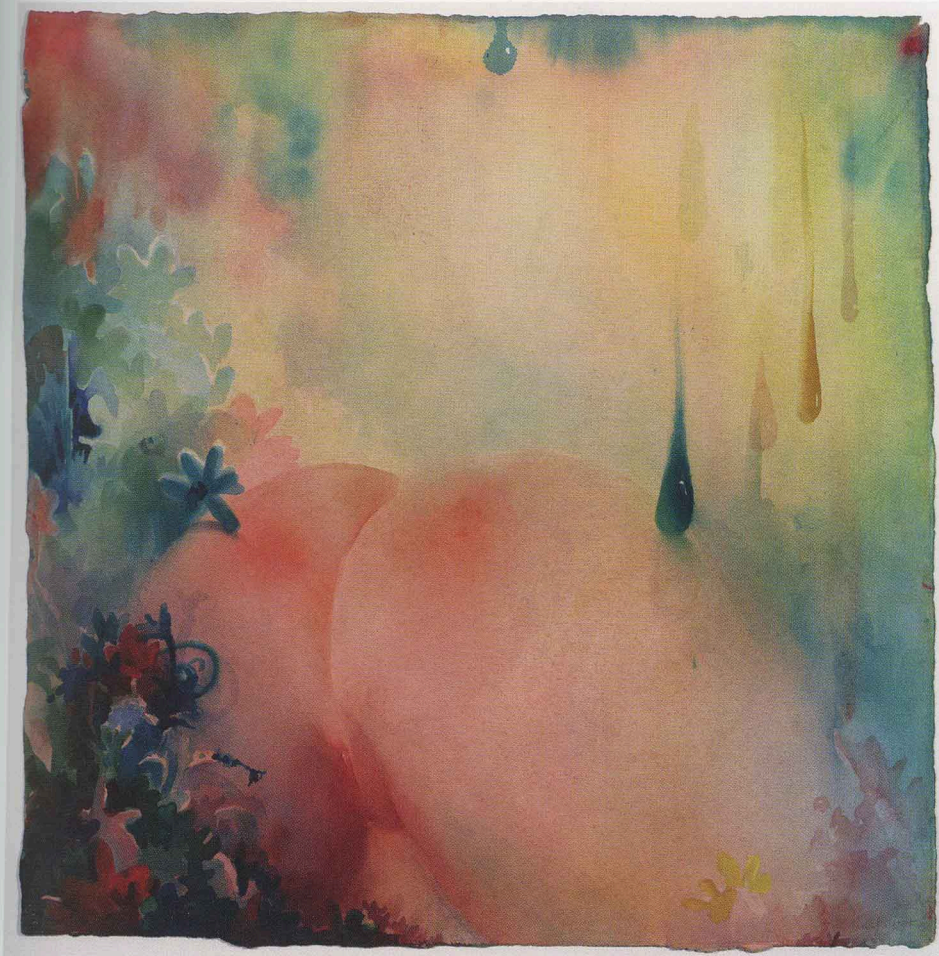
Cover and title page images:

Chris Hammerlein, *Don't Look*, 1999.
cat. 16 (detail)

Endpapers:

Kiki Smith, *Single Crow Lying (Dead Crow)*,
1995 (cat. 45) (detail)

Image credits can be found on page 133.



Lisa Yuskavage, *Dewy*, 1993 (cat. 54)

studio. I thought, “Wow! Those are the most beautifully depicted peaches I have ever seen.” The colors and the softness of the peaches and the harder, tighter little drops of water that are painted on it are just exquisite—the softness and the edginess. It wasn’t until I had humidified and flattened it twice that I realized, “Hey, these aren’t peaches.” So I think I’m really attracted to the visual depiction, definitely more than the subject matter. When the two go hand in hand, it’s very nice—when they enhance each other.

JC

In another conversation that we had, you commented that it seems as though there are fewer women who collect art than men. Would you like to say anything about women and collecting?

MY

I think fewer women collect art on their own. I think men collect, and often the woman partner is a major player in the collecting, but somehow, men are the more visible acquirers. While the woman may suggest a gallery or an artist, somehow men do the negotiating and the selecting. If there’s an art adviser involved, the art adviser mainly latches onto the man, rather than the woman. In my case, I think I came to collecting art naturally. It never occurred to me that it was unusual, until a friend pointed out that there aren’t so many women who

do this. Thinking about it, that’s true, although there are significant exceptions, like Patricia Cisneros or Agnes Gund. I hope that this changes and that I’m wrong. But that’s the way it seems to be at the present time.

* What has come to be known as the “Wellesley Method” of teaching art history was developed by Alice Van Vechten Brown, head of Wellesley College’s Art Department at the turn of the twentieth century. Brown, who had been trained as a painter, maintained that the process of producing works of art was revelatory for an art historian or a critic, who, through direct experience with artistic materials and practices, would gain otherwise unattainable insight into works of art and their significance. The “laboratory method,” as Brown called it, added to art history courses regular mandatory studio work. In the twenty-first century, Wellesley’s art history majors complete a minimum of one studio course, and some art history courses include a studio project or one or more studio sessions—vestiges, perhaps, of the “Wellesley Method,” which is no longer integral, as such, to Wellesley’s art history curriculum. See Lucy Flint-Gohlke, *Davis Museum and Cultural Center: History and Holdings* (Wellesley, MA: Wellesley College, 1993): 16-17. See also Claire Richter Sherman, “The Departments of Art, Wellesley College, and the History of Art and Classical Archaeology, Bryn Mawr College, 1875-1914,” in *The Early Years of Art History in the United States: Notes and Essays on Departments, Teaching, and Scholars*, eds. Craig Hugh Smith and Peter M. Lukehart (Princeton, NJ: Princeton University, 1993), 151-59.

54

Dewy

1993

Watercolor

20 x 21 in.

B. 1962, PHILADELPHIA,
PENNSYLVANIA, LIVES
IN NEW YORK, NEW YORK

This painting came out of several years of working with watercolor and using the medium to allow for a kind of Rorschachian method of working. I kept finding body parts and flowers and fruits from the suggestions of the watercolor itself.

—THE ARTIST

LISA YUSKAVAGE

