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SPRING 2016

exhibitions

Dancers of the Nightway:

Ceremonial Imagery in Navajo Weaving

Curated by Rebecca M. '59 and Jean-Paul Valette
January 19–May 29, 2016

Fragile Paper Timeships:

Photographs by Joel Meyerowitz, 1979–1989

December 9, 2015–May 29, 2016

events

Thursday, February 4 at 5:30 p.m.

Spring Opening Lecture:

“Dancers of the Nightway in Navajo Weavings”

Rebecca M. Valette '59, Professor Emeritus, Boston College

Gamble Auditorium

Reception to follow

talks

All Art à la Carte talks begin at 12:20 p.m. and last 30 minutes

Friday, February 19

“Diné (Navajo) Weavings: Tradition and Transformation in Indigenous Textiles of the American Southwest”

Christine DeLucia, Assistant Professor of History

Thursday, March 3

“Color Photographs in a Black-and-White World”

Anthony Lee, Idella Plimpton Kendall Professor of Art History

Thursday, March 24

“A Treasure Lost and Found: Caesar in the Storeroom?”

Taylor Anderson '15, Art Museum Advisory Board Fellow,
and Bettina Bergmann, Helene Phillips Herzig '49 Professor
of Art History

Below and cover: Unknown artist (Navajo), *Yeibichai dancers with children*, ca. 1925, handspun wool and commercial yarn, From the Collection of Rebecca and Jean-Paul Valette, Photograph by Christopher Soldt

All photographs by Laura Shea unless otherwise noted



The Mount Holyoke College Art Museum is defined by its innovative program of teaching with art and material culture. The number of faculty and students deeply engaging with original works of art continues to grow each year. Last year 103 unique courses held 172 class sessions at MHCAM, comprising a total of 2,757 student visits. As a part of that unprecedented activity, 76 faculty members from an impressive array of 26 different disciplines taught not only with the art on view in the galleries but also with 1,400 objects pulled from storage.

In support of this exciting work, three visionary donors have stepped forward this year to establish the following new endowed funds for Teaching with Art at MHCAM:

- F. Chaney Li, Class of 1964, Teaching with Art Endowed Fund
- Elizabeth Cannon Gump, Class of 1956, Teaching with Art Endowed Fund
- Harriet and Robert Friedlander Teaching with Art Endowed Fund

These funds will be used to underwrite internships, faculty seminars, multimedia initiatives, travel costs for students working with community groups, and more. In tandem with a generous endowment established by Susan and Matt Weatherbie, in 2013, to secure a curator of academic

programs position, these important gifts will ensure the continued success of the Museum's Teaching with Art program.

Together these remarkable alumnae have invested in the idea that art can be a transformative power in education, that great art and great teachers can change lives.

Finally, on behalf of the Art Museum Advisory Board and staff, I want to thank our former Florence Finch Abbott Director John Stomberg and wish him all the best as he embarks on a new adventure in his career as the Virginia Rice Kelsey 1961s Director of the Hood Museum of Art at Dartmouth College. We are excited for what the future will bring as Mount Holyoke College conducts a national search for a dynamic new Museum



—Susan Abert Noonan '82,
Art Museum Advisory Board Chair

director. In the meantime, we continue to move boldly forward with exciting exhibition projects and educational initiatives designed to celebrate MHCAM's 140th anniversary in the fall of 2016.

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Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving

Curated by Rebecca M. '59 and Jean-Paul Valette

January 19–May 29, 2016

Aaron F. Miller, Assistant Curator of Visual and Material Culture

The Collectors Behind the Exhibition

Rebecca Loose came to Mount Holyoke from Colorado in the fall of 1955 with an Emily Dickinson Fellowship and an interest in pursuing a career in chemistry. While spending her junior year abroad in France, Rebecca met Jean-Paul Valette who was studying business at the École des Hautes Études Commerciales de Paris and she returned to Mount Holyoke as a French major. After they graduated from their respective programs in 1959, the couple married and returned to Rebecca's home state to continue their studies at the University of Colorado. Jean-Paul completed his Ph.D. in economics in 1962 and Rebecca received her Ph.D. in French literature in 1963. Over the next ten years, Rebecca wrote several books and many articles on language testing and pedagogy, work for which she received an honorary doctorate from Mount Holyoke in 1974. However, the couple is best known for having authored a widely used series of

French and Spanish textbooks for American secondary school and college students. Their shared passion for Navajo weavings with ceremonial images has led to another lifelong collaboration: the creation of an unparalleled collection of these remarkable objects.

Speaking of her early collecting, Rebecca recalled, "We came from a generation where kids were making collections . . . baseball cards, stamps . . . it was in our blood." A young couple seeking to furnish their life together, the Valettes attended auctions where they were drawn to everything from colorful Caucasian rugs to 19th-century American silver, and were fascinated above all by the stories behind these objects. Rebecca recalls the couple's process was to begin with "an interesting piece, and then to find out more about who made it, where, why, and so on." They were first exposed to Navajo material culture through Rebecca's parents, who had rugs with geometric designs in every room of their house. However, the Valettes' first purchase (in Northampton, Massachusetts) was a very different type of Navajo rug. This ca. 1920 weaving depicted a single figure known as a Yeibichai dancer. They were both drawn to the work and intrigued by the iconography. Jean-Paul described the weaving as "a big question mark," prompting what has become a lifetime of scholarship. The pair soon realized that publications on the topic of Navajo weaving, while sometimes including chapters on the figural, focused largely on geometric designs, and did not delve deeply into the topic.

In the 1990s the Valettes contacted more than 100 museums in search of these elusive Yeibichai weavings, and, surprisingly, institutions with hundreds of Navajo geometrics only had a handful of figural examples. When discovering a before-unseen pattern in a collection or in a dealer's inventory they documented it. Jean-Paul points out that "the picture was as important to us as

Rebecca M. '59 and
Jean-Paul Valette



owning the weaving.” Ultimately, what emerged was a research database of images and notes on thousands of Navajo weavings in public and private collections. Meanwhile, their personal assemblage has become the most comprehensive collection of Yeibichai weavings in the world.

When thinking about what draws the couple to these objects, Jean-Paul cites a fascination with the iconography and “the beliefs behind [the imagery].” Rebecca explains, “a weaver would be given a drawing of a deer [by a trader] which she could represent very easily . . . so the deer looks as if it stepped out of a magazine.” Alongside the deer is the Yeibichai figure and because “she doesn’t have a photograph of a dancer, she uses her own imagination.” It is in this interplay of the copied and the imagined that Rebecca finds the complex balance of the composition. These weavings also reflect a complicated relationship between spirituality and commerce. On one hand, Rebecca explains, these women were taking part in a Navajo tradition where the process itself “was a spiritual act” but on the other hand, the weaving was solely a product for sale to be exchanged at the local trading post for cloth, groceries, and other necessities. Prompted by traders, these creative weavers found that the “more complex the designs, the more money they brought.” Explanations of the imagery often accompanied these weavings and, as Rebecca points out, the weaver would bring in “more money for the weaving if she could tell a good story.”

While it is aesthetic appeal that first draws the Valettes to an object, the real excitement for them comes after the acquisition, when they begin delving into the object’s full story. Through countless hours of archival research, visits to collections, and



Unknown artist
(Navajo)
*Gallegos-style dancer
with deer, ca. 1930s*
Handspun wool
From the Collection of
Rebecca and Jean-
Paul Valette
Photograph by
Christopher Soldt

interviews with descendants and contemporary weavers, the Valettes work toward a complete view of every Navajo weaving they acquire or study. They are in the final stages of producing a comprehensive tome on the subject that will be available later this year. Through both publication and exhibition, their research reveals the people and beliefs behind these amazing objects, and shares those histories with others.

This exhibition is made possible by the Susan B. Weatherbie Exhibition Fund.

Fragile Paper Timeships: Photographs by Joel Meyerowitz, 1979-1989 December 9, 2015–May 29, 2016

Hannah W. Blunt, Assistant Curator

In the text to his 1985 photo-essay *A Summer's Day*, Joel Meyerowitz describes his photographs as “fragile paper timeships dusted with information.” A master of color photography for more than five decades, Meyerowitz catches fleeting sensations in his images, rather than just objects or observations. The source information “dusted” across his prints is often as intangible as his metaphor suggests. Drawn from a recent gift to MHCAM of 98 photographs by Meyerowitz, this exhibition explores the period of the artist's career following the publication of his influential book *Cape Light*, in 1978. In the ensuing decade, Meyerowitz deepened his investigation of the large-format view camera that had inspired his first photographs of the landscape and architecture on Cape Cod. Exploring the device's descriptive powers, he con-

tinued his *Bay/Sky* series of atmospheric seascapes, but also captured his friends and family enveloped in the light of summer. He set down his view camera in new locales and learned, as he later reflected, “to photograph without looking” and trust his sensory reality. What Meyerowitz perceives before he snaps the camera's shutter is not a beach or a woman or a bouquet, but the vibrations of the horizon line, the sunlight electrifying a mop of red curls, or the illusion of a glass vase dissolving into the misty sky behind it. Through his photographs, we are transported to zones of color and light that were not looked for, but seen.

This exhibition is made possible by the Susan Davenport Page and Margaret Page Fales Fund.

Joel Meyerowitz
(American, b. 1938)
*Pittsburgh, Carnival
and train, 1984*
Vintage chromogenic
print
Gift of Robert and
Kathi Steinke
2014.46.17
© Joel Meyerowitz



Head of a Youth

Taylor Anderson '15, Art Museum Advisory Board Fellow

ACQUISITION SPOTLIGHT

Were he able to speak, the Museum's most recent acquisition, a marble head of a young man, would undoubtedly have an interesting tale to tell. The ancient Roman head arrives in South Hadley as a gift from Helen Chillman (Class of 1948) whose father received it upon his retirement as director of the Houston Museum of Fine Arts in 1953. The "life" of this sculpture, most of which remains a mystery, reflects shifting approaches to the collection, study, and display of ancient art and adds a new perspective to the Museum's strong collection of figural marble sculpture.

Likely carved in the 3rd century CE, the small scale of the head suggests that it may have occupied a peristyle garden in a Roman house. Eventually the head was lost, perhaps discarded or buried upon the fall of the Empire. It is unclear when the piece resurfaced, yet it is evident that the head was significantly altered since antiquity, probably in the 19th century. The small size of the face compared to the hair, large size of the nostrils relative to the nose, and unusually deep eyes are all evidence of recarving.

Today we preserve archaeological material, prizing it for its age and the clues it can offer about early societies. However, most ancient sculpture discovered in the 18th and 19th centuries underwent some restoration. Collectors favored complete, seemingly undamaged works, prompting sculptors to recreate missing pieces and refigure fragments. In fact, the practice of altering ancient sculpture is not just a post-Renaissance phenomenon, for many sculptures were recarved and repurposed in antiquity.

Whether the head's transformation was to mask wear or to change the sculpture's aesthetic, it reveals 19th-century attitudes toward ancient objects, which were valued when whole, regardless of authenticity. Today, recarvings are often dismissed by scholars and museums interested only in genuine, untouched antiquities. But when con-



Roman
Head of a youth
3rd century CE;
19th century (recarved)
Marble
Gift of Helen Chillman
(Class of 1948)
1025-2015.1

sidered alongside an indisputably ancient work like the Museum's celebrated head of Faustina the Elder or a neoclassical copy of an ancient portrait like Cavaceppi's Faustina the Younger, this head of a youth adds a fresh voice to the stories told by sculptures at MHCAM.

Photographs by Lynsey Addario

Hannah W. Blunt, Assistant Curator

Lynsey Addario (American, b. 1973) August 21st, 2013. *Thousands of Syrian Kurds flowed from Syria across the Peshkhabour border crossing into Iraq's Dohuk Governorate. The United Nations refugee agency estimates that about three to four thousand Syrians continue to cross daily into Iraq. An unprecedented stream of Syrian Kurds, facing escalating violence in their war-torn homeland, have fled to Iraq's northern Kurdish region. Despite unbearable heat and limited basic services, the refugees continue to seek safety.* Digital photograph Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund © Lynsey Addario



A brown and barren landscape stretches into the far distance. Circumventing its dusty, littered craters, hundreds of men, women, and children walk toward a pale strip of sky, their clustered figures and shadows forming dark, swirling lines in the desert. Some roll suitcases, or carry plastic bags, backpacks, babies. Some look dressed for a desk job, others lead donkeys heavily laden with their belongings. This is the Syrian border near Turkey in August 2013 as documented by the award-winning photojournalist Lynsey Addario. As she described in her recent memoir, “I put my camera to my eye and through my long lens watched the colorful shuffle of thousands of refugees from a distance. . . . It was a different war, another war, and another population displaced by fear and death.”

This photograph and three others by Addario are now part of the MHCAM collection, an impor-

tant new acquisition that supports faculty interest in teaching with photojournalism and adds to the Museum’s holdings in socially-engaged contemporary photography. The four images share themes related to the effects of current wars on civilians, and in particular on women. Another image from Addario’s extensive coverage of the Syrian refugee crisis shows a young mother, Iman Zenglo, sitting with her family in their makeshift home at a squatter’s camp near the Syrian border. Here, Addario’s perspective is more intimate, her subject known to her. The composition is classically balanced: several of the figures—a mother and two children—form a pyramid in the center. A hard, golden light streams in through the plastic and fabric walls of the tent, illuminating Iman’s stoic face as she combs her toddler’s hair. In the split-second click of her camera, Addario has documented in microscopic pixels one moment of our present world’s

devastating realities, with the attributes of a seventeenth-century Baroque painting. As Professor C.S. Manegold has noted about Addario's images, "They seem to move beyond what we are likely to see in the flood of images we receive every day, because they capture more private moments in these conflicts." Professor Manegold, and several other faculty in the departments of politics, history, and international relations, provided feedback during the acquisition process.

Addario's work focuses on humanitarian and human rights issues in conflict areas across the Middle East, South Asia, and Africa. Her photographs regularly appear in *The New York Times*, *National Geographic*, and *Time Magazine*. In 2015 she was named one of the five most influential photographers of the past 25 years by *American Photo Magazine*, and she has been the recipient of numerous awards, including the MacArthur Fellowship "Genius Grant" in 2009 and the Overseas Press Club's Oliver Rebbot Award for "Best photographic reporting from abroad in magazines and books" with her series "Veiled Rebellion: Afghan Women," the centerpiece image of which has also been acquired by MHCAM. Addario was part of *The*

New York Times team to win the 2009 Pulitzer Prize for International Reporting with her photographs in "Talibanistan." Her widely acclaimed memoir, *It's What I Do: A Photographer's Life of Love and War*, chronicles her experiences with balancing relationships and family life while witnessing and documenting devastating world events, in a profession dominated by men. The book opens with her chilling account of being kidnapped and sexually assaulted by pro-Gaddafi forces in Libya in 2011.

Addario has been conflicted at times about making aesthetically beautiful images from the scenes of suffering that she has witnessed on her assignments. This paradox of her work is one with great potential for discussion and debate. In her memoir, Addario describes how conveying beauty in war is a technique aimed at engaging a viewer or a reader "to linger, to ask questions," rather than inciting them to look away or turn the page. Linger- ing over the two images of Syrian refugees, Profes- sor of Italian Ombretta Frau noted how they represent different phases of a journey, a subject relevant to a course she regularly teaches on travel literature. "I try to make my students aware of small but ever so important issues related to trav-

eling from one's home and country, sometimes forever," she said. "What would you take with you? How would you be able to care for your children? How do we go on and try to ensure traces of our previous life when we are running away, in terrible conditions, risking our lives?" Through her photographs, Lynsey Addario—at once an artist and a documentarian—brings these questions into the light.

Lynsey Addario (American, b. 1973) *October 22nd, 2013. Iman Zenglo, 30, sat with her five children in their tent at a squatters camp outside of the Kilis refugee camp on the Turkish side of the border with Syria. Syrian refugees live in squalid conditions in a squatters camp in Turkey. Like other nations, Turkey is struggling to control the mass movements across its border. Digital photograph Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists © Lynsey Addario*



Stone Age Artifacts at Mount Holyoke College

Aaron F. Miller, Assistant Curator of Visual and Material Culture

With a museum founded in 1876 and an encyclopedic collection of more than 24,000 objects, it is not uncommon to make an exciting new discovery from time to time. Yet, looking beyond the walls of the museum at a college such as Mount Holyoke, with its rich and storied past, there are countless campus secrets yet to be revealed. Earlier this year, we received word from the Department of Geology that a collection of stone tools with an uncertain provenance were found at Clapp Hall. With a bit of research, we came to realize that after many decades, the College had rediscovered an important and almost totally forgotten piece of its past.

This story starts in the closing years of the 1920s, when Mount Holyoke Professor and Dean Harriett M. Allyn (Class of 1905) began to form a department of anthropology. In the 1920s and 1930s there was a call to colleagues around the world for objects that charted the earliest history of human evolution and innovation. Partially in response to the devastating fire of 1917 that destroyed the natural history collections in the

Williston Hall museum as well as in conjunction with the formation of an anthropology department, a new museum was born in Clapp: the Mount Holyoke College Anthropology Museum.

Over the following decades, hundreds of artifacts from the dawn of humankind came to the College, including the remarkable lithics recently found in Clapp. Portions of this rare and comprehensive lithic collection were fashioned by modern humans (*Homo sapiens*) tens of thousands of years ago, but other tools were shaped by *Homo neanderthalensis* and even by the much more ancient *Homo antecessor*. The majority of these stone implements still retain valuable catalogue information about where they were found and the fascinating hominids that made them tens or hundreds of thousands of years ago.

An analysis of the techniques used to create these stone tools offers insight into the transmission of ideas and technologies across very ancient populations. Their forms tell us about their specific functions and hint at landscapes and animals that predate modern humanity. The oldest implements

Excavation party at the Mount Carmel caves, 1929
Harriett M. Allyn at far left
1998.294.706
© Pitt Rivers Museum, University of Oxford





in the collection were recovered from Cromer and Boscombe, England, and were chipped from flint as many as 500,000 years ago. French sites are also represented in the collection; most notably tools from La Madeleine rock shelter, the site after which the Magdalenian culture (15,000–10,000 BCE) was named and most famous for its sculptural Bison Licking Insect Bite, dating from around 20,000 years ago. The collection also includes tools from important Spanish sites like El Castillo cave and Altamira, with their unforgettable red ochre animals and handprints. The College collection even has small fragments of red ochre, the pigment used in the oldest known examples of artistic expression. The collection also contains objects from East Asia and the Middle East with tools from Zarzi Cave in Iraqi Kurdistan, and Tabun Cave at Mount Carmel, Israel, where Harriett M. Allyn herself participated in excavations in 1929.

The rediscovery of this collection has excited students, faculty, and scholars and the objects have been used in a number of Mount Holyoke, Five-College, and K–12 classes. In a case of scholarly serendipity, Mary E. Woolley Professor of Anthropology Lynn Morgan was teaching her course, “The Development of Anthropological Thought,” the very same semester that these tools were found. The course focused on the history of that field between 1929 and 1949 at Mount Holyoke and elsewhere in the Valley. Under her guidance, Morgan’s students created the website *Anthropology at Mount Holyoke: Teachers, Ancestors, and*

Artifacts (<https://dla.mtholyoke.edu/exhibits/show/anthromhc>). The scholarship of those students led to many of the discoveries that tied these rediscovered stone objects to the early history of the anthropology department.

It is not entirely clear when the collection ceased to be used by the Department of Anthropology or how it found its way into a forgotten storage space, but now that they have re-emerged, their original educational purpose will once again be realized. It can be a thought-provoking and profound experience for a student of any age to hold an object that dates from tens or hundreds of thousands of years ago and chipped from raw rock by ancient hands. Many of these tool technologies were developed alongside our uniquely human desire to interact with one another and the world through painting and sculpture. By formally accessioning these objects, the Museum has added an entirely new chapter of human history to its already encyclopedic collection.



Jomon culture (Japan)
Scraper, 10,000 BCE–
300 BCE
Flint
Transfer from the
Mount Holyoke College
Department of
Geology

Homo erectus,
Acheulean (Abbeville,
France)
Hand axe, 400,000–
320,000 BCE
Flint
Transfer from the
Mount Holyoke College
Department of
Geology

Student Guides at MHCAM

Kendra D. Weisbin, Assistant Curator of Education

Kristina Bush '17 explores Veronese's *Adoration of the Shepherds* with other student guides, connecting the work to Christian visual traditions for her tour, "Visualizing the Sacred"

Mount Holyoke College students have long been involved at the Museum as interns, volunteers, and receptionists. The nascent Student Guide Program offers a new way for students to engage with the Museum by becoming ambassadors for MHCAM and educators for campus and community audiences.

2015–2016 is the first formalized year of the program, after the success of a smaller pilot version last spring. Nine Mount Holyoke College students were admitted to the program after an application and interview process. They then committed 25 hours of their time to rigorous training sessions over the course of the fall semester. The training stresses real-world experience, and places emphasis on public speaking, art historical research, and a variety of audience engagement techniques.

The move to create the Student Guide Program was a natural progression of the Museum's Teaching with Art program, which foregrounds the Museum's role on campus as a collaborative curricular space that can spark learning and creativity through direct engagement with art and material culture. Training students to create and lead tours in the Museum seemed like an ideal way to simultaneously provide incomparable museum experience for Mount Holyoke students while strengthening the Museum's educational offerings for both the campus and community. Perhaps most importantly, the Guide Program is a chance for a diverse group of students to engage with their communities, learn about art and museum professions, and gain valuable and transferable communication skills.

The Guide Program also brings students to the Museum who might not ordinarily find themselves there. For Chloe Maurice '17, the program has been an unexpected addition to her undergraduate experience: "As a politics major, I never expected to do anything with art in college, even



though I've always enjoyed it. The Student Guide Program has given me the opportunity to do something I never thought I could, and has opened a whole new world of artistic enrichment to me." Chloe also noted the importance the program has played in her academic development, giving her "the chance to further develop my public speaking and research abilities in a new environment."

A typical Friday session starts with 30 minutes of close-looking, in which education staff engage the guides in deep analysis of a single work of art. The group is then joined by a guest speaker—usually a curator or other Museum staff member—who introduces the guides to a specific part of the collection, special exhibition, or an area of museum work. Student guides have also had the opportunity to visit other museums and meet other students participating in similar programs. In October, the guides visited the Mead Art Museum at Amherst College, where they were treated to a tour of the collection by the Mead guides, followed by a chance to chat and compare notes with their peers.

Over the course of the fall semester, the students selected five objects, producing a 30-minute tour to be offered to the public in the spring (see sidebar). The topics of these thematic tours were chosen by the students themselves, guided by both their academic and extracurricular interests.

The students, who are majoring in disciplines as wide-ranging as architecture, art history, English, and politics, gravitated toward nuanced themes that cut across the Museum's diverse collection of art and material culture. Student Guide Kristina Bush '17, a medieval studies major and public history minor, has crafted a tour that explores religious devotion in works of art throughout the Museum, including an Indian sculpture of a dancing Ganesha, a Nasca (ancient Peruvian) vessel, and a Veronese painting entitled *The Adoration of the Shepherds*. Her tour grew out of her own interest in the role of religion in society and, in her words, "draws connections between different cultures and their depictions of sacred figures." On her tour Kristina hopes that visitors will not only gain new insight into the visual traditions of religions like Christianity and Buddhism, but also "learn about religions and cultures they hadn't heard of before."

Clara Gorman '18, a history and anthropology double major, has created a tour around the theme of gender in art from different cultures. In her description of the tour, she writes: "This tour explores the concept of gender expectations within a particular society by examining the ways in which societal gender norms are represented and reflected in a work of art." Looking at art from the ancient Americas to neoclassical France to imperial Rome, visitors on Clara's tour are encouraged to think about the relationship between gender roles and how cultural beliefs influence artistic expression.

Tours like Clara's, and those of the other guides, will provide visitors with exciting new ways

to experience the Museum and its ever-growing collection. We hope that Museum visitors will enjoy the new student guide tour series, Sightlines, as much as we have enjoyed working with these exceptional students.

Introducing the student guide tour series, **Sightlines**, on select Saturdays at 1:30 p.m.

Spring 2016 tours:

Seeing the Light

Rand Abu Al-Sha'r '18

Frozen: Moments in Time

Khadija Ahmed '16

The Artist's Perspective

Chrissy Barney FP '16

Living Spirits: Reflection and Memory in Art

Olivia Barry '16

Visualizing the Sacred

Kristina Bush '17

Picturing Gender

Clara Gorman '18

Movement in Art

Kimberly Grenade '16

Dressing the Part: Storytelling through Costume

Rebecca Grossman '18

The Political Frame

Chloe Maurice '17

Check our website for tour descriptions and more details: <https://www.mtholyoke.edu/artmuseum/node/429>

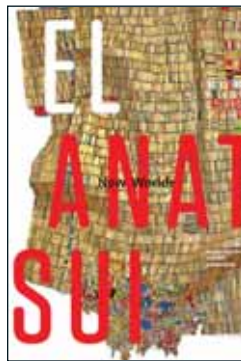
MHCAM is pleased to announce the release of three greatly anticipated exhibition catalogues, distributed by the University Press of New England. The publications are available for purchase in our Museum shop or by calling 413.538.2245.

El Anatsui: New Worlds

Amanda Gilvin and John R. Stomberg, editors
Softcover, 127 pages, 71 illustrations

One of the most acclaimed figures of the global art world today, Ghanaian artist El Anatsui utilizes found materials to craft monumental works of art that challenge the definition of sculpture. During the spring of 2014, MHCAM was fortunate to collaborate with the artist not only on a sensational exhibition, but also on a personal visit to campus.

El Anatsui: New Worlds is the product of the community's prolonged engagement with this exhibition—a sumptuously illustrated volume highlighting the unique responses of 20 faculty members, professionals, and educators. From musicians and philosophers to biologists and economists, authors examine their own creative and intellectual reactions to Anatsui's powerful installations.



Mel Bochner: Illustrating Philosophy

Thomas E. Wartenberg
Hardcover, 48 pages, 31 illustrations

What would a visual image of a philosophical idea look like? Aren't philosophical concepts, by virtue of their very abstractness, incapable of being rendered visually? These were some of the questions raised in the recent exhibition *Mel Bochner*:



Illustrating Philosophy, which examined a specific project by the renowned conceptual artist. In the catalogue, Professor of Philosophy Thomas E. Wartenberg explores prints and drawings by Bochner that were published as illustrations to the 1991

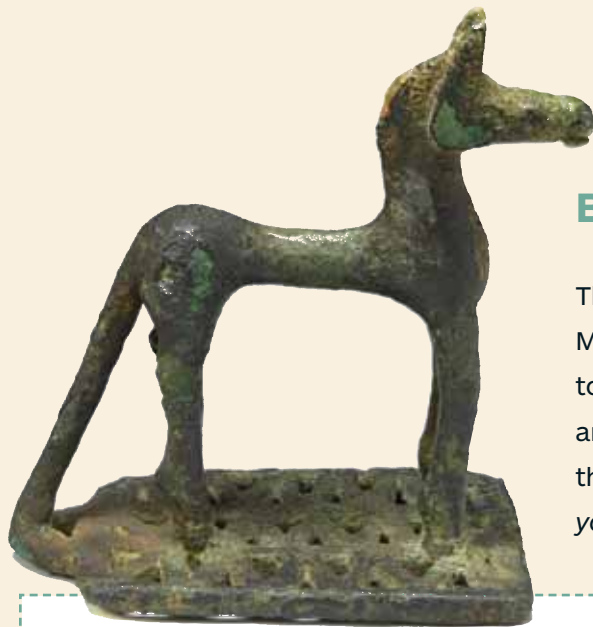
Arion Press edition of Ludwig Wittgenstein's *On Certainty*. Wartenberg shows how Bochner translates Wittgenstein's revolutionary claims about knowledge and doubt into visual images.

Matisse Drawings: Curated by Ellsworth Kelly from the Pierre and Tana Matisse Foundation Collection

John R. Stomberg,
editor
Hardcover, 144 pages,
60 illustrations



Although Ellsworth Kelly and Henri Matisse never met in person, their dedication to drawing and the art of "seeing" places them in constant comparison. Offering fresh insights into this established dialogue, Ellsworth Kelly stepped into the role of curator and organized a conceptually and aesthetically beautiful installation at MHCAM during the fall of 2014. This catalogue documents two parallel exhibitions that took place at this time, partnering Ellsworth Kelly's installation of masterful Matisse drawings from the Pierre and Tana Matisse Foundation Collection with an exhibition of his own botanical lithographs from the years of 1964–66.



Become a Friend of Art

The Mount Holyoke College Art Museum is *your* Museum. A place you can visit in person or online to learn, meditate, make connections, be inspired, and spark your creativity. The Museum is many things to many people. Get involved and support *your* Museum today.

Greek
Horse, late 8th
century BCE
Bronze
Purchase with the
Mary Gilmore
Williams Fund
1948.2.B.01

Engage with Art! Become a member!

Friends of Art Membership Levels

Student/Recent Alumna* \$10

*Mount Holyoke students or alumnae who graduated within the last 5 years

Individual Member \$30

Family/Dual Member \$50

Contributor \$100

Supporter \$250

Sponsor \$500

Fellow \$1000

Director's Circle \$1500

Patron \$2500

Benefactor \$5000

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Checks may be made payable to Mount Holyoke College Art Museum or MHCAM.

Return this form to: Mount Holyoke College Art Museum, Lower Lake Road, South Hadley, MA 01075

I would like more information on donating art.

I would like more information on endowing a fund, gifts that provide income, or establishing a bequest.

Memberships are tax-deductible contributions to support the Mount Holyoke College Art Museum, a department of Mount Holyoke College. Memberships are valid for one year.

Questions? Call 413.538.2245 or email artmuseum@mtholyoke.edu

Thank you for your support!



Be sure to check out upcoming features on [mhcameo](#), the Mount Holyoke College Art Museum's new blog:

- ◆ Objects of Our Affection: Art Museum Advisory Board Fellow Taylor Anderson '15 on a mysterious Roman head
- ◆ Storage Segments: Textile Tactics with Museum Preparator Jacqueline Finnegan '08

◆ Alumnae in the Arts: An interview with Michelle Yun '96, Curator of Modern and Contemporary Art at the Asia Society, New York

◆ Objects of Our Affection: Professor Elizabeth Young on Rosamund Purcell's *Passenger Pigeon*, 2013

... and more!

To learn more about MHCAM exhibitions, events, and membership visit www.mtholyoke.edu/artmuseum

MUSEUM HOURS
Tuesday–Friday,
11 a.m.–5 p.m.
Saturday & Sunday,
1–5 p.m.
Free, open to the public, and fully accessible.

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South Hadley, MA
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