



MOUNT HOLYOKE COLLEGE
ART MUSEUM

2013-14 ANNUAL REPORT

THE YEAR IN NUMBERS

2,516 student visits in classes

73 faculty collaborators

400 Falkenberg lecture attendees

77 acquisitions and loans

2,443 objects digitized

40 objects conserved

29 student interns, volunteers, and receptionists



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DIRECTOR'S REPORT

Facing the Contemporary: A New Year at MHCAM

This was a year when we redoubled our efforts to engage with global contemporary art. The Museum enjoys a well-deserved reputation for collections and exhibitions that feature art of the past, but in recent months, we have consciously shifted much of our attention forward to reach out to art and artists of our own time. This effort was reflected in decisions related not just to our exhibitions, but also our public programs and acquisitions. Together, these activities in the 2013–14 school year mapped a new direction for the Museum—one that carried on our work with historic art and objects while expanding our efforts into the contemporary realm.

This change was largely inspired by conversations with faculty and students at the College, while also made in response to positive feedback from the general community. Students should be given the opportunity to engage with art from their own time and material and ideas that relate to their own experience. Mount Holyoke College's student body is also dramatically international in scope—proportionately one of the most internationally diverse campuses in the United States. We want every student who visits the Museum to find a reflection of themselves, where they come from, and the times in which they are living. The faculty, too, should be able to teach with art from around the world. This vision deeply affects our daily activities at the Museum and the ways we strive to meet our mission.

The exhibition schedule in 2013–14 visibly supported these goals. We held solo shows for Lorna Bieber, Barbara Bosworth, and El Anatsui, while our Kara Walker exhibition was on the road travelling to other venues in New England. College and K-12 classes alike explored these installations as part of thoughtfully crafted experiences with our educators, designed to nurture each student's creative capacities through hands-on learning. At the same time, we demonstrated our goal of maintaining breadth with projects featuring old master chiaroscuro woodcuts, an 18th-century Hadley Chest, early modern photography, and a newly dedicated space within our galleries for contemporary Asian art. Between the temporary exhibitions and the permanent displays of the collection, the Museum featured art spanning 6,000 years and five continents while highlighting a strong selection of international contemporary art.

The Museum's programs also reflected the exciting changes in our galleries. Barbara Bosworth, Lorna Bieber, and El Anatsui each came to campus to give public talks and to meet with visitors in their exhibitions. Attracting a record-breaking 400 attendees, Anatsui was the first Patricia and Edward Falkenberg Lecturer, a newly endowed series that will focus on contemporary artists. We also welcomed author and artist Scott McCloud at the Weiser Lecture in Creativity, Innovation, and Leadership through Art. Meanwhile, the Art à la Carte gallery talk series carried the banner of topical variety covering subjects from origami to woodworking to costume design, all as they pertain to works in the collection.

Finally, the Museum made several key acquisitions of recent art that will further our reputation for collecting international contemporary art. The Warhol



The Museum's contemporary art collection provides countless inroads for addressing current topics. Recently, students considered the side effects of mining as hauntingly captured by Edward Burtynsky.

Foundation honored the Museum with a gift of major prints by Andy Warhol. It was a great year for the sculpture collection, too; long-time friends donated seminal works by American artists Christopher Wilmarth and Judy Pfaff, and a new donor gave a work by the Italian sculptor Arnaldo Pomodoro. We added significant photography from two South African artists, Pieter Hugo and Zanele Muholi,

and several works by American photographers such as Walker Evans, Lorna Bieber, Arthur Rothstein, and Barbara Bosworth. Finally, we were the recipient of a generous bequest from the estate of artist Ellen Lanyon.

I hope that you enjoy this report. It reflects an important year for the Mount Holyoke College Art Museum—one in which the staff took bold first steps in reshaping the institution. We took seriously our mandate to protect and preserve the cultural heritage in our care, but we also looked forward, participating in the presentation (even production) of contemporary culture with an awareness that this activity can contribute to our collective future. Thank you for joining us.

—John R. Stomberg, Florence Finch Abbott Director

EXHIBITIONS & EVENTS

The 2013–14 academic year boasted a blockbuster exhibition and programmatic lineup. Not only did the Museum travel its celebrated exhibition of Kara Walker prints, but we also offered a full array of installations featuring items from our Old Master to contemporary art collections, and from examples of visual culture to Mount Holyoke history and lore. The season ended with the spectacular public talk by the artist El Anatsui.

EXHIBITIONS • FALL 2013

Lorna Bieber: Of Echoes and Grace

August 30–December 17, 2013

Using found images, contemporary artist Lorna Bieber transforms her artwork through copying and cropping, expanding and contracting. This exhibition debuted three of her large-scale montages alongside

Lorna Bieber's montage, *Eden*, graced the Harriet L. and Paul M. Weissman Gallery this fall.

several of the artist's earlier photographic murals.

Curated by John R. Stomberg, Florence Finch Abbott Director

Harriet L. and Paul M. Weissman Gallery

In the Guise of the Brush:

The Italian Chiaroscuro Woodcut

August 30–December 17, 2013

This collection-based exhibition featured the Museum's recent acquisition of Bartolomeo Coriolano's *Fall of the Giants* (1638/41) alongside prints and drawings that contextualized the invention of the chiaroscuro woodcut. Example blocks by local printmaker Barry Moser demonstrated the technique in addition to prints on loan from the Mead Art Museum and the Smith College Museum of Art.

Curated by Rachel Beaupré, Assistant Curator

Anne Greer and Fredric B. Garonzik Family Gallery





***To Be At the Farther Edge:
Photographs Along the New England Trail
Barbara Bosworth***

August 30–December 17, 2013

Presented by the National Park Service in cooperation with the Appalachian Mountain Club and the Connecticut Forest & Park Association, this installation was part of a trail of nine exhibition sites. Presenting 20 photographs by Barbara Bosworth, additional venues included the Mead Art Museum and the New Britain Museum of American Art, among others.

*Guest-curated by Randi Hopkins
Hinchcliff Reception Hall*

Text/Messages:

***A Skinner Museum Collection Spotlight
August 30–December 17, 2013***

This installation focused on a group of early 19th-century objects from the Joseph Allen Skinner Museum that use text to make a wide variety of public statements, from tavern signs to Thanksgiving proclamations.

*Curated by Aaron Miller, Joseph Allen Skinner Assistant Curator
Hinchcliff Reception Hall*

Conversations

August 30, 2013–June 8, 2014

Highlighting the Museum's contemporary art collection, this installation presented art historical dialogues that bridge painting, sculpture, prints, and photographs. The

Contemporary artworks by Chuck Close, Christopher Wilmarth, and Milton Avery engaged in dialogue as part of the installation, *Conversations*.

exhibition featured examples by Carrie Mae Weems, Christopher Wilmarth, Robert Henri, Fairfield Porter, and Milton Avery, among others.

*Curated by John R. Stomberg, Florence Finch Abbott Director
T. Marc Futter Gallery*

***Collection Spotlight: EK Hadley Chest
August 30, 2013–June 8, 2014***

This spotlight featured an iconic piece of early 18th-century local craftsmanship as part of a statewide celebration of Massachusetts furniture. The installation

A closer look at an 18th-century chest illuminated local craftsmanship and family history.



examined the chest's design and construction, provenance, and cultural significance, and also exhibited some of the cherished objects it might have contained.

*Curated by Aaron Miller, Joseph Allen
Skinner Assistant Curator
John and Norah Warbeke Gallery*

Traveling Exhibition

Kara Walker: Harper's Pictorial History of the Civil War (Annotated)

September 26–October 28, 2013

Juxtaposing *Harper's* images of the Civil War with the artist's signature silhouettes, Kara Walker's print suite displays a biting social commentary on the history, and possible continuation, of slavery. This exhibition celebrated the Museum's acquisition of the complete 15-image suite of prints.

*Curated by John R. Stomberg, Florence
Finch Abbott Director
Montserrat College of Art Galleries, Beverly,
MA*

EXHIBITIONS · SPRING 2014

El Anatsui: New Worlds

January 21–June 8, 2014

This exhibition featured recent wall and floor installations by acclaimed Ghanaian artist El Anatsui. Constructed primarily of folded bottle-caps, his works of art challenge the traditional definitions of painting, textile,

*El Anatsui: New
Worlds brought six of
the acclaimed artist's
monumental sculptures
to campus.*

and three-dimensional sculpture.

*Co-curated by Amanda Gilwin, Five College
Mellon Postdoctoral Fellow in African Art
and Architecture, and John R. Stomberg,
Florence Finch Abbott Director
Harriet L. and Paul M. Weissman Gallery
and the Anne Greer and Fredric B. Garonzik
Family Gallery*

Senior Studio Art Majors Exhibition

April 26–May 17, 2014

Presenting the work of Class of 2014 studio art thesis students Sophia Miller, Elizabeth Honorato, and Tsholofelo Thekiso, this exhibition included sculpture, drawings, paintings, and mixed media works of art. *Organized by the Department of Art
Hinchcliff Reception Hall*

Inside/Outside: Walker Evans and Henri Cartier-Bresson

May 2–25, 2014

This student-curated class project examined the photographic sensibilities of Walker Evans and Henri Cartier-Bresson. While Evans was primarily interested in the people and places of his homeland, Cartier-Bresson focused on the world abroad.

*Curated by the members of Art History 342
and Art History Professor Anthony Lee
Carson Teaching Gallery*



EVENTS • FALL 2013

Lectures

"In Conversation with Lorna Bieber"

Lorna Bieber: Of Echoes and Grace exhibition opening

Hosted by John R. Stomberg, Florence Finch Abbott Director

September 12, 2013

"Comics, Innovation, and Visual Communication"

The Louise R. Weiser Lecture in Creativity, Innovation, and Leadership through Art
Scott McCloud, author and comics artist

September 26, 2013

Special Events

"Celebrating a new installation by Dale Chihuly, *Clear and Gold Tower*"

Dedicatory remarks by Lynn Pasquerella, President, Mount Holyoke College and John R. Stomberg, Florence Finch Abbott Director

September 3, 2013

"Facing the Contemporary"

Gallery talk for students by John R. Stomberg, Florence Finch Abbott Director

September 17, 2013

"An Enchanting Evening at the Skinner Museum"

An evening of entertainment and history for students
October 24, 2013

Art à la Carte Gallery Talk Series

Student dance performance

In conjunction with the exhibition, *Lorna Bieber: Of Echoes and Grace*

Directed by Professor James Coleman

October 3, 2013



TOP: Studio art students collaborated with contemporary artist Lorna Bieber during her campus visit.

MIDDLE: The Annual Louise R. Weiser Lecture by comics artist Scott McCloud drew a full house of students and community members.

BOTTOM: Students enjoyed a lively evening event at the Skinner Museum as part of a new program designed to engage students with the Museum outside of their coursework.

"In the Guise of the Brush: The Italian Chiaroscuro Woodcut"

Rachel Beaupré, Assistant Curator
October 17, 2013

"To Be At the Farther Edge: Photographs Along the New England Trail"

Barbara Bosworth, Artist-In-Residence of the New England National Scenic Trail, National Park Service
October 31, 2013

"The 'EK' Hadley Chest: A Collection Spotlight"

Aaron Miller, Joseph Allen Skinner Assistant Curator
November 14, 2013

EVENTS · SPRING 2014

Lectures

"El Anatsui and the Reinvention of Sculpture"

El Anatsui: New Worlds exhibition opening
Chika Okeke-Agulu, Associate Professor, Princeton University
January 24, 2014

"El Anatsui in Conversation with Obiora Udechukwu"

Inaugural Patricia and Edward Falkenberg Lecture
El Anatsui in dialogue with his former col-

league and fellow artist Obiora Udechukwu, Dana Professor of Art and Art History, St. Lawrence University. The conversation was moderated by exhibition co-curator and Five College Mellon Postdoctoral Fellow in African Art and Architecture, Amanda Gilvin
April 3, 2014

Special Events

"Fold, Pleat, Play"

Origami collage event with Char Morrow, Lecturer Emerita of Psychology and Education
March 29, 2014

"African Drumming: Music from Southern Ghana, Togo, and Benin Performed by the Five College West African Music Ensemble"

Faith Conant, Director
April 15, 2014

Art à la Carte Gallery Talk Series

"Looking at Chinese Fan Paintings"

Yingxi (Lucy) Gong ('13), Art Museum Advisory Board Fellow
March 6, 2014

"Mr. Skinner's Curiosities of the Natural World"

Aaron Miller, Joseph Allen Skinner Assistant Curator
April 10, 2014

"Paintings through the Eyes of a Costume Designer"

Jessica Ford, Visiting Artist in Costume Design, Theatre Arts Department
April 17, 2014



Internationally acclaimed contemporary artist El Anatsui visited campus for the Inaugural Patricia and Edward Falkenberg Lecture.

TEACHING WITH ART

The Museum's Teaching with Art program flourished this year with continued support from the Andrew W. Mellon Foundation as well as an exciting three-year grant from The Pierre and Tana Matisse Foundation. During this first full year of the "Museum as Catalyst for Creative Campus" initiative, visitors from both on and off campus were offered a rich array of opportunities to engage with the work of contemporary artists such as Lorna Bieber and El Anatsui. From college students and faculty to school children and the general community, the Museum provided a dynamic arena in which visitors could not only look closely and think deeply, but also learn through the act of creation.

Theatre students gathered to share their 60-second monologues inspired by artwork in the permanent collection.

HIGHLIGHTS OF CLASS USE

In partnership with 73 faculty from 26 different disciplines, MHCAM hosted 2,516 student visits through 169 class sessions held at the Museum. Representing a diverse range of academic departments—from African Studies, Philosophy, and Music to Chemistry, Psychology, and Politics—98 unique courses utilized the Museum's resources for object-based learning and teaching with both fine art and material culture from around the world. The following classes exemplify the innovative ways faculty and students used the Museum this past year.

Theatre Arts 205: "Acting II"

Theatre Arts Department Chair Susan Daniels designed a creative exercise for her advanced acting students asking them to



select a work of art from the Museum's collection depicting a female subject. The students' detailed observations of their chosen images became the basis for 60-second monologues. Daniels worked with Museum staff to select a diverse array of portraits for her students to study, including captivating works by Robert Henri, Käthe Kollwitz, Lisette Model, Larry Fink, and Annie Leibovitz. The students' moving portrayals animated these works in new and imaginative ways, while giving each actor insight into psychological states manifest through visual detail.



The Museum provided a laboratory setting for psychology students working to develop the observational skills critical to clinical work.

Music 136: “Adventures in Music”

Welcoming students with little prior musical training, Director of the Mount Holyoke College Symphony Orchestra and Lecturer in Music Tian Hui Ng examines the “materials of music” in this foundational course. As his students increased awareness of their sound environment, they also explored concepts that shape their perception of sound, such as rhythm, pitch, time, and structure. Students were asked to think about these abstract elements during a class visit to the *El Anatsui: New Worlds* exhibition and then create a musical composition as a personal response to the art they encountered. Anatsui's art inspired students to think about materials, color, scale, and structure in a metaphoric way, as they translated the visual into their own creations of sound art.

Psychology 323: “Lab: Qualitative Methods”

Professor of Psychology and Education Gail Hornstein designed an interactive visit to the Museum for her course, “Laboratory in Qualitative Research.” The session began

with a close-looking activity led by a Museum staff member to model techniques for gathering visual data. Students were encouraged not to make assumptions or jump to conclusions too early in the process. Working in small groups, students continued to fine-tune their observational skills by looking at additional images featuring subject matter from diverse cultural and ethnic backgrounds. In collaboration with education staff, Professor Hornstein specifically selected images that would give students practice navigating ambiguous and unfamiliar territory with an open mind—a key skill in clinical and developmental psychology.

History 101: “First-Year Seminar: Forgery, Fraud, Bunk and Bad History”

Delving into the universal fascination with fakes and forgeries, Professor of History Fred McGinness organized two visits to the Museum for his first-year seminar students to explore how the realm of art might inform the historical examples they were studying. Featured objects ranged from print-



ed reproductions and creative adaptations of seminal works to outright fakes and alleged forgeries. Students also had the opportunity to speak with curators, look at a forged signature under ultraviolet light, and even study the backs of paintings in an effort to examine what is known and what is still a mystery about selected works in the Museum's collection.

Gender Studies 333: "Witches in the Modern Imagination"

With a focus on the history of witchcraft in Atlantic cultures, this seminar examined images and textual accounts of witches that, according to Associate Professor of Theatre Arts and Gender Studies Erika Rundle, "have helped to shape our understanding of gender, nature, theatricality, and power." In addition to spending one class session viewing images

Students examined original labels on the back of a dubious Fernand Léger painting—a clue about its possible authenticity—with Art Museum Advisory Board Fellow Yingxi (Lucy) Gong ('13).

of witches in MHCAM's collection, students were required to write an interpretive essay analyzing one artwork dated before 1900 and one dated after. The students placed these works of art in the context of the *Witches and Wicked Bodies* exhibition that was concurrently on view at the National Galleries of Scotland.

Critical Social Thought 248: "Science, Revolution, and Modernity"

Interested in having his students explore some of the challenges that Galileo Galilei faced as he interpreted and wrote about his early astronomical investigations, Associate

Professor of Chemistry Donnie Cotter collaborated with education staff to create a special class session at the Museum. During this visit, Professor Cotter asked his students to decode, assimilate, and interpret selected works of art, while simultaneously challenging them to think about the distinctions between observation, perception, and the assumptions that are invisibly built into our cultural framework. The students' conversations were lively and exploratory in nature, directly linking to a larger course theme on thinking about science as a way of seeing the world.

ACADEMIC COLLABORATIONS

Student Outing to New York City

In conjunction with Mellon Five College Postdoctoral Fellow in African Art and Architecture Amanda Gilvin's art history

seminar, "Contemporary Art of Africa and the African Diaspora," Florence Finch Abbott Director John Stomberg and Museum staff organized a trip to New York to visit five galleries and two museums. This ambitious outing enabled students to study art by a number of important African artists first-hand. The trip focused on exposing students to artists working today including El Anatsui, Zanele Muholi, Pieter Hugo, Ifeoma Anyaeji, and William Kentridge. Students were asked to engage with works by two of these artists for subsequent course assignments. The first was to craft an acquisition proposal for work by South African photographer Zanele Muholi, seen during their visit to the Yancey Richardson Gallery (see Acquisitions, page 20). The second assignment asked students to write research papers comparing individual works by Anatsui to works by other contemporary artists from around the world dealing



with crossover themes. These thoughtful and creative essays were incorporated into the Museum's online materials for the *El Anatsui: New Worlds* exhibition in the spring of 2014.

El Anatsui Interdisciplinary Faculty Seminar

This December, 14 faculty from academic disciplines as far ranging as economics, dance, environmental studies, anthropology, music, biological sciences, and philosophy gathered to learn about the work of Ghanaian artist El Anatsui in advance of his spring exhibition. Generously funded as part of The Pierre and Tana Matisse Foundation grant to foster the Museum's creativity initiative, this seminar incorporated an introduction to Anatsui's work by co-curator Amanda Gilvin; an extended close-looking session and lively dialogue about one of the featured works; as well as creative response writing exercises led by poet and Visiting Professor Sara London. Faculty were later invited to participate in a collaborative session installing one of Anatsui's largest works in the exhibition, *They Finally Broke the Pot of Wisdom* (2011). These experiences collectively provided a springboard for faculty members to craft individual essays for an exhibition catalogue designed to capture their fresh insights and varied disciplinary perspectives.

Inside/Outside: Walker Evans and Henri Cartier-Bresson

Generated as part of a culminating assignment for Professor of Art History Anthony Lee's seminar in 20th-century art, this student-curated installation and accompanying catalogue of essays set out to explore the

Faculty seminar participants embraced key aspects of their students' classroom learning by taking risks and working collaboratively to install an El Anatsui sculpture.



Recently purchased with funds from alumna Gaynor Strickler ('73), the Walker Evans photograph, *Lunchroom Buddies*, New York City, was a highlight of the student-curated exhibition *Inside/Outside*.

contrasting photographic sensibilities of two seminal figures in the history of photography: Walker Evans and Henri Cartier-Bresson. While the deliberate, carefully considered work of Evans was primarily focused on the people and places of the United States, the fast-paced photography of Cartier-Bresson captured the serendipity of street life that he encountered throughout his travels around the globe. This project inspired the acquisition of two important works by Walker Evans for the Museum's permanent collection, including *Lunchroom Buddies*, a generous gift from alumna and Art Museum Advisory Board member Gaynor Strickler ('73), and *Seed Store Interior, Vicksburg Mississippi*, a Museum purchase.

CLASS VISITS FALL 2013

Anthropology 216: Collecting the Past. Elizabeth Klarich. 14 students/9 visits

Art History 100 (UMASS): Survey in Ancient-Medieval Art. Laetitia La Follette. 172 students/over 2 days

Art History 110: First-Year Seminar: Inside Art. Paul Staiti. 10 students/7 visits

Art History 215: The Hellenistic World. Bettina Bergmann. 16 students/3 visits

Art History 241: 19th-Century European Art. Anthony Lee. 31 students/1 visit

Art History 242: History of Photography. Anthony Lee. 15 students/3 visits

Art History 290: Manuscript Illumination. Christine Andrews. 16 students/3 visits

Art History 301: Contemporary Art of Africa and the African Diaspora. Amanda Gilvin. 6 students/1 visit

Art History 310: Love and Metamorphosis in Ancient Art. Bettina Bergmann. 15 students/2 visits

Art History 370 (UMASS): Junior Year Writing Program. Monika Schmitter. 16 students/1 visit

Art History 391: Research Seminar in Art History and Architecture. Anthony Lee. 6 students/1 visit

Art History 791 (UMASS): The Renaissance at Home. Monika Schmitter. 5 students/1 visit

Art Studio 110 (UMASS): Basic Studio: Drawing. Frank Merrigan/David Musgrave (TA). 60 students/over 2 days

Art Studio 120: Drawing I: Figure Studies. Matt Phillips. 23 students/1 visit

Art Studio 221: Digital Photography I. Kane Stewart. 10 students/1 visit

*Art Studio 256: Printmaking I. Tatiana Ginsberg. 14 students/1 visit

Art Studio 257: Printmaking II: Traditional/Digital. Tatiana Ginsberg. 12 students/3 visits

Art Studio 395: Senior Art Majors. Rie Hachiyanagi. 10 students/1 visit

Biology 145: Diversity of Life. Susan Barry/Sue Lancelle (Lab instructor). 47 students/over 4 days

Biology 145: First-Year Seminar: A Green World. Amy Fray. 25 students/over 2 days

Biology 160: Integrated Introduction to Biology and Chemistry. Donnie Cotter/Crystal Ziniewicz (Lab instructor). 35 students/over 3 days

Biology 321: Art, Music, and the Brain. Sue Barry. 12 students/5 visits

Chemistry 325: Atomic and Molecular Structure. Himali Jayatilake. 11 students/over 2 days

Classics 128: Ancient Rome. Geoff Sumi. 38 students/over 2 days

Classics 608 (UMASS): Teaching Classical Humanities. Teresa Ramsby. 13 students/1 visit

Dance 151: Elementary Composition. Terese Freedman. 17 students/1 visit

Education 200: Developing Literacy. Sarah Frenette. 5 students/1 visit

English 101-Section 1: US Multiethnic Literatures. Iyko Day. 16 students/1 visit

English 101-Section 2: US Multiethnic Literatures. Iyko Day. 16 students/1 visit

English 103: Multilingual Speakers. Mark Shea. 13 students/2 visits

English 206: History of the Essay. Karen Osborn. 14 students/1 visit

Gender Studies 333: Witches and Witchcraft in the Modern Imagination. Erika Rundle. 11 students/1 visit

History 101: First-Year Seminar: Forgery, Fraud, Bunk. Fred McGinness. 14 students/2 visits

History 170: The American Peoples to 1865. Christine DeLucia. 18 students/1 visit

History 231: Tokugawa Japan. Jonathan Lipman. 30 students/1 visit

History 235: Native American History through 1865. Christine DeLucia. 27 students/1 visit

History 276: US Women's History since 1890. Mary Renda. 30 students/1 visit

Italian 101-Section 1: Elementary Italian. Morena Svaldi. 13 students/1 visit

Italian 101-Section 2: Elementary Italian. Erica Moretti. 13 students/1 visit

Italian 101-Section 3: Elementary Italian. Erica Moretti. 14 students/1 visit

Italian 306: All in the Family. Ombretta Frau. 10 students/1 visit

Jewish Studies 204: Introduction to the New Testament. Michael Penn. 17 students/1 visit

Philosophy 273: Philosophy of the Arts. James Harold. 26 students/2 visits

Philosophy 280: Philosophy for Children. Tom Wartenberg. 19 students/2 visits

Psychology 323: Lab: Qualitative Methods. Gail Hornstein. 12 students/1 visit

Theatre Arts 122: Scenic Design I. Vanessa James. 12 students/1 visit

Theatre Arts 205: Acting. Susan Daniels. 9 students/1 visit

Theatre Arts 215: Voice and Movement. Ruth Rootberg. 8 students/1 visit

Theatre Arts 251: Histories of Theater & Performance. Colin Mannex. 19 students/2 visits

Theatre Arts 282: Practicum: Mandragola (cast of play by Machiavelli). Roger Babb and Jessica Ford. 18 students/1 visit

CLASS VISITS SPRING 2014

*African Studies 280 (SC): Survey of African Art. Amanda Gilvin. 19 students/1 visit

*African Studies 300 (SC): Capstone Colloquium in African Studies. Alfred Babo and Elliot Fratkin. 6 students/1 visit

Anthropology 216: Urban Natures. Alessandro Angelini. 15 students/1 visit

Anthropology 230: Language in Culture & Society. Andrew Lass. 5 students/1 visit

Anthropology 275: Research Methods. Elif Babul. 22 students/2 visits

*Art History 110: First-Year Seminar: Writing about Pictures. Ajay Sinha. 10 students/4 visits

Art History 244: European Art 1885–1945. Anthony Lee. 32 students/1 visit

Art History 290: Ancient Painting and Mosaic. Bettina Bergmann. 16 students/2 visits

Art History 298 (UMASS): Introduction to Art Museum Studies. Kendra Weisbin. 9 students/1 visit

Art History 301: The Artist in the Renaissance. Christine Andrews. 10 students/4 visits

Art History 310: Roman Villas and Palaces. Bettina Bergmann. 10 students/1 visit

Art History 342: Walker Evans and Henri Cartier-Bresson. Anthony Lee. 6 students/4 visits

Art History 721 (UMASS): 19th-Century Painting and Sculpture. Gülrü Çakmak. 7 students/1 visit

Art Studio 120: Drawing I: Visual Exploration. Tatiana Ginsberg. 17 students/2 visits

*Art Studio 246: Sculpture I. Joe Smith. 12 students/1 visit

Art Studio 256: Printmaking I. Tatiana Ginsberg. 11 students/1 visit

Art Studio 269: Japanese Papermaking. Rie Hachiyanagi. 11 students/1 visit

*Art Studio 305 (AC): Experimental Garage Science: The Art of Ubiquitous Material. Markus Wirthmann. 10 students/2 visits

*Art Studio 396: Senior Practicum. Joe Smith. 3 students/1 visit

Asian Studies 101: Introduction to Chinese Civilization. Jonathan Lipman. 30 students/1 visit

Biology 145: Age of the Human Genome. Craig Woodard. 28 students/over 2 days

Biology 145: Organismal Biology. Renae Brodie. 15 students/over 2 days

Biology 145: Animal Bodies/Functions. Sarah Bacon. 24 students/over 2 days

Biology 201: Postbaccalaureate Intro to Biology II Lab. David Gardner. 11 students/1 visit

Biology 226: Evolution. Stan Rachootin. 42 students/over 3 days

Critical Social Thought 248: Science/Revolution/Modernity. Donnie Cotter. 11 students/2 visits

Dance 143: Classical Indian Dance. Ranjanaa Devi. 12 students/1 visit

English 101: Mapping the World. Mark Shea. 9 students/2 visits

English 201: Intro to Creative Writing. Sara London. 11 students/1 visit

English 284: Adaptation from Page to Screen. Amy Rodgers. 26 students/1 visit

*English 304: Verse Writing II. Sara London. 9 students/1 visit

English 334: Asian American Film and Visual Culture. Iyko Day. 16 students/1 visit

*Environmental Studies 333: Landscape and Narrative. Lauret Savoy. 17 students/4 visits

Gender Studies 333: Nature and Gender. Leah Glasser. 10 students/1 visit

History 115: The Medieval World. Sean Gilsdorf. 12 students/2 visits

History 234: The Atlantic World. Christine DeLucia. 21 students/1 visit

*History 291: Education and Capacity in African History. Holly Hanson. 17 students/3 visits

History 322: Eternal Rome. Fred McGinness. 19 students/2 visits

History 331: 20th-Century China. Jonathan Lipman. 14 students/1 visit

Humanities Arts Culture 130 (HC): Painting Foundations. Daniel Schrade. 13 students/1 visit

Italian 316: Apocalyptic Thinking: Italy on the Verge of Disaster. Erica Moretti. 12 students/2 visits

*Music 136: Adventures in Music. Tian Ng. 10 students/1 visit

*Music 161: Beginner West African Drumming. Faith Conant. 13 students/1 visit

*Music 261: Intermediate West African Drumming. Faith Conant. 8 students/1 visit

Politics 229: War and Propaganda. Kavita Khory. 27 students/1 visit

Religion 203/Jewish Studies 203: Intro to the Hebrew Bible. Michael Penn. 16 students/2 visits

Russian and Eurasian Studies 312: Silk Roads: Ancient and Modern. Stephen Jones. 11 students/1 visit

Theatre Arts 256: Costume History through the 19th Century. Jessica Ford. 13 students/1 visit

* Indicates the 13 unique courses that visited the *El Anatsui: New Worlds* exhibition.

2013–2014 Totals:

98 Unique Courses

169 Total Class Visits

73 Faculty

26 Academic Disciplines

2,516 Student Visits

K-12 AND COMMUNITY INVOLVEMENT

With the Museum's continued focus on its teaching mission as well as its creative campus initiative, the education department shifted its efforts this year to piloting smaller, deeply engaged programs with both K-12 classes and community partners. In each of the examples below, Mount Holyoke students were instrumental contributors, guides, and facilitators, making these in-depth connections with area school children and community members possible.

New Model for K-12 Education: Sixth Grade Visit to *El Anatsui: New Worlds*

Working collaboratively with a team of sixth-grade classroom teachers and the art educator at the Fort River Elementary School in Amherst, MA, the Museum's education staff piloted a new "thinking through making" model for K-12 visits. Based on the creativity initiative developed for the Teaching with Art program, the visit was organized into segments allowing three groups of 20 sixth graders to rotate among the following activities: guided close looking at the Anatsui sculptures with art history students, a writing exercise led by poetry students, and a visual art project led by studio art majors. This extended morning session immersed the

Focusing on in-depth engagement with original works of art, educators piloted new models for K-12 experiences at the Museum.

sixth graders in experiential learning, problem solving, and divergent thinking, culminating with the creation of a vibrant collage made from recycled paint chips to which all 60 students contributed.

Strengthened Partnership with Mosier Elementary School in South Hadley, MA

The Skinner Museum has long been a field trip destination, but this past year, Museum staff worked more closely with South Hadley school teachers to integrate Museum objects into their curriculum with the help of two generous gifts. A grant from the Institute of Museum and Library Services (IMLS) supported the development of online educational materials utilizing recently digitized objects. In tandem, a grant from an anonymous foundation funded the creation of a pilot program for third-grade classes at Mosier as well as an education outreach fellow, Kate Lasher '14, to research and write the related curriculum materials. This initiative included pre-visit activities in the classroom, "field work" visits to the Skinner Museum, and a professional development workshop for South Hadley teachers, all of which resulted in the creation of meaningful object-based learning experiences for their students.



COMMUNITY-BASED LEARNING AND THE MUSEUM

Collaborating with the College's renowned program in Community-Based Learning (CBL)—which connects dozens of students and faculty each semester with community partners and organizations—the Museum has become an on-campus resource for experiential learning and community outreach. This past year, the Museum's education staff worked with Alan Bloomgarden, Director of Community Engagement at Mount Holyoke College, to create a CBL fellowship employing studio art major Danielle Vasquez '15 to design a museum partnership with a local organization. Danielle chose GirlsEyeView (GEV), an after-school program for middle and high school students with branches in Amherst and Ware, MA, which fosters “a creative and supportive space for girls to express themselves through photography and creative writing.” Danielle worked with GEV coordinators to organize sessions both on and off campus inspired by the *El Anatsui: New Worlds* exhibition and then recruited a group of Mount Holyoke student volunteers to help lead the sessions.

The following are other recent highlights of the Museum's expanding collaboration with community-based learning initiatives.

Philosophy for Children: Professor Thomas Wartenberg and students from his nationally acclaimed course, “Philosophy for Children,” led inquiry-based tours at the Museum for 89 second graders from the Martin Luther King, Jr. Charter School of Excellence in Springfield, MA.

Classics Day: The Museum hosted 58 middle and high school students from area schools for tours about ancient art and numismatics



Recent grants enabled the Museum to collaborate with the Mosier Elementary School on curriculum materials.

as part of the annual Pioneer Valley Classical Association's Classics Day, organized by Professor Bruce Arnold.

Chemistry and Art: Professor Maria Gomez offered a hands-on workshop about infrared imaging with select paintings in the Museum's collection for 10 sixth graders from the Academy Hill School in Springfield, MA.

African History: Working in partnership with the Springfield Renaissance School, an Expeditionary Learning school in Springfield, MA, students from Professor Holly Hanson's history course, “Education and Development in Africa,” led tours of the *El Anatsui: New Worlds* exhibition for a total of 71 ninth graders.

CONNECTIONS After School Program: Community-Based Learning fellows and tutors Elizabeth Kaplan '14 and Nancy Eckenthal '14 worked with students Danielle Vasquez '15 and Angelica Rios '14 to organize tours of the *El Anatsui: New Worlds* exhibitions for 40 second through fifth graders from the Peck-Lawrence Full Service Community School in Holyoke, MA, during their spring visit to campus.

THE COLLECTION

More than 50 works of art and 27 loans were added to the collection this year ranging from a large steel-and-glass modern sculpture by Christopher Wilmarth to a diminutive Sioux beaded fetish. This spectrum reflects the breadth not only of our holdings, but also of the teaching that goes on in the Art Museum and Joseph Allen Skinner Museum on a daily basis. As always, the new acquisitions have both deepened existing parts of the collection and opened up areas that expand the outlook of the Museum as it steps confidently into the 21st century.

Many of the new works are gifts from alumnae and friends of the Museum, such as the dynamic and colorful wall sculpture by Judy Pfaff acquired for us by Art Museum Advisory Board member Astrid Baumgardner ('73). The Wilmarth sculpture, too, was donated by another long-time supporter and former board member, Shelby Baier White ('59). The purchase of a mammoth-plate albumen print photograph by Carleton Watkins of Yosemite Falls was made possible by the generous donation of funds by former Museum docent, Dr. Norman Aubrey, who realized how effectively it resonated with the Museum's impressive view of nearby Hetch Hetchy Canyon by Albert Bierstadt. The checklist that follows will reveal the benevolence of numerous other donors through their gifts of sculpture, photography, paintings, and works of art on paper.



Christopher Wilmarth
Gnomon's Parade (Late)
2014.18

ACQUISITIONS

Edward Ruscha (American, b. 1937)
Nine Swimming Pools, 1968
Ink on paper
Gift of Inge Heckel
2013.21.1

Edward Ruscha (American, b. 1937)
Twentysix Gasoline Stations, 1967
Ink on paper
Gift of Inge Heckel
2013.21.2

John Singer Sargent (American,
1856–1925)
A Dancer after Baudry, ca. 1874–78
Pencil on paper
Gift of Odyssea A. Skouras (Class of
1954)
2013.22

Minted under Hormizd II (Near
Eastern; Sasanian)
Drachm of Hormizd II, 303–309 CE
Silver (AR)
Purchase in honor of Emily Wood
(Class of 2009)
2013.23



Bartolomeo Coriolano, after Guido
Reni
The Fall of the Giants
2013.27



Maker(s) unknown
(Persian)
*Jar with poetic
inscriptions*
2013.29.1

The purposeful expansion of the col-
lection in the area of Islamic art
and ceramics continued this year
with the purchase of two excellent
examples of Persian wares with
calligraphic inscriptions. A third
acquisition—a large blue and white
Ming Dynasty dish from Jingdezhen,
China—will be included in the fall
2014 exhibition highlighting the deep
riches of our ceramic holdings, *The
Potter’s Tale: Contextualizing 6,000
Years of Ceramics*.

Minted under Julius Caesar (Roman;
Republican)
Julius Caesar Denarius,
April–August 49 BCE
Silver (AR)
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2013.24

Carleton Watkins (American, 1829–
1916)
Yosemite Falls 2630 Ft., 1861
Albumen print photograph
Purchase with funds from Dr.
Norman Aubrey and the Susan and
Bernard Schilling (Susan Eisenhart,
Class of 1932) Fund
2013.25

Wyand Otto Jan Nieuwenkamp
(Dutch, 1874–1950)
Bridge at Mechelen (Belgium), 1901
Woodcut on paper
Purchase with the Abbie Bosworth
Williams (Class of 1927) Fund
2013.26.1

Wyand Otto Jan Nieuwenkamp
(Dutch, 1874–1950)
View of Bruges (Belgium), 1900
Woodcut on paper
Purchase with the Abbie Bosworth
Williams (Class of 1927) Fund
2013.26.2

Bartolomeo Coriolano (Italian, ca.
1599–ca. 1676); after Guido Reni
(Italian, ca. 1575–1643)
The Fall of the Giants,
1638; reworked in 1641
Chiaroscuro woodcut from four
blocks
Purchase with the John Martyn
Warbeke Art Fund
2013.27

Rosamond Wolff Purcell (American,
b. 1942)
Passenger Pigeon, 2013
Digital color print photograph
Purchase with the Henry Rox
Memorial Fund for the Acquisition
of Work by Contemporary Women
Artists
2013.28

Maker(s) unknown (Persian)
Jar with poetic inscriptions,
early 13th century
Stonepaste painted in luster on an
opaque white glaze
Purchase with the John Martyn
Warbeke Art Fund
2013.29.1

Maker(s) unknown (Persian)
Bowl with Arabic inscription,
 10th century
 Earthenware painted in black slip on
 white slip ground under a transpar-
 ent glaze
 Purchase with the John Martyn
 Warbeke Art Fund
 2013.29.2

Lorna Bieber (American, b. 1949)
Snowbank, 2005–2006
 Gelatin silver print photograph
 Purchase with the Henry Rox
 Memorial Fund for the Acquisition
 of Work by Contemporary Women
 Artists
 2014.1

Violet Hopkins (American, b. 1973)
*Das Heiligtum von Petra [Holy
 Tower]*, 2008
 Colored pencil and ink on paper
 Gift of Jennifer Vorbach (Jennifer
 Josselson, Class of 1978)
 2014.2

Diane Rosenblum (American,
 b. 1971)
This is So Pretty I Want to Lick It,
 from the series *Clouds for
 Comment*, 2013
 Digital pigment print
 Gift of Foster Goldstrom
 2014.3

Edward Lear (British; English, 1812–
 1888)
Philae, Egypt, 1867
 Pen, brown ink, and watercolor over
 pencil on paper
 Purchase with the Eleanor H. Bunce
 (Class of 1926) Art Acquisition Fund
 and Funds from Professor Emeritus
 John L. Varriano
 2014.4

Irving Petlin (American, b. 1934)
Semitic Garden #5, 1973
 Oil on canvas
 Gift of Fine Art Associates, courtesy
 of Odyssea Skouras (Class of 1954)
 2014.5

Zanele Muholi (South African,
 b. 1972)
*Lumka Stemela, Nyanga East, Cape
 Town*, from the series *Faces & Phases*,
 2011
 Gelatin silver print photograph
 Purchase with the Madeleine Pinsof
 Plonsker (Class of 1962) Fund
 2014.6.1

Zanele Muholi (South African,
 b. 1972)
Tinashe Wakapila, Harare, Zimbabwe,
 from the series *Faces & Phases*, 2011
 Gelatin silver print photograph
 Purchase with the Madeleine Pinsof
 Plonsker (Class of 1962) Fund
 2014.6.2

Zanele Muholi (South African, b.
 1972)
Akhona Hentili, Makhaza,
Khayelitsha, Cape Town, from the
 series *Faces & Phases*, 2011
 Gelatin silver print photograph
 Purchase with the Art Acquisition
 Endowment Fund
 2014.6.3



Zanele Muholi
Akhona Hentili, Makhaza,
Khayelitsha, Cape Town, from the
 series *Faces & Phases*
 2014.6.3

One of the most rewarding purchases of the year—a group of three photographs by the South African photographer Zanele Muholi—was made with the advice of students in the fall 2013 course, “Contemporary Art of Africa and the African Diaspora,” offered by Amanda Gilvin. A day-long trip to New York to visit contemporary galleries and museums included the opportunity to study the work of this important emerging photographer and to recommend a purchase of one photograph to be bought by the Museum. Vigorous debates among the students resulted in the choice of not one but three images that the students felt expanded our understanding of the photographer and her subjects. As part of the project, the students also drafted the official acquisition proposal—a very compelling one—that was submitted to the Museum’s acquisition committee.

Judy Pfaff (American, b. 1946)
Wallabout, 1986
 Mixed media assemblage
 Purchase with funds from Astrid
 Rehl Baumgardner (Class of 1973)
 2014.8a–k

Andy Warhol (American, 1928–
 1987)

Vote McGovern, 1972
 Screenprint on Arches paper
 Gift of The Andy Warhol
 Foundation for the Visual Arts
 2014.9.1

Andy Warhol (American, 1928–
 1987)

Reigning Queens (Royal Edition)
(Queen Ntombi), 1985
 Screenprint on Lenox Museum
 Board
 Gift of The Andy Warhol
 Foundation for the Visual Arts
 2014.9.2

Andy Warhol (American, 1928–
 1987)

Sitting Bull, 1986
 Screenprint on Lenox Museum
 Board
 Gift of The Andy Warhol
 Foundation for the Visual Arts
 2014.9.3

Maker unknown (Chinese)
Kraak porcelain dish, 1573–1619
 Hard-paste porcelain with under-
 glaze blue decoration
 Purchase with the Sylvia Chen
 Chinese Art Memorial Fund
 2014.10

August Sander (German, 1876–
 1964)

*Bauerkinder, Westerwald (Farmer's
 children, Westerwald)*,
 1923 negative; 1973 print
 Gelatin silver print photograph
 Purchase with the Jean C. Harris Art
 Acquisition Fund
 2014.11

Maker unknown (Native American;
 American Indian; Pueblo; Hopi)
Wedding sash, late 19th or early
 20th century
 Cotton
 From the collection of J. Donald
 Detenber, gift of his children, in his
 memory
 2014.12.1

Maker unknown (Native American;
 American Indian; Sioux)
Umbilical fetish; Umbilical amulet,
 late 19th century
 Leather, glass beads, and tin
 From the collection of J. Donald
 Detenber, gift of his children, in his
 memory
 2014.12.2

Beth Van Hoesen (American, 1926–
 2010)
Two Peppers, 1981
 Graphite and colored pencil on
 paper
 Gift of the E. Mark Adams and Beth
 Van Hoesen Adams Trust
 2014.13.1

Beth Van Hoesen (American, 1926–
 2010)
Seven Peppers I, 1981
 Graphite and colored pencil on
 paper
 Gift of the E. Mark Adams and Beth
 Van Hoesen Adams Trust
 2014.13.2

Beth Van Hoesen (American, 1926–
 2010)
Seven Peppers II, 1976
 Graphite and colored pencil on
 paper
 Gift of the E. Mark Adams and Beth
 Van Hoesen Adams Trust
 2014.13.3

Arthur Rothstein (American, 1915–
 1985)
*John Dudek, an unemployed work-
 er, Dalton, New York*, 1937
 Gelatin silver print photograph
 Gift of Paula and Mack Lee
 2014.14.1



Maker unknown (Native American;
 American Indian; Sioux)
Umbilical Fetish
 2014.12.2

Walker Evans (American, 1903–1975)
Lunchroom Buddies, New York City,
 1931 negative; 1974 print
 Gelatin silver print photograph
 Purchase with funds from Gaynor R.
 Strickler (Class of 1973) in honor of
 her husband Charles S. Strickler, Jr.
 (Amherst College, Class of 1971)
 2014.14.2

Walker Evans (American, 1903–1975)
*Seed Store Interior, Vicksburg,
 Mississippi*, 1936
 Gelatin silver print photograph
 Purchase with the Elizabeth Peirce
 Allyn (Class of 1951) Fund, the Teri J.
 Edelstein Art Acquisition Fund, and
 the Nancy Eisner Zankel (Class of
 1956) Acquisition Fund
 2014.14.3

Arthur Rothstein (American, 1915–
 1985)
*Girl at Gee's Bend, Gee's Bend,
 Alabama (Artelis Bendolph)*,
 1937 negative
 Gelatin silver print photograph
 Purchase with funds from Julie
 Herzig Desnick (Class of 1973)
 2014.14.4



A prolific painter, printmaker, and educator, Ellen Lanyon is celebrated for her figural work in the face of abstraction during the mid 20th century. Following the death of this Chicago-based artist, her estate offered the Museum a generous gift of seven paintings. The suite of paintings, titled *Beyond the Borders*, demonstrates this important female artist's fascination with both material culture and the natural world.

Ellen Lanyon
Zebra, from the series *Beyond the Borders*
 2014.20.2

Peter Moriarty (American)
New York Botanical Gardens, Bronx, New York,
 2005 negative; 2011 print
 Gelatin silver print photograph,
 bleached with gold toning
 Gift of the artist
 2014.15.1

Peter Moriarty (American)
Planting Fields Arboretum, Oyster Bay, New York, from the series Warm Room,
 2006 negative; 2009 print
 Gelatin silver print photograph with
 gold toning
 Purchase with the Abbie Bosworth
 Williams (Class of 1927) Fund
 2014.15.2

Pieter Hugo (South African, b. 1976)
Thoba Calvin and Tshapo Cameron Sithole-Modisane, Pretoria, 2013
 Digital C-print photograph
 Purchase with the Art Acquisition
 Fund
 2014.16

Arnaldo Pomodoro (Italian, b. 1926)
Disco con Sfera (Disk with sphere),
 1986–1988
 Bronze and gold
 Gift of Linda Taft Litton (Class of 1958)
 2014.17

Christopher Wilmarth (American, 1943–1987)
Gnomon's Parade (Late), 1980
 Etched glass and steel
 Gift of Shelby Baier White (Class of 1959)
 2014.18

Donald Thomas Burgy (American, b. 1937)
Reading Europe's Paleolithic Writing, 2011
 Ink on paper
 Gift of the artist
 2014.19

Ellen Lanyon (American, 1926–2013)
Ginko (Ginkos are either Male or Female), 1975
 Acrylic on linen
 Gift of the Estate of Ellen Lanyon
 2014.20.1

Ellen Lanyon (American, 1926–2013)
Zebra, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.2

Ellen Lanyon (American, 1926–2013)
Bullfrogs, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.3

Ellen Lanyon (American, 1926–2013)
Elk, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.4

Ellen Lanyon (American, 1926–2013)
Macaws, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.5

Ellen Lanyon (American, 1926–2013)
Monkeys, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.6

Ellen Lanyon (American, 1926–2013)
Lobsters, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.7

Ellen Lanyon (American, 1926–2013)
Hare, from the series *Beyond the Borders*, 1996–2007
 Acrylic on canvas
 Gift of the Estate of Ellen Lanyon
 2014.20.8

School of Guido Reni (Italian, 1575–1642)
Saint Joseph Holding the Christ Child, ca. 1640
 Oil on canvas
 Gift of Susan Slyman (Class of 1966)
 2014.21

Minted under Flavius Julius Valens (Roman)
Siliqua of Valens, 367–375 CE
 Silver (AR)
 Purchase with the Abbie Bosworth Williams (Class of 1927) Fund
 2014.22

INCOMING LOANS

Sherrie Levine (American, b. 1947)
Large Cradle, 2009
 Bronze
 Lent by Jennifer Vorbach, New York
 2013.L8

Maker unknown (American)
Continental Rhode Island \$8, 1780
 Ink and paper
 Lent by Cheryl Lauricella
 2013.L9

Maker unknown (Egyptian)
Satrap of Egypt, Ptolemy 1, 310–305 BCE
 Silver
 Anonymous Loan
 2013.L10

Maker unknown (Egyptian, Roman Period)
Fragments of Euclid Book I, Props. 39 and 41, 1st–6th century CE
 Papyrus
 Lent by Archives and Special Collections, Mount Holyoke College
 2013.L11.1–2

Maker unknown (Egyptian, Roman Period)
Papyrus fragment, 5th–6th century CE
 Papyrus
 Gift of Professor Cornelia Coulter to Archives and Special Collections, Mount Holyoke College
 Lent by Archives and Special Collections, Mount Holyoke College
 2013.L11.3

Maker unknown (Egyptian, Roman Period)
Papyrus fragment, 276–282 CE
 Papyrus
 Gift of Professor Cornelia Coulter to Archives and Special Collections, Mount Holyoke College
 Lent by Archives and Special Collections, Mount Holyoke College
 2013.L11.4

Maker unknown (Mesopotamian)
Group of tablets and cones with cuneiform inscriptions, ca. 2085 BCE–ca. 550 BCE
 Clay
 Loan from the Religion Department, Mount Holyoke College
 2014.L1.1–20

Hyman Bloom (American, 1913–2009)
Still Life with Brown Floor, 1982–1983
 Oil on canvas
 Collection of Joan and Michael Salke
 2014.L2



Sherrie Levine
Large Cradle
 2013.L8



OUTGOING LOANS

Kara Walker: *Harper's Pictorial History of the Civil War* (Annotated)
Montserrat College of Art,
Beverly, MA:
September 28–October 26, 2013

Kara Elizabeth Walker (American, b.1969)
Harper's Pictorial History of the Civil War (Annotated), 2005
 Offset lithography and silkscreen
 Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
 2012.14.1–15

Alfred H. Guernsey (American, 1824–1902); Henry M. Alden (American, 1836–1919)
Harper's Pictorial History of the Civil War, 1866; 1868
 Ink on paper and leather
 Purchase with funds from Alice Mohler DeLana (Class of 1958)
 782–2012.1–2

Memory Theater 2013
Memorial Art Gallery, Rochester, NY:
October 6–December 29, 2013

Will Barnet (American, 1911–2012)
The Mother, 1992
 Oil on canvas
 Gift of Elena and Will Barnet
 2008.14.1

Intent to Deceive: Fakes and Forgeries in the Art World
Tour by International Art and Artists
The Michele & Donald D'Amour Museum of Fine Arts of the Springfield Museums, Springfield, MA: January 21–April 27, 2014
The John & Maple Ringling Museum of Art, Sarasota, FL: May 23–August 2, 2014

Henri de Toulouse-Lautrec (French, 1864–1901)
Mary Hamilton, 1896
 Lithograph
 Gift of Mrs. Myron Black
 1978.5.8

Will Barnet
The Mother
 2008.14.1

Joseph Cornell: *Surrealism in New York*
The Fralin Museum of Art,
University of Virginia,
Charlottesville, VA:
March 7–June 8, 2014

Joseph Cornell (American, 1903–1972)
Untitled [Pharmacy Chest], ca. 1945
 Wood, glass, and cork
 Gift of the Joseph and Robert Cornell Memorial Foundation
 2002.15.1

Joseph Cornell (American, 1903–1972)
Untitled [Sand Fountain], ca. 1955
 Wood, sand, glass, metal, paint, and ink
 Gift of the Joseph and Robert Cornell Memorial Foundation
 2002.15.2

Yves Tanguy (French, 1900–1955)
Lurid Sky, 1929
Oil on canvas
Gift of Mrs. John Lee Bunce
(Eleanor Howland, Class of 1926)
1953.5.M.PI

Kay Sage (American, 1898–1963)
A Short Day, 1951
Oil on canvas
Gift of Mrs. John Lee Bunce
(Eleanor Howland, Class of 1926)
1964.251.I(b).PI

Max Ernst (German, 1891–1976)
Red Sun and Forest, 1927–28
Oil on canvas
Gift of the estate of Eileen Paradis
Barber (Class of 1929)
1997.14.11

***Witness: Art and Civil Rights in
the Sixties***

Brooklyn Museum, Brooklyn NY:
March 7–July 6, 2014
Hood Museum of Art, Dartmouth
College, Hanover, NH:
August 30, 2014–January 4, 2015
Blanton Museum of Art, University
of Texas, Austin, TX:
February 8–May 3, 2015

Raymond Saunders (American,
b. 1934)
American Dream, 1968
Oil and collage on canvas
Gift of the American Academy of
Arts and Letters (Childe Hassam
Fund)
1970.300.I(b).PI

Fractured: The Modern Nude
University Museum of
Contemporary Art, University of
Massachusetts, Amherst, MA:
March 26–May 9, 2014

Philip Pearlstein (American, b. 1924)
Nude Half Lying on Bed, 1963
Oil on canvas
Gift of Dr. and Mrs. Robert
Mandelbaum (Helen Horowitz,
Class of 1942)
1971.305.I(b).PI

Janet Fish Retrospective
Huntsville Museum of Art,
Huntsville, AL: May 3–July 26,
2014

Janet Fish (American, b. 1938)
Kraft Salad Dressing, 1973
Oil on canvas
Gift of Mr. and Mrs. Richard
Barancik
1983.15

Yves Tanguy
Lurid Sky
1953.5.M.PI

Butterflies

Berkshire Museum, Pittsfield, MA:
May 19–October 27, 2014

Binh Danh (Vietnamese, active in
United States, b. 1977)
Iridescence, 2008
Chlorophyll print, butterfly
specimen, and resin
Purchase with the Nancy Eisner
Zankel (Class of 1956) Art
Acquisition Fund
2012.5.2

Jane Hammond (American,
b. 1950)
Scrapbook, 2003
Three-dimensional pigmented Inkjet
print with woodblock, collage, and
hand-coloring
Purchase with the Henry Rox
Memorial Fund for the Purchase of
Work by Contemporary Women
Artists
2006.9.2



COLLECTION RESEARCH

Access to digital information drove many areas of our curators' work this year as they focused on creating time-saving systems that would enable the Museum to respond more efficiently to faculty and student requests. They created:

- new database reports catered to faculty use;
- updated data standards to describe objects in the collections management system;
- and transcriptions of hand-written acquisition lists from 1874–1930.

Requests from outside scholars are a constant reminder of our critical role in making our collection digitally available. This year, our



holdings received attention on an international scale, as curators responded to inquiries from abroad on objects such as our polyptych of the Badia a Isola Master. A team of graduate students working with Jeremy Hutton at the University of Wisconsin also visited our galleries to photograph our Palmyrene figures as part of their comprehensive study of Aramaic texts.

Each semester, our two curatorial interns and Art Museum Advisory Board Fellow work to advance our knowledge of the collection and support our teaching initiatives. This year, they test-drove new object cataloguing worksheets, processed a large array of new acquisitions, catalogued a forthcoming donation of over 375 photographs, and inventoried the complete printmaking workshop archive. Their research summaries on key items in the collection also provided a terrific resource for classes and contributed to ongoing preparations for a 2014–15 ceramic exhibition. Objects were unearthed from storage and files dusted off as curators discovered some long-forgotten treasures and many outstanding favorites that will be featured in the forthcoming show. Extensive research, consultation, and conservation were key pursuits, greatly expanding our knowledge of this diverse collection.

PUBLICATIONS

The Museum's biannual newsletters keep our members informed of the latest news in acquisitions, programs, and educational initiatives, while also highlighting our

The Art Museum and Skinner Museum mentored 29 student interns, volunteers, and receptionists this year, offering them valuable professional experiences.

continued research on the permanent collection. This year, our publication lineup also included special exhibition catalogues and preparations for a unique multidisciplinary project focused on the art of El Anatsui.

Mount Holyoke College Art Museum Newsletter, Fall 2013, 28 pages.

Mount Holyoke College Art Museum Newsletter, Spring 2014, 16 pages.

Lorna Bieber: Of Echoes and Grace, Fall 2013. A 20-page exhibition catalogue featuring an essay by John R. Stomberg and an interview with the artist.

Inside/Outside: Walker Evans and Henri Cartier-Bresson, Spring 2014. A print and digital exhibition brochure written by student curators in Art History 342, a seminar in 20th-century art that explored the careers of these two important photographers. Produced by Professor Anthony Lee.

DIGITIZATION AND COLLECTION ACCESS

In this age in which digital media pervades every corner of our lives, interactions with original objects at the Museum continue to grow evermore precious. Each year, faculty from across the disciplines welcome ways to bring real life encounters into their classroom, students seek out independent research projects, and community members are drawn to our exhibitions. This increasing excitement in the Museum's rare holdings, however, is intrinsically connected to an expanding demand for digital access outside of the Museum's doors.

This partnership between the digital and the physical largely directs the behind-the-scenes work of the collections management team. In

Student research greatly contributes to the Museum's knowledge of the collection, whether the result of a classroom assignment or a volunteer or internship project.





Maker unknown (Greek; Tanagra)
*Tanagra figurine of standing woman
 wearing chiton and mantle*
 1943.17.B.C

this final year of our IMLS grant for digitization and collections research, they focused on fulfilling the goal of photographing 4,000 objects from both the Art Museum and Joseph Allen Skinner Museum—a goal which they exceeded by nearly 15%. With the able help of student volunteers and interns, they also made great improvements to many of these objects' permanent storage housings, making them more readily available for classroom use.

The focus on digital images continued through the summer of 2014 with the launch of a significant digital image repository project. Guided by staff

from the Digital Asset and Preservation Services department, a new online system (MUSE) was created for storing, tagging, and sharing exhibition-related images, as well as photographs of classes and events.

In addition to increasing object accessibility and improving record keeping, the collections management staff also supported the Museum's mission of generating in-house exhibitions. A new lift was procured to aid in installing large and heavy works, 17 objects were conserved, and recent acquisitions were framed and made ready for display. Key ceramic objects were also tested with thermoluminescence to verify their dates of manufacture, and others were restored and cleaned in preparation for the upcoming exhibition, *The Potter's Tale*. Additionally, two Joseph Cornell boxes were treated in preparation for their display.

OBJECTS CONSERVED

Erastus Salisbury Field (American,
 1805–1900)
Squire Bogues (Elisha Bogue),
 ca. 1835
 Oil on canvas
 Joseph Allen Skinner Museum,
 Mount Holyoke College
 Treated by the Williamstown Art
 Conservation Center
 SK C.2

Maker unknown (Greek)
Statuette of a woman,
 ca. 5th century BCE
 Terracotta, white slip, and traces of
 red pigment
 Gift of Laura S. Watson (Class of
 1871)
 Treated by the Williamstown Art
 Conservation Center and tested by
 the Oxford Authentication Labs
 1911.3.B.C

Maker unknown (Greek; Tanagra)
*Tanagra figurine of standing woman
 wearing chiton and mantle*,
 20th-century forgery; after an origi-
 nal of the 4th–2nd century BCE
 Dark red clay with white slip
 Purchase with the Nancy Everett
 Dwight Fund
 Treated by the Williamstown Art
 Conservation Center and tested by
 the Oxford Authentication Labs
 1943.16.B.C

Maker unknown (Greek; Tanagra)
*Tanagra figurine of standing woman
 wearing chiton and mantle*,
 4th–2nd century BCE
 Clay and white slip
 Purchase with the Nancy Everett
 Dwight Fund
 Treated by the Williamstown Art
 Conservation Center and tested by
 the Oxford Authentication Labs
 1943.17.B.C

Ben Nicholson (English, 1894–1982)
Untitled [Painted relief; collage],
 1942–1944
 Paint, pencil, and board
 Purchase with the Nancy Everett
 Dwight Fund
 Treated by the Williamstown Art
 Conservation Center
 1958.5.d.pi

Maker unknown (Mexican)
Drummer astride a drum,
 ca. 600–900 CE
 Burnished red clay with traces of
 dark paint
 Gift of Mr. and Mrs. James F.
 Mathias (Barbara V. Lord, Class of
 1934)
 Treated by the Williamstown Art
 Conservation Center and tested by
 the Oxford Authentication Labs
 1975.15.24

Maker unknown (Chinese)
Snuff bottle, 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.314

Maker unknown (Chinese)
*Snuff bottle of peach bloom
 monochrome*, 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.318

Maker unknown (Chinese)
Snuff bottle in blue and white,
 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.321

Maker unknown (Chinese)
Double snuff bottle with crickets,
 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.325

Maker unknown (Chinese)
*Snuff bottle with children in a
 garden*, 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.327

Maker unknown (Chinese)
*Snuff bottle of turquoise enamel
 with openwork design of dragons*,
 19th century
 Hard-paste porcelain
 Bequest of Josephine Purtscher
 Fellows (Class of 1924)
 Treated in-house by Museum staff
 1986.33.338

Max Ernst (German, 1891–1976)
Bird, ca. 1928
 Oil on canvas
 Gift of the estate of Eileen Paradis
 Barber (Class of 1929)
 Treated by the Williamstown Art
 Conservation Center
 1997.14.10

Joseph Cornell (American, 1903–
 1972)
Untitled [Pharmacy Chest],
 ca. 1945
 Wood, glass, and cork
 Gift of the Joseph and Robert
 Cornell Memorial Foundation
 Treated by the Williamstown Art
 Conservation Center
 2002.15.1



Maker unknown (Chinese)
Snuff bottle with children in a garden
 1986.33.327

Joseph Cornell (American, 1903–
 1972)
Untitled [Sand Fountain], ca. 1955
 Wood, sand, glass, metal, paint,
 and ink
 Gift of the Joseph and Robert
 Cornell Memorial Foundation
 Treated by the Williamstown Art
 Conservation Center
 2002.15.2

Maker unknown (Italian; Sienese)
*Cassone (wedding chest) with
 painted panel showing the Death
 of Lucretia*, ca. 1465–1475
 Wood and tempera
 Purchase with the Warbeke Art
 Museum Fund
 Treated by the Williamstown Art
 Conservation Center
 2008.13

Dorothea Tanning (American,
 1910–2012)
Still in the Studio, 1979
 Oil on canvas
 Purchase with the Warbeke Art
 Museum Fund
 Treated by the Williamstown Art
 Conservation Center
 2013.11

JOSEPH ALLEN SKINNER MUSEUM

The Skinner Museum continues to become a fully-integrated component of the Art Museum's teaching initiative and a vibrant part of the campus community. The 2013-14 academic year saw a steady increase in class use, student interest, and programming. A broader campus endeavor, the Nexus in Public History, also brought the Museum to the forefront in conversations about opportunities for learning with objects and bridging the humanities. In partial response to this, the History Department and the Museum are in the process of developing a series of internships focusing on the College's museums and history.

TEACHING WITH ART

Awareness of the Skinner collection and its relevance to teaching continues to steadily expand. Many courses are now returning to the Museum year-after-year, and as these relationships are strengthened, new ones emerge through word-of-mouth. The collection itself is also being accessed in various ways. Not only

The Skinner Museum provides a unique space in which to study topics ranging from museum history to life in Colonial New England.

do classes visit the Skinner church to discuss collection-building and the history of museums, but they also gather at the Carson Teaching Gallery within the Art Museum to examine individual objects.

College Outreach

One of our continued goals for the Skinner collection is to raise awareness within the campus community through tours and talks. Outreach in 2013-14 included a presentation to the Library, Information, and Technology Services department and tours of the collection to Advancement, the Dean of Faculty, and the 21st Century Scholars. Additionally, we worked with Communications and Archives and Special Collections to produce a calendar including objects associated with the early College from the Skinner and Art Museum collections.



Internships

This year, the Skinner Museum hosted a number of internships that provided students with both educational and professional enrichment:

- Phoebe Cos '16 worked on the rare book cataloging project in a dual internship with Skinner and Archives;
- Courtney Kaufman '16 focused on collections management and research;
- Gabrielle Lachtrup '16 spent J-Term researching Native American and Native Alaskan objects from the Skinner and Art Museum collection;
- Kate Lasher '14 was the Museum's Education Outreach Fellow and focused on K-12 education;
- Kathleen Mackenzie, a recent graduate from UMASS, Amherst, produced transcriptions of many of the original letters and journals from the collection.

K-12 AND COMMUNITY INVOLVEMENT

When Skinner established his museum in 1932, he saw the local community as one of the primary audiences. Today, we strive to continually look beyond the campus to engage community members in meaningful ways. As the Museum is brought into the 21st century, new methods of outreach are a priority.

K-12 Education

The Skinner Museum is committed to being a resource for local educators, and we look



Public events at the Skinner Museum brought together students and community members.

to expand our involvement in K-12 education in the coming years. During 2013-14, the Museum hosted tours for the fifth grade class from Leverett Elementary and the third grade classes from Mosier Elementary. The Museum also hosted an annual faculty retreat for the Berkshire School of Visual and Performing Arts.

This year, grants from the IMLS and an anonymous foundation helped fund an internship focused on object-based learning. The project involved partnering with local elementary schools to design online teaching modules based on the Skinner Museum collection. Kate Lasher '14 assisted Museum staff with the development of lesson plans and activities that were piloted this spring by South Hadley teachers (see page 16).

Community Programs

The Museum was open to the public with free admission May–October, Wednesdays and Sundays, 2:00–5:00 p.m., and available for tours upon request. This year offered a wide variety of programming from docent enrichment events led by curators and interns to a lecture for the Holyoke Rotary Club. The Art à la Carte gallery talk, “Mr. Skinner’s Curiosities of the Natural World,” drew in both campus and community audiences.

EXHIBITIONS

Much of the value of the Skinner Museum is in the intact nature of its display as a tool to examine the history of collecting and museums. In addition to their ongoing efforts to return objects that have strayed over time from their original display locations, curators also selected individual objects for installation at the Art Museum. Three micro-exhibitions focusing on a single object or a group took place this year in the lobby, highlighting their stories in a fresh environment:

- a zograscope, an optical device designed to create the appearance of depth in a two-dimensional image, and a perspective print;
- a hippopotamus skull reclaimed for the Skinner collection after being on hiatus in the biology department for decades and generously stabilized and mounted by Amherst College’s Beneski Museum;
- and Bennington, Vermont-made stoneware vessels as a prelude to ceramic-themed spotlights planned in conjunction with the upcoming exhibition, *The Potter’s Tale: Contextualizing 6,000 Years of Ceramics*.



A hippopotamus skull greeted visitors in the Art Museum lobby this fall as a taste of the Skinner Museum collection.

OUTGOING LOANS

Framing Photography: New Editions to the Benton Collection in Context

The William Benton Museum of Art, University of Connecticut, Storrs, CT: October 22–December 15, 2013

William Egerton Smith and Company
(British)

Zograscope, early 19th century
Wood, glass, paper, paint
SK 2006.1957.1.INV

Jacques-Gabriel Huquier (French, 1725–1805)

Perspective View of the Port of Portsmouth,
late 18th century
Hand-colored engraving
SK 2006.1957.2.INV

William Egerton Smith and Company (British)
Zograscope
SK 2006.1957.1.INV

COLLECTION RESEARCH

Research of the more than 6,000 objects continues to reveal the incredible nature of Skinner's collection, and we are fortunate that much of our growing knowledge is thanks to student help. The dual benefit of student interns and volunteers is that they develop research skills while the Museum reaps the rewards of their inquiries. This year, enormous progress was made on the rare book collection that is in the process of being entered into worldcat.org so that it will be accessible to a global audience. Additionally, Native American artifacts continued to be a research priority. Knowing the collection and using the collection truly go hand-in-hand. This year, both of these objectives have been met in exciting ways.

DIGITIZATION AND COLLECTION MANAGEMENT

As the Skinner Museum is integrated into the teaching mission of the Art Museum, one of

the biggest challenges is maintaining the facilities and modernizing access. A first step towards outlining future proposals for the Museum was conducted by Stephanie Brown, a longtime supporter of the Museum and a member of the architectural firm, Environment Life, Inc. The result of this project was a detailed blueprint of how the Museum structures could be renovated with special attention focused on the Skinner schoolhouse building as an updated classroom and exhibition space. The implementation of these plans may still be far off, but they demonstrate a commitment to the future of the Skinner Museum.

Digitization

Producing high-quality images of the Skinner collection continues to be a priority. Without images of the objects, faculty, students, and the world cannot know the amazing artifacts that are housed in the collection nor can their potential for teaching or study be reached. The 2012-14 IMLS grant enabled the digitization of many significant Skinner Museum objects that are now viewable online.

Conservation

William Armistead, the great-grandson of Joseph Allen Skinner, has contributed the funds necessary to conserve an exceptional signature and document collection, including documents signed by George Washington and Benjamin Franklin. More than half of the group of 26 documents has been preserved by paper conservator Daniel Gehrich and the remaining portion is underway. Once the collection is conserved in its entirety, high quality reproductions will be matted in period frames and placed at their original locations within the Skinner Museum.



OBJECTS CONSERVED

James Monroe (American, 1758–1831)

Land Grant, 1821

Etching or engraving with applied seal

Treated by Daniel Gehrich

SK 2006.1127.INV

Joseph Scholey (American)

Indenture, 1829

Ink on paper with applied seal

Treated by Daniel Gehrich

SK 2006.1249.INV

Unknown (American)

Family Register, 19th century

Engraving

Treated by Daniel Gehrich

SK 2006.1373.INV

Commonwealth of Massachusetts

A Proclamation for a day of Solemn Fasting and Prayer; Broadside, 1789

Engraving

Treated by Daniel Gehrich

SK 2006.2071.INV

Commonwealth of Massachusetts

A Proclamation for a day of Solemn Fasting and Prayer; Broadside, 1796

Engraving

Treated by Daniel Gehrich

SK 2006.2072.INV

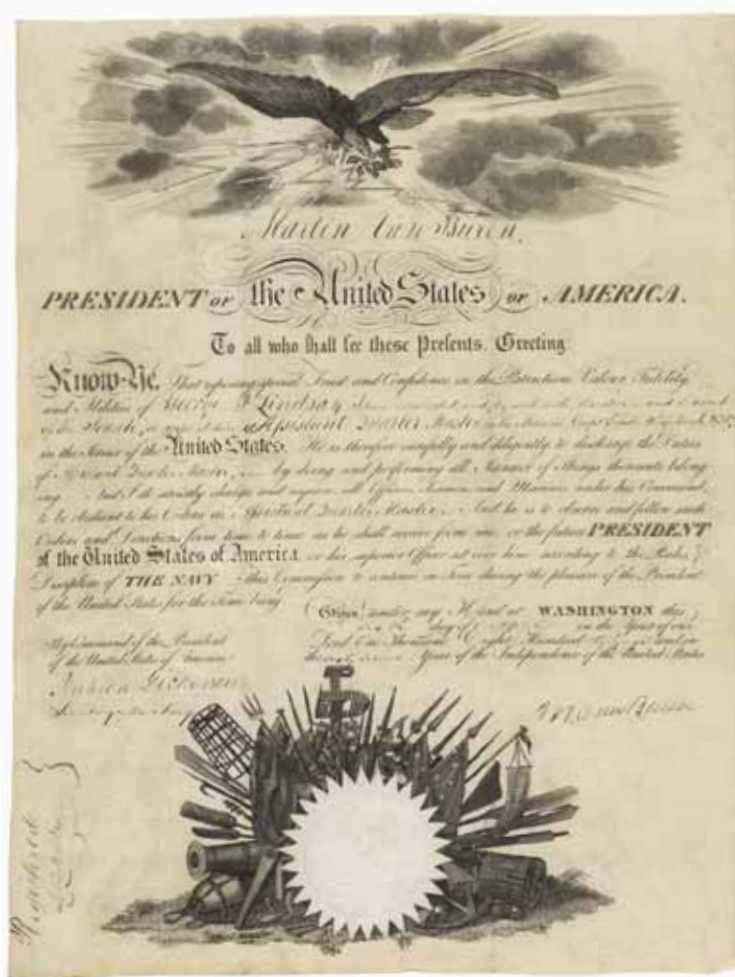
Martin Van Buren (American, 1792–1862)

Appointment, signed by Martin Van Buren, 1838

Engraving

Treated by Daniel Gehrich

SK 2006.2073.INV



Andrew Jackson (American, 1767–1845)

Appointment, signed by Andrew Jackson, 1830

Engraving with applied seal

Treated by Daniel Gehrich

SK 2006.2074.INV

James Monroe (American, 1758–1831)

Appointment, signed by James Monroe, 1823

Engraving and etching with applied seal

Treated by Daniel Gehrich

SK 2006.2077.INV

Appointment, signed by Martin Van Buren

SK 2006.2073.INV

James K. Polk (American, 1795–1849)

Appointment, signed by James K. Polk, 1847

Engraving with applied seal

Treated by Daniel Gehrich

SK 2006.2078.INV

Commonwealth of Massachusetts
A Proclamation for a Day of Public Thanksgiving; Broadside, 1796

Engraving

Treated by Daniel Gehrich

SK 2006.2079.INV

Thomas Adams (American)
*A Proclamation for a Day of Public
Thanksgiving; Broadside, 1823*
Engraving
Treated by Daniel Gehnrich
SK 2006.2080.INV

Unknown (American)
*Washington Monument donation
receipt; Washington Monument,*
19th century
Engraving (receipt); lithograph
(monument)
Treated by Daniel Gehnrich
SK C.A.5

James Fenimore Cooper (American,
1789–1851)
*Letter from James Fenimore Cooper
to Thomas W. Field, October 14,
1843; Portrait of Cooper*
Ink on paper (letter); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.1

Henry Wadsworth Longfellow
(American, 1807–1882)
*Order by Henry W. Longfellow to
Messrs. Dickens & Co., September
23, 1848; Portrait of Longfellow*
Ink on paper (order); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.2a–c

James Russell Lowell (American,
1819–1891)
*Letter from James Russell Lowell to
Miss. N.I. Lewis, March 17, 1891;
Portrait of Lowell*
Ink on paper (letter); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.3

Henry Clay (American, 1777–1852)
*Letter from Henry Clay to Charles
Crook, July 25, 1842; Portrait of
Clay*
Ink on paper (letter); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.4a–b

John Caldwell Calhoun (American,
1782–1850)
*Letter from John Caldwell Calhoun
to Ulridge S. Robinson, August
1840; Image of Calhoun*
Ink on paper (letter); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.5a–b

With improved lighting and object
 housings, the Skinner Museum
preserves Joseph Allen Skinner's
original vision.

Ralph Waldo Emerson (American,
1803–1882)
*Letter from Ralph Waldo Emerson
to Messrs. Welch & Co., January
18, 1870; Portrait of Emerson*
Ink on paper (letter); engraving
(portrait)
Treated by Daniel Gehnrich
SK C.C.6a–b

M. Hill (American)
*Letter from M. Hill to Rev. Dr.
Horace Bushnell, November 28,
1851*
Ink on paper, 1851
Treated by Daniel Gehnrich
SK C.C.8

S. Kneeland & T. Green (American)
The New England Weekly Journal
Ink on paper, 1728
Treated by Daniel Gehnrich
SK C.D.1

John Hancock (American, 1737–
1793)
*Captain-Lieutenant's Commission,
signed by John Hancock*
Engraving with ink on paper and
applied seal, 1787
Treated by Daniel Gehnrich
SK C.F.2

John Brooks (American)
*Sergeant's Appointment; Captain's
Commission; Honorable Discharge*
Engraving with ink on paper, 1814;
1818; 1822
Treated by Daniel Gehnrich
SK C.F.3.1–3

Elisha Strong (American); Charles
Chapman (American)
*Sergeant's Appointment to William
Parsons*
Engraving with ink on paper, 1814
Treated by Daniel Gehnrich
SK C.F.4



PEOPLE

ART MUSEUM STAFF

Ellen Alvord ('89)
Weatherbie Curator of Academic Programs

Rachel Beaupré
Assistant Curator

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Collections Manager

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Art Museum Interns:

Sarah Barringer, Research Intern

Mary Bedell, Pierre and Tana Matisse Curatorial Intern

Emily Carduff, Pierre and Tana Matisse Curatorial Intern

Gina Ciralli, Andrew W. Mellon Curatorial Intern

Research on Native Alaskan artifacts was undertaken by Gabrielle Lachtrup '16, one of the many projects initiated by interns this year.

Elizabeth Kendrick, Andrew W. Mellon Curatorial Intern

Ameera Khorakiwala, Pierre and Tana Matisse Curatorial Intern

Kate Lasher, Education Outreach Fellow

Eleanor Morse, Collections Intern

Victoria Roback, Collections Intern

Katherine Sumi, Summer IMLS Collections Management Assistant

Danielle Vasquez, Community-Based Learning Fellow

Skinner Museum Interns:

Phoebe Cos

Courtney Kaufman

Gabrielle Lachtrup

Kathleen Mackenzie

DONORS AND MEMBERSHIP

Two hundred twenty-nine donors made contributions to the Museum during the 2014 fiscal year. Of these, 53 gave at the Director's Circle level (\$1,000–\$2,499) and 29 gave at the Benefactor level (\$2,500 and up). Additionally, the Museum received five generous gifts of \$25,000 and above:

- Ms. Astrid Rehl Baumgardner ('73): for the purchase of a work of art;
- Mrs. Fredric B. (Anne) Garonzik ('64): to name a gallery within the Museum;
- Dr. Evelyn Jasiulko Harden ('51): to establish the Mary and Peter Jasiulko Fund to support Mount Holyoke College student experiences such as Museum-organized field trips, attendance to art related conferences, and Museum internships;
- Mrs. Katharine Thomson Smith ('69) and Edwin Smith: to assist in meeting the match requirements for a grant from The Pierre and Tana Matisse Foundation (see page 41);
- Mrs. Susan Hedlund Vicinelli ('64) and Gaetano Vicinelli: for the purchase of a work of art.

The Museum is grateful for the continued support of its patrons and thanks the many donors who enhanced the Museum's collection through gifts of funds and of art (For a complete list of art acquisitions, see page 19).

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Purchased with funds from Astrid Rehl Baumgardner ('73), Judy Pfaff's *Wallabout* is a dynamic addition to the permanent collection.

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Carolyn (Czaja) Topor '58
Jennifer (Josselson) Vorbach '78
Jie Xia '11
Michelle Yun '96

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DIRECTOR'S CIRCLE

Houston was the destination for the annual art tour event for members of the Museum's Director's Circle (donors who make annual gifts of \$1,000 or more) on May 1–3, 2014. A total of 29 donors and their guests enjoyed visits to seven private collections as well as behind-the-scenes tours at The Museum of Fine Arts, Houston; Project Row Houses; and The Menil Collection. The group also visited The Rothko Chapel and the Dan Flavin installation at Richmond Hall. Deep gratitude is owed to Mount Holyoke College Trustee emeritus Kitty Rabinow ('64) and Dorene ('58) and Frank Herzog who were instrumental in scheduling museum tours, arranging access to private collections, and hosting the group for dinner in their homes.

Student/Young Alumna

Ms. Theresa Antonellis
Ms. Candy A. Gonzalez
Ms. Nora S. Lambert
Ms. Victoria Schmidt-Scheuber

And special thanks to the foundations and government agencies that support the work of the Museum:

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Judith W. Mann '72
Anne K. Mercogliano '04
Susan (Abert) Noonan '82
Mia A. Schlappi '86
Odysia Skouras '54 (Honorary)
Judith (Karlen) Stein '75
Gaynor (Richards) Strickler '73
Pamela B. Stuart '70

RESOURCES

GRANT AWARDS

Andrew W. Mellon Foundation

A grant of \$500,000 was awarded to the Museum during the spring of 2012. \$150,000 of the grant was used to fund the salary and benefits of the Coordinator of Academic Affairs position through June 30, 2014. The remaining \$350,000 was matched by a generous pledge of \$650,000 from Susan ('72) and Matthew Weatherbie to create a permanent \$1,000,000 endowment for the above-mentioned position, to be named the Weatherbie Curator of Academic Programs. Pledge and grant payments continued on schedule during 2013-14. It is anticipated the match and grant payments will be fully paid by June 30, 2015.

Institute of Museum and Library Services (IMLS)

This grant of \$148,599 supported the Museum's ongoing digitization and cataloging of the collection with a goal of digitizing 4,000 objects during the grant period of August 1, 2012 through July 31, 2014. Support from this grant allowed the Museum to: 1) capture digital images of works in the collections of both MHCAM and its subsidiary, the Joseph Allen Skinner Museum; 2) update catalogue entries for works in the collection; 3) and create a web-module for teachers based on the Skinner Museum collection. The final report on this project will be submitted to IMLS on October 29, 2014. The Museum is pleased to note that during the grant period, it surpassed the stated goals by approximately 15%.

A new endowment and continued grants support the Museum's Teaching with Art program, enabling students to discover the power of learning from original materials.



The Pierre and Tana Matisse Foundation

Work continued on a three-year challenge grant totaling \$169,500 for the period of January 1, 2013 through December 31, 2015 to support the “Museum as Catalyst for the Creative Campus” initiative. The overall focus of this grant project is to develop new approaches to using art in a teaching context. During 2013–14, that included:

- Creation and implementation of a special exhibition, *El Anatsui: New Worlds*, with complementary programming in the form of a faculty seminar, guest curators, and faculty collaborating with Museum staff to utilize the exhibition in their teaching;
- Ongoing work on creating a catalogue of the *El Anatsui: New Worlds* exhibition that contains contributions from 20 faculty and staff and photographic documentation of the exhibition. Essays in the publication will include diverse approaches to the works of art ranging from aesthetics to poetry. The book also includes a transcription of the substantive talk that Anatsui gave during his visit to campus in April 2014, which attracted over 400 people. The book will go to press in the spring of 2015.
- Research and preparations were conducted for the fall 2014 exhibition *Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection*.

Leon Levy Foundation

The foundation awarded \$10,000 to the Museum, which is being used to support the publication of the catalogue for the fall 2014 exhibition, *Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection*.

Anonymous Foundation

A grant from an anonymous foundation awarded \$5,000 to the Museum to cover the cost of an education outreach intern who created web-based learning modules to bring American art and material culture into local classrooms. The grant also supported a hands-on professional development workshop that brought local elementary school teachers in contact with original works of art and allowed them to work closely with Museum staff to generate new ideas for future collaborations. One outcome of the teacher workshop was the concept of creating hands-on learning kits that could be lent to local schools. Remaining funds from the grant will be used to develop these kits.

FINANCIAL RESOURCES

The Museum ended 2013–14 with balances in operating reserves and projected endowment income sufficient to sustain its current level of staffing and programming.

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Designed by Allison W. Bell

Cover and Back Cover: El Anatsui, *Alter Ego* (detail), 2012, found aluminum and copper wire, Courtesy of the artist and Jack Shainman Gallery, New York, © El Anatsui

Photographs by Laura Shea: cover, back cover, pp. 3–13, 16–23, 26–27, 29–34, 36, 39–40
Photographs by Petegorsky/Gipe: pp. 24, 28
Photographs by the Mount Holyoke College Digitization Center: 25

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