



MOUNT HOLYOKE  
COLLEGE ART MUSEUM

## 2015-2016 ANNUAL REPORT



## THE YEAR IN NUMBERS

**2,430**

Student visits in classes

**884**

Objects digitized

**28**

Public events

**28**

Student interns, guides, volunteers, and receptionists

**158**

Total class visits

**430**

Acquisitions and loans

**72**

Faculty collaborators





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## DIRECTOR'S REPORT

**2015–2016** was a year of both transition and transformation for the Mount Holyoke College Art Museum. We began the fall semester with the debut of our new logo, new website, and our freshly minted mission statement, all reflecting the vibrancy of our institution. The outcome of an intensive collaborative process, these three touchstones crystalize in both word and visual image who we are and what we do. As our vision statement boldly proclaims, our staff devotedly cares for our remarkable collections of art and material culture with a commitment “to spark intellectual curiosity and ignite a lasting passion for learning and creativity.”

This clarity of purpose enables the Museum to have a meaningful impact, cultivating innovative teaching practices and promoting experiential, object-based learning for students of all ages. This past year offered a particularly rich array of art-inspired programs, including a collaboration between Philosophy Professor Tom Wartenberg and artist Mel Bochner; a creativity lecture by renowned sculptor Judy Pfaff; student presentations exploring the connections between entropy and art in the *Energies and Elegies* installation; and scores of community members, ranging from local school children to Five College faculty, engaging with important issues related to Native American art and culture in the *Navajo Weaving* and related spotlight exhibitions.

The past year was also one of transition. In December, we bid farewell to our beloved director John Stomberg following his recruitment by Dartmouth College to lead the Hood Museum of Art. His many contributions to MHCAM have made a lasting impact and will not be forgotten.

In the interim period, and with the extraordinary support of our Art Museum Advisory Board, MHCAM's staff continued to build on the forward momentum of recent years. During the spring semester we were thrilled to receive an award for our new website and delighted to learn that we were rated eleventh in a survey of the 35 best college art museums. In April, our education and curatorial staff collaborated on a grant proposal to The Pierre and Tana Matisse Foundation focusing on widening outreach to both our campus and surrounding community, learning in June that we were awarded a \$150,000 grant toward our “Diverse Voices” initiative. As we prepare to celebrate the Museum's 140th anniversary and welcome our dynamic new Florence Finch Abbott Director, Tricia Paik, this fall, we are grateful to our many supporters and friends who continue to make this work possible.

—Ellen M. Alvord '89, Interim Director and Weatherbie Curator  
of Education and Academic Programs



MHCAM launched an award-winning new website this fall, providing visitors with greater access to collection information and resources for teaching and learning.



## EXHIBITIONS & EVENTS

**In his inaugural post** on the Museum's blog, *mhcameo*, Florence Finch Abbott Director John Stomberg astutely identified "working with artists" as the prominent theme of the 2015–2016 program lineup. The Museum not only hosted installation artist Judy Pfaff, conceptual artist Mel Bochner, and fifth-generation weaver Lynda Teller Pete for gallery talks and lectures, but also collaborated with departments across the Five Colleges to bring other arts professionals to campus. Additionally, MHCAM's offerings for the student body broadened this year to include special events for students and a fascinating roster of student-led Sightlines tours. Mounting nine exhibitions and 28 events in total, the Museum was a lively hub of activity.

### EXHIBITIONS | FALL 2015

#### ***Energies and Elegies***

**July 14–December 2, 2015**

Exploring themes of absence and abundance, entropy and energy, this installation brought together highlights from the Museum's continuously expanding holdings in contemporary art. Featured artists included Kiki Smith, Jerome Liebling, Rosamond Purcell, and Julie Mehretu, whose mesmerizing *Landscape Allegories* portfolio was the centerpiece of the exhibition. *Curated by Hannah W. Blunt, Associate Curator Front Gallery*

#### ***Mel Bochner: Illustrating Philosophy***

**July 21–December 20, 2015**

How can a work of art illustrate an abstract philosophical idea? In 1971, artist Mel Bochner began a series of drawings inspired by the writings of philosopher Ludwig Wittgenstein (1889–1951). Twenty years later, he contributed a portfolio of prints based on those drawings to a new edition of Wittgenstein's *On Certainty*, a printing of which was recently purchased by MHCAM and

presented in this exhibition alongside related works by Bochner. Guiding viewers through the process that Bochner used to create the images, Professor of Philosophy and exhibition curator Thomas E. Wartenberg uncovered the philosophical arguments about doubt, certainty, skepticism, and knowledge embodied by these works. *Curated by Thomas E. Wartenberg, Professor of Philosophy*  
*Anne Greer and Fredric B. Garonzik Family Gallery*

#### ***Collection Spotlight: Arnaldo Pomodoro's***

***"Disco con sfera," 1986***

**September 3–December 20, 2015**

Arnaldo Pomodoro is known for his imposing bronze sculptures in public sites such as Vatican City in Rome and the United Nations Plaza in New York. Since the 1960s, he has made sculptures that contort and convolute universal forms and



A Collection Spotlight introduced visitors to the recently donated sculpture by Arnaldo Pomodoro, *Disco con sfera* (*Disk with sphere*).



Above: The Harriet L. and Paul M. Weissman Gallery was energized this fall by a vibrant installation of Judy Pfaff's sculptures and prints.

Right: The recent donation of nearly 100 Joel Meyerowitz photographs inspired a fall exhibition.



objects—disks, spheres, columns, and cubes—with markings of a deeply subjective and temporal nature. This Collection Spotlight showcased Pomodoro's *Disco con sfera* (*Disk with sphere*), a recent gift to MHCAM. Curated by Hannah W. Blunt, Associate Curator Hinchcliff Reception Hall

***betwixt: Judy Pfaff 1985/92***  
**September 3–December 20, 2015**

Between 1985 and 1992, Judy Pfaff created large-scale, multimedia works that bridged, both conceptually and physically, the surface of the wall and the space of the gallery. This exhibition celebrated this historical moment of Pfaff's career, during which time she created *Wallabout* (1986), recently acquired by MHCAM. Featuring a selection of her signature installations from this period and several prints, this exhibition explored Pfaff's restless quest for visual equilibrium.

Curated by John R. Stomberg, Florence Finch  
 Abbott Director  
 Harriet L. and Paul M. Weissman Gallery

**EXHIBITIONS | SPRING 2016**

***Fragile Paper Timeships: Photographs by Joel Meyerowitz, 1979–1989***

**December 9, 2015–May 29, 2016**

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 four decades, Meyerowitz catches fleeting sensations in his images, rather than just objects or observations. Drawn from a recent gift to MHCAM of 98 photographs by Meyerowitz, this exhibition explored the period of the artist's career following the publication of his influential book, *Cape Light*, in 1979.

Curated by Hannah W. Blunt, Associate Curator  
 Front Gallery





*Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving* examined a historic moment when Navajo women first represented figural imagery in their fiber art.

***Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving***

**January 19–May 29, 2016**

In the 1880s, the completion of the Santa Fe Railroad and the arrival of Anglo traders on the recently established Navajo Reservation created a new market for the wool products traditionally woven by Navajo women, and they began weaving rugs with complex geometric designs for the floors of Victorian homes. In the early twentieth century, some creative weavers were encouraged by traders to incorporate ceremonial imagery into their designs. *Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving* presented a selection of these unusual pictorial works depicting the participants in the mesmerizing Yeibichai dance, the evening conclusion of a nine-day healing rite called the Nightway.

*Curated by Rebecca M. '59 and*

*Jean-Paul Valette*

*Harriet L. and Paul M. Weissman Gallery and*

*Anne Greer and Fredric B. Garonzik Family Gallery*

***Collection Spotlight: People Will Know Our Names***

**January 21–April 10, 2016**

Curated by Lynda Teller Pete, a fifth-generation weaver from the Newcomb and Two Grey Hills areas of the Navajo Nation, this Collection Spotlight focused on a ca. 1935–1940 Navajo weaving of Yei figures. As a complement to the concurrent exhibition *Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving*, Pete shared her personal history and deep knowledge of weavings while offering her perspective on the choices that Navajo artists made in the first part of the twentieth century.

*Curated by Lynda Teller Pete*

*Hinchcliff Reception Hall*

***Converging Cultures: Native America and the Early Tourist Market***

**January 21–April 10, 2016**

What should be considered art, and how do we define terms like fine art, decorative art, craft, and utilitarian? Curated by Mount Holyoke College history major Allyson LaForge '16, this Collection Spotlight explored a category of material culture often described as tourist items or souvenirs by examining nineteenth- and early



twentieth-century objects made by Ojibwe, Haida, and Apsáalooke (Crow) craftspeople. Though created for the market, these items represent the hybridity of traditional Native American art forms and the external influences of the tourist economy.

*Curated by Allyson LaForge '16*

*Hinchcliff Reception Hall*

### **Senior Studio Art Majors Exhibition**

**April 24–May 14, 2016**

This installation featured sculpture and mixed media works of art by Class of 2016 studio art thesis students Gabrielle Kruczynski and Katie Hunt.

*Organized by the Department of Art*

*Hinchcliff Reception Hall*

## **EVENTS | 2015–2016**

### **Lectures**

#### **“From the Beginning”**

Annual Louise R. Weiser Lecture in Creativity, Innovation, and Leadership through Art

Judy Pfaff, Artist

Pre-lecture performance with student dancers, choreographed by Jim Coleman, Professor of Dance


September 24, 2015

Audio-recording available online 

#### **“Thinking Through Images”**

Artist Mel Bochner in conversation with Thomas E. Wartenberg, Professor of Philosophy

October 6, 2015

Audio-recording available online 

#### **“Dancers of the Nightway in Navajo Weavings”**

Spring opening lecture with Rebecca M. Valette '59, Professor Emeritus, Boston College

February 4, 2016

### **Sightlines Tours**

#### **“Picturing Gender”**

Clara Gorman '18, Student Guide

December 5, 2015

#### **“The Political Frame”**

Chloe Maurice '17, Student Guide

December 12, 2015

#### **“The Artist's Perspective”**

Chrissy Barney FP '16, Student Guide

January 30, 2016

#### **“Visualizing the Sacred”**

Kristina Bush '17, Student Guide

February 13, 2016

#### **“Living Spirits: Reflection and Memory in Art”**

Olivia Barry '16, Student Guide

February 20, 2016

#### **“Dressing the Part: Storytelling through Costume”**

Rebecca Grossman '18, Student Guide

February 27, 2016

#### **“Seeing the Light”**

Rand Abu Al-Sha'r '17, Student Guide

March 5, 2016

Offering a prelude to the Judy Pfaff exhibition opening lecture, student dancers presented a performance inspired by the artist's dynamic sculptures.





A record-breaking 88 visitors attended Assistant Professor of History Christine DeLucia's spring Art à la Carte Gallery Talk.

#### **"Movement in Art"**

Kimberly Grenade '16, Student Guide  
April 9, 2016

### **Student Events**

#### **"Museum Mania: Orientation Event for New Students"**

September 8, 2015

#### **"An Evening of Wonder at the Skinner Museum"**

October 29, 2015

#### **"Art-Lovers' Afternoon at the Museum"**

February 12, 2016

#### **"Africana Studies at the Art Museum"**

April 20, 2016

#### **"Season Opening Celebration at the Joseph Allen Skinner Museum"**

April 21, 2016

### **Art à la Carte Gallery Talk Series**

#### **"Innovation & Interaction: Ceramics from China and the Islamic World"**

Kendra Weisbin, Assistant Curator of Education  
and Aaron Miller, Associate Curator of Visual  
and Material Culture  
October 1, 2015

#### **"Investigating Fourth Range: Thoughts on Illustration as Philosophy"**

Thomas E. Wartenberg, Professor of Philosophy  
October 20, 2015

#### **"Energies and Elegies"**

Hannah W. Blunt, Associate Curator  
November 5, 2015

#### **"betwixt: Judy Pfaff 1985/92"**

John Stomberg, Florence Finch Abbott Director  
November 19, 2015

#### **"Diné Weavings: Tradition and Transformation in Indigenous Textiles of the American Southwest"**

Christine Delucia, Assistant Professor of History  
February 19, 2016

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

Anthony Lee, Idella Plimpton Kendall Professor of Art History  
March 3, 2016

### **“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  
March 24, 2016

### **Co-Sponsored Events**

#### **“Translations: From Word to Image to Screen”**

Leading Woman in the Arts  
Lecture by Patrizia Von Brandenstein, Production Designer  
*Co-sponsored by the InterArts Council and the Weissman Center for Leadership*  
October 15, 2015

#### **“Crafting a Life in the Arts”**

Keynote address by Jennifer Kyker '02, Assistant Professor of Ethnomusicology, Eastman School of Music, The University of Rochester  
*Co-sponsored by the InterArts Council and the Career Development Center*  
February 6, 2016

#### **“People Will Know Our Names”**

Gallery talk by Lynda Teller Pete, Fifth-generation Diné weaver  
*Co-sponsored by Five Colleges, Inc., Amherst College Department of American Studies, Five College Native American and Indigenous Studies Program, Mount Holyoke College History Department, University of Massachusetts Department of History, and Mount Holyoke College Office of the Dean of the College*  
March 3, 2016

### **“The Dark Room: Fourth Exposure Symposium”**

Featuring Members of the Dark Room: Race and Visual Culture Studies Seminar  
Keynote Address by Toyin Ojih Odutola, Artist  
Keynote Address by Lisa Lowe, Distinguished Professor of English and Humanities, Tufts University  
*Co-sponsored by the Africana Studies, and the Departments of Art History, English, and History, the Weissman Center for Leadership at Mount Holyoke College, and the Massachusetts Institute of Technology*  
April 23, 2016

### **“Museums, Engagement, and Creating Social Change”**

Museums10 Fourth Annual Summit Meeting  
Keynote address by Patty Bode, Arts Educator  
*Co-sponsored by the Five College Art Museums, Beneski Museum of Natural History, Emily Dickinson Museum, Eric Carle Museum of Picture Book Art, Historic Deerfield, and the Yiddish Book Center*  
May 16, 2016

Fifth-generation Diné weaver Lynda Teller Pete (photographed with her husband, Belvin) offered a public gallery talk as part of a four-day residency at Mount Holyoke College.





# TEACHING WITH ART

**During the 2015-2016** academic year, the Teaching with Art program served 72 faculty from 25 different academic disciplines ranging from art, philosophy, English, politics, and religion to chemistry, biology, and anthropology. One hundred unique courses incorporated the study of original works of art and material culture into their curriculum—some visiting the Museum multiple times—for a total of 158 class visits and 2,430 student visits. Nearly 1,000 works of art were pulled from storage for class use in addition to the more than 500 works already on view.

One of the exciting outcomes of the Teaching with Art program is the pedagogical innovation that happens when faculty and students step

Professor Thomas E. Wartenberg addressed the theory and practice behind Mel Bochner's prints with his "Philosophy of Illustration" class.

out of their regular classroom setting and approach their course topics in a new way. Each work of art or original artifact they encounter can encompass complicated histories and ideas, providing students with either direct contact with a specific time and place, or alternatively, powerful metaphors for reflecting on key course concepts and readings. Below are some of the creative ways classes have engaged with the Museum during the past year.

## HIGHLIGHTS OF CLASS USE

### **English 325: "Victorian Literature and Visual Culture"**

Students in Associate Professor of English Amy Martin's popular evening seminar on Victorian literature were treated to a rare after-hours visit to the Museum this fall. The course examined how the proliferation of images in nineteenth-century Britain provides a framework for under-



standing Victorian culture, while forging interesting parallels with students' own visually rich experience of modern life. During the Museum session, students spent extended time analyzing primarily photographs and collages, including several provocative works by contemporary artist Jane Hammond. Collaborating in small groups before sharing their insights with the full class, the students made thoughtful connections to course themes relating to identity, politics, aesthetics, and representation. A number of the students then wrote about their "Night at the Museum" in a class blog, making their reflections accessible to the general public.

### **Music 102: "Music and Technology"**

Director of the Five College Early Music Program Robert Eisenstein, a long-time collaborator with MHCAM, designed an inspirational visit to the Museum for his spring course, "Music and Technology." The class focused on providing students hands-on experience with various music software, in addition to ear training and arrangement. Using the Museum's diverse collection as a springboard for musical compositions, students were invited to explore the galleries and choose a single artwork for focused study. After 30 minutes of private observation and brainstorming, students spent the remainder of the class sharing their ideas for compositions inspired by their chosen works of art. The diversity of their musical and visual interests is reflected in the broad range of artwork chosen by the class, including picturesque landscapes, surrealist visions, geometric abstractions, and serene photographs by Joel Meyerowitz.

### **Art History 342: "Curating Global Contemporary Art"**

In this upper-level seminar, Professor of Art History Ajay Sinha asked students to consider the possibilities and challenges inherent in curating contemporary art. During a special three-hour Museum session, students worked closely with Art Museum staff and explored exhibition strategies in real spaces. Curators



Part of a presentation for the Art Museum Advisory Board, Assistant Professor of Mathematics Dylan Shepardson joined his First-Year Seminar students in explaining the visual analogies between the work of Judy Pfaff and the theory of entropy.

introduced them to tools like Google Sketch-Up and discussed exhibition planning methods and challenges. The session concluded with a gallery exercise led by education staff that asked students to critically engage with one of the Museum's galleries. Students then chose a contemporary work of art from the collection that they would suggest installing in the space as part of a curatorial "intervention."

### **First-Year Seminar 110 "Entropy"**

Assistant Professor of Mathematics Dylan Shepardson took an interdisciplinary approach to studying the concept of entropy in his First-Year Seminar, investigating a range of perspectives on the topic from the scientific to the philosophical. His objective was not only for the students to learn the laws of thermodynamics, but also the societal impact of its discovery. Contemplating contemporary works by Judy Pfaff, Veja Celmins, and Julie Mehretu, students explored visual analogies that spoke to the entropic forces of the universe. The class found Mehretu's print series, *Landscape Allegories*, to be particularly captivating in the way her images layer and compress time, space, and place, seeming to verify the universe's steady evolution towards chaos.

### History 171: "The American Peoples Since 1865"

In this course, Professor of History Mary Renda addressed the multi-faceted history of the United States with its changing forms of domestic life, consumer capitalism, politics, and social protest. A class session at the Museum offered students a special opportunity to study works of art as primary documents and consider anecdotal evidence that shed light on their studies. Visiting artist Lynda Teller Pete guided students through the exhibition *Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving* and then led a discussion around a modern weaving that depicted trucks parked alongside the site of a Navajo ceremony. This image provided insightful visual context to class readings on the racial politics of the automobile. Teller Pete's own reflections on the importance of the automobile in her family history provided authenticity and accessibility for students.

### Religion 201: "Reading the Qur'an"

The Museum's interaction with Associate Professor of Religion Amina Steinfeld's course "Reading the Qur'an" began somewhat unusually with a student rather than the professor. As a special project, Kristina Bush '17, decided to lead a class session at the Museum, focusing on

the ways in which Qur'anic themes are reflected in Islamic art. She presented three ceramic works of Islamic art: a tile with a Shi'a inscription from Turkey, a lusterware jar decorated with verses of Persian poetry from thirteenth-century Iran, and a bowl with Arabic calligraphy from the medieval city of Nishapur, Iran. In addition to examining their cultural contexts and visual qualities, Kristina helped her classmates understand the ways in which both calligraphy and poetry are intimately tied to the Qur'an and Islamic religious life.

## ACADEMIC COLLABORATIONS

Collaborating with colleagues in other academic departments as well as within the Five Colleges has become an important aspect of the Museum's teaching mission. These partnerships allow the Museum to participate in ambitious, meaningful initiatives and expand its reach to broader audiences. They also provide exciting opportunities for students and faculty to connect with each other across disciplines, learn directly from visiting artists and scholars, and experience new art forms. This past year was no exception.

### Lynda Teller Pete Artist Residency

The spring exhibition, *Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving*, gave the Museum an opportunity to consult with a contemporary Diné weaving artist who offered an important perspective for understanding these remarkable works of art. Lynda Teller Pete, a fifth-generation weaver from the Newcomb and Two Grey Hills areas of the Navajo Nation, contributed an insightful introductory essay as well as a blog post about the Museum's Collection Spotlight. Inspired by the success of these collaborations, the Museum invited Teller Pete to spend four days on campus visiting with students in classes, offering opinions on related objects in the Museum's collection, and giving a public gallery talk.



Leading a special Museum visit for her "Reading the Qur'an" class, student Kristina Bush '17 discussed this tenth-century Iranian bowl among other objects with calligraphic inscriptions.





The Museum's growing collection of art by contemporary African American artists inspired a rich dialogue between Assistant Professor of English Kimberly Juanita Brown and students in her "Black Women Writers" class.

The residency and gallery talk were the result of a partnership between nine departments across three campuses and included three Five College class visits with courses offered by Lisa Brooks (Amherst College), Alice Nash (University of Massachusetts), and Mary Renda (Mount Holyoke College). A resounding success, Teller Pete's visit also included a special session with students of Native American descent from all five colleges.

### **Africana Studies at the Art Museum**

Africana Studies major and Museum receptionist Aladrinne Young '16 conceived and organized a collaborative event this spring that brought together the Africana Studies Department and the Museum. Interested in representations of diversity in academia and the art world, Young designed a pop-up exhibition and student-led discussion as an innovative means of exploring issues of racial and gender identity, oppression, and history. Six student presenters were recruited to share their research, poetry, and personal anecdotes as they related to works of art in MHCAM's collection by Faith Ringgold, Kehinde Wiley, Alison Saar, and more.

### **Institute for Curatorial Practice**

In the summer of 2015, MHCAM participated in the second year of Hampshire College's innovative program training students in the practice of material and digital curation. The Institute for Curatorial Practice (ICP) is a five-week intensive summer program based at Hampshire College, but implemented in collaboration with the Five College museums. MHCAM Director John Stomberg served as one of the primary instructors during a week of art-intensive sessions held at MHCAM and revolving around Edward Burtynsky's large-scale work, *Nickel Tailings #30, Sudbury, Ontario* (1996).

Following the academic portion of the program, select students were placed in internships at each of the Five College museums, where they developed digitally curated projects. Shanice Bailey (Smith College) and Lisa DeAbreu (University at Buffalo) served as MHCAM's summer interns, developing a beautifully designed and informative website focusing on Judy Pfaff's dynamic sculptures and related prints in preparation for the fall exhibition of her work.

### **Student workshop with artist Toyin Ojih Odutola**

In collaboration with Kimberly Juanita Brown, Assistant Professor of English and Africana Studies, the Museum hosted a workshop open to students from the Five Colleges with artist Toyin Ojih Odutola, a Nigerian-born contemporary artist whose pen and ink drawings explore issues of identity. This informal conversation enabled students to appreciate Odutola's background as well as her unique working process. During her visit to campus, the artist also delivered a keynote lecture at The Dark Room: Fourth Exposure Symposium (See Events, page 9).

## CLASS VISITS FALL 2015

\*Anthropology 216: Collecting the Past: Art and Artifacts of the Ancient Americas. Elizabeth Klarich. 12 students/13 visits

Art History 100 (UMASS): Art History Survey: Ancient through Medieval. Laetitia La Follette. 165 students/over 2 days

Art History 222: The Age of Cathedrals: Art in Europe, 1100-1500. Michael Davis. 22 students/2 visits

Art History 236: The Global Renaissance. Jessica Maier. 21 students/1 visit

Art History 241: Nineteenth-Century Art: Neoclassicism to Impressionism. Anthony Lee. 24 students/1 visit

Art History 251 (AC): Contemporary Art Since 1960. Brianne Cohen. 25 students/1 visit

Art History 280 (SC): Chinese Landscape Painting. Dan Greenberg. 7 students/1 visit

Art History 290: Unearthing the Past: Great Archaeological Discoveries. Bettina Bergmann. 16 students/2 visits

Art History 310: Love and Metamorphosis. Bettina Bergmann. 12 students/1 visit

Art History 354 (UMASS): Art of Buddhism. Christine Ho. 15 students/1 visit

\*Art Studio 120: Drawing I: Visual Exploration. Toby Millman. 16 students/2 visits

Art Studio 226: Printmaking/Digital Hybrid. Toby Millman. 14 students/1 visit

Art Studio 236: Painting I. Kim Faler. 13 students/1 visit

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

Art Studio 256: Printmaking I. Toby Millman. 13 students/1 visit

Art Studio 320 (UMASS): Advanced Painting. Shona MacDonald. 10 students/1 visit

Biology 145: Animal Bodies and Functions. Sarah Bacon. 22 students/over 2 days

Biology 145: Diversity of Life. Sue Barry. 35 students/over 3 days

Biology 145: A Green World. Amy Frary. 20 students/over 2 days

Biology 321/Music 321: Art, Music, and the Brain. Sue Barry and Linda Laderach. 15 students/6 visits

Chemistry 160: Integrated Bio/Chem Lab. Alivia Price. 37 students/over 3 days

Chemistry 224: Art Analysis. Himali Jayathilake. 11 students/1 visit

Classics 228/History 228: Ancient Rome. Geoff Sumi. 37 students/1 visit

Classics 608 (UMASS): Teaching Classical Humanities. Teresa Ramsby. 12 students/1 visit

English 201 (Section 1): Introduction to Creative Writing. Andrea Lawlor. 16 students/1 visit

English 201 (Section 2): Introduction to Creative Writing. Valerie Martin. 14 students/1 visit

English 204: Verse Writing I. Kate Singer. 13 students/1 visit

English 267/Environmental Studies 267: Reading and Writing in the World. John Lemly and Lauret Savoy. 16 students/1 visit

English 325: Victorian Literature and Visual Culture. Amy Martin. 12 students/1 visit

English 351: Sex, Race, and the Visual. Kimberly Juanita Brown. 17 students/1 visit

Film Studies 290: Film Theory: 'Cinema and the City.' Robin Blaetz. 15 students/2 visits

French 101 (Section 1): Elementary French. Anouk Alquier. 12 students/1 visit

French 101 (Section 2): Elementary French. Anouk Alquier. 16 students/1 visit

First-Year Seminar 110: Art and Society. Patricia Banks. 16 students/1 visit

First-Year Seminar 110: Black Women Writers. Kimberly Juanita Brown. 15 students/1 visit

First-Year Seminar 110: Entropy. Dylan Shepardson. 16 students/1 visit

First-Year Seminar 110: How Images Shape History. Jessica Maier. 15 students/7 visits

First-Year Seminar 110: How Words Change Worlds: Writers, Politics, & Power. Stephen Jones. 16 students/1 visit

\*First-Year Seminar 110: Information Networks and (Mis)Communication in Early America. Christine DeLucia. 8 students/2 visits

First-Year Seminar 110 (Section 1): Mapping the World, the Mind, the Self. Mark Shea. 16 students/2 visits

First-Year Seminar 110 (Section 2): Mapping the World, the Mind, the Self. Mark Shea. 16 students/2 visits

First-Year Seminar 110: The Nonhuman. Elizabeth Young. 14 students/1 visit

First-Year Seminar 110: Op-ed: Writing on Politics, Culture, and the Arts. Peter Scotto. 16 students/1 visit

First-Year Seminar 110: Remembering as Reconciliation in the Wake of Violence. Karen Remmler. 15 students/1 visit

First-Year Seminar 110 (Section 1): U.S. Multiethnic Literatures: Refracting America. Iyko Day. 16 students/1 visit

First-Year Seminar 110 (Section 2): U.S. Multiethnic Literatures: Refracting America. Iyko Day. 16 students/1 visit

Gender Studies 333/Theatre 350: Witches in the Modern Imagination. Erika Rundle. 20 students/1 visit

\*History 234: The Atlantic World. Christine DeLucia. 24 students/1 visit

History 276/Gender Studies 276: U.S. Women's History since 1890. Mary Renda. 29 students/1 visit

History 301: Food and Hunger in the Modern World. Holly Hanson. 14 students/1 visit

Humanities 0105 (HC): Globalizing Contemporary Art. Alex Seggerman. 17 students/1 visit

Humanities 0285 (HC): Art Questions. Karen Koehler. 14 students/1 visit

Philosophy 280: Philosophy for Children. Tom Wartenberg. 14 students/2 visits

Religion 104/Jewish Studies 104: Introduction to the New Testament. Michael Penn. 20 students/1 visit

Religion 256/Jewish Studies 256: What Didn't Make it in the Bible. Michael Penn. 19 students/2 visits

Theatre Arts 215: Solo Performance. Susan Daniels. 9 students/1 visit

\*Theatre Arts 220: The Domestic Interior. Vanessa James. 5 students/3 visits

## CLASS VISITS SPRING 2016

Professional and Graduate Program (J-term): A Hands-On History of the Book. Matteo Pangallo. 9 students/1 visit

Professional and Graduate Program (J-term): Color Theory: A Travelogue in Color. Lorna Ritz. 7 students/1 visit

African Studies 0199 (HC): Inscribing Knowledge: Writing and Graphic Writing Systems in Africa. Rachel Engmann. 7 students/1 visit

Africana Studies 339: The Visual Culture of Protest. Kimberly Juanita Brown. 27 students/1 visit

Art History (Clemente Holyoke): Art History: Classical. Christopher Couch. 12 students/1 visit

Art History 0187-01 (HC): Expressionism in Context. Karen Koehler. 11 students/1 visit

Art History 204 (SC): Ancient America: Art and Architecture. Dana Leibsohn. 17 students/2 visits

Art History 231: Northern Renaissance Art. Jessica Maier. 29 students/1 visit

Art History 245: Contemporary Art. Anthony Lee. 26 students/1 visit

Art History 342: Curating Global Contemporary Art. Ajay Sinha. 14 students/2 visits

Art History 335 (UMASS): History of Photography. Clara Barnhart. 24 students/1 visit

Art History 397C (UMASS): Nineteenth-Century Art. Gulru Cakmak. 8 students/1 visit

Art Studio 120 (Section 1): Drawing I: Visual Exploration. Kimberly Faler. 17 students/1 visit

Art Studio 120 (Section 2): Drawing I: Visual Exploration. Joe Smith. 19 students/1 visit

Art Studio 125 (HC): Painting Foundations. Daniel Schrade. 15 students/1 visit

Art Studio 221: Digital Photography I. Kane Stewart. 15 students/2 visits

\*Art Studio 226: Printmaking/Digital Hybrid. Toby Millman. 14 students/2 visits

Art Studio 236: Painting I. Kim Faler. 14 students/1 visit

Art Studio 237: Painting II: Visual Investigations. Kim Faler. 7 students/1 visit

Art Studio 246: Sculpture I. Joe Smith. 13 students/1 visit

Art Studio 390: Advanced Studio. Toby Millman. 14 students/1 visit

Art Studio: Senior Thesis Exhibition Critiques. Joe Smith. 8 students/2 visits

Biology 145: Age of the Human Genome. Craig Woodard. 36 students/over 2 days

Biology 226: Evolution. Stan Rachootin. 51 students/1 visit

Chemistry 325: Atomic and Molecular Structure Lab. Himali Jayatilake. 7 students/1 visit

Education 300: Processes of Teaching and Learning. Jennifer Jacoby. 4 students/1 visit

English 102: Creative Writing for Multilingual Speakers. Andrea Lawlor. 15 students/1 visit

English 253: African Literature. John Lemly. 22 students/1 visit

\*English 354: Vindicated: The Wollstonecraft-Shelley Circle. Kate Singer. 14 students/1 visit

Film Studies 250-01: History of World Cinema. Robin Blaetz. 20 students/1 visit

\*Film Studies 335 (AC): Experiments-16 mm Film. Adam Levine. 12 students/1 visit

History 171: The American Peoples Since 1865. Mary Renda. 23 students/1 visit

History 333/Gender Studies 333: Mary Lyon's World and the History of Mount Holyoke. Mary Renda. 7 students/1 visit

\*Humanities Arts Cultural Studies 289 (HC): Wonder. Christy Anderson. 20 students/1 visit

Music 102: Music and Technology. Robert Eisenstein. 17 students/1 visit

Philosophy 273: Philosophy of the Arts. James Harold. 25 students/1 visit

Politics 229: Propaganda and War. Kavita Khory. 20 students/1 visit

Politics 350/Russian Studies 350: Revolutions. Stephen Jones. 21 students/1 visit

Psychology 323: Lab: Qualitative Research Methods. Gail Hornstein. 9 students/1 visit

Religion 103/Jewish Studies 103: Introduction to the Hebrew Bible. Michael Penn. 17 students/3 visits

Religion 201: Reading the Qur'an. Amina Steinfelds. 14 students/1 visit

Theatre Arts 124: Costume Design I. Amanda Walker. 11 students/1 visit



\*Classes that visited the Skinner Museum

## 2015–2016 Totals:

**100 Unique courses**

**158 Total class visits**

**72 Faculty**

**25 Academic disciplines**

**2,430 Student visits**



## FACULTY SEMINARS

### Ceremonial Imagery in Navajo Weaving

November 13, 2015

This half-day seminar invited eight Five College faculty representing such diverse disciplines as dance, history, anthropology, and music to explore the exhibition *Dancers of the Nightway: Ceremonial Imagery in Navajo Weaving*. An introduction by guest curators Rebecca '59 and Jean-Paul Valette and a talk providing historical context by Mount Holyoke College Assistant Professor of History Christine DeLucia were followed by a special preview of four weavings from the exhibition. Faculty also participated in discussion groups related to potential curricular connections including cultural influence and interaction, craft production in response to dynamics of consumer markets, gendering of artistic production, art made in the service of ceremony, and issues of cultural sensitivity and museum display.

### Faculty Seminar in Public Humanities

December 11, 2015

As part of the Five Colleges, Inc. and Andrew W. Mellon Foundation Bridging Initiative in the Public and Applied Humanities, a seminar was formed to explore and share ideas about how area collections from archives, museums, or other types of public humanities resources could be used in teaching. The seminar was comprised of two faculty members from each of the five campuses, and individual sessions were conducted at participating institutions. For the December meeting, Professor of Italian Ombretta Frau invited the ten participants to the Skinner Museum to learn about the innovative ways students in her course "Gendering Material Culture in Italy" used Museum objects for their final presentations. Directly following, Michael Penn, William R. Kenan, Jr. Professor of

Faculty got up close to examine a Navajo weaving during an interdisciplinary seminar this fall.





Religion, demonstrated his use of historical objects from MHCAM's collection, such as cuneiform, manuscripts, and coins, in the Carson Teaching Gallery.

### Teaching with Buildings, Landscapes and Maps

May 11, 2016

Funded by a Five College Mellon Bridging Grant in Architectural Studies and organized by Karen Koehler, Professor of Architectural and Art History at Hampshire College, and Michael Davis, Professor of Art at Mount Holyoke College, this seminar invited regional faculty members to investigate the potential use of documents, buildings, and landscapes in courses. During their visit to MHCAM, participants examined both physical elements of the built environment, such as a Romanesque capital fragment, as well as representations of geography in the form of early printed maps. Conversations explored how original objects can be utilized as research tools and as the subjects of analytical methods that might enhance their teaching across disciplines.

Professor of Italian Ombretta Frau introduced participants in a Public Humanities faculty seminar to the Skinner Museum and explained how its unique collection dovetailed with her teaching.

## STUDENT INVOLVEMENT

The Museum has increasingly become a destination for students outside of the classroom—a place for them to gather socially, gain inspiration for their studies, and make connections with mentors in the museum field. During 2015–2016, the Museum fostered nearly 30 student guides, interns, receptionists, and volunteers, forming invaluable relationships that will last far beyond each woman's college career.

Our outreach to the student body further expanded with a series of student-centered social events in addition to several student-organized programs. The Museum's "Italian Night" was designed specifically for Mount Holyoke College students studying Italian and welcomed close to 40 guests for Italian-language scavenger hunts, mini art-talks on Italian works of art, and other games and



activities. “Art Lovers’ Afternoon at the Museum” was a Valentine-themed social event in February organized in conjunction with the MHCAM Student Guides and the student-run Art History Association. In addition to events at the Art Museum, the Skinner Museum also hosted two lively student events, one in the fall with cider, donuts, tours, and autumnal fun, and one in the spring to celebrate the seasonal opening of the Museum to the public.

## **MHCAM STUDENT GUIDE PROGRAM**

After successfully running a small pilot version during the spring of 2015, the Museum officially launched its Student Guide Program in 2015–2016. Nine dedicated Mount Holyoke College students were admitted to the program after an application and interview process and met with Museum staff every Friday afternoon throughout the academic year. The program, coordinated by Assistant Curator of Education Kendra Weisbin, emphasizes public speaking, research, and a number of audience engagement techniques, attracting students from a variety of backgrounds and a broad range of interests.

*MHCAM Student Guide Chrissy Barney FP '16 offered a thematic gallery tour during “Italian Night,” a special event designed for MHC students studying the language.*

This rigorous but rewarding program is a natural next step in the Museum’s Teaching with Art initiative, involving students at the very core of the Museum’s mission. Students not only created and practiced unique thematic tours in the fall that they presented to the public in the spring, but also offered group tours for community and K-12 audiences throughout the year. The benefits of this program have already been far-reaching, providing incomparable museum experience for MHC students while simultaneously strengthening the Museum’s educational offerings for both the campus and community.

## **K-12 AND COMMUNITY PROGRAMS**

During the 2015–2016 academic year, over 550 students from grades 3 through 12 engaged with the Museum’s collection through interactive visits and classroom collaborations. The Museum continued to strengthen its partnership with the local South Hadley public school,



Mosier Elementary, hosting seven third-grade classes at the Skinner Museum and seven fourth-grade classes at the Art Museum.

- Third Grade: Skinner's diverse collection of natural specimens, early American material culture, arms and armor, furniture, and objects from across the globe fascinated the students as they built mapping skills during scavenger hunts. The broad range of objects also encouraged them to create connections between their own lives and the collector, Joseph Allen Skinner.
- Fourth Grade: Students developed visual literacy skills through a close-looking exercise focusing on a Neoclassical painting with themes related to their studies of ancient history. The fourth graders also spent time exploring the Museum while participating in a collaborative "cinquain" poem-writing activity designed to enhance their language arts curriculum.

Last spring, Museum staff investigated new avenues for collaborations like these with local educators during a professional development workshop, sponsored by an anonymous foundation. One result of this hands-on session with

educators from the Mosier Elementary School was the concept of Museum kits that could bring real historical objects into the classroom. Transformed from dream to reality thanks to this same generous donor, the classroom kits were piloted this fall when Museum staff Aaron Miller and Ellen Alvord, along with a student volunteer, visited Mosier to lead an object-based learning activity in a third-grade classroom. The kits include items that resonate with Massachusetts elementary school curricula, including artifacts and images related to early American history, the history of the state, and local industries.

Working closely with local educators to customize experiences that enhance their curricula has become a hallmark of the Museum's K-12 program. Another example of this includes a close collaboration with Fuyan Wortelboer, a Chinese teacher at the Chicopee Comprehensive High School, and Anne Prescott, Director of the Five College Center for East Asian Studies, to provide students with an introduction to Asian art and culture as a complement to their language studies. During their trip to campus, the 55 students participated in an interactive tour of the Chinese and Japanese galleries with former AMAB Fellow Yingxi (Lucy) Gong '13, and also had the opportunity to visit Wa-shin-an, where they were introduced to the art of the Japanese Tea Ceremony.

The exciting 2015–2016 exhibitions of the art of Judy Pfaff, Navajo weaving, and the photographs of Joel Meyerowitz also brought many community groups to the Museum. A total of 173 people visited the galleries as part of alumnae or retirement group tours, and over 120 community members attended the Museum's new student-led Sightlines Tour Series (See page 7), open to the public and offered on select Saturdays during the academic year.

Connections with local elementary school teachers have been strengthened thanks to an anonymous donation in support of K-12 education.



# THE COLLECTION

**The Museum's photography** holdings saw significant growth this year thanks to three generous gifts from Mount Holyoke alumnae. Ann Zelle (Class of 1965) donated more than 250 photographs to MHCAM, including daguerreotypes, stereograms, and early twentieth-century black-and-white vernacular snapshots. These images present myriad opportunities for teaching on topics in American history, visual and material culture, and gender studies. Further expanding upon the American photography collection, the Museum acquired 45 photographs dating primarily from the 1880s to the 1920s from avid collector and scholar of the medium, Bonnie Barrett Stretch (Class of 1961). Images of the American West by Carleton Watkins, Edward Curtis, and William Henry Jackson, as well as painterly, darkroom manipulations of landscapes from the Photo-Pictorialist movement are among the highlights of this donation. A set of 34 dye transfer print (color) photographs from the Farm Security Administration also entered the collection, a gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey. Complementing these historical acquisitions, the Museum purchased a number of contemporary photographs, including four images by photojournalist Lynsey Addario.

While works of photography made up more than 297 of the 416 acquisitions this year, notable prints, ceramics, and paintings also entered the collection. Of particular note is an important group of prints from the archive of the Experimental Printmaking Institute (EPI) at Lafayette College, which has augmented the Museum's holdings in works by African American artists. Founded in 1996 by master printmaker Curlee Raven Holton, EPI is a unique printmaking laboratory that enables students to work with diverse, professional artists. Featuring 23 discrete prints and four print portfolios, the works acquired this year through a partial gift-partial purchase add to the collection of EPI prints previously donated to MHCAM by Janet Hickey Tague (Class of 1966) and her husband, Harold Tague. Artists represented include David Driskell, Melvin Edwards, Faith Ringgold, and Alison Saar, among others.

## ACQUISITIONS

Mel Bochner (American, b. 1940)  
*Range*, 1979  
Silkscreen  
Gift of the Artist  
2015.14

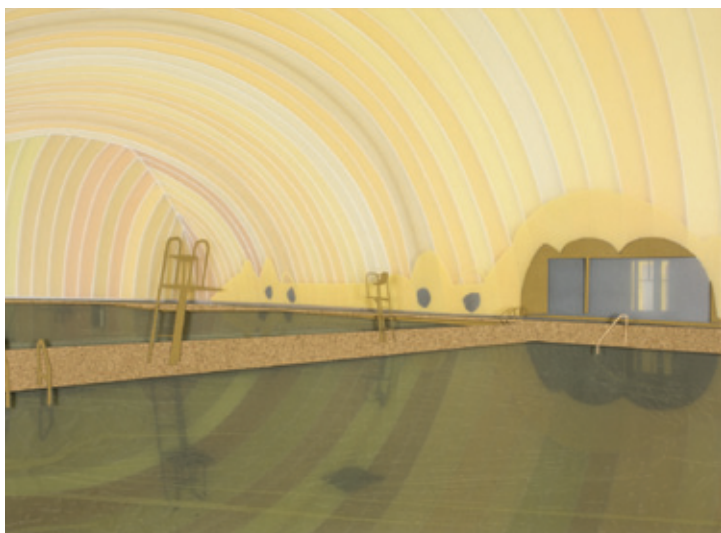
Minted under Nerva (Roman);  
Overstruck under Simon Bar Kochba (Judean)  
*Bar Kochba revolt Zuz overstruck on a Denarius of Nerva*, 132–135 CE/  
overstruck 97 CE  
Silver (AR)  
Purchase with the Belle and Hy Baier Art Acquisition Fund  
2015.15

Ambreen Butt (Pakistani, b. 1969)  
*Untitled* from the series *I Need a Hero*, 2005  
Watercolor and white gouache on Wasli paper  
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
2015.16

Lucy Williams (British, b. 1972)  
*Swimming Pool*, 2003  
Paper, acetate, and cork  
Gift of Renee Conforte McKee (Class of 1962)  
2015.17

Thai  
*Head of Buddha*, 14th–15th century (Ayutthaya Period)  
Sandstone with lacquer and traces of pigment  
Gift of Elaine Kendall (Class of 1949)  
2015.18

Attributed to Jean-Baptiste Benard (French, active 1751–1789)  
*River Landscape with Figures and Beasts*, mid-18th century  
Oil on canvas  
Gift of Renee Scialom Cary (Class of 1948)  
2015.19



Lucy Williams, *Swimming Pool*, 2015.17

Rowan Renee (American, b. 1985)  
*Christine*, 2015

Ambrotype with silver on glass  
Purchase with the Ann Nelson  
Behrman (Class of 1954) Art  
Acquisition Fund  
2015.21.1

Rowan Renee (American, b. 1985)  
*Ahnika Delirium*, 2015

Ambrotype with silver on glass  
Purchase with the Ann Nelson  
Behrman (Class of 1954) Art  
Acquisition Fund  
2015.21.2

Roman

*Head of a youth (possibly Antinous)*,  
3rd century CE/recarved 19th  
century  
Marble  
Gift of Helen Chillman (Class of 1948)  
2015.22

John Copley (British, 1875–1950)  
*Welding Jerricans*, 1946

Etching on paper  
Purchase with the Ann Nelson  
Behrman (Class of 1954) Art  
Acquisition Fund  
2015.23

Lynsey Addario (American, b. 1973)  
*August 21, 2013. Thousands of*

*Syrian Kurds flowed from Syria*  
*across the Peshkhabour border*  
*crossing into Iraq's Dohuk*  
*Governorate*, #3 from the series  
*Syria's Refugees*, 2013 capture/2015  
print

Inkjet print on Hahnemühle Fine Art  
Baryta paper  
Purchase with the Madeleine Pinsof  
Plonsker (Class of 1962) Fund  
2015.24.1

Lynsey Addario (American, b. 1973)  
*October 22, 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*, #11 from the series *Syria's*  
*Refugees*, 2013 capture/2015 print  
Inkjet print on Hahnemühle Fine Art  
Baryta paper

Purchase with the Henry Rox  
Memorial Fund for the Acquisition  
of Work by Contemporary Women  
Artists  
2015.24.2

Lynsey Addario (American, b. 1973)  
*September 15, 2010. United States*  
*Marine, Cpl. Christina Oliver, 25, left,*  
*and Lance Cpl. Stephanie Robertson,*  
*right, members of the Female*  
*Engagement Teams attached to*  
*Second Battalion, 6th Marine*  
*Regiment search an Afghan woman*  
*at a checkpoint*, 2010 capture/2015  
print

Inkjet print on Hahnemühle Fine Art  
Baryta paper  
Purchase with the Susan and  
Bernard Schilling (Susan Eisenhart,  
Class of 1932) Fund  
2015.24.3

Lynsey Addario (American, b. 1973)  
*Two Burqas: November 14, 2009.*

*Nazer Begam and her pregnant*  
*daughter, Noor Nisa, 20, wait for*  
*transport to hospital after their car*  
*broke down in Badakshan,*  
*Afghanistan*, #1 from the series  
*Veiled Rebellion*, 2009 capture/2015  
print

Inkjet print on Hahnemühle Fine Art  
Baryta paper  
Purchase with the Susan and  
Bernard Schilling (Susan Eisenhart,  
Class of 1932) Fund  
2015.24.4

André Lhote (French, 1885–1962)  
*A travers les arbres (Through the*  
*Trees)*, 1947

Oil on canvas  
Gift of John Beck and Stacey Weaver  
(Class of 1969)  
2015.25

Romare Howard Bearden (American,  
1911–1988)

*Summer Courtyard*, 1971  
Collage  
Gift of Joyce Marcus (Joyce Eisner,  
Class of 1953) and Robert L. Marcus  
2015.26

Theodoor van Hoijtema (Dutch,  
1863–1917)  
*Bosidyll (Woodland Idyll)*, 1898  
Lithograph with ink on chine  
appliqué  
Gift of William P. Carl  
2015.27



Carleton E. Watkins (American, 1829–1916)  
*Yosemite Falls, 1865–1866*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.1

Carleton E. Watkins (American, 1829–1916)  
*The Valley from Mariposa Trail, Yosemite, California, possibly 1861*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.2

William Henry Jackson (American, 1843–1942)  
*Royal Gorge, Grand Canyon of the Arkansas, ca. 1880*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.3

William Henry Jackson (American, 1843–1942)  
*Mystic Falls, Green Mountain, Colorado, 1881–1890*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of Bonnie Barrett Stretch (Class of 1961)  
 2015.28.4

William Henry Jackson (American, 1843–1942)  
*Sylvan Nook, Cascade Canyon, Colorado, possibly 1881–1890*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of Bonnie Barrett Stretch (Class of 1961)  
 2015.28.5

William Henry Jackson (American, 1843–1942)  
*Lullaby Falls, Cascade Canyon, Colorado, possibly 1882–1900*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of Bonnie Barrett Stretch (Class of 1961)  
 2015.28.6

William A. Garnett (American, 1916–2006)  
*Reflections of the Sun on Illinois Farm After Heavy Rain*  
 Gelatin silver print photograph, 1977  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.7

William A. Garnett (American, 1916–2006)  
*Two Trees on Hill with Shadows, Paso Robles, California*  
 Gelatin silver print photograph, 1974  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.8

John K. Hillers (American, 1843–1925)  
*Bullion Canyon, Utah, ca. 1971*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.9

Charles Frankenger (American, active 1920s)  
*Postlude, ca. 1925*  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.10

Charles Frankenger (American, active 1920s)  
*The Road to the Village, ca. 1920s*  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.11

Charles Frankenger (American, active 1920s)  
*After the Shower, ca. 1925*  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.12



**Thai, Head of Buddha, 2015.18**

Dating from fourteenth- or fifteenth-century Thailand, this monumental sculpture of the Buddha was a generous gift of Elaine Kendall (Class of 1949). Carved of sandstone and bearing traces of the original lacquered and painted surface, the sculpture likely graced an Ayutthaya period temple complex. This extraordinary object came to MHCAM with its original export documents dating before the UNESCO convention of 1970, ensuring that the Museum's ethical position on the acquisition

of antiquities was met. An object of this quality and preservation adds enormously to the collection of Southeast Asian art.

Charles Frankenberg (American, active 1920s)  
*Untitled [Reflections in a pond in the woods]*, ca. 1920s  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.13

Charles Frankenberg (American, active 1920s)  
*Untitled [Winter scene]*, ca. 1920s  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.14

Charles Frankenberg (American, active 1920s)  
*Untitled [Landscape]*, ca. 1920s  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.15

H.Y. Summons (British, active early 20th century)  
*Blois*  
 Photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.16

H.Y. Summons (British, active early 20th century)  
*Pont Valentine, Cahors*  
 Photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.17

H.Y. Summons (British, active early 20th century)  
*Castelnaudary*  
 Photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.18



Attributed to Jean-Baptiste Benard, *River Landscape with Figures and Beasts*, 2015.19

H.Y. Summons (British, active early 20th century)  
*Pont-en-Royans*  
 Photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of  
 Bonnie Barrett Stretch (Class of 1961)  
 2015.28.19

H.Y. Summons (British, active early 20th century)  
*Breton Farm*  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of  
 Bonnie Barrett Stretch (Class of 1961)  
 2015.28.20

Buffalo Photo-Pictorialist (American)  
*September Moon*, early 20th century  
 Carbon print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of  
 Bonnie Barrett Stretch (Class of 1961)  
 2015.28.21

Buffalo Photo-Pictorialist (American)  
*October Sunset*, 1903  
 Carbon print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Gift of  
 Bonnie Barrett Stretch (Class of 1961)  
 2015.28.22

F. Austin Lidbury (American, b. England, 1879–1954)  
*Lofty Lombardies*, 1905  
 Carbon print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.23

Buffalo Photo-Pictorialist (American)  
*Untitled [Landscape with stream]*, 1912  
 Carbon print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.24

Frank Jay Haynes (American, 1853–1921)  
*Yellowstone Park in Photo-Gravure*, 1896  
 Album of photogravures  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.25

William Henry Jackson (American, 1843–1942)  
*Grand Canyon of the Arkansas: The Royal Gorge*, 1879–1894  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.26

William Henry Jackson (American, 1843–1942)  
*8284 The Royal Gorge*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.27

Henry Hamilton Bennett (American, 1843–1908)  
*Wisconsin Dells*  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.28

Frank Jay Haynes (American, 1853–1921)  
*Pailsades, Columbia River*, ca. 1885  
 Albumen print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection,  
 Gift of Bonnie Barrett Stretch  
 (Class of 1961)  
 2015.28.29

Joan Miró (Spanish, 1893–1983)  
*Pink Clown*, 1974  
 Aquatint on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.1

Pablo Picasso (Spanish, 1881–1973)  
*Le Repos du sculpteur devant un nu a la draperie (Reclining sculptor in front of draped nude)*, from the *Vollard Suite*, 1933  
 Etching on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.2

Yaacov Agam (Israeli, b. 1928)  
*Orchestration*, 1979  
 Serigraph with colored ink on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.3

Pablo Picasso (Spanish, 1881–1973)  
*Les Deux Saltimbanques (The two acrobats)*, from the *Vollard Suite*, 1905  
 Etching and drypoint on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.4

Pablo Picasso (Spanish, 1881–1973)  
*Saltimbanque Au Repos (The acrobat in repose)*, from the *Vollard Suite*, 1905  
 Etching and drypoint on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.5

Alexander Calder (American, 1898–1976)  
*Nenuphars*, 1974  
 Gouache on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.6

Marc Chagall (French, b. Russia, 1887–1985)  
*Le Cirque (The Circus)*, plate 10 from *Le Cirque*, 1967  
 Lithograph with colors on paper  
 Gift of Waldean and Matilda Stewart  
 McIntire (Class of 1942)  
 2015.29.7

A collection of over 200 photographs by unknown 19th- and 20th-century makers, including daguerreotypes, tintypes, stereograms, and snapshots  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.1; 2015.30.5–20; 2015.30.22–24; 2015.30.26–31; 2015.30.48; 2015.30.51–54; 2015.30.58–59; 2015.30.62–106; 2015.30.108–252

Edward Sheriff Curtis (American, 1868–1952)  
*Arapaho Water Girl*, 1910  
 Photogravure  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.2

Rosalind Solomon (American, b. 1930)  
*First Mondays*, ca. 1970–1979  
 Gelatin silver print photograph, twin lens reflex  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.3

Heinrich Reibesehl (German, b. 1938)  
*Untitled [Outdoor Kiln]*  
 Gelatin silver print photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.4

Jean Pascal Sébah (Turkish, 1872–1947)  
*No 43 Palmiers, Gyzeah*, ca. 1870  
 Albumen print photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.21

Henri Bécard (French, active Egypt, late 19th century)  
*Philae, Colonnades & Dromos du Temple d'Isis*, 19th century  
 Albumen print photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.25

J.B. Higgins (American)  
*Untitled ['Burned' white image of topless woman in interior]*, ca. 1977  
 Photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.32

J.B. Higgins (American)  
*Untitled [Nude male posing with leather jacket]*, 1977  
 Photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.33

J.B. Higgins (American)  
*Untitled [Blurry woman and ironing board]*, ca. 1977  
 Photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.34

Ann Zelle (American)  
*Claudia Smigrod*, 1981 print  
 Palladium contact print from a Polaroid type 55  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.35

Lynn Pedigo (American)  
*Hefty Bags*, 1978  
 Gelatin silver print photograph  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.36





Lynsey Addario, *October 22, 2013. Iman Zenglo, 30, sat with her five children in their tent at a squatters camp outside of the Kilis refugee camp, 2015.24.2*

Lynsey Addario's photography focuses on humanitarian 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 response to requests by MHC faculty interested in teaching with contemporary photojournalism, MHCAM purchased four works from Addario in 2015. One of these is an image from Addario's extensive coverage of the Syrian refugee crisis showing a stoic young mother caring for her family at a squatter's camp. As Professor Catherine Manegold noted, Addario's photographs "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 14 other faculty provided feedback during the acquisition process.

Frank DiPerna (American, b. 1947)  
*Untitled [Arlington, VA. Ollie's trolley food stand], ca. 1975*  
Gelatin silver print photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.43

Libby Cullen (American)  
*Pittsburg, PA, ca. 2002*  
Type C color print  
Gift of Ann Zelle (Class of 1965)  
2015.30.44

Libby Cullen (American)  
*Xian, China, 1995*  
Type C color print  
Gift of Ann Zelle (Class of 1965)  
2015.30.45

Robert J. Sagerman (American, b. 1947)  
*Big Bend Texas, 81, 1981*  
Palladium print  
Gift of Ann Zelle (Class of 1965)  
2015.30.46

Frank Herrera (American, b. 1940)  
*Sanford, Florida, 1982*  
Palladium print  
Gift of Ann Zelle (Class of 1965)  
2015.30.47

Matthew Neiderhauser (American)  
*The Nine Lives of Ai Weiwei, 2012*  
Color digital print  
Gift of Ann Zelle (Class of 1965)  
2015.30.49

Littleton View Co. Publishers,  
*1427 A Cleveland and Thurman, ca. 1888*  
Stereogram  
Gift of Ann Zelle (Class of 1965)  
2015.30.50

Giorgio Sommer (Italian, b. Germany, 1834–1914)  
*271. Napoli da S. Martino*  
Stereogram  
Gift of Ann Zelle (Class of 1965)  
2015.30.55

Giorgio Sommer (Italian, b. Germany, 1834–1914)  
*754. Eruzione 1850 di Ottajano...Napoli*  
Stereogram  
Gift of Ann Zelle (Class of 1965)  
2015.30.56

Frank DiPerna (American, b. 1947)  
*Isabelle, McLean, VA, 1977*  
Palladium print photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.37

Ann Zelle (American)  
*Wisteria, ca. 1978*  
Photograph printed using Van Dyke brown printing process  
Gift of Ann Zelle (Class of 1965)  
2015.30.38

Frank Herrera (American, b. 1940)  
*Martinsburg Xmas, 1993*  
Gelatin silver print photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.39

Frank DiPerna (American, b. 1947)  
*Untitled [Two figures by a car], ca. 1970–1979*  
Toned gelatin silver print photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.40

Frank DiPerna (American, b. 1947)  
*Untitled [Red Ford], 1992*  
Color photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.41

Frank DiPerna (American, b. 1947)  
*Incomplete Building Guadalajara, Jalisco, Mexico, 1975*  
Gelatin silver print photograph  
Gift of Ann Zelle (Class of 1965)  
2015.30.42

Giorgio Sommer (Italian, b. Germany, 1834–1914)  
*No. 243 Capri Grotta Azurra (Napoli)*  
 Stereogram  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.57

B.L. Singley  
 9980–*Laborers on a Banana Plantation, Cuba*, ca. 1900  
 Stereogram  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.60

B.L. Singley  
 4300–*Orange Blossoms and Fruit, Los Angeles, Cal., U.S.A.*  
 Stereogram, ca. 1897  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.61

Charles Dudley Arnold (American, 1844–1927)  
*The Worlds' Columbian Exposition Portfolio of Views*, 1893  
 Photographic album  
 Gift of Ann Zelle (Class of 1965)  
 2015.30.107.1–36

Jack Delano (American, 1914–1997)  
*Near the waterfront in New Bedford, Massachusetts*, January 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.1

Jack Delano (American, 1914–1997)  
*Street corner, Brockton, Massachusetts*, November 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.2

Jack Delano (American, 1914–1997)  
*Connecticut town, probably Stonington, on the sea*, November 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.3

Jack Delano (American, 1914–1997)  
*A square with old houses in an old fishing village, Stonington, Connecticut*, November 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.4



Romare Howard Bearden, *Summer Courtyard*, 2015.26



Faith Ringgold, *Big Black*, 2016.2.7

Jack Delano (American, 1914–1997)  
*Street scene, Christiansted, St. Croix Island, Virgin Islands?*, December 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.10

Jack Delano (American, 1914–1997)  
*Federal housing project on the outskirts of the town of Yauco, Puerto Rico. About an acre of land for gardens is provided with each house*, January 1942 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.11

Jack Delano (American, 1914–1997)  
*Greene Co. Ga., eroded farmland*, June 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.12

Jack Delano (American, 1914–1997)  
*Tobacco country, vicinity of Barranquitas? Puerto Rico*, December 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.13

Jack Delano (American, 1914–1997)  
*At the Vermont state fair, Rutland*, September 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.5

Jack Delano (American, 1914–1997)  
*At the Vermont state fair, Rutland*, September 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.6

Jack Delano (American, 1914–1997)  
*A starch factory in Caribou, Maine, along the Aroostook River*, October 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.7

Jack Delano (American, 1914–1997)  
*A woman painting a view of the Shenandoah Valley from the Skyline Drive, near an entrance to the Appalachian Trail, Virginia*, ca. 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.8

Jack Delano (American, 1914–1997)  
*Sawmill at the Greensboro Lumber Co., Greensboro, Ga.*, June 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 Color photographs of The Farm Security Administration made from the original transparencies in the Collection of the Library of Congress  
 2015.31.9



Russell Lee (American, 1903–1986)  
*Wheat farm, Walla Walla, Washington*,  
 July 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.14

Russell Lee (American, 1903–1986)  
*Grain elevators, Caldwell, Idaho*,  
 July 1941 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.15

Russell Lee (American, 1903–1986)  
*Distributing surplus commodities*,  
*St. Johns, Arizona*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.16

Russell Lee (American, 1903–1986)  
*Couples at square dance, McIntosh*  
*County, Oklahoma*, 1939–1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.17

Russell Lee (American, 1903–1986)  
*Round Dance between squares at*  
*dance in McIntosh County*,  
*Oklahoma*, 1939–1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.18

Russell Lee (American, 1903–1986)  
*Orchestra during intermission at*  
*square dance; notice sweated shirt*  
*of host, McIntosh County, Oklahoma*,  
 October 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.19

Russell Lee (American, 1903–1986)  
*Bill Stagg turning up pinto beans, Pie*  
*Town, New Mexico*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 Color photographs of The Farm  
 Security Administration made from  
 the original transparencies in the  
 Collection of the Library of Congress  
 2015.31.20

Russell Lee (American, 1903–1986)  
*Group of homesteaders in front of*  
*the bean warehouse which was used*  
*for exhibit hall at the Pie Town, New*  
*Mexico Fair*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 2015.31.21

Russell Lee (American, 1903–1986)  
*Jim Norris, homesteader, Pie Town*,  
*New Mexico*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957)  
 and Richard R. Jeffrey  
 2015.31.22

Russell Lee (American, 1903–1986)  
*Serving pinto beans at the Pie Town*,  
*New Mexico Fair barbeque*, October  
 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.23

Russell Lee (American, 1903–1986)  
*Saying grace before the barbeque*  
*dinner at the Pie Town, New Mexico*  
*Fair*, October 1940 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.24

Russell Lee (American, 1903–1986)  
*Grace was said before the barbeque*  
*was served at the Pie Town, New*  
*Mexico Fair*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.25

Russell Lee (American, 1903–1986)  
*Friends meeting at the Pie Town*,  
*New Mexico Fair*, October 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.26

Marion Post Wolcott (American,  
 1910–1990)  
*Negroes fishing in creek near cotton*  
*plantations outside Belzoni, Miss.*  
*Delta*, October 1939 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.27

Marion Post Wolcott (American,  
 1910–1990)  
*Backyard of Negro tenant's home*,  
*Marcella Plantation, Mileston, Miss.*  
*Delta*, September 1939  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of  
 1957) and Richard R. Jeffrey  
 2015.31.28

Marion Post Wolcott (American, 1910–1990)  
*Shacks condemned by Board of Health, formerly (?) occupied by migrant workers and pickers, Belle Glade, Fla.*, January 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.29

Marion Post Wolcott (American, 1910–1990)  
*Farmers and townspeople in center of town on Court Day, Compton [i.e. Campton], KY.*, September 1940  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.30

Marion Post Wolcott (American, 1910–1990)  
*4th of July celebration, St. Helena Island, S.C.*, June 1939  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.31

John Vachon (American, 1914–1975)  
*Road out of Romney, West Va.*, 1942–1943  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.32

Jack Delano (American, 1914–1997)  
*The Greensboro Lumber Co.*, Greensboro, Ga., June 1941  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.33

Louise Rosskam (American, 1910–2003)  
*Untitled [Children in street, Washington, D.C.]*, 1941–1942  
 transparency  
 Dye transfer print  
 Gift of Frances Cronin (Class of 1957) and Richard R. Jeffrey  
 2015.31.34

Dale Chihuly (American, b. 1941)  
*Venice Chandelier Drawing*, 1999  
 Mixed media on paper  
 Gift of P. Donald and Aina K. Harkey (Aina R. Kayanan, Class of 1969) in honor of Aina K. Harkey's 50th class reunion  
 2015.32

Judy Pfaff (American, b. 1946)  
*Half a Dozen of the Other—Che (Del) Cosa e Acqua*, 1992  
 Color drypoint with spit bite and sugar lift aquatints and soft ground etching  
 Purchase with the Anne and Frederic Garonzik Acquisition Fund  
 2016.1

Faith Ringgold (American, b. 1930)  
*Coming to America*, 1998  
 Etching with colored ink on paper  
 Partial gift of the Experimental Printmaking Institute, Lafayette College and Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
 2016.2.1

Faith Ringgold (American, b. 1930)  
*Mahalia We Love You*, 2012  
 Screen print with ink on paper  
 Partial gift of the Experimental Printmaking Institute, Lafayette College and Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
 2016.2.2

Faith Ringgold (American, b. 1930)  
*ACLU Justice Equality Liberty and Democracy*, 2012  
 Screen print with ink on paper  
 Partial gift of the Experimental Printmaking Institute, Lafayette College and Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
 2016.2.3

Faith Ringgold (American, b. 1930)  
*Romie We Love You*, 2012  
 Screen print with ink on paper  
 Partial gift of the Experimental Printmaking Institute, Lafayette College and Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
 2016.2.4



**American, Captain Frances Smith, 2016.5**

A 2016 gift to MHCAM from Louis Samuel DeLuca and Margaret Smith Loughhead, grandchildren of MHC alumna Annie Willes Woodworth Smith (Class of 1903), this portrait depicts the donors' ancestor, Frances Smith, as a model of nineteenth-century boyhood. Donning a top hat and skeleton suit—a style imported from Europe to the United States in the 1790s—Smith is elegantly posed in front of a landscape, column, and rich drapery. As a young man, Smith became a ship captain and, tragically, was lost at sea in the West Indies. While the artist has not been identified, the portrait is reminiscent of

works by itinerant painter John Brewster, Jr., who is known to have taken commissions in Norwich, Connecticut, where Smith resided. The painting is a strong addition to the Museum's early American holdings and presents an exciting opportunity for further research.

Faith Ringgold (American, b. 1930)  
*Born in the USA*, 2012  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.5

Faith Ringgold (American, b. 1930)  
*Dear Selma, Every Time I see a Dime I  
 Think of You*, 2010  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.6

Faith Ringgold (American, b. 1930)  
*Big Black*, 2010  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.7

Faith Ringgold (American, b. 1930)  
*Oprah We Love You*, 2010  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.8

Faith Ringgold (American, b. 1930)  
*Somebody Stole My Broken Heart*,  
 2007  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.9

Faith Ringgold (American, b. 1930)  
*Hate is a Sin*, 2007  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.10



William Kentridge, *Tango for Page Turning*, 2016.6

MHCAM has recently formed a partnership with five other college and university art museums to establish the New Media Arts Consortium. This innovative collaboration will enable members to acquire and share ownership of digital, interactive, and new media works of art. This spring, Bowdoin College Museum of Art, Colby College Museum of Art, Middlebury College Museum of Art, Rose Art Museum at Brandeis, Tang Teaching Museum and Art Gallery at Skidmore, and MHCAM selected *Tango for Page Turning* (2012/2013) by South African artist William Kentridge as their inaugural acquisition. "With the launch of the New Media Arts Consortium, the study of contemporary, moving image-based art at Mount Holyoke College enters a new phase....," said Professor of Film Studies Robin Blaetz. "The new media work will provide the missing link that connects the cinema and its practices with both the past and our screen-filled, digital present."

Faith Ringgold (American, b. 1930)  
*Martin Luther King, Jr. Letter from  
 Birmingham City Jail*, 2007  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.11

Faith Ringgold (American, b. 1930)  
*Declaration of Freedom and  
 Independence*, 2009  
 Screen print with ink on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2016.2.12

Curlee Raven Holton (American,  
 b. 1951)  
*Othello Re-imagined in Sepia*, 2012  
 Etching on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.13

Curlee Raven Holton (American,  
 b. 1951)  
*Othello Re-imagined in Sepia Artist  
 Book*, 2012  
 Ink on Kitakata paper with pages of  
 Rives Heavyweight Cream paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.14



Melvin Edwards (American, b. 1937)  
*Untitled*, 2005  
 Etching on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.15

David Clyde Driskell (American,  
 b. 1931)  
*Woman with Bird*, 2011  
 Woodcut and reductive screenprint  
 on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.16

David Clyde Driskell (American,  
 b. 1931)  
*The Bountiful Harvest*, 2006  
 Woodcut on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.17

Nene Humphrey (American, b. 1947)  
*out of the nothing that is*, 2008  
 Planographic plates, screen prints,  
 and collage on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.18.1–8

David Clyde Driskell (American,  
 b. 1931)  
*Chieftain's Chair*, 2011  
 Lithograph on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.19

Benny Andrews (American, 1930–  
 2006)  
*Blues Player*, 2006  
 Etching on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.20

Benny Andrews (American, 1930–  
 2006)  
*Preacher*, 2006  
 Etching on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.21

Grace Hartigan (American, 1922–  
 2008)  
*Blue Eye*, 2004  
 Lithograph on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.22

Grace Hartigan (American, 1922–  
 2008)  
*Marie Antoinette and Cleopatra*, 2004  
 Lithograph on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.23

David Clyde Driskell (American,  
 b. 1931)  
*Dance of the Mask*, 2008  
 Reductive screen print on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.24

David Clyde Driskell (American,  
 b. 1931)  
*Night Vision*, 2007  
 Woodcut and screen print on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.25

John Phillips (British, b. 1951)  
*Hidden Hand*, 2003  
 Digital and embossed print on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.26

Rebecca Alpizar (Costa Rican,  
 b. 1968)  
*Habitaciones*, 2004  
 Digital print and woodcut on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the Jean  
 C. Harris Art Acquisition Fund  
 2016.2.27

Alison Saar (American, b. 1956)  
*Fall*, 2014  
 Etching and chine collé on paper  
 Partial gift of the Experimental  
 Printmaking Institute, Lafayette  
 College and Purchase with the  
 Hemstreet–Cam Fund  
 2016.2.28

American  
*Captain Frances Smith*, ca. 1808–  
 1810  
 Oil on canvas  
 Gift of Louis Samuel DeLuca and  
 Margaret Smith Loughhead in memory  
 of their mother Lois Ada Smith  
 DeLuca and in honor of her mother  
 Annie Willes Woodworth Smith (Class  
 of 1903)  
 2016.5

William Kentridge (South African,  
 b. 1955)  
*Tango for Page Turning*, 2012/2013  
 Single channel HD video  
 Purchase with the Art Acquisition  
 Fund  
 2016.6

Edward Jean Steichen (American,  
 1879–1973)  
*Experiment in Three-Color  
 Photography*  
 Three-color halftone photogravure  
 Bonnie Barrett Stretch (Class of  
 1961) Photography Collection,  
 Purchase with the Madeleine Pinsof  
 Plonsker (Class of 1962) Fund  
 2016.7.1

Edward Jean Steichen (American,  
 1879–1973)  
*Pastoral–Moonlight*, 1907  
 Hand-toned photogravure  
 Bonnie Barrett Stretch (Class of  
 1961) Photography Collection,  
 Purchase with the Henry Rox  
 Purchase Fund  
 2016.7.2

Wynn Bullock (American, 1902–1975)  
*Black Rocks, Point Lobos*, ca. 1950s  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Nancy Eisner Zankel (Class of 1956) Art Acquisition Fund  
 2016.7.3

Wynn Bullock (American, 1902–1975)  
*Old Graveyard and Water Tank*, 1954  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund  
 2016.7.4

Wynn Bullock (American, 1902–1975)  
*Driftwood*, 1951  
 Gelatin silver print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund  
 2016.7.5

Eliot Furness Porter (American, 1901–1990)  
*Print #67–584*, from the *Grand Canyon Series*  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund  
 2016.7.6

Anton Bruehl (American, b. Australia, 1900–1982)  
*Portrait of a Mexican boy*  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund  
 2016.7.7

Edward Sheriff Curtis (American, 1868–1952)  
*Sioux Sub Chief Red Hawk – Oasis in the Badlands, South Dakota*, 1904  
 Sepia-toned silver gelatin print  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Susan and Bernard Schilling Fund (Susan Eisenhart, Class of 1932) Fund  
 2016.7.8

Edward Sheriff Curtis (American, 1868–1952)  
*Southern Shoshonean Pottery*  
 Photogravure on paper  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.9

Edward Sheriff Curtis (American, 1868–1952)  
*Fish-drying Racks, Numivak*  
 Photogravure on paper  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.10

Edward Sheriff Curtis (American, 1868–1952)  
*Totem at Yan, Representing a Caucasian*  
 Photogravure on paper  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.11

Edward Sheriff Curtis (American, 1868–1952)  
*Cave-Dwellings near Jemez [Pueblo, New Mexico]*, 1925  
 Photogravure on tissue  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.12

Edward Sheriff Curtis (American, 1868–1952)  
*Stone Maze [Mohave]*, 1907  
 Photogravure on tissue  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.13

Edward Sheriff Curtis (American, 1868–1952)  
*Umiak and Crew, Cape Prince of Wales*, ca. 1928  
 Photogravure on tissue  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Abbie Bosworth Williams (Class of 1927) Fund  
 2016.7.14

John Batho (American)  
*Untitled [Sun umbrella wrapped]*, ca. late 1970s  
 Fresson color pigment print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund  
 2016.7.15

John Batho (American)  
*L'anorak rouge [Red shirt]*, 1976  
 Fresson color pigment print photograph  
 Bonnie Barrett Stretch (Class of 1961) Photography Collection, Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund  
 2016.7.16

Holly Trostle Brigham (American, b. 1965)  
*T. De Lempicka: On Autopilot*, 2012  
 Hand-colored etching on Rives BK White paper  
 Gift of Curlee Raven Holton  
 2016.8

Roman  
*Pitcher*  
 Glass  
 Gift of Caroline (Kathie) Barbour (Class of 1960) and Clyde D. Barbour  
 2016.9

Colima  
*Standing figure*, 100–300 CE  
 Earthenware with pigment  
 Gift of the Fuller Craft Museum  
 2016.10.1

Colima  
*Vessel in the form of a curled dog*, 300–900 CE  
 Earthenware with pigment  
 Gift of the Fuller Craft Museum  
 2016.10.2

Nayarit  
*Standing figure playing a drum*, 500–900 CE  
 Earthenware with polychrome pigments  
 Gift of the Fuller Craft Museum  
 2016.10.3

Mezcala  
*Pendants in the form of a head,*  
300 BCE–300 CE  
Greenstone  
Gift of the Fuller Craft Museum  
2016.10.4–8

Mezcala  
*Mask,* 300 BCE–300 CE  
Greenstone  
Gift of the Fuller Craft Museum  
2016.10.9

Unknown  
*Tripod vessels,* 1100–1500  
Earthenware with polychrome  
pigments  
Gift of the Fuller Craft Museum  
2016.10.10–11

Unknown  
*Vessel with zoomorphic and geomet-  
ric designs,* 1100–1500  
Earthenware with polychrome  
pigments  
Gift of the Fuller Craft Museum  
2016.10.12

Unknown  
*Figure holding trophy head,* 1100–  
1500  
Basalt  
Gift of the Fuller Craft Museum  
2016.10.13

Unknown  
*Tripod vessel,* 1100–1500  
Earthenware  
Gift of the Fuller Craft Museum  
2016.10.14

Unknown  
*Vessel with zooanthropomorphic  
motif,* 1100–1500  
Earthenware  
Gift of the Fuller Craft Museum  
2016.10.15

Unknown  
*Vessel with zooanthropomorphic  
motif,* 1100–1500  
Earthenware  
Gift of the Fuller Craft Museum  
2016.10.16

Unknown  
*Metate,* 1100–1500  
Basalt  
Gift of the Fuller Craft Museum  
2016.10.17

Unknown  
*Pear-shaped vessel with pedestal  
foot,* 1100–1500  
Earthenware with polychrome  
pigments  
Gift of the Fuller Craft Museum  
2016.10.18

Unknown  
*Necklace,* 1100–1500  
Carnelian  
Gift of the Fuller Craft Museum  
2016.10.19

Unknown  
*Necklace,* 1100–1500  
Jadeite, steatite, shell beads  
Gift of the Fuller Craft Museum  
2016.10.20

Unknown  
*Necklace,* 1100–1500  
Jadeite, steatite, and shell beads  
Gift of the Fuller Craft Museum  
2016.10.21

Peruvian  
*Textile fragment,* 1300–1500  
Wool  
Gift of the Fuller Craft Museum  
2016.10.22

Peruvian  
*Textile fragment,* 1300–1500  
Wool  
Gift of the Fuller Craft Museum  
2016.10.23

Peruvian  
*Textile fragment,* 1300–1500  
Wool  
Gift of the Fuller Craft Museum  
2016.10.24

Panamanian  
*Tweezers,* 1100–1500  
Gold and copper  
Gift of the Fuller Craft Museum  
2016.10.25

Richard Benson (American, b. 1943)  
*Photographs from the Collection of the  
Gilman Paper Company #1131,* 1985  
Volume of photo-offset lithographs on  
paper  
Gift of the Yale University Art Gallery  
in honor of John Stomberg  
2016.S3

William Adams & Sons (British)  
*Plate with Palestine pattern,* ca. 1840  
Earthenware (pearlware) with transfer  
print  
Purchase with the Art Acquisition  
Endowment Fund  
2016.S4



Edward Sheriff Curtis, *Sioux Sub Chief Red Hawk–Oasis in the Badlands, South Dakota,* 2016.7.8



## LOANS INCOMING

Ha-Yishuv (from Palestine/Israel)  
*The Book of Esther*, 18th or 19th century  
 Ink, vellum, and wood  
 Loan from the Religion Department,  
 Mount Holyoke College  
 2015.L3

Richard Learoyd (British, b. 1966)  
*Nancy Recovered*, 2011  
 Unique Ilfochrome photograph  
 Promised Gift of Renee Conforte  
 McKee (Class of 1962)  
 2015.L4

Dong Qichang (Chinese)  
*Landscape Recalling Ni Zan and Huang Gongwang*  
 Hanging scroll with ink on paper  
 Anonymous Loan  
 2015.L5.1

Wang Shimin (Chinese)  
*Landscape in the Style of Ni Zan*  
 Hanging scroll with ink on paper  
 Anonymous Loan  
 2015.L5.2

Victoria I (American)  
*House of the Tragic Poet, Pompeii*, 1993  
 Three-dimensional model for the House of the Tragic Poet in Pompeii  
 Lent by Bettina Bergmann  
 2015.L6 (previously 1993.L3)



American, *Continental Currency, \$1/6 Fugio*, 2016.L2.4

Zhang Xuezheng (Chinese)  
*Landscape after Dong Yuan*, 1654  
 Hanging scroll with ink on paper  
 Anonymous Loan  
 2016.L1.1

Wang Jian (Chinese)  
*Landscape in the style of Huang Gongwang*, 1660  
 Hanging scroll with ink on paper  
 Anonymous Loan  
 2016.L1.2

American  
*Continental Maryland \$6*, 1774  
 Ink on paper  
 Lent by Cheryl Lauricella  
 2016.L2.1

American  
*4 Shillings Note, New York*, 1776  
 Ink on paper  
 Lent by Cheryl Lauricella  
 2016.L2.2

American  
*20 Shillings Note, George III*, 1773  
 Ink on paper  
 Lent by Cheryl Lauricella  
 2016.L2.3

American  
*Continental Currency, \$1/6 Fugio*, 1776  
 Ink on paper  
 Lent by Cheryl Lauricella  
 2016.L2.4

Dale Chihuly (American, b. 1941)  
*Ikebana*, 1999  
 Mixed media on paper  
 Promised gift of P. Donald and Aina K. Harkey (Class of 1969)  
 2016.L3.1

Dale Chihuly (American, b. 1941)  
*Ikebana*, 2001  
 Mixed media on paper  
 Promised gift of P. Donald and Aina K. Harkey (Class of 1969)  
 2016.L3.2

Dale Chihuly (American, b. 1941)  
*Ormand Beach*, 1992  
 Mixed media on paper  
 Promised gift of P. Donald and Aina K. Harkey (Class of 1969)  
 2016.L3.3



Zhang Xuezheng, *Landscape after Dong Yuan*, 2016.L1.1

## LOANS OUTGOING

**Art for Every Home: Associated American Artists, 1934–2000**  
 Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan, KS: September 15, 2015–January 31, 2016  
 Grey Art Gallery, New York University, New York, NY: April 19–July 9, 2016  
 Syracuse University Art Galleries, Syracuse, NY: January 26–March 26, 2017

Joseph Hirsch (American, 1910–1981)  
*Banquet*, 1945  
 Lithograph in black ink on ivory paper  
 Gift of Helene B. Black (Class of 1931)  
 1988.14.155

### African Art Permanent Collection Installation

Smith College Museum of Art, Northampton, MA: October 2, 2015–August 2, 2016

Mende (from Sierra Leone)  
*Sowo Wui dance mask*, early 20th century  
 Wood and metal  
 Purchase with the Art Acquisition Endowment Fund  
 2013.2

**Nuremberg Chronicle**

Smith College Museum of Art,  
 Northampton, MA: January 19–May 15, 2016

Workshop of Michael Wolgemut  
 (German, 1434/1437–1519)  
*Leaf from Liber chronicarum*  
 [Nuremberg Chronicle]: Nuremberga  
 Herta etas mudi, 1493  
 Woodcut with colored ink on paper  
 Gift of Ellen P. Reese  
 1986.37.2

Workshop of Michael Wolgemut  
 (German, 1434/1437–1519)  
*The Fall of Babylon: Leaf from Liber chronicarum* [Nuremberg Chronicle], 1493  
 Woodcut with ink on paper  
 Bequest of Helene Brosseau Black  
 (Class of 1931)  
 1991.4.762

**Daubigny, Monet, Van Gogh:  
 Impressions of Landscape**

Taft Museum of Art, Cincinnati, OH:  
 February 19–May 29, 2016

Charles-Francois Daubigny (French,  
 1817–1878)  
*The Water's Edge, Optevoz*, ca. 1856  
 Oil on canvas  
 Gift of anonymous donor in memory of  
 Mildred and Robert Warren  
 1981.8

**William Merritt Chase: A Modern Master**

The Phillips Collection, Washington, DC: June 4–September 11, 2016  
 Museum of Fine Arts, Boston, Boston, MA: October 9, 2016–January 16, 2017

William Merritt Chase (American,  
 1849–1916)  
*The End of the Season*, ca. 1884–85  
 Pastel on paper  
 Gift of Mrs. Dickie Bogle (Jeanette C. Dickie, Class of 1932)  
 1976.9



Left: Mende (from Sierra Leone), *Sowo Wui dance mask*, 2013.2

Below: William Merritt Chase, *The End of the Season*, 1976.9



## COLLECTIONS RESEARCH

Wrapping up the *140 Gifts* initiative this year, the curatorial staff focused on preparing for the Museum's fall anniversary celebration and its accompanying rehang of the galleries. Each new acquisition was carefully inventoried and studied, and in many cases, curators and educators composed didactic labels for inclusion in the *140 Unlimited* exhibition. Additionally, the team researched aspects of the material culture collection—including examples of Roman art, Central and South American antiquities, and Pueblo pottery—and continued to support faculty and student needs.

The success of the *140 Gifts* campaign is a prime example of how the Museum's collection reflects its close ties to the Mount Holyoke community, from objects generously donated by alumnae to remarkable advancements in research made by students. This year, curatorial internships were funded by a grant from The Pierre and Tana Matisse Foundation as well as a recently established endowment in support of the Museum's teaching initiatives, the Harriet Farber Friedlander '52 and Robert Friedlander

Teaching with Art Endowed Fund. Highlights of the valuable contributions made by the Museum's ten curatorial interns and volunteers this year included:

- Intern Emma Kennedy '16 researched a collection of caricatures by French artist Honoré Daumier, as well as nineteenth-century albumen photographs and a recent donation by Ann Zelle (Class of 1965) of vernacular photographs;
- Intern Madeline Ketley '17 focused on researching and cataloguing the Josephine Purtscher Fellows (Class of 1924) Collection of silver and snuff bottles;
- Intern and Assistant to the NAGPRA Coordinator Allyson LaForge '16 completed her study of the Art Museum and Skinner Museum's Native American collection and curated a Collection Spotlight highlighting objects made for the tourist market;
- Intern Sabrina Smith '17 began to redesign the introductory cabinet to the Skinner Museum last fall while a volunteer and then completed the project as the Almara History in Museums Intern during J-term.

In an article for the Museum's blog, Collections Management Intern Emily Ewen '16 reflected on her project with the Japanese print collection, noting "What immediately struck me about the collection was not only its vast size—at upwards of 550 prints—but its breadth in subject matter, individual artists, and creation date."







Art Museum Advisory Board Fellow Taylor Anderson '15 analyzed ancient Greek and Roman sculptures with UMass History of Art and Architecture Professor Laetitia La Follette.

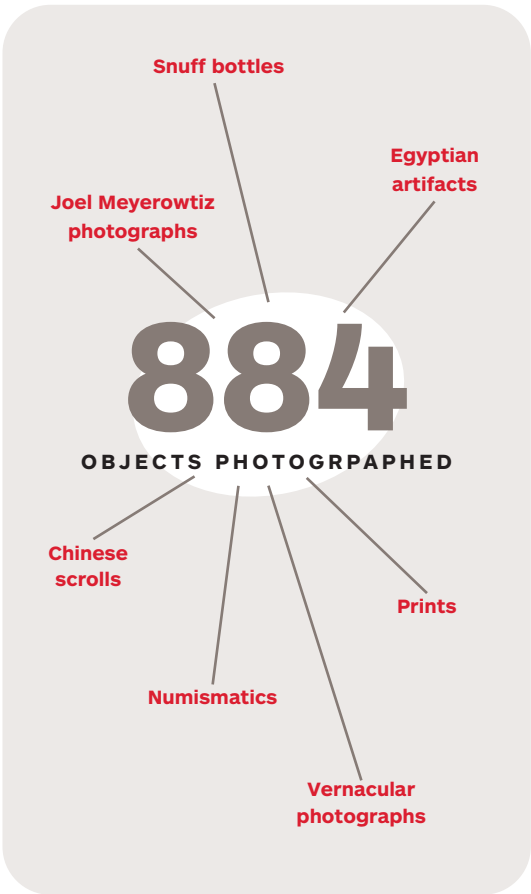
### COLLECTIONS MANAGEMENT

Art is always on the move at MHCAM as staff rehang galleries and classes rotate in and out of the Carson Teaching Gallery, but this year movement was also key to the behind-the-scenes work of the collections management staff:

- In support of the Teaching with Art program, the Museum established a new position for a curricular preparator to facilitate the use of art during class visits and faculty and student object viewings;
- Staff worked to create a general hub for collection research, relocating physical Art Museum and Skinner Museum records into one common space for ease of access;
- The team also completed the first phase of a storage reconfiguration plan. In addition to creating new bin shelving for large, framed artworks, the project also involved moving installation materials to on-campus storage, and freeing up space in the digitization lab for photographing large format two-dimensional works of art.

The work of collections management interns also aided staff in countless ways:

- Volunteer Emily Ewen '16 completed the rehousing and reorganization of the 550 Japanese prints in the Museum's collection. Through an independent study with the Art History department, she also curated a small selection of prints in the Carson Teaching Gallery and generated a more expansive online exhibition.
- While pursuing a Master's degree in Art History from the University of Massachusetts, Amherst, Rachel Diana reviewed the Egyptian collection research archive and updated individual object database records for consistency. A vast project, Rachel will continue her work during the 2016–2017 academic year.



## OBJECTS CONSERVED

William Merritt Chase (American, 1849–1916)  
*The End of the Season*, ca. 1884–45  
 Pastel on paper  
 Gift of Mrs. Dickie Bogle (Jeanette C. Dickie, Class of 1932)  
 Treated by the Williamstown Art Conservation Center  
 1976.9

Abraham Ortelius (Flemish, 1527–1598)  
*Mansfeldiae Comitatus*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.663

Abraham Ortelius (Flemish, 1527–1598)  
*Francia; Monasteriensis*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.664

Abraham Ortelius (Flemish, 1527–1598)  
*Austria*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.665

Abraham Ortelius (Flemish, 1527–1598)  
*Schlavoniae, Croatiae, Carniae, Istriae, Bosniae*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.666



Robert Salmon, *British Cutter Off the Clock*, 2014.35.5

Abraham Ortelius (Flemish, 1527–1598)  
*Carinthiae; Histria; Zara*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.667

Abraham Ortelius (Flemish, 1527–1598)  
*Rhetia; Goritia*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.668

Abraham Ortelius (Flemish, 1527–1598)  
*Senesis; Corsica; Anconae*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.669

Abraham Ortelius (Flemish, 1527–1598)  
*Bavariae*, 1584  
 Engraving with hand coloring on paper  
 Bequest of Helene Brosseau Black (Class of 1931)  
 Treated by Carolyn Frisa, Conservator  
 1991.4.670

Arman (Armand Fernandez) (French, 1928–2005)  
*Crayons Couleurs*, 1968  
 Colored pencils and crayons in poured resin  
 Bequest from the Richard S. Zeisler Collection, New York  
 Treated by The Conservation Center, Chicago, IL  
 2007.8.2

Richard Lippold (American, 1915–2002)  
*Trio*, 1951  
 Bronze, stainless steel, and enameled copper  
 Bequest from the Richard S. Zeisler Collection, New York  
 Treated by the Williamstown Art Conservation Center  
 2007.8.4

John Singer Sargent (American, 1856–1925)

*Salome dancing*, after Paul Jacques Aimé Baudry's murals for the Paris Opéra, ca. 1874–78

Pencil on paper

Gift of Odyssea A. Skouras

(Class of 1954)

Treated by the Williamstown Art

Conservation Center

2013.22

Sherrie Levine (American, b. 1947)

*Large Cradle*, 2009

Bronze

Lent by Jennifer Vorbach, New York

Treated by the Williamstown Art

Conservation Center

2013.L8

Arnaldo Pomodoro (Italian, b. 1926)

*Disco con sfera (Disk with Sphere)*,

1986

Cast bronze

Gift of Linda Taft Litton (Class of 1958)

Treated by the Williamstown Art

Conservation Center

2014.17

Alvan T. Fisher (American, 1792–1863)

*Boston Landscape (Activity on the*

*River)*, 1815

Oil on cradled panel

Bequest of Compton Allyn in memory

of Elizabeth Peirce Allyn

(Class of 1951)

Treated by the Williamstown Art

Conservation Center

2014.35.3

Robert Salmon (British, ca. 1775–ca. 1851)

*British Cutter Off the Clock*, 1829

Oil on panel

Bequest of Compton Allyn in memory

of Elizabeth Peirce Allyn

(Class of 1951)

Treated by the Williamstown Art

Conservation Center

2014.35.5

Roman

*Head of a youth (possibly Antinous)*,

3rd century CE; recarved 19th century

Marble

Gift of Helen Chillman (Class of 1948)

Treated by the Williamstown Art

Conservation Center

2015.22

## PRINT & DIGITAL PUBLICATIONS

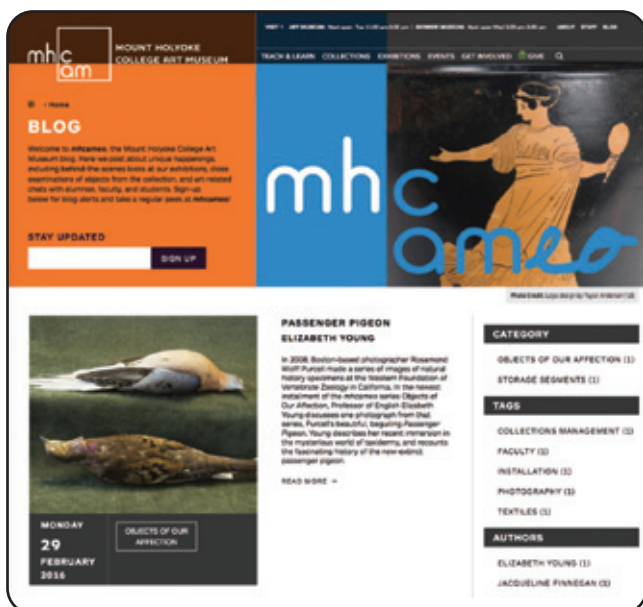
MHCAM encourages its visitors not only to get engaged with the Museum within its galleries, but also to keep connected through a variety of media. Newsletters and printed exhibition catalogues continue to provide our guests with the latest updates and information in a print format, and now MHCAM has expanded these traditional modes of communication to include digital media as well. E-mail announcements and frequent posts on Instagram and Facebook offer snapshots of life in the Museum, from topics in conservation to why certain works of art are most beloved by our staff.

The fall of 2015 also marked the release of an exciting new Museum website featuring a fresh design and expanded functionality. The improved site invites visitors to get to know us better and explore over 400 works of art in depth, as well as access resources for faculty, students, and community members on desktop and mobile devices. The launch of a new blog, *mhcameo*, has been a great success already, entertaining its readers with series such as Storage Segments and Objects of our Affection. The addition of such lively content resulted in a 59% increase in the duration of time visitors spent on the website and a 104% increase in the number of pages they viewed, as compared to last year.

This year's publication lineup included:

- *Mount Holyoke College Art Museum Newsletter* (Fall 2015), 20 pages.
- Thomas E. Wartenberg, *Mel Bochner: Illustrating Philosophy* (Fall 2015), 48 pages. Professor of Philosophy Thomas E. Wartenberg explored prints and drawings by conceptual artist Mel Bochner that were published as illustrations to the 1991 Arion Press edition of Ludwig Wittgenstein's *On Certainty*.
- *betwixt: Judy Pfaff 1985/92* (Fall 2015). Exhibition website created by Institute for Curatorial Practice summer interns Shanice Bailey (Smith College) and Lisa DeAbreu (University at Buffalo): <https://sites.hampshire.edu/mhcam-betwixt-judy-pfaff>.
- *Mount Holyoke College Art Museum Newsletter* (Spring 2016), 16 pages.





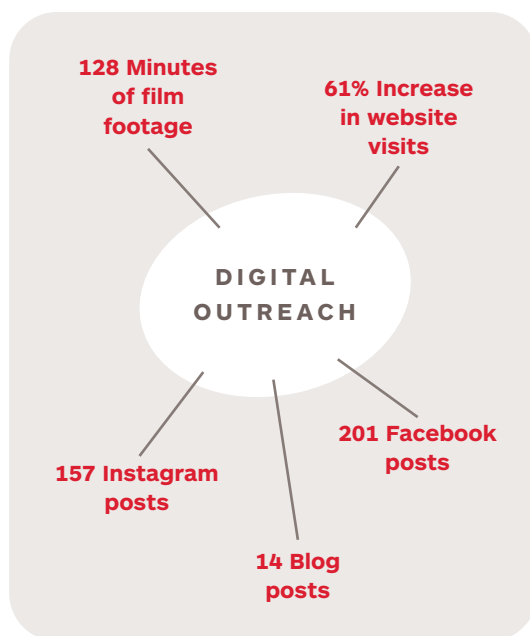
The launch of the Museum's new blog, *mhcameo*, brought insightful commentaries and sneak previews of upcoming exhibitions to readers' fingertips.

- *People Will Know Our Names*, Lynda Teller Pete (January 19, 2016)
- *Textile Tactics*, Jacqueline Finnegan, Preparator (February 9, 2016)
- *Rosamond Wolff Purcell, "Passenger Pigeon," 2008*, Elizabeth Young, Carl M. and Elsie A. Small Professor of English (February 29, 2016)
- *Confessions of a Museum Guide: A Behind the Scenes Look at the MHCAM Student Guide Program*, Kristina Bush '17 (March 31, 2016)

#### Blog posts:

- *Working with Artists*, John R. Stomberg, Florence Finch Abbott Director (September 21, 2015)
- *From the Beginning*, Video recording of a lecture by artist Judy Pfaff (September 24, 2015)
- *Beautiful Cacophonies*, Jim Coleman, Professor of Dance (October 6, 2015)
- *Thinking Through Images*, Video recording of conceptual artist Mel Bochner in conversation with Thomas E. Wartenberg, Professor of Philosophy (October 6, 2015)
- *Installing Wallabout*, Jacqueline Finnegan, Preparator (October 26, 2015)
- *Emily Dickinson's "White Dress, The Homestead," 1989*, Lynn Pasquerella, President, Mount Holyoke College (November 9, 2015)
- *Oh Miami!*, John R. Stomberg, Florence Finch Abbott Director (December 14, 2015)
- *Art on the Brain: A Conversation with Professor Sue Barry*, Interview by Ellen Alvord, Weatherbie Curator of Education and Academic Programs (December 18, 2015)

- *A Collective Experience*, Emily Ewen '16 (May 9, 2016)
- *Africana Studies at the Art Museum*, Aladrianne Young '16 (May 31, 2016)



# PEOPLE

## ART MUSEUM STAFF

Ellen Alvord '89, Interim Director (Spring 2016) and Weatherbie Curator of Education and Academic Programs  
Taylor Anderson '15, Art Museum Advisory Board Fellow  
Rachel Beaupré, Special Projects Consultant  
Linda Delone Best, Collections Manager  
Hannah Blunt, Associate Curator  
John Burt, Finance Coordinator  
Dennis Campbell, Museum Guard  
Debbie Davis, Manager of Museum Advancement and Finance  
Rachel Diana, Curatorial Assistant and Skinner Museum Guard  
Jackie Finnegan '08, Museum Preparator  
Maggie Finnegan, Interim Senior Administrative Assistant  
Sam Lopes, Curricular Preparator and Skinner Museum Guard  
Aaron Miller, Associate Curator of Visual and Material Culture, NAGPRA Coordinator  
Jaime Pagana, Education Assistant  
Laura Shea '06, Digital Collections Coordinator and Museum Photographer  
Sue Sormanti, Museum Guard  
John R. Stomberg, Florence Finch Abbott Director (Fall 2015)  
Kendra Weisbin, Assistant Curator of Education

### *Professional Partners*

Allison Bell, Graphic Designer  
Bob Riddle, Preparator  
Wendy Watson, Consulting Curator

### *Student Receptionists and Guards*

Johanna Berliner '16  
Fatima Cadet-Diaby '17  
Linh Dang '18  
Catherine Garces '18  
Manisha Malik '18  
Topaz Mukulu '18  
Melissa Pérez '18  
Phuong (Sophie) Le '18

Aladrienne Young '16  
Umama Zillur '18

### *Interns*

Chrissy Barney FP '16, Harriet and Robert Friedlander Teaching with Art Intern (Spring 2016)  
Olivia Barry '16, Harriet and Robert Friedlander Teaching with Art Intern (Spring 2016)  
Emma Kennedy '16, Pierre and Tana Matisse Intern (Fall 2015); Harriet and Robert Friedlander Teaching with Art Intern (Spring 2016)  
Madeline Ketley '17, Pierre and Tana Matisse Intern (Fall 2015); Harriet and Robert Friedlander Teaching with Art Intern (Spring 2016)  
Emily Lankiewicz '16, Pierre and Tana Matisse Intern (Fall 2015)  
Sabrina Smith '17, Almara History in Museums Intern (awarded by the History Department, J-term 2016)

### *Student Volunteers*

Phoebe Cos '16, Curatorial Intern  
Emily Ewen '16, Collections Management Intern  
Courtney Kaufmann '16, Curatorial Intern  
Allyson LaForge '16, Curatorial Intern and Assistant to the NAGPRA Coordinator  
Sabrina Smith '17, Curatorial Intern (Fall 2015)

### *Student Museum Guides*

Rand Abu Al-Sha'r '17  
Khadija Ahmed '16  
Chrissy Barney FP '16  
Olivia Barry '16  
Kristina Bush '17  
Clara Gorman '18  
Kimberly Grenade '16  
Rebecca Grossman '18  
Chloe Maurice '17

## ART MUSEUM ADVISORY BOARD

Susan (Abert) Noonan '82, Chair  
Judith (Karlen) Stein '75, Vice Chair

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Astrid (Rehl) Baumgardner '73  
Ludmila (Schwarzenberg) Bidwell '67  
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Patricia (Altman) Falkenberg '64  
Linda Friedlaender  
Anne (Greer) Garonzik '64  
Beverly (Parks) Greenberg '62  
Curlee Raven Holton (Spring 2016)  
Julie (Lavin) Loria '86  
Judith W. Mann '72  
Michelle T. (Yun) Mapplethorpe '96  
Elizabeth M. O'Brien '82  
Mia A. Schlappi '86  
Odysia Skouras '54 (Honorary)  
Gaynor (Richards) Strickler '73  
Susan Strickler '73  
Pamela B. Stuart '70 (Fall 2015)  
Susan (Stevens) Sullivan '64  
Susan (Hedlund) Vicinelli '64  
Jennifer (Josselson) Vorbach '78  
Jie Xia '11

### *Ex-Officio Members*

John R. Stomberg, Florence Finch Abbott Director (Fall 2015)  
Ellen M. Alvord, Interim Director and Weatherbie Curator of Education and Academic Programs (Spring 2016)  
Paul Staiti, Department Chair and Professor of Fine Arts on the Alumnae Foundation  
Sonya Stephens, Vice President for Academic Affairs and Dean of Faculty  
Eleanor R. Townsley, Professor of Sociology and Associate Dean of Faculty (Fall 2015)  
Julie Tyson, Interim Vice President for Advancement (Fall 2015)  
Kassandra Jolley, Vice President for Advancement (Spring 2016)

## MEMBERSHIP

The Friends of Art membership program continued to provide critical unrestricted resources in support of Museum operations. Two hundred thirty-four donors made contributions to the Museum's Friends of Art membership program during the 2016 fiscal year. Of these, 12 gave at the Fellow level (\$1,000–\$1,499); 35 gave at the Director's Circle level (\$1,500–\$2,499); 25 gave at the Patron level (\$2,500–\$4,999); and 9 gave at the Benefactor level (\$5,000 and above).

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## DIRECTOR'S CIRCLE

An energetic group of 25 Museum members attended the 2016 Director's Circle Art Tour, visiting destinations in the San Francisco area this year. This annual art-filled event is an exclusive benefit for Friends of Art members who give at the Director's Circle level (\$1,500) and above.

The exciting, three-day tour began in Napa with visits to di Rosa and The Hess Collection, followed by a captivating tour and reception at the home of an eclectic private collector in San Francisco. On the second day, the group enjoyed two private collections and behind-the-scenes tours at the Legion of Honor, the newly expanded San Francisco Museum of Modern Art, and Pier 24 Photography. The final day focused on destinations in Palo Alto, with stops at two incredible private collections and a tour of the Cantor Arts Center and Anderson Collection at Stanford University led by Alexander Nemerov, Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University. A celebratory dinner closed this memorable event.



Museum Director John Stomberg discussed a monoprint by Mel Bochner during a tour for MHCAM donors at Art Basel Miami Beach.



Intern Madeline Ketley '17 presented her findings on the Josephine Fellows Collection of Silver and Snuff Bottles to the Art Museum Advisory Board during their spring meeting.

## ART BASEL MIAMI BEACH

For the fifth year in a row, MHCAM sponsored events for its donors during Art Basel Miami Beach, a large, prestigious international art fair showcasing the work of established and emerging artists. This event, as well as the dozens of other art fairs that take place simultaneously in the greater-Miami area, attract thousands of artists, collectors, gallerists, and museum professionals interested in modern and contemporary art. MHCAM members enjoyed special highlights tours of Art Basel and the Miami Project art fair led by Museum staff John Stomberg and Ellen Alvord, as well as a guided visit and reception with Elizabeth '69 and Mark Rogers at the Patricia & Phillip Frost Art Museum of Florida International University. All who attended these exclusive donor events enjoyed the opportunity to explore innovative art, discover new artists, and engage in enriching conversations with old and new friends.



## RESOURCES

**The Museum is grateful** for the continued support of its patrons and thanks the many donors who enhanced its programs, projects, and collection through gifts of funds and art (For a complete list of art acquisitions, see page 20).

### ENDOWMENTS

MHCAM was honored to receive a vital gift that bolstered its education program this year. Harriet '52 and Robert Friedlander established The Harriet Farber Friedlander '52 and Robert Friedlander Teaching with Art Endowed Fund to support the Museum's Teaching with Art initiatives, including, but not limited to, student internships, resources for the teaching galleries, multimedia initiatives, faculty seminars, class-curated exhibitions, and transportation costs for students working with community groups and local schools. The gift from the Friedlanders complements endowments established in the 2014–2015 academic year by two foresighted alumnae, F. Chaney Li, MD '64 and Elizabeth (Betse) Cannon Gump '56, both in support of the Museum's education programs.

### SPECIAL PROJECT GIFTS

The Museum also received a number of generous project-specific donations this year. Susan '64 and Dennis Sullivan, Ellen J. Ellison '80, and Ludmila Schwarzenberg Bidwell '67 helped fund improvements to the Museum's art and records storage facilities. Susan B. Matheson '68 provided funding for the purchase of a new reception desk for the lobby. Additionally, Rosamond E. '63 and David L. Mack gave a special gift in support of the *140 Unlimited* exhibition (on view during the 2016–2017 academic year), which will

celebrate recent acquisitions in honor of the Mount Holyoke College Art Museum's 140th anniversary.

### GRANT AWARDS

#### *Andrew W. Mellon Foundation*

Grant Period: March 23, 2012–August 31, 2020  
Grant Amount: \$500,000 (\$150,000 for operational expenses through June 30, 2014; \$350,000 for endowment match)

The Museum continues to benefit from this grant which was matched with a generous donation from Susan '72 and Matthew Weatherbie in 2013 to establish a permanent endowment to support the Weatherbie Curator of Education and Academic Programs position.

#### *The Pierre and Tana Matisse Foundation*

##### *Grant Round 1*

Grant Period: December 1, 2013–December 31, 2015

Grant Amount: \$169,500

This three-year challenge grant supported the "Museum as Catalyst for the Creative Campus" initiative.

##### *Grant Round 2*

Grant Period: June 17, 2016–June 17, 2019

Grant Amount: \$149,385

This three-year challenge grant will support the "Diverse Voices Initiative: The Art of Inclusion."

#### *Leon Levy Foundation*

Grant Period: December 2015–June 30, 2017

Grant Amount: \$10,000

This grant will be used to support the spring 2017 exhibition *The Legend of the Lares*, curated by Art Museum Advisory Board Fellow Taylor Anderson '15.

