

Mount Holyoke College Art Museum

2011-2012 ANNUAL REPORT

ARTST226

PHIL280

BIOL145

ANTHR106

HIST151

Hendrick Andriessen (Flemish, before 1607–1655)

Vanitas Still-life

Oil on canvas, ca. 1650

Purchase with the Warbeke Art Museum Fund

1993.14

This report is available online on the Museum website

www.mtholyoke.edu/artmuseum

Mount Holyoke College Art Museum

Lower Lake Road, South Hadley, MA 01075

413.538.2245



IT WAS AN INCREDIBLE YEAR at the Mount Holyoke College Art Museum (MHCAM), and not just because it was my first one here—though that certainly added to my excitement. The year started with Professor Anthony Lee’s great *World Documents* exhibition including documentary photographers from around the world and ended with a sprawling show for the nine faculty artists currently teaching at the College. The teaching-with-art programs engaged a record number of professors and their students. Interdisciplinary presentations ranged from individual classes and small faculty seminars to large public lectures with hundreds of people in attendance. These featured numismatists and chemists, sociologists and historians, artists and critics. And we inaugurated the Louise R. Weiser Lecture for Creativity, Innovation, and Leadership through Art—a series that showcases the Museum’s dedication to creativity training. In common, all were vital and lively and added demonstrably to our engagements with the art on view.

On November 12, 2011, the Museum marked its 135th anniversary—a truly significant milestone. In honor of that occasion, the Society of Art Goddesses (our student support club) threw a huge party with food, multi-media presentations, and personal talks throughout the evening. The staff and the Art Museum Advisory Board decided to celebrate by redoubling the emphasis on the Museum’s collection—a goal that will shift into high gear during FY2013 with the inception of a new Three-Year Plan (starting September 1, 2012). Finally, a multi-year campaign to raise 135 gifts of art in honor of the anniversary was launched. Together, these activities celebrated the grand history of one of the oldest academic museums in the country while also demonstrating the great plans in store for its future.

The year was further distinguished by the acquisition of several important works of art, but perhaps none so singularly exciting as Hendrik Sorgh’s beautifully painted panel, *A Barn Interior with a Group of Peasants*, c. 1641–45, now on view and available for our visual literacy training programs. We brought important prints into the collection, including Kara Walker’s *Harper’s Pictorial History of the Civil War (Annotated)*, 2005; a pristine impression of Felix Bracquemond’s *La Terrasse de la Villa Brancas*, 1876; and old master works including two stunningly complex etchings by Pietro Testa. Of particular note, too, was a group of photographs by Wayne Miller depicting Chicago’s South Side, purchased with funds donated in memory of our friend and long-time supporter Joanne Alter.

There was a final aspect of the Museum’s activities over the last year that is not easily reflected in an annual report—getting out of town. Curator Wendy Watson and I made a concerted effort to evangelize about the MHCAM

John Stomberg
introduces
artist and
MHC faculty
member Matt
Phillips at the
2012 Faculty
Exhibition



wherever we could. For Wendy, this meant trips to London, Paris, Maastricht, and Miami, and for me it meant several trips to the West Coast, the Southwest, the South, New York, New Jersey, and Chicago. Everywhere we've gone, the reception has been heartwarming. Alumnae respond enthusiastically to our plans and newcomers catch on quickly that there is a lot going on at the Mount Holyoke College Art Museum. As our momentum builds, we, too, get excited by the professional challenges and opportunities that lie in our future. While this report testifies to events now past, it also indicates the quickened pace and determined gait with which we are moving forward.

—*John R. Stomberg, Florence Finch Abbott Director*

TEACHING WITH ART

Since the Mount Holyoke College Art Museum's first organized initiative to entice a diverse range of faculty to incorporate original works of art in teaching, the number of classes visiting the Museum on an annual basis has increased five-fold. FY2012 marked the third and final year of MHCAM's initial \$500,000 grant from the Andrew W. Mellon Foundation designed to provide the staffing and programmatic funding required to significantly expand the Museum's academic engagement with disciplines across the college curriculum. The campus community's enthusiastic response resulted in an astounding increase in class use of the Museum's resources. In 2007–2008, the Museum hosted 34 class visits and by the academic year 2011–2012, the Museum experienced a surge of 170 class visits representing 85 unique courses and 26 disciplines. The Museum also served 62 different faculty members in the past year, representing over one quarter of Mount Holyoke's total faculty, and hosted 2,782 student visitors.

This unprecedented use of the collection has enabled the MHCAM to noticeably enhance its practices as a teaching museum and has opened up new avenues for creative partnerships and collaboration. In fact, the number of classes visiting the galleries each semester has grown so dramatically that the Museum's one classroom has been inadequate for handling the demand and the Print Room has been taken off-line as a regular gallery space in order to accommodate more class visits. A range of examples highlighting the innovative teaching taking place within the Museum's walls are described below.

Highlights of 2011-2012 Academic Use of the Museum

Enhancing Observational Skills: The Art of Scientific Inquiry

One of the most exciting interdisciplinary collaborations to emerge this past year was a partnership between the Biological Sciences department and the Museum. Based on the acclaimed work of Linda Friedlaender at the Yale Center for British Art to train first-year Yale medical students in the art of observation, MHCAM's version of "Enhancing Observational Skills" customized the program to meet the needs of undergraduate students by dovetailing with the curricular objectives of introductory-level biology classes.

During the 2011-2012 academic year, eight faculty members plus three additional lab instructors brought a total of 238 students in 19 separate lab sections to participate in Enhancing Observational Skills sessions at the Museum. The promising results of this past year have been documented in an article in the recent publication *Academic Museums: Exhibitions and Education*, as well as presented at two professional conferences in April and June.

Professor Sara London's creative writing students experiment with poetry techniques in the gallery of modern and contemporary art.



CREATIVITY

Poetry Writing in the Galleries

This past spring, Professor Sara London's "Verse I" students used the Museum as a locus for experimenting with new poetry-writing techniques. During their three-hour session at the Museum, the students composed collaborative group poems using words gathered as art responses from other classmates and participated in a surrealist "Exquisite Corpse" exercise. As a take-home assignment, each student tried her hand at the long-standing tradition of Ekphrasis poetry by selecting a work from MHCAM's collection as inspiration for an original poem.

Lives of Ancient Objects and Who Owns the Past?

Taking full advantage of *Reconstructing Antiquity*, the two-year collaborative exhibition with the Yale University Art Gallery, Professor Bettina Bergmann designed two new courses (one in the fall and one in the spring) giving undergraduate students the special opportunity to research original works of art by tracing their journeys as objects across time and space, as well as the

unique stories of their pioneering collectors, many of whom were early alumnae and faculty of Mount Holyoke College. In "Lives of Ancient Objects" students were asked to pay careful attention to original functions and context juxtaposed with current museum display practices, while in "Who Owns the Past?" students looked at issues of cultural property and conducted original donor research in the College's Archives and Special Collections, adding important information to the Museum's curatorial files.

Archaeology of Food

In the fall, Five College Anthropology Assistant Professor Elizabeth Klarich also created an innovative assignment related to the *Reconstructing Antiquity* exhibition, asking her students to select two or three ceramic vessels on view and then discuss them from two points of view: an archaeological perspective (deducing and then researching the general function of each object as well as the specific stage of consumption it represented) and a broader anthropological perspective (contextualizing the objects within cultural

practice such as ritualistic, social, mythological, etc.). Working with original objects gave students a deeper understanding of practical applications for their theoretical readings.

Historical Perspective: Early Islamic Imperialism

Taking advantage of MHCAM’s growing numismatic collection from Islamic and near Eastern cultures, history classes enjoyed a number of in-depth, hands-on sessions related to coins. In the case of Assistant Professor Richard Payne’s seminar, “Early Islamic Imperialism,” students had an opportunity to examine the complex interactions between Muslims and non-Muslims, through the fascinating evolution and variation of Islamic coinage.

First-Year Seminar: Inside Art

This new course for first-year students taught by Professor Paul Staiti was designed to be a discussion-oriented introduction to art history. Working almost weekly with original objects in the collection of the Mount Holyoke College Art Museum, students had

the opportunity to study the various materials, practices, and strategies of artists from the Renaissance to the present, while honing their skills of observation, analysis, and descriptive writing.

Classical Revivals in Theatre

In this theatre arts seminar focusing on the revival of classical motifs from the Renaissance to the present day, Professor Vanessa James and her students found it informative to study authentic Greek and Roman antiquities from the Museum’s collection. Two visits inspired a variety of theatre design projects created by the students as modern-day reinterpretations of classical themes.

Toxic Water in Art and the Environment

Visiting Professor Emily Monosson and her students in the Environmental Studies course “Toxic Water” came to the Museum four times during the spring semester to consider how images of water permeate our cultural consciousness as well as the implications of



A student in Professor Michael Davis’s Arts of Islam class examines the exquisite detail in an illuminated Persian manuscript page.

VISUAL LITERACY



Professor Maria Gomez and students study the underlayers of an American landscape using near infrared technology.



INTERDISCIPLINARITY

water contamination and pollution. A blend of scientific and artistic investigation, this course resulted in an impressive array of creative final projects produced by the students and presented in the Museum's Carson Teaching Gallery.

English for Multilingual Speakers

Coordinator of ESOL (English for Speakers of Other Languages) and Visiting Lecturer Mark Shea designed two back-to-back Museum sessions for both sections of his intensive speaking and writing course for multilingual speakers. Closely studying images of landscape by artists ranging from Bierstadt to Burtynsky to Binh Danh, students had an opportunity to discuss ideas about culture and the environment in small groups before making oral presentations to the larger group. This provocative exercise was followed by a two-part writing assignment asking students to incorporate a second object of their choosing that resonated with their personal insights into the first.

Geometry and Art

This course explored a selection of geometry from the time of Euclid to the recent past, including curved surfaces and the hyperbolic plane. In conjunction with these objectives, Professor Jim Morrow created a special

session at the Museum for his students to engage in careful and close observation of four specific works of art as a way of examining physical representations of geometrical constructs.

The Sociology of Black Cultural Production

Using a sociological lens, Professor Patricia Banks's students conducted an in-depth examination of the ways in which the production and consumption of cultural objects can both reproduce and erode racial boundaries. The close study of original works of art in MHCAM's collection by prominent African American artists—including Romare Bearden, Jean-Michel Basquiat, Faith Ringgold, and Kara Walker—provided students a remarkably tangible vehicle for exploring the complicated issues and motivational factors surrounding the patronage, display, and perceived value of African American art.

Silk Roads: Ancient and Modern

Professor Stephen Jones's ambitious course tracing the famed silk roads from ancient times to the present, focused on the vibrant trade of goods across the Eurasian continent, linking China, Central Asia, the Middle East, South Asia, and Europe. As highways for the transport of silk, glass, jade, and ceramics,

they also moved religions and artistic forms across continents. A special three-hour session in the galleries featured fascinating objects from the Museum's collection of material culture and missionary gifts such as Turkish caps, textiles, Persian miniatures, a Gandhara Buddhist stone sculpture, and a growing collection of Central Asian coins, bringing to life many of the texts students had been reading for the course.

Faculty Involvement

Faculty Seminars

Workshops for faculty led by a range of respected arts professionals have continued to be an important component of our outreach to the academic community. This programmatic initiative provides an opportunity for faculty to become more intimately acquainted with specific works of art in the collection, giving them a chance to think deeply about these objects and how they can be incorporated meaningfully in teaching. The seminars also provide a critical forum for exchanging ideas about pedagogical approaches to teaching with art.

“Seeing to Write:

An Exploration of Art and Language”

In the fall, a seminar focused on writing and art was offered and became a fruitful venue for collaborating with the English department. A planning session was held in late summer in conjunction with the Chair and four other members of the English department to learn more about Campus initiatives focused on writing-intensive courses. Based on this input, two workshops were offered in September and October: one, led by John Walsh, Director Emeritus of the J. Paul Getty Museum, on the close reading of four paintings on view in the galleries, and a second, led by Amy Driscoll, formerly of the Hood Museum of Art, on specific strategies for engaging students in writing exercises

responding to works of art in the Museum's collection. Participating faculty included: John Lemly, Sara London, Mark Shea, Laurent Savoy, William Quillian, Amy Martin, Kate Singer, Elizabeth Young, and Dean Albarelli.

“Teaching with Coins”

In the spring, a second seminar was offered in response to increasing interest in teaching with coins from faculty in a variety of disciplines including Classics, History, Religion, Medieval Studies, and Art History, with an emphasis on cross-cultural influences bridging the ancient and medieval western world with the rise of Islam. Two outside experts led this numismatic seminar: William Metcalf, Curator of Coins and Medals at the Yale University Art Gallery and a Roman specialist, and Michael Bates, Curator Emeritus of Islamic Coins at the American Numismatic Society.

Teacher Licensure Program

In the interest of promoting interdisciplinary object-based teaching and learning, the MHCAM collaborated with Mount Holyoke's Department of Psychology and Education on a three-part experience designed to familiarize student teachers with the ways in which Museum objects can extend curriculum. Approved by the Massachusetts Department of Elementary and Secondary Education, the Department offers teacher education programs leading towards an initial teaching license. In the fall, the students visited the galleries to learn the theoretical underpinnings of object-based learning and participated in a language arts exercise. A second visit in the spring, focused on integration of objects into the teaching of science and math. Finally, as part of their final assignment to design a curriculum unit, students learned various ways to include museum objects as part of a concrete lesson plan to stimulate thematic or cross-curricular learning.

Class Visits, Fall 2011

Anthropology 216: Archaeology of Food. Liz Klarich. 26 students/1 visit.

Art History 100: (UMASS) Survey: Ancient-Medieval Art. Kris Haney. 210 students/over 2 days

Art History 105-01/Asian Studies 107: Arts of Asia. Ajay Sinha. 32 students/1 visits.

Art History 110-01: FYS: Inside Art. Paul Staiti. 18 students/9 visits.

Art History 110-02: Early Modern Art. Jessica Maier. 15 students/3 visits.

Art History 230: Italian Renaissance Art. Jessica Maier. 29 students/3 visits.

Art History 241: 19th Century European Art. Tony Lee. 36 students/ 2 visits.

Art History 242: History of Photography. Tony Lee. 36 students/ 2 visits.

Art History 271: Arts of Islam. Michael Davis. 32 students/2 visit.

Art History 290: Topic: Storytelling in Ancient Art. Bettina Bergmann. 20 students/1 visit.

Art History 310: Lives of Ancient Objects. Bettina Bergmann. 8 students/12 visits.

Art History 648: (UMASS) Islamic Art and Architecture. Walter Denny. 6 students/1 visit.

Art Studio 110: (UMASS) Drawing class. Sandy Litchfield. 70 students/1 visit.

Art Studio 116: Art & Contemporary Issues. Rie Hachiyanaagi. 13 students/2 visits.

Art Studio 120-01: Drawing I. Matt Phillips. 15 students/1 visit.

Art Studio 120-02: Drawing I. Tatianna Ginsberg. 17 students/2 visits.

Art Studio 120-03: Drawing I. Matt Phillips. 15 students/1 visit.

Art Studio 220: Drawing II. Joe Smith. 15 students/1 visit.

Art Studio 226: Topic in Studio: Digital Art. Tatianna Ginsberg. 7 students/2 visits.

Art Studio 246: Sculpture I. Joe Smith. 14 students/2 visits.

Biology 145: Nature Harmoniously Confused. Stan Rachootin. 7 students /1 visit.

Biology 145: Comparative Vertebrate Physiology. Gary Gillis. 36 students/over 3 days.

Biology 145: A Green World. Amy Frary. 27 students/over 2 days.

Biology 145: Diversity of Life. Sue Barry. 39 students/over 3 days.

Biology 145: Complexity of Life. Paola Sacchetti. 31 students/over 3 days.

Biology 146: Postbaccalaureate Intro Biology. David Gardner. 6 students/2 visits.

Biology 160/Chemistry 160: Integrated Intro Biology and Chemistry. Renae Brodie and Megan Nunez. 47 students/over 3 days.

Biology 321C: Art, Music, and the Brain. Sue Barry. 12 students/6 visits.

Classics 128-01/History 128: Ancient Rome. Jason Moralee. 44 students/over 2 days.

Classics 335: (UMASS) Women in Antiquity. Teresa Ramsby. 10 students/over 2 days.

Classics 608: (UMASS) Teaching Classical Humanities. Brian Breed. 13 students/1 visit.

Education 335: Ed. certification-math/science. Sarah Frenette. 9 students/1 visit.

English 101: The Nonhuman. Elizabeth Young. 17 students/1 visit.

English 204: Verse Writing I. Sara London. 12 students/1 visit.

Students discuss cross-cultural influences in sculptures on loan from the Sackler Foundation with Professor Stephen Jones.



English 267/Environmental Studies 267: Reading & Writing in the World. J. Lemly and L. Savoy. 19 students/1 visit.

First-Year Seminar 197: (SMITH) On Display: Museums, Collections, Exhibitions. Barbara Kellum. 19 students/2 visits.

German Studies 201–01: Intermediate German. Mark Lauer. 8 students/2 visits.

German Studies 201–02: Intermediate German. Anke Moritz. 7 students/2 visits.

German Studies 231: War: What is it Good For? Karen Remmler. 20 students/4 visits.

History 101/Gender Studies 117: Gender and Power/History of C. Mary Renda. 11 students/2 visits.

History 331: 20th Century China. Jonathan Lipman. 15 students/1 visit.

History 349: Roman Empire: Age of Justinian and Theodora. Teresa Shawcross. 9 students/1 visit.

Italian 227: Florence and the Making of the Renaissance. Filippo Naitana. 12 students/1 visit.

Latin 313: Historians of Roman Republic. Geoff Sumi. 7 students/1 visit.

Music 281: History of Western Music. Bob Eisenstein. 12 students/1 visit.

Philosophy 280: Philosophy for Children. Meredith Michaels. 13 students/2 visits.

Theatre Arts 251: Histories of Performance. Erika Rundle. 26 students/2 visits.

Class Visits, Spring 2012

Anthropology 106: What All is "About" About? Andrew Lass. 16 students/1 visit.

Art History 222: Age of the Cathedrals. Michael Davis. 27 students/2 visits.

Art History 231: Northern Renaissance Art. Jessica Maier. 27 students/1 visit.

Art History 244: European Art 1885–1945. Tony Lee. 34 students/2 visits.

Art History 245: Art Since 1945. Tony Lee. 29 students/1 visit.

Art History 290: Topic: Ancient Painting/Mosaic. Bettina Bergmann. 22 students/2 visits.

Art History 310: Topic: Who Owns the Past? Bettina Bergmann. 9 students/5 visits.

Art History 342: Photography Goes Public. Tony Lee. 11 students/5 visits.

Art Studio 120–01: Drawing I. Tatiana Ginsberg. 20 students/2 visits.

Art Studio 120–02: Drawing I. Matt Phillips. 16 students/1 visit.

Art Studio 226: Topic in Studio: Digital Art. Tatiana Ginsberg. 8 students/1 visit.

Art Studio 264: Word & Image. Rie Hachiyanagi. 10 students/1 visit.

Biology 145–01: Age of the Human Genome Project. Craig Woodard. 25 students/over 2 days.

Biology 145–02: Evolution/Physiology/Behavior. Denise Pope. 23 students/over 2 days.

Chemistry 110: First-Year Seminar: Spectroscopy of Paintings. Maria Gomez. 9 students/4 visits.

Chemistry 325L: Atom and Molecular Structure Lab. Himali Jayatilake. 23 students/over 2 days.

Classics 334: (AMHERST) Archaeology of Greece. Becky Sinos. 22 students/1 visit.

Education 300–01: Developing Literacy in Early Childhood. Sarah Frenette. 20 students/1 visit.

English 104–01: English for Multilingual Speakers II. Mark Shea. 11 students/2 visits.

English 104–02: English for Multilingual Speakers II. Mark Shea. 12 students/2 visits.

English 311/Medieval Studies 300: Seminar: Cupid's Martyrs. Carolyn Collette. 15 students/1 visit.

Environmental Studies 321B: Topic: Toxic Water. Emily Monosson. 16 students/4 visits.

Environmental Studies 373/Gender Studies 333: Representations of Women and Nature in American Literature. Leah Glasser. 11 students/2 visits.

Film Studies 220–01: The Seventh Art. Ken Eisenstein. 16 students/1 visit.

Humanities–0213: (HAMPSHIRE) Art and Landscape. Karen Koehler. 18 students/1 visit.

Humanities–0250: (HAMPSHIRE) Vagabonding Images: Abstraction and Non-Representational Painting. Daniel Kojo Schrade. 16 students/2 visits.

History 115: The Medieval World. Richard Payne. 30 students/1 visit.

History 217: The Crusades. Teresa Shawcross. 14 students/4 visits.

History 292/Asian Languages & Civilization 292: (AMHERST) Inheritance of Iran. Richard Payne. 23 students/1 visit.

History 322: Eternal Rome. Fred McGinness. 13 students/1 visit.

History 335: Early Islamic Imperialism. Richard Payne. 23 students/1 visit.

Italian 101–01: Elementary Italian. Lucia Gemmani. 13 students/1 visit.

Italian 101–02: Elementary Italian. Lucia Gemmani. 19 students/1 visit.

Mathematics 120: Explorations in Geometry. Jim Morrow. 13 students/1 visit.

Russian and Eurasian Studies 312/Politics 312: Silk Roads: Ancient Highways. Stephen Jones. 19 students/1 visit.

Sociology 316: Black Cultural Production & Consumption. Patricia Banks. 10 students/1 visit.

Theater 320: Topic: Classic Revivals. Vanessa James. 6 students/1 visit.

Theater 762: (UMASS) Costume Design Studio. June Gaeke. 5 students/1 visit.

2011–12 Totals

85 Unique Courses
170 Total Class Visits
62 Faculty
26 Academic Disciplines
2,782 Students Visits

Community Involvement

Teacher Workshops

Over the winter, two professional development programs designed to train K-12 teachers in the theory and practice of object-based teaching and learning were offered to regional educators. The first was offered to educators teaching ancient history, social studies, and the classics. Twelve participants from Connecticut and Massachusetts schools spent a full day at the MHCAM engaging in close observation, discussing issues and problems that arise in teaching classics and antiquities in the contemporary classroom, and developing model curriculum pieces that utilize objects, especially those in the MHCAM collection. An online curriculum is being developed from this workshop.

A subsequent workshop was offered to a second group of teachers across the Commonwealth, from Cape Cod to Williamstown, who participated in a workshop using objects from the MHCAM Asian collection. Sponsored by the 5-College Center for East Asian Studies, 11 secondary teachers spent the day with scholars on Campus, and in the Museum engaging with objects from the Silk Road as a case study, in object-based teaching.

As part of a program organized by the Classics Department's Professor Bruce Arnold, more than 120 middle and high school students and teachers from central and western Massachusetts toured the Art Museum to learn about the art, artifacts, and culture of the Classical world. Examining ancient coins in the Carson Gallery, discussing mythology in the Warbeke Gallery and learning about daily life in the ancient world in the Evans Gallery, the students were able to take advantage of the special exhibition *Reconstructing Antiquity*.

Philosophy for Children

Forty second-graders from the Martin Luther King School in Springfield visited the Museum in connection to Professor Thomas Wartenberg's nationally recognized *Philosophy for Children* curriculum that uses children's books as a vehicle for teaching philosophy to elementary-aged students.

Community Outreach and K-12 Education

Beyond its dedication to the academic mission of the College and the students on Campus, the Mount Holyoke College Art Museum is committed to providing learning experiences to the broader community. An active corps of volunteer docents supports the Museum's efforts to serve its diverse constituencies. Meeting regularly on Tuesday mornings throughout the academic year, the docents share an interest in working with visitor groups of all ages and backgrounds to educate and stimulate interest in works of art and artifacts. Tours at all levels are adapted to meet the needs of the groups.

For adults, tours may focus on highlights of the collection, special exhibitions, or on other areas of interest to the public. In addition to working with adult visitors, these volunteers also offer several interactive educational programs to K-12 classes, designed to support both curricular goals and help develop critical thinking skills. These include:

Life in the Ancient World: Egypt, Greece, and Rome offering students direct experience with artifacts and original works of art and the opportunity to learn about history, world cultures, art, and archaeology.

Say What You See: Verbalizing the Visual providing an introductory museum experience for young learners. Designed to enhance observational skills at the elementary and middle school levels as a stimulus for critical thinking, students learn how to look closely at objects, articulate visual imagery in words, and discover how artists use their imaginations to transform their vision into art.



Area school children learn from direct engagement with art objects.

Area School Visits 2011–2012

Sunderland Elementary School, Sunderland, MA
 Holyoke Community Charter School, Holyoke, MA
 Pelham Elementary School, Pelham, MA
 E.N. White School, Holyoke, MA
 Amherst Regional High School, Amherst, MA
 Amherst Regional Middle School, Amherst, MA
 The Williston-Northampton School, Easthampton, MA
 Lenox Memorial Middle and High School, Lenox, MA
 Taconic High School, Pittsfield, MA
 Reid Middle School, Pittsfield, MA
 Berkshire Country Day School, Lenox, MA
 Pittsfield High School, Pittsfield, MA
 The Gilbert School, Winstead, CT
 The Hartsbrook School, Hadley, MA
 The Care Center, Holyoke, MA
 Martin Luther King Junior Charter School of Excellence, Springfield, MA
 Stoneleigh-Burnham School, Greenfield, MA
 The Springfield Renaissance School, Springfield, MA
 The Montessori School of the Berkshires, Lenox Dale, MA
 Homeschoolers, Hadley/Amherst, MA
 Southwick/Westfield Homeschoolers, MA
 Leverett Elementary School, MA
 Lt. Elmer J. McMahon Elementary School, Holyoke, MA
 South Hadley Brownie Troop, South Hadley, MA
 Mosier Elementary School, South Hadley, MA

Community Docent Volunteers

Norman Aubrey
 Valerie Byrnes
 Jerry Goldman
 Daphne Hall
 Hal Harris
 Jane Hazen
 Priscilla Kisiel
 Ruth Kosiorek
 Mary Alice Osgood
 Betty Romer
 Rose Sarti
 Marianne Sheehy
 Maureen Sparrow
 Bonnie Stretch
 Louise Williamson

Student Programs

Education Outreach Program

Mount Holyoke students continued to participate in the Art Museum's successful K–12 education program (see Community Outreach section). In this peer-led program, these student volunteers are specially trained to present an interactive lesson on archaeology and artifacts in area classrooms in preparation for subsequent field trips to tour the Museum's ancient collection. Recruitment and training of the volunteers and the scheduling of their school visits is done by the

Society of Art Goddesses members participate in origami workshop with Professor Charlene Morrow.



Education Outreach Fellow, a current Mount Holyoke Student.

Society of Art Goddesses

This student organization supports the work of the Museum during the academic year by helping to plan and execute student-centered events. This year, these included gallery talks, behind-the-scenes tours, movie nights, participation in Pandy Day, the Sketchbook project, poetry in the galleries, and a faculty-led origami activity. Of particular note, the Goddesses organized a very successful evening celebration on the occasion of MHCAM's 135th birthday that was attended by both the Campus community and the wider public. The event featured gallery talks and an outstanding, specially-crafted slide show presenting archival images of the Museum's history. The Art Goddesses also organize off-site excursions to museums and galleries. With a Museum staff member serving as their advisor, the Museum co-sponsors one or two events with this group annually.

Society of Art Goddesses Board

Maureen Millmore '13, Chair,
Laura Quintrell '12, Co-chair
Mary Rigler '14, Spring 2011 Secretary
Lucy (Yingxi) Gong '13, Treasurer 2011-2012
Amy Auchterlonie '12, Fall 2011 Publicity Chair
Victoria Schmidt-Scheuber '12, Spring 2012
Publicity Chair

EXHIBITIONS

Ranging in diversity from exhibitions of ancient objects to contemporary photography, the Art Museum's 2011-2012 special exhibitions reflected the close relationship between the MHCAM and Mount Holyoke faculty.

Guest curated by Professor Anthony T. Lee, *World Documents* displayed color and black and white documentary images and photo-books from around the world. It featured photographers Livia Corona (Mexico), Pok Chi Lau (China), Binh Danh (Vietnam/United States), Jason Francisco (United States), Paul Weinberg (South Africa), Ouyang Xingkai (China), Julia Komissaroff (Israel), and Ken Light (United States).

Reconstructing Antiquity, curated by Professor Bettina Bergmann, Assistant Curator Rachel Beaupré, and Curator Wendy Watson, was the result of an Andrew W. Mellon Foundation collection-sharing project instituted by the Yale University Art Gallery. This collaboration brought together 40 long-term loans from Yale with 30 ceramics, sculptures, frescoes, and 100 coins from MHCAM's permanent collection in a multi-gallery, two-year exhibition. An online multimedia tool, available via the Museum's iPads and publicly on the web, provided viewers with a platform for discovering the many objects and themes.

Nine faculty members participated in the spring 2012 exhibition, *Artists and the Noble Profession: The 2012 Mount Holyoke College Studio Art Faculty Exhibition*, curated by Florence Finch Abbott Director John Stomberg. Nancy Campbell and Marion Miller, both retiring from the faculty this year, were featured in the exhibition, as were Joseph Smith, Rie Hachiyangi, Matthew Phillips, Nathan Margalit, Tatiana Ginsberg, Nancy Friese, and Kane Stewart. Special installation pieces were created expressly for this exhibition, one by Hachiyangi in the

central courtyard of the library, and the other by Ginsberg in the College's greenhouse adjacent to the Art Museum.

World Documents

Weissman Special Exhibition Gallery
2 September–18 December 2011
Curated by Professor Anthony T. Lee, with assistance from Rachel Beaupré, Andrew W. Mellon Assistant Curator

Reconstructing Antiquity

John and Norah Warbeke Gallery, Gump Family Gallery, Evans Gallery
21 September 2010–3 June 2012
Co-curated by Bettina Bergmann, Helene Phillips Herzig '49 Professor of Art; Rachel Beaupré, Andrew W. Mellon Assistant Curator; and Wendy Watson, Curator

*Artists and the Noble Profession:
The 2012 Mount Holyoke College Studio
Art Faculty Exhibition*

Weissman Special Exhibition Gallery
3 February–27 May 2012
Curated by John Stomberg, Florence Finch Abbott Director



Highschoolers interrogate ancient sculpture during a class visit.

Campus Collaborations

Embracing the opportunity to work with members of the community, the Art Museum also hosted three additional exhibitions.

Displayed in the Carson Teaching Gallery during May 2012, *Shudders! Photography Goes Public* represented the research and curatorial choices of students in Art History 342, taught by Professor Anthony W. Lee. Students worked with photographs from the Museum's collection made between 1929 and 1945, when American photography underwent an astonishing transformation and blossomed into a wide variety of commercial, fine art, journalist, and documentary practices. Drawing collaboratively from the Five College collections, it also featured complementary materials borrowed from the libraries of Mount Holyoke, Smith, and Amherst Colleges. An illustrated catalogue with entries by each of the seminar participants was published in-house to accompany the show.

The capstone of honors thesis work by seniors Zoya Brumberg-Kraus, Ashley

Fritzsche, Elizabeth Garon, Taylor Judge, and Quynh Le, Senior Studio Art Majors' Honors Thesis Exhibition was displayed in the Hinchcliff Reception Hall from 30 April–21 May 2011.

A year-long Campus celebration of the life of playwright Wendy Wasserstein ('71) brought a special exhibition to the Museum's Hinchcliff Reception Hall, organized by Archives and Special Collections. On view from 28 October 2011–15 April 2012, *The Uncommon Life of Wendy Wasserstein* transformed the gallery into Broadway, and presented original letters, memorabilia, and photographs from the Archives' collection.

Shudders! Photography Goes Public

Carson Teaching Gallery

3–27 May 2012

Curated by the students of Art History 342, taught by Professor Anthony W. Lee with assistance from members of the MHCAM staff

Professor Gary Gillis's Biology 145 students spend their first lab in the Museum practicing close observation skills



Senior Studio Art Majors' Honors Thesis Exhibition

Hinchcliff Reception Hall

30 April–21 May 2011

Featuring honors thesis work by seniors
Zoya Brumberg, Ashley Fritzsche, Elizabeth
Garon, Taylor Judge, Quynh Thu Le

The Uncommon Life of Wendy Wasserstein

Hinchcliff Reception Hall

28 October 2011–15 April 2012

Organized by the Mount Holyoke College
Archives and Special Collections
Curated by Caroline J. White

PUBLIC EVENTS

Fall 2011

World Documents, gallery talk (co-sponsored
by the Art Department)

Binh Dahn, Jason Francisco

14 September

World Documents, Exhibition Opening Panel

Anthony Lee, exhibition curator; John
Stomberg, director, Mount Holyoke College
Art Museum; Binh Dahn; artist; Jason
Francisco, artist

15 September

Reconstructing Antiquity

“Sex, Lies and Politics: Portraits of Rome’s
‘Bad Empresses’”

Lecture, Eric Varner, Associate Professor of
Classics and Art History, Emory University
27 October

Reconstructing Antiquity

“Making Up a Woman in Ancient Greece”

Lecture by Ada Cohen, Professor of Ancient
Art, Dartmouth College (co-sponsored with
Department of Art and Art History)

15 November



ANNIVERSARY YEAR

Happy 135th Birthday,

Mount Holyoke College Art Museum!

Celebration and gallery talks

15 November 2011

Spring 2012

The First Annual Louise R. Weisser Lecture
Artists and the Noble Profession, Exhibition
opening

“Creative Work and the Work of Creativity:
How Colleges and Universities Can Prepare
Graduates to Reinvent Our World;” Lecture
by Steven J. Tepper, Associate Professor of
Sociology and Associate Director, Curb
Center for Art, Enterprise and Public Policy
Vanderbilt University

Additional support provided by the Mount
Holyoke College Nexus Program and the
Andrew W. Mellon Foundation.

3 February

Thursdays in February

Artists and the Noble Profession Gallery Talk
Series: “Art, Artists, and Creativity on
Campus”

Joe Smith, Marion Miller, and Nathan
Margalit

9 February

Rie Hachiyonagi and Tatiana Ginsberg

16 February

Nancy Campbell, Kane Stewart, Nancy
Friese, and Matt Phillips

23 February

Yale University Art Gallery conservation expert Carol Snow shares her experience conserving the sculpture Leda and the Swan on loan from Yale.



Reconstructing Antiquity

“Dig In: Archaeological Field Work for Students”

Panel discussion with Anthony Tuck, Associate Professor & Eric Poehler, Assistant Professor, University of Massachusetts, Amherst, Classics Department and Students of the Five Colleges

1 March

Reconstructing Antiquity

“The Crisis of the 3rd Century?”

Lecture by William E. Metcalf, Adjunct Professor of Classics, Yale University and Ben Lee Damsky Curator of Coins and Medals, Yale University Art Gallery

PUBLICATIONS

The Mount Holyoke College Art Museum regularly produces a series of catalogues, newsletters, informative brochures, and educational materials to support its educational mission, its exhibitions, and its events.

Mount Holyoke College Art Museum Newsletter; Fall 2011

Mount Holyoke College Art Museum Newsletter; Spring 2012

Anthony Lee, *World Documents*. (South Hadley, MA: Hadley House Press, 2011); exhibition catalogue:

Exhibition website: antiquity.mtholyoke.edu

Artists and the Noble Profession exhibition brochure

Shudders! Photography Goes Public exhibition brochure

Celebrating Creativity: The Louise R. Weiser Lecture; DVD

THE COLLECTION

DIGITIZATION AND COLLECTION ACCESS

In June 2012, the Museum completed its second and final year of a grant from the Institute of Museum and Library Services for digitizing and cataloguing two of its primary collections: works of art on paper and antiquities. Stephen Petegorsky and James Gipe photographed 168 objects during a summer 2011 photoshoot, while the Museum's Digitization Specialist continued her systematic photography of hundreds of new acquisitions and works of art required for classes, exhibitions, loans, and publications. By reconfiguring storage space, the Museum was also able to create a new digitization studio in which she could work more efficiently.

A partnership between the Museum and LITS (the College's Library, Information, and Technology Services department) aligned this project with a larger Campus initiative to preserve its digital assets. With the assistance of LITS staff, the Museum's Digitization Specialist was able to streamline the photography process from image capture to archival storage. These efforts to dramatically enhance the accessibility of the Museum's permanent collection were further supported by the release of a redesigned online collections database shared by the Five Colleges and Historic Deerfield Museum Consortium in September 2011.

COLLECTION RESEARCH

Keeping abreast of new scholarship and making strides to expand the cataloguing records of its permanent collection, curatorial staff renewed its focus on collection research. Projects during 2011–2012 not only reflected the goals of the IMLS digitization grant, but also prepared for six new permanent collection gallery installations slated to open in the fall of 2012:

The *Reconstructing Antiquity* exhibition prompted a faculty seminar on Roman and Islamic coins and acted as a catalyst for expanded research on this growing collection. It was also the impetus for student assignments focused on collection research, label writing, and an intensive and very fruitful study of early donors of antiquities to the MHCAM collection.

Staff and student interns catalogued significant works of art on paper, including maps by Abraham Ortelius, John Speed, and Giovanni Battista Nolli, American and European war posters, and Japanese prints.

The Museum's collection of works of art on paper by African American artists received renewed attention in preparation for exhibitions of Kara Walker's challenging series, *Harper's Pictorial History of the Civil War (Annotated)* and the Janet Hickey Tague ('66) collection of prints from the Experimental Printmaking Institute.



COLLECTION MANAGEMENT

The MHCAM continued its ongoing assessment of conservation needs, sending eight objects to the Williamstown Art Conservation Center (WACC) and to independent paper conservator Daniel Gehrlich for treatment. Among the objects conserved was a monumental oil painting by Luca Giordano that has been a central feature of the Museum's galleries since its arrival on long-term loan in 1984. Physically transformed after the removal of its cloudy varnish and discolored previous restorations, the painting regained its revered place in the Cary Gallery after more than 220 hours of work, generously supported by the painting's lenders.

During the fall of 2011, collections management staff completed a three-month physical inventory of the Museum's works of art on paper and painting collections, documenting the locations of over 8,000 objects and updating housing where necessary. The venture has proved critical for maintaining collection accessibility for class and curatorial projects, and an inventory of three-dimensional objects is planned for summer 2013. Increased object handling in response to the growing number of class visits also prompted further updates to object storage, including new housings for Assyrian reliefs, ancient American ceramics, and the Museum's popular coin collection.

Objects Conserved

Spanish

Capital with harpies

Limestone, 12th century

Gift of Marguerite Pick and the

Baroness Cassel Van Doorn

Treated by the Williamstown Art

Conservation Center

1959.1.T.OII

Luca Giordano (Italian, 1632–1705)

Perseus Turning Phineas and His

Followers to Stone

Oil on canvas, ca. 1680

Anonymous Loan

Treated by the Williamstown Art

Conservation Center

1984.L1.9

Robert Laurie and James Whittle
*New and General Map of the
Southern dominions Belonging to
the U.S. of A.*

Hand-colored engraving

Bequest of Helene Brosseau Black
(Class of 1931)

Treated by Daniel Gehrlich

1991.4.677

Robert Laurie and James Whittle
*New and General Map of the
Middle Dominion...U.S.A.*

Hand-colored engraving

Bequest of Helene Brosseau Black
(Class of 1931)

Treated by Daniel Gehrlich

1991.4.678

Robert Laurie and James Whittle
*New and Correct Map of the British
Colonies in North America...*

Hand-colored engraving

Bequest of Helene Brosseau Black
(Class of 1931)

Treated by Daniel Gehrlich

1991.4.679

Robert Laurie and James Whittle
*The U.S. of America with the British
Possessions of Canada, Nova
Scotia...*

Hand-colored engraving

Bequest of Helene Brosseau Black
(Class of 1931)

Treated by Daniel Gehrlich

1991.4.680

Käthe Kollwitz (German, 1867–1945)
Nachdenkende Frau (Pensive
Woman)

Lithograph, 1920

Gift of Elizabeth Topham Kennan

(Class of 1960)

Treated by the Williamstown Art

Conservation Center

1991.6.2

Jacques Villon and Marcel Duchamp
(French, 1875–1963 and
1887–1968)

La Mariee (The Bride)

Color aquatint, 1934

Gift of David and Renee Conforte

McKee (Class of 1962)

Treated by the Williamstown Art

Conservation Center

2003.24.2

ACQUISITIONS

Upholding its 135-year-old tradition of collecting high quality works of art, the MHCAM continues to expand its permanent collection with an eye toward curricular needs, strengthening areas of weakness, and further refining areas of strength. The most important purchase of 2012 was a 17th-century genre scene by the Netherlandish artist, Hendrik Sorgh, acquired with the unanimous support of the Art Museum Advisory Board, faculty, and outside scholars. A heightened interest on Campus in the arts of the Near East and in currency as primary source material also initiated the expansion of the Museum's coin collection, including examples of Arab-Sassanian, Byzantine, and Islamic coinage. Significant additions to the Museum's print and photography collections were also augmented by a diverse selection of works, ranging from an etching by the 17th-century French printmaker, Jacques Callot, to works by contemporary artists Chuck Close, Abelardo Morrel, and Kara Walker.

The Museum's 135th anniversary Campaign, initiated in November 2011, spurred the generous donation of 65 works of art. This very significant body of work comprises a range of media and periods, including prints by Jasper Johns and Beth Van Hoesen, ancient coins, and an early albumen photograph by Hippolyte Arnoux. (See Acquisition List that follows).



Artist unknown
(Indian)
Garuda, 20th
century

Rosamond Purcell
(American, b.1943)
The Conjurer, Prospero
Digital color print photograph on
watercolor paper
image capture 2009; print 2010
Gift of Rosamond Purcell
2011.8

Giovanni Battista Piranesi
(Italian, 1720–1778)
*Rovine del Sisto, o sia della gran
sala delle Terme Antonianiane* (View
of the Ruins of the Xystus, the cen-
tral hall of the Baths of Caracalla,
called the Antonine Baths)
Etching printed in black ink on ivory
wove paper, plate 1760–1778; print
ca. 1870–1945
Transfer from the Career
Development Center, Mount
Holyoke College; original source and
method of acquisition unknown
2011.9

Ouyang Xingkai (Chinese, b. 1950)
*Shen Jinqu, born in 1921, now lives
in No. 26, Xiangyangping,
Hongjiang. He is a Chinese medical
practitioner with 70 years of work-
ing experiences. He learned from
many famous Chinese medical
practitioners when he was young.
He travels almost every mountain to
collect herbal medicines and then
processes and displays them in
order.*
Color inkjet print on paper, image
capture 2009; print 2011
Gift of the artist
2011.10.1

Ouyang Xingkai (Chinese, b. 1950)
*Ceng Chunchang, 76 years old, now
lives in No. 10 Youlou alley with his
73 years old wife Xiang Lanxiang, a
retired worker of Hongjiang Food
Company. They used to take pictures
to commemorate every important
day and festival.*
Color inkjet print on paper image
capture 2008; print 2011
Gift of the artist
2011.10.2

Ouyang Xingkai (Chinese, b.1950)
Zhu Guoshou, 91 years old, has been living in No.17 Aozibao for 30 years. He is a retired worker of a medicines company. He has to look after himself since his wife passed away in 1995. He is one of the oldest residents in Hongjiang.
 Color inkjet print on paper, image capture 2008; print 2011
 Gift of the artist
 2011.10.3

Ouyang Xingkai (Chinese, b. 1950)
No.166-4, Jianshe street, Tuokou town, Hongjiang. Two old women gather and warm themselves by a fire. Peng Zaoyu, 80 years old (left). Li Guomei, 70 years old (right).
 Color inkjet print on paper, image capture 2010; print 2011
 Gift of the artist
 2011.10.4

Indian
Kavada
 Polychromed wood, 1980
 Gift of Georgana Falb Foster
 2011.11.1

Indian
Kavada
 Polychromed wood, 1987
 Gift of Georgana Falb Foster
 2011.11.2

Giovanni Battista Piranesi (Italian, 1720–1778)
View of the Ruins of the Xystus, print ca. 1870–1945



Indian
Milk lota; Shiva-patra
 Copper and brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.3

Indian
Bull lota
 Copper and brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.4a-b

Indian
Shiah Muslim worship bowl
 Brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.5

Indian
Hanging lamp with figure of Peacock
 Bronze, 20th century
 Gift of Georgana Falb Foster
 2011.11.6

Indian
Double-bowl lamp
 Brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.7

Indian
Lakshmi Narayana
 Brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.8a-e

Indian
Garuda
 Brass, 20th century
 Gift of Georgana Falb Foster
 2011.11.9

Livia Corona (Mexican, b. 1975)
47,526 Homes for Mexico (from the series *Two Million Homes for Mexico*)
 Archival chromogenic print, image capture 2007; print 2011
 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists
 2011.12

Man Ray (American, 1890–1976)
Raymond Radiguet
 Black and white photograph, negative and print 1922
 Gift of Renee Conforte McKee (Class of 1962)
 2011.13

Sarah Charlesworth (American, b. 1947)
Levitating Buddha, from the series *O+1*
 Laminated Fujiflex color photograph, image capture and print 1999
 Gift of Jennifer Vorbach (Class of 1978)
 2011.14

Chuck Close (American, b.1940)
Self-Portrait Screenprint
 Screenprint in 203 colors, 2007
 Purchase with the Art Acquisition Endowment Fund
 2011.15

Abelardo Morell (American, b. Cuba 1948)
Camera Obscura: Santa Maria della Salute
 Gelatin silver print photograph, image capture and print 2006
 Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund
 2011.16

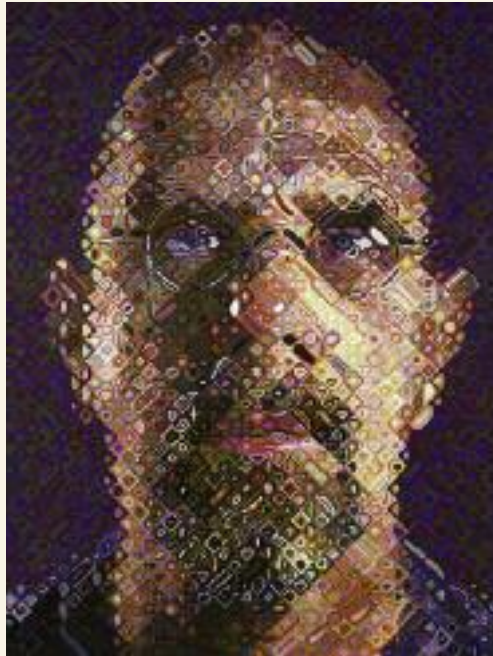
Elie Nadelman (American, 1882–1946)
Female Head Draped #3
 Drypoint printed in black ink on ivory wove paper, plate ca. 1920; print 1952
 Gift of William P. Carl
 2011.17.1

John Hamilton Mortimer (English, 1740–1779)
Enrag'd Monster
 Etching, plate 1778; posthumous printing before 1816
 Gift of William P. Carl
 2011.17.2

Johannes Josephus Aarts (Dutch, 1871–1934)
Moses with the Ten Commandments
 Charcoal on paper, ca. 1915-20
 Gift of William P. Carl
 2011.17.3

Johannes Josephus Aarts (Dutch, 1871-1934)
Moses with the Ten Commandments
 Lithograph, ca. 1915-20
 Gift of William P. Carl
 2011.17.4

Kara Elizabeth Walker (American, b. 1969)
No World, from the series An Unpeopled Land in Uncharted Waters
 Etching with aquatint, sugar lift, spit bite and drypoint on Hahnemuhle copperplate bright white 300 gram paper, plate and print 2010
 Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund
 2012.1



Chuck Close
 (American, b. 1940)
Self-Portrait
 Screenprint, 2007

Elaine de Kooning (American, 1920-1989)
Trial plate of #1 from The Lascaux Series
 Lithograph printed in black ink on wove paper, stone and print 1984
 Gift of the Mount Holyoke College Printmaking Workshop
 2012.2

Pok Chi Lau (b. Hong Kong, 1950 active in the United States)
The Chinese word 'Communism' ? / Retired bachelor farmer (born in Singapore)
 Epson 9880 print on Museo Silver paper, image capture 2006/1981; composite print 2012
 Purchase with the Sylvia Chen Chinese Art Memorial Fund
 2012.3

Livia Corona (Mexican, b. 1975)
Moving In from the series *Two Million Homes for Mexico*
 Archival chromogenic print, image capture 2008; print 2011
 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists
 2012.4

Binh Danh (Vietnamese, b. 1977, active in United States)
Ghost of Tuol Sleng Genocide Museum #3
 Daguerreotype, 2008
 Gift of the artist
 2012.5.1

Binh Danh (Vietnamese, b. 1977, active in the United States)
Iridescence of life #13
 Chlorophyll print, butterfly specimen, and resin, 2008
 Purchase with the Nancy Eisner Zankel (Class of 1956) Art Acquisition Fund
 2012.5.2

Binh Danh (Vietnamese, b. 1977, active in the United States)
Memories of Tuol Sleng Genocide Museum #5
 Chlorophyll print and resin, 2008
 Purchase with the Nancy Eisner Zankel (Class of 1956) Art Acquisition Fund
 2012.5.3

James Anderson (British, 1813–1877)
The Camampagna with Aqueducts
 Albumen print photograph, n.r. (ca. 1860?)
 Transfer from Mount Holyoke College Art Department
 2012.6

Central Asian; Kushano-Sasanian (minted under Varhran III)
Stater of Varhran III
 Gold (AV), 293 CE
 Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund
 2012.7

Roman; Imperial (minted under Constantine I)
Folles of Helena, Mother of Constantine I
 Bronze (AE), 329-330 CE
 Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund
 2012.8

Alec Soth (American, b. 1969)
Misty, from the NIAGARA series
 Digital chromogenic print mounted on Dibond, 2005
 Purchase with funds donated by Julie Lavin Loria (Class of 1986)
 2012.9

Roman; Imperial (minted under Constantine I)
Reduced follis of Fausta, Wife of Constantine I
 Bronze (AE), 326-328 CE
 Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund
 2012.10.1

- Roman; Imperial (minted under Constantine I)
Reduced follis of Constantine I
Bronze (AE), 310–312 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.10.2
- Roman; Imperial (minted under Constantine I)
Follis of Constantine
Bronze (AE), 307–308 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.10.3
- Roman; Imperial (minted under Constantine I)
Reduced follis of Constantine I
Bronze (AE), 327–328 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.10.4
- Roman; Imperial (minted under Constantine I)
Reduced follis of Constantine I
Bronze (AE), ca. 321 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.10.5
- Roman; Imperial (minted under Constantine I)
Reduced follis of Constantine I
Bronze (AE), ca. 323–324 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.10.6
- Near Eastern; Sasanian (minted under Khusraw II)
Drachm of Khusraw II
Silver (AR), 617–618 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.1
- Near Eastern; Sasanian (minted under Kavad I)
Drachm of Kavad I, second reign
Silver (AR), 527 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.2
- Near Eastern; Arab-Sasanian (minted under Abd Allah b. Al-Zubayr)
Drachm of 'Abd Allah b. Al-Zubayr
Silver (AR), 679/680–692 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.3
- Near Eastern; Arab-Sasanian (minted under 'Ubayd Allah b. Ziyad)
Drachm of 'Ubayd Allah b. Ziyad
Silver (AR) 674–676 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.4
- Near Eastern; Arab-Sasanian (minted under Ziyad b. Abi Sufyan)
Drachm of Ziyad b. Abi Sufyan
Silver (AR), 672 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.5
- Near Eastern; Umayyad (minted under al-Walid I)
Dirham of al-Walid I
Silver (AR), 710–711 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.6
- Near Eastern; Abbasid (minted under al-Mansur)
Dinar of al-Mansur
Gold (AV), 768 CE Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund 2012.11.7
- Julia Komissaroff (Israeli, b. Latvia 1977)
People jammed on the way out after Friday prayer at the Temple Mount from the series Kitab al-Balad
Digital color print photograph, image capture 2001; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.1
- Julia Komissaroff (Israeli, b. Latvia 1977)
Butchers, Ramadan from the series Kitab al-Balad
Digital color print photograph image capture 2001; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.2
- Julia Komissaroff (Israeli, b. Latvia 1977)
Funeral procession at the Lion Gate from the series Kitab al-Balad
Digital color print photograph, image capture 2008; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.3
- Julia Komissaroff (Israeli, b. Latvia 1977)
Old woman on Al-Wad Street from the series Kitab al-Balad
Digital color print photograph, image capture 2002; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.4
- Julia Komissaroff (Israeli, b. Latvia 1977)
Women buying bread for the Iftar, the evening meal when Muslims break their fast during the Islamic month of Ramadan from the series Kitab al-Balad
Digital color print photograph, image capture 2004; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.5
- Julia Komissaroff (Israeli, b. Latvia 1977)
First Friday of Ramadan 2000, the start of the second Intifada from the series Kitab al-Balad
Digital color print photograph, image capture 2000; print 2011 Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists 2012.12.6

Julia Komissaroff (Israeli, b. Latvia 1977)

Katayef, the favorite Palestinian dessert during Ramadan from the series *Kitab al-Balad*

Digital color print photograph, image capture 2000; print 2011
Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists
2012.12.7

Julia Komissaroff (Israeli, b. Latvia 1977)

Abu Aziz and his friend Muhtar playing cards from the series *Kitab al-Balad*

Digital color print photograph image capture 2002; print 2011
Purchase with the Henry Rox Memorial Fund for the Acquisition of Work by Contemporary Women Artists
2012.12.8

Hendrik Martensz. Sorgh (Dutch, 1609/11–1670)

A Barn Interior with Peasants
Oil on panel, ca. 1641-45

Gift by exchange from the Trustees of the Carlyn H. Wohl Trust
2012.13

Kara Elizabeth Walker (American, b. 1969)

Alabama Loyalists Greeting the Federal Gun-Boats, from the series *Harper's Pictorial History of the Civil War (Annotated)*

Offset lithography and silkscreen on Somerset textured paper, plate and print 2005

Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.1

Kara Elizabeth Walker (American, b. 1969)

An Army Train, from the series *Harper's Pictorial History of the Civil War (Annotated)*

Offset lithography and silkscreen on Somerset textured paper, plate and print 2005

Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.2



Binh Danh
(Vietnamese,
active in United
States, b. 1977)
*Iridescence of
life #13*, 2008

Kara Elizabeth Walker (American, b. 1969)

Banks's Army Leaving Simmsport, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005

Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.3

Kara Elizabeth Walker (American, b. 1969)

Buzzard's Roost Pass, from the series *Harper's Pictorial History of the Civil War (Annotated)*

Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.4

Kara Elizabeth Walker (American, b. 1969)

Confederate Prisoners Being Conducted from Jonesborough to Atlanta, from the series *Harper's Pictorial History of the Civil War (Annotated)*

Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.5

Kara Elizabeth Walker (American, b. 1969)

Cotton Hoards in Southern Swamp, from the series *Harper's Pictorial History of the Civil War (Annotated)*

Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
2012.14.6

Kara Elizabeth Walker (American, b. 1969)
Crest of Pine Mountain, Where General Polk Fell, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.7

Kara Elizabeth Walker (American, b. 1969)
Dead Brook After the Battle of Ezra's Church, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.8

Kara Elizabeth Walker (American, b. 1969)
Exodus of Confederates from Atlanta, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.9

Kara Elizabeth Walker (American, b. 1969)
Foote's Gunboats Ascending to Attack Fort Henry, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.10

Kara Elizabeth Walker (American, b. 1969)
Lost Mountain at Sunrise, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.11

Kara Elizabeth Walker (American, b. 1969)
Occupation of Alexandria, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.12

Kara Elizabeth Walker (American, b. 1969)
Pack-Mules in the Mountains, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.13

Kara Elizabeth Walker (American, b. 1969)
Scene of McPherson's Death, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.14

Kara Elizabeth Walker (American, b. 1969)
Signal Station, Summit of Maryland Heights, from the series *Harper's Pictorial History of the Civil War (Annotated)*
Offset lithography and silkscreen on Somerset textured paper, plate and print 2005
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund 2012.14.15

Sadahide (Japanese, fl. 1820–1840)
Woodblock
Wood, ca. 1820-1840
Gift of James A. Bergquist, Boston, in honor of Wendy M. Watson 2012.15

Hendrik Martensz. Sorgh (Dutch, 1609/11-1670)
A Barn Interior with Peasants, ca. 1641-1645



Alec Soth
(American, b.
1969)
Misty, from the
NIAGARA series,
2005



Beth Van Hoesen (American, b. 1926)
Dr. R's Skull II
Graphite and colored pencil on paper,
1979
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.1

Beth Van Hoesen (American, b. 1926)
Dr. R's Skull (State I)
Drypoint and aquatint with roulette:
printer's ink on paper, 1979/80
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.2

Beth Van Hoesen (American, b. 1926)
Dr. R's Skull (State II)
Aquatint and drypoint on paper,
handcolored with watercolor,
1979/80
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.3

Beth Van Hoesen (American, b. 1926)
Imogen Drawing II
Colored pencil, graphite and ink on
paper, 1982
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.4

Beth Van Hoesen (American, b. 1926)
Imogen (State I)
Drypoint with aquatint on paper,
1971/72
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.5

Beth Van Hoesen (American, b. 1926)
Imogen (State II)
Drypoint with aquatint on paper,
1984
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.6

Beth Van Hoesen (American, b. 1926)
Portrait of Model
Graphite on paper
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.7

Beth Van Hoesen (American, b. 1926)
Tattooed Man
Etching with roulette: printer's blue,
black inks on paper, handcolored with
watercolor and red colored pencil,
1966
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.8

Beth Van Hoesen (American, b. 1926)
Beets
Watercolor, graphite and ink on
paper
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.9

Beth Van Hoesen (American, b. 1926)
Beets I
Ink on paper
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.10

Beth Van Hoesen (American, b. 1926)
Peppers
Etching and aquatint on paper, 1963
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.11

Beth Van Hoesen (American, b. 1926)
Potato Basket
Etching with roulette on paper, 1964
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.12

Beth Van Hoesen (American, b. 1926)
Sweet Spanish Yellow
Drypoint on paper, 1977/78
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.13

Beth Van Hoesen (American, b. 1926)
Maharani
Aquatint, etching and drypoint with
roulette on paper, handcolored with
watercolor, 1988
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.14

Beth Van Hoesen (American, b. 1926)
Pale Horse [Rusty]
Aquatint, etching, and drypoint with
roulette on paper, handcolored with
gouache and watercolor, 1991
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.15

Beth Van Hoesen (American, b. 1926)
Pigeon
Etching on paper, 1962
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.16

- Beth Van Hoesen (American, b. 1926)
Rhino
Drypoint with roulette on paper,
1985
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.17
- Beth Van Hoesen (American, b. 1926)
Rhino Drawing
Graphite on paper
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.18
- Beth Van Hoesen (American, b. 1926)
Three Ducks [Three Wood Ducks]
Aquatint and drypoint on paper,
handcolored with watercolor,
1986/87
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.19
- Beth Van Hoesen (American, b. 1926)
Petunia
Watercolor and graphite on paper,
1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.20
- Beth Van Hoesen (American, b. 1926)
Petunia (C.P. #2)
Aquatint and drypoint on paper,
1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.21
- Beth Van Hoesen (American, b. 1926)
Petunia (C.P. #3)
Aquatint and drypoint on paper,
1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.22
- Beth Van Hoesen (American, b. 1926)
Petunia (C.P. #4)
Aquatint and drypoint on paper,
1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.23
- Beth Van Hoesen (American, b. 1926)
Petunia (C.P. #5)
Aquatint and drypoint on paper, 1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.24
- Beth Van Hoesen (American, b. 1926)
Petunia (T.P. #6)
Aquatint and drypoint on paper, 1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.25
- Beth Van Hoesen (American, b. 1926)
Petunia (stage I)
Aquatint and drypoint on paper, 1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.26
- Beth Van Hoesen (American, b. 1926)
Petunia (II)
Aquatint and drypoint on paper, 1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.27
- Beth Van Hoesen (American, b. 1926)
Petunia
Aquatint and drypoint on paper, 1973
Gift of the E. Mark Adams and Beth
Van Hoesen Adams Trust
2012.16.28
- Hippolyte Arnoux (French, active ca.
1860–1890)
Arab Women with Water Jars
Albumen print photograph, laid down
on card, 1860s–70s
Gift of Susan B. Matheson (Class of
1968)
2012.17
- Wayne F. Miller (American, b. 1918)
*Chorus girls backstage at the Rum
Boogie Club* from the series *The Way
of Life of the Northern Negro,
Chicago*
Gelatin silver print photograph,
negative 1940s, print 1999
Purchase with funds given in memory
of Joanne Hammerman Alter (Class
of 1949) and the Art Acquisition Fund
2012.18.1
- Wayne F. Miller (American, b. 1918)
Street Car Stop from the series *The
Way of Life of the Northern Negro,
Chicago*
Gelatin silver print photograph,
negative 1940s, print 1999
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.2
- Wayne F. Miller (American, b. 1918)
Singer and accordion from the series
*The Way of Life of the Northern
Negro, Chicago*
Gelatin silver print photograph,
negative 1940s, print 1946–1948
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.3
- Wayne F. Miller (American, b. 1918)
*Willard Motley signing book on
Maxwell St* from the series *The Way
of Life of the Northern Negro,
Chicago*
Gelatin silver print photograph,
negative 1940s, print 1946–1948
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.4
- Wayne F. Miller (American, b. 1918)
Spectators at pool hall
Gelatin silver print photograph,
negative 1940s, print 1999
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.5
- Wayne F. Miller (American, b. 1918)
*Debutante ball sponsored by the
"Royal Coterie of Snakes", an
exclusive gentleman's club, at the
Parkway Ballroom*
Gelatin silver print photograph,
negative 1940s, print 1999
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.6

Wayne F. Miller (American, b. 1918)
Through a bedroom window
Gelatin silver print photograph
negative 1940s, print 1999
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.7

Wayne F. Miller (American, b. 1918)
Rabbits for sale
Gelatin silver print photograph,
negative 1940s, print 1999
Purchase with funds given in memo-
ry of Joanne Hammerman Alter
(Class of 1949) and the Art
Acquisition Fund
2012.18.8

Frohawk Two Feathers (American,
b. 1976)
Apollo in Irons
Acrylic, ink coffee and tea on paper,
2012
Purchase with the Belle and Hy Baier
Art Acquisition Fund
2012.19

Near Eastern; Arab-Byzantine;
Umayyad (minted under Abd al-
Malik)
Fals with three standing figures
Copper (AE), 685–696 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.1

Near Eastern; Arab-Byzantine;
Umayyad (minted under Abd al-
Malik)
Standing caliph type fals
Copper (AE), 694–697 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.2

Near Eastern; Arab-Byzantine;
Umayyad
Standing emperor type fals
Copper (AE), ca. 645–670 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.3

Near Eastern; Arab-Sasanian;
Zubayrid (minted under 'Umar b.
'Ubayd Allah)
Drachm of 'Umar b. Ubayd Allah
Silver (AR), 687–688 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.4

Near Eastern; Umayyad
Common fals
Copper (AE), 698–705 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.5

Near Eastern; Umayyad (minted
under Abd al-Malik)
Dirham of 'Abd al-Malik
Silver (AR), 704 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.6

Near Eastern; Umayyad (minted
under al-Walid I)
Dirham of al-Walid I
Silver (AR), 710–711 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.7

Near Eastern; Umayyad (minted
under Hisham)
Dirham of Hisham
Silver (AR), 731–732 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.8

Near Eastern; Umayyad (minted
under Hisham)
Dirham of Hisham
Silver (AR), 742–743 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.9

Near Eastern; Umayyad
Anonymous fals
Copper (AE), ca. 730–750 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.10

Near Eastern; Umayyad
Anonymous fals
Copper (AE), 696–750 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.11

Near Eastern; Abbasid (minted under
al-Saffah)
Dirham of al-Saffah
Silver (AR), 751–752 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.12



Man Ray
(American,
1890–1976)
*Raymond
Radiguet, 1922*

Kehinde Wiley
(American,
b. 1977)
Michael Borges
Study, 2008
Lent by Jennifer
Vorbach, New
York



Near Eastern; Abbasid (minted under al-'Abbas b. Muhammad)
Fals of al-'Abbas b. Muhammad
Copper (AE), 752-763 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.13

Near Eastern; Abbasid (minted under al-Mansur)
Dirham of al-Mansur
Silver (AR), 766-767 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.14

Near Eastern; Abbasid
Anonymous fals
Copper (AE), 773-774 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.15

Near Eastern; Abbasid
Dirham of al-Mahdi (minted under al-Mahdi)
Silver (AR), 777-778 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.16

Near Eastern; Abbasid
Dirham of al-Mahdi (minted under al-Mahdi)
Silver (AR), 783-784 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.17

Near Eastern; Abbasid
Fals of al-Mahdi (minted under al-Mahdi)
Copper (AE), probably
783/784-785/786 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.18

Central Asian; Arab-Bukharan;
Abbasid (minted under al-Mahdi)
Dirham of al-Mahdi
Billon, 774-786 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.19

Near Eastern; Abbasid (minted under al-Rashid)
Dirham of al-Rashid
Silver (AR), 786-787 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.20

Near Eastern; Abbasid (minted under al-Rashid)
Dirham of al-Rashid
Silver (AR), 796-797 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.21

Near Eastern; Abbasid (minted under al-Rashid)
Dirham of al-Rashid
Silver (AR), 801 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.22

Near Eastern; Abbasid (minted under al-Rashid)
Dirham of al-Rashid
Silver (AR), 803-804 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.23

Near Eastern; Abbasid (minted under al-Muqtadir)
Dirham of al-Muqtadir
Silver (AR), 924-925 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.24

Near Eastern; Abbasid
Anonymous fals
Copper (AE), 764-765 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.25

Near Eastern; Kharijite (minted under Khalaf b. al-Muda')
Dirham of Khalaf b. al-Muda'
Silver (AR), 792-793 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.26

Umayyad of Spain (minted under 'Abd al-Rahman II)
Dirham of 'Abd al-Rahman II
Silver (AR), 852-853 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.27

Near Eastern; Rassid; Zaydi (minted under al-Nasir)
Sudaysi of al-Nasir
Silver (AR), 910/911-936/937 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.28

Near Eastern; Tahirid (minted under Talha)
Dirham of Talha
Silver (AR); 824–825 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.29

Central Asian; Kushano-Sasanian; Kidarite (minted under Kirada)
Drachm of Kirada
Silver (AR), ca. 360–380 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.30

Central Asian; Kidarite (minted under "King C")
Drachm of "King C"
Silver (AR), late 4th–early 5th century CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.31

Central Asian; Kidarite (minted under Vinayaditya)
Coin of Vinayaditya
Debased gold (AV), late 5th century CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.32

Central Asian; Hephthalite; Alchon Huns (minted under Khingila)
Drachm of Khingila
Silver (AR), 460–490 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.33

Central Asian; Hephthalite; Nezak
Drachm in the name of "Nezak Malka"
Silver (AR), late 7th–early 8th century CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.34

Central Asian; Hephthalite
Hormizd IV type drachm
Silver (AR), 600 CE or later
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.35

Central Asian; Hephthalite
Drachm of "DRC"
Silver (AR), 540–579 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.36

Central Asian; Sogdian (minted under Sashro Xidev)
Drachm of Sashro Xidev
Silver (AR), 7th century CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.37

Central Asian; Sogdian (minted under Khegan of Turgesh)
Chinese style cash of Khegan of Turgesh
Bronze (AE), ca. 720–730 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.38

Chinese; Tang Dynasty (618–907 CE)
Kai Yuan Tong Bao
Bronze (AE), 718–32 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.20.39

Byzantine (minted under Anastasius I)
Half Follis of Anastasius I
Bronze (AE), 498–518 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.21.1

Byzantine (minted under John II Comnenus)
Aspron Trachy of John II Comnenus
Electrum (EL), 1122–1143
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.21.2

Jasper Johns (American, b. 1930)
Flag (Moratorium)
Offset lithography, 1969
Gift of Patricia Kreiner Perlman (Class of 1966) in honor of her 50th Reunion
2012.22

Fred Lyon (American, b. 1924)
Ansel Adams, Half Dome
Pigment Digital photograph, 1942
Gift of Michael M. Lyon and Eileen Murray (Class of 1976)
2012.23

Byzantine (minted under Justinian I)
Half Siliqua of Justinian I
Silver (AR), 537–552 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.24

Roman; Imperial (minted under Antoninus Pius)
AE As of Faustina the Elder
Bronze (AE), 141 CE
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2012.25

Jean-Baptiste Hutin (French, ca. 1726–1786), after Francois Boucher (French, 1703–1770)
Recueil de differents caracteres de Testes Dessines d'apres la Colonne Trajane par Francois Boucher
Etching and engraving, 18th century
Gift of Susan Schulman and Carolyn Bullard in honor of the Museum's 135th anniversary
2012.26.1

Jean-Baptiste Hutin, (French, ca. 1726–1786), after Francois Boucher (French, 1703–1770)
Recueil de differents caracteres de Testes Dessines d'apres la Colonne Trajane par Francois Boucher
Etching and engraving, 18th century
Gift of Susan Schulman and Carolyn Bullard in honor of the Museum's 135th anniversary
2012.26.2

Byzantine (minted under Irene of Athens)
Solidus of Irene, Sole Reign
Gold (AV), 797–802 CE
Purchase with the Marian Hayes Art Museum Fund
2012.27



LOANS

Sixteen objects from the MHCAM's permanent collection traveled to venues both near and far during the year, continuing to expand the Museum's national visibility. The acclaimed portrait by Robert Henri, *Annie Lavelle*, was used as the signature image for advertising at several venues along a multi-stop tour organized by the Mint Museum's exhibition, *From New York to Corrymore: Robert Henri and Ireland*. Raymond Saunders' collage, *American Dream*, was also exhibited from coast to coast with the Hammer Museum's major exhibition, *Now Dig This! Art and Black Los Angeles 1960-1982*. On the local front, the MHCAM lent works of art on paper to exhibitions at both the University Museum of Contemporary Art and the Smith College Museum of Art, including 11 important prints by Albrecht Dürer and his followers.

Outgoing Loans

From New York to Corrymore: Robert Henri and Ireland

The Mint Museum, Charlotte, NC; 7
May-7 August 2011

O'Keeffe Museum, Sante Fe, NM;
23 September 2011-15 January
2012

Everson Museum, Syracuse, NY; 11
February-12 May 2012

Robert Henri (American,
1865-1929)
Annie Lavelle
Oil on canvas, 1928
Gift of Mr. and Mrs. Roy R.
Neuberger
1963.214.i(b).pi

L. A. Style: Printmaking at Gemini G.E.L., 1966-1976

Smith College Museum Of Art,
Northampton, MA
13 May-11 September 2011

Frank Stella (American, b.1936)
*Delphine and Hippolyte from black
series ii*
Lithograph, 1967
Gift of Helen Horowitz Mandelbaum
(Helen Horowitz, class of 1942)
1992.8

Now dig this! Art and Black Los Angeles 1960-1980

Hammer Museum, Los Angeles, CA;
October 2011-8 January 2012

MOMA PSI, New York;
21 October 2012-11 March 2013

Raymond Saunders (American,
b. 1934)
American dream
Oil on canvas, 1968
Gift of the American Academy Of
Arts And Letters (Childe Hassam
fund)
1970.300.i(b).pi

Albrecht Dürer: Genius and Fame

Smith College Museum of Art
2 December 2011-12 February 2012

Albrecht Dürer (German, 1471-1528)
Crucifixion
Engraving, 1508
1952.7.n.rii
Gift of Dr. Beatrice F. Hyslop (class of
1919)

Albrecht Dürer (German, 1471-1528)
*The Temptation of the Idler (or the
Dream of the Doctor)*
Engraving, 1497-1498
Purchase with the Nancy Everett
Dwight Fund
1959.9.n.rii

Albrecht Dürer (German, 1471-1528)
Last supper from the series *Large
Passion*
Woodcut, hand-colored with water-
color and gilding, 1510
Gift of Mrs. M. W. Thompson
1962.23.n.rii

Albrecht Dürer (German, 1471-1528)
Melencolia I
Engraving, 1514
Lent by Priscilla Joyce Engle
1974.L1.4

Albrecht Dürer (German, 1471-1528)
The Presentation in the Temple from
the series *The Life of the Virgin*
Woodcut, 1503-1505
Gift of James and Florence Tanis in
honor of Marjorie Tanis (Class of
1987)
1986.38.3

Albrecht Dürer (German, 1471–1528)
Christ Shown to the People from the series *Small Passion*
Woodcut, 1509–1511
Gift of Susan B. Matheson (Class of 1968)
1994.12.1

Albrecht Dürer (German, 1471–1528)
Four Horsemen of the Apocalypse
Woodcut, 1497–1498
Lent by Priscilla Joyce Engle
1974.L1.2

Jan Muller (Dutch, 1571–1628)
Belshazzar's Feast
Etching, ca. 1600
Gift of Mr and Mrs Martin Cohn (Marjorie Benedict, Class of 1960) in Honor of Professor Emeritus Henry Rox, June 1, 1965.
1965.6.K.R.II

Christoffel van Sichem, the younger; after Albrecht Dürer (Dutch, ca. 1581–1658; German, 1471–1528)
The Peasant and his Wife at Market
Woodcut, 1646; 1519
Gift of Professor Emeritus Dorothy Cogswell
1986.23.7

Virgil Solis; after Albrecht Dürer (German, 1514–1562; German, 1471–1528)
Christ Shown to the People
Woodcut, 1540–1562
Gift of Susan B. Matheson (Class of 1968)
1994.12.2

Unknown, after Albrecht Dürer (German, 1471–1528)
Saint Jerome
Heliogravure on wove paper, late 19th-early 20th century
1997.14.49

Johannes Wierix; after Albrecht Dürer (Flemish, 1549–ca. 1618; German, 1471–1528)
Melencolia I
Etching, ink on paper, 1602; 1514
Purchase with the Jean C. Harris Art Acquisition Fund
2010.15

The Domestic Sphere Goes Pop
University Museum of Contemporary Art
4 April–13 May 2012

Andy Warhol (American, 1928–1987)
Bedroom
Gelatin silver print photograph, undated
Gift of The Andy Warhol Foundation for the Visual Arts
2008.3.152

Incoming Loans

Francesco De Goya (Spanish, 1746–1828)
Anonymous Lender

Fuerte cosa es! (A tough one, this!), Plate 31 from the series *Los Desastres de la Guerra* (The Disasters of War)
Etching, drypoint, aquatint, 1810–1820

Esta no lo es menos (This is no less so.), Plate 67 from the series *Los Desastres de la Guerra*
Etching, drypoint, aquatint, 1810–1820

Por una navaja (On account of a knife), Plate 34 from the series *Los Desastres de la Guerra*
Etching, drypoint, 1810–1820

Cruel lástima! (A cruel shame!), Plate 48 from the series *Los Desastres de la Guerra*
Etching, drypoint, 1810–1820

Y esto tambien (And this as well), Plate 45 from the series *Los Desastres de la Guerra*
Etching, aquatint, 1810–1820

Populacho (The Rabble), Plate 28 from the series *Los Desastres de la Guerra*
Etching, drypoint, aquatint, 1810–1820

Y son fieras (And they are like wild beasts), Plate 5 from the series *Los Desastres de la Guerra*
Etching, drypoint, aquatint, 1810–1820

Clamores en vano (Laments in vain), Plate 54 from the series *Los Desastres de la Guerra*
Etching, drypoint, 1810–1820

Escapan entre las llamas (Escape through the flames), Plate 41 from the series *Los Desastres de la Guerra*
Etching, drypoint, 1810–1820

Käthe Kollwitz (German, 1867–1945)
Anonymous Lender in Memory of Marianne and Uri Breier

Die Carmagnole (The Carmagnole)
Etching, aquatint, and soft ground; 1900

Schlachtfeld (Battlefield)
Etching; 1907

Helft Russland (Help Russia)
Lithograph; 1921

Begrussung (Welcome)
Etching on JW Zanders Butten paper; 1892

Die Gefangenen (The Prisoners)
Etching, 1908

Arbeiter Frau mit Schlafendem Jungen (Worker Woman with Sleeping Boy)
Lithograph, 1927

Lent by Virginia W. Hughes Jr., John A. Scott Hughes and Richard L. Hughes III
Narcisse Virgile Diaz de la Pena (French, 1808–1876)

Landscape
Oil on panel

Giovanni Battista Piranesi (Italian, 1720–1778)

[Villa Albani, Rome]
Etching

Anonymous Lender
Borghese di Piero (formerly called the Master of Saints Quiricus and Julitta)
Pisa (1397–1463)
The Baptism of Christ
Oil on panel

Lent by Jennifer Vorbach
Kehinde Wiley (American, 1977)
Michael Borges Study
Watercolor, crayon on paper; 2008

THE JOSEPH ALLEN SKINNER MUSEUM

This year marked the 80th anniversary of the Joseph Allen Skinner Museum and the 150th birthday of its founder. Since its donation to Mount Holyoke College in 1946, the Museum has been a unique resource for both the campus and the surrounding region through its broad collection of historical and scientific artifacts that complements the holdings of the Art Museum.

Building and Object Conservation and Development

During 2010–2012 the Museum staff began the process of implementing some of the recommendations from the 2010 Heritage Preservation Conservation Assessment Program (CAP) surveys, in addition to addressing ongoing needs of the institution. While the Museum faces many challenges in the years ahead, addressing these needs remains critical in preserving this unique collection.

Funding: With the CAP reports complete, the Museum was eligible to apply for a National Endowment of the Humanities Preservation Assistance Grant for Smaller Institutions and did so in spring 2012. If received, this preservation grant will provide needed conservation supplies for our signed documents collection and funds to begin converting the Schoolhouse into usable space for teaching as well as collection research and storage.

Signed Documents Collection: The Museum has made strides in assessing the signed document collection. Each has been examined by antiquarian book expert Lin and Tucker Respass and deemed authentic. In addition, two documents signed by George Washington and one signed by Benjamin Franklin were treated by paper conservator Daniel

Gehrich and are now in archival housings. Securing funds to support the conservation needs of the remaining documents in this collection remains a priority.

Lighting: Lack of adequate and up-to-date lighting remained a critical issue for the Skinner Museum and was high on the CAP report list of priorities. In the winter/spring 2012, facilities management provided much needed assistance in the form of new LED track lighting on both floors of the Church and re-wired the historical light fixtures throughout the building. In addition, they installed timed floodlights on the lawn that are not only aesthetically pleasing but an important security feature.

Soot Removal: A furnace blowback incident in February 2011 left a layer of soot on objects in the Church basement. In the summer and fall 2011, all objects in the basement, most of which are Early American cultural artifacts, were dry cleaned to remove this residue.

Roof Leakage: Heavy rain and ice resulted in a leak at the bell tower on the roof of the Church. Although water made its way into the building, no objects were damaged. Facilities management contained the leak internally and made emergency repairs externally. However, a thorough assessment to address the long-term needs of the Church bell tower is critical.

Collections Research

Collections research remains a major priority for the Museum. Small steps have been taken, including researching objects used in academic coursework, exhibitions, and those of great historical importance, such as the signed documents collection. We have also begun creating individual object files for the approximately 7,000 objects in the collec-



Maker Unknown (Ottoman)
Miquelet Lock Pistol, 18th or early 19th century
Brass and iron
Joseph Allen Skinner Museum
SK L.B.2.16

tion. This task is monumental, especially given the limited staff time, but is essential in allowing for better care of the collection, and equally important, it will facilitate greater use of the collection.

Academic Contributions

Together with the Art Museum, the Skinner Museum continues to support academic initiatives of the College and to be of great educational interest to the faculty and students of Mount Holyoke as well as other institutions in the Pioneer Valley and beyond. Some of these classes or tours take place at the Skinner Museum itself, while others occur in the Art Museum using objects transported from Skinner specifically for those occasions.

Exploring the collection of Early American household goods, for example, offers insight into the daily lives of Pre-Industrial Americans, and supports the College's dedication to understanding the lives of women in particular. In History Professor Mary Renda's class "Gender and Power in the History of Mount Holyoke College," students visited the Museum to get a close look at what life was like in Mary Lyon's time.

Museum studies programs and courses are becoming increasingly popular in the Valley and because of the nature of the Skinner Museum, it is uniquely poised to provide insight into the history of collecting and museum-making. Smith College Art

Professor Barbara Kellum, for example, brought her students to the Museum twice to explore the nature and psychology of collecting in the course, "On Display: Museums, Collections, Exhibitions." One of the two sessions included guest lecturer and Smith College Psychology Professor Randy Frost. In addition, the Museum continues to collaborate with the University of Massachusetts Amherst Public History Program as they work to educate future museum professionals. In November, their conference "Public History 2036: The Next Twenty-Five Years" and its exhibition *Come to Our Table: 25 Years of Research and Community and Engagement at the University of Massachusetts Public History Program*, featured the Skinner collaboration with their program over the years.

Community Involvement

Since collaboration is essential on all fronts, the Skinner Museum continued to work with nearby historic sites and the community at large in documenting, illustrating, and celebrating history, including our own. With the 80th anniversary of the Museum and 150th anniversary of Joseph Skinner's birth, the Museum invited the community to celebrate these milestones and view the special exhibition, *Joseph Skinner: A Life in Objects*. In addition, in conjunction with the Wistaria-

hurst Museum in Holyoke, a special tour was provided to well over 50 Skinner family descendants at a once-in-a-generation Skinner family reunion. This event was especially important in building relations with Skinner descendants across generations.

In fall 2011, the Museum hosted a meeting of the South Hadley Chamber of Commerce at which President Lynn Pasquerella introduced incoming Museum Director John Stomberg to the South Hadley community. Throughout the year public school groups and community tours of the Museum were facilitated. In addition, Skinner Museum Assistant Curator Cheryl Harned offered a lecture entitled “Monuments of Memory: Relics of the Civil War in the Joseph Allen Skinner Museum” to the Holyoke Hospital Auxiliary in Holyoke. Finally, once again this past June the Museum worked successfully with the Wistariahurst Museum to provide our multi-venue tour of Skinner family locales in a Family Legacy Driving Tour.

Skinner Exhibitions

Experiencing the Civil War: From the Battlefield to the Homefront

Joseph Allen Skinner Museum

6 July 2011–ongoing

Curated by Skinner Museum Assistant Curator Cheryl Harned, working with graduate students from the Public History Program at the University of Massachusetts, Amherst

Experiencing the Civil War marks the sesquicentennial of the war and will be on display until April 2015. This exhibition examines the lives of soldiers on the battlefield, women managing the home front, and the role of communication in bridging these sectors. It includes historical objects and artifacts from the Skinner Museum’s collection, ranging from a flag fragment, hand grenade, and other relics from the battlefields of Fort

Sumter, Antietam, and Gettysburg. Also featured in the show are a photograph album of South Hadley area soldiers and the last edition of the abolitionist newspaper, *The Liberator*.

Joseph Allen Skinner: A Life in Objects

Joseph Allen Skinner Museum

6 May 2012 and ongoing

Curated by Skinner Museum Assistant Curator Cheryl Harned

Joseph Allen Skinner (1862–1946) occupies a unique place in the history of Mount Holyoke College; the towns of South Hadley, Holyoke, and Williamsburg; and the community at large. *Joseph Allen Skinner: A Life in Objects* tells the story of his life—the ordinary and the extraordinary—through the objects he collected. Starting with his early years in Williamsburg alongside the original family silk mills, through their reestablishment in Holyoke, to his own successes, service, travel, and collecting, to the establishment of his museum, this exhibition is a testament to the man and his passions. Accompanying the exhibition is a small, in-house, catalogue with additional object information.

PERSONNEL/STAFFING

Staffing changes included the addition of two positions in the collections management area. One temporary full-time position for the summer of 2011 to assist with the collection inventory project was filled by Natalie Kulikowski '11. A second position of Assistant Collections Manager was filled by Jenny Lind who worked full time for two months of the summer and part-time during the academic year.

Two part-time temporary research assistants, Kate Dalton and Katie Breen Russell continued their work through January and March of 2012, respectively. Both left employment for other personal opportunities and were not replaced.

In FY2011, the Dean of Faculty's office answered the critical need to commit more staffing resources to the business management functions of the Museum by funding a full-time position for one academic year. In addressing this staffing need for FY2012, Director John Stomberg won approval from the Dean of Faculty's office for the creation of a two-year Senior Administrative Assistant position, funded by one of the Museum's endowed operating funds. During the process of consideration and implementation, Natalie Kulikowski '11 was asked to fill the full-time temporary position of Assistant to the Business Manager from September 2011 through February 2012. Senior Administrative Assistant Gail Parker was hired in February 2012.

Following the expansion and renovation of the galleries in 2002, the Museum created professional gallery guard positions. Guard staff was hired, scheduled, and supervised by the College's Department of Public Safety and funded by one of the Museum's endowed operating reserves. The guards became members of the Art Museum staff on 29 January 2012 when the hiring, scheduling, and supervisory

functions were officially transferred to the Museum in order to simplify administration.

Installing the World Documents exhibition



Museum Staff

John Stomberg, Florence Finch Abbott Director
Wendy Watson, Curator
Linda Best, Collections Manager
Debbie Davis, Business and Events Manager
Jane Gronau, Education & Public Relations Coordinator
Ellen Alvord, Andrew W. Mellon Coordinator of Academic Affairs
Rachel Beaupré, Andrew W. Mellon Assistant Curator
Laura Shea, Digitization Specialist
Emily Wood '09, Art Museum Advisory Board Fellow
Brian Kiernan, Preparator
Cheryl Harned, Skinner Museum Curatorial Assistant
Jenny Lind, Assistant Collections Manager
Natalie Kulikowski '11, Collections Assistant/Assistant to the Business Manager
Gail Parker, Senior Administrative Assistant
Laurie DePino, Public Safety guard
Sue Sormanti, Public Safety guard
Katie Breen, Research Assistant
Andrew W. Mellon Student Curatorial Assistants
Kate Dalton '05, Research Associate
Bob Riddle, Contracted preparator

Student Receptionists/Guards

Amy Auchterlonie '11
Annick Brett-Kearns '13
Gabriella Christian '14
Katharine DeLamater '15
Eskedar Gessesse '15
Noa Kasman '12
Fiza Khatri '15
Eleanor Morse '14
Lali Muthusamy '13
Emily Nimptsch '13
Laura Quintrell '12
Mallory Roark '13
Victoria Schmidt-Scheuber '12
Katherine Sumi '14
Carla Tamayo '14

Education Outreach Fellow

Eliz Adem '13

Collections Volunteers

Noa Kasman '12

Mellon Curatorial Interns

Lucie Castaldo '12
Yingxi Lucy Gong '13
Maureen Millmore '13
Marly Stasi '12

ADVANCEMENT

Membership/Development

225 donors made contributions to the Museum during the FY12 fiscal year. Of these, 36 gave at the Director's Circle level (\$1000–\$2,499 donation annually) and 24 gave at the Benefactor level (\$2,500+ donation annually). Six additional restricted gifts were given to support the Museum's K-12 education programs, for the purchase of art, for the production of a print catalogue, and for public promotion of exhibitions and events.

In order to appropriately recognize our most generous donors, the way in which Benefactor level gifts are tallied was changed. Starting in FY12, the total amount of donations made by an individual to both the Friends of Art and the Art Museum Advisory Board Fellowship Funds are considered when determining the donor's giving level. Due to this change, the number of donors at the Benefactor level increased substantially from FY11 to FY12.

Benefactor (\$2500 and up)

Norman F. Abbott
Ann N. Aceves
Astrid Rehl Baumgardner
Stephanie Beling
Lisa A. Carl
Alice DeLana
Patricia Falkenberg
Linda Friedlaender
Anne G. Garozik
Christiana Gianopulos
Elizabeth C. Gump
Julie Herzig Desnick
Phyllis Lee Levin
Julie Loria
Robert Marcus
Susan B. Matheson
Susan Noonan
Lawrence Siddall
Elizabeth Stahl
Gay Strickler
Susan Vicinelli
Jennifer Vorbach
Susan B. Weatherbie
Shelby White

Director's Circle (\$1000–\$2499)

Virginia A. Aaron
 Joyce Ahrens
 Compton Allyn
 Patricia Andringa
 Norman E. Aubrey
 David R. Baker
 Jane A. Barth
 Melissa Bowen-Rees
 Mary B. Buchan
 Renee Cary
 Constance Christensen
 Nancy Goff
 Beverly Greenberg
 Mr. and Mrs. Thomas Hazen
 Helene Herzig
 Ludmila Schwarzenberg Hess
 Jane Gaar Kahan
 K. Priscilla Kisiel
 Gregg McCarty Wang
 Dorothy Metzger Habel
 Madeleine P. Plonsker
 Gail Hunt Reeke
 Katharine Thomson Smith
 Judith K. Stein
 Pamela B. Stuart
 Susan S. Sullivan
 Katherine A. Suplee
 Janet Hickey Tague
 Rebecca M. Valette
 John Varriano
 Elise Wallace
 Katherine Wallin
 Annetta Kimball Weaver
 Anita Corman Weinblatt
 Harriet Weissman
 David Wilson

Patron (\$500–\$999)

Marigene H. Butler
 Mary Beth Topor Daniel
 Mildred C. and Carl Darrow
 Jane Hurt
 Rebecca L. Keim
 Winifred B. Lowell
 Judith W. Mann
 Milton and Marion Prigoff
 Carolyn C. Topor

Sponsor (\$250–\$499)

Brian T. Allen
 Alicia Buccino
 Marjorie B. Cohn
 Polly C. Ehrgood
 Nancy Gardner
 Daphne and Stephan Hall
 Evelyn J. Harden
 Dwight Mason
 Jennifer Warburton
 Marion Richards Wise

Contributor (\$100–\$249)

Ellen Alvord
 Jane N. Beatty
 Ellen Bernstein
 Elizabeth Brothers
 Susan R. Brown
 Joan Ciruti
 Barbara G. Clinkenbeard
 Amy Driscoll
 Patricia Hope Edmonds
 Martha Ferry
 Harriet F. Friedlander
 Gillian Furniss
 Virginia M. Geils
 Ann Iselin Harwood
 Barbara R. Hastorf
 Inge Heckel
 Margaret Henry
 Claudette Hollenbeck
 Marjorie Kaufman
 Elise K. Kenney
 Barbara Kolb
 Naomi V. Lindahl
 Rosamond Mack
 Harriett Chutter Mathews
 Dorothy and Norman McCulloch Jr.
 Susan McGreevy
 Deborah McIntosh
 Will Millard
 Elizabeth Odell
 Stephen Petegorsky
 Ellin Rosenzweig
 Robert Shilkret
 Alice N. Smith
 Juli S. Towell
 Julie C. Van Camp
 Nancy VanHorn
 Mary Ann Weiss
 Dana Whyte
 Anne Windham
 Richard Wood
 Jane A. Zimmy

Family/Dual Member (\$50–\$99)

Lois D. Arnold
 Jameson Baxter
 Jesse E. Brownback III
 Joyce Buckingham
 Valerie Byrnes
 Mary E. P. Commager
 Diane Dietzen
 Priscilla J. Engle
 Mr. and Mrs. John M. Foley
 Wayne Gass
 Anna Gonosova
 Eugene Hill
 Margaret E. Jodoin
 Mary E. Kates
 Julia H. Kilby
 Tom Lake

Joanne Leaman
 Jennifer Lind
 Clara R. Ludwig
 Samuel McCollom
 Natalie Mc Nerney
 Anne Mercogliano
 Sarah Montgomery
 John C. Osgood
 Lilian M.C. Randall
 Joan and Michael Rosner
 Barbara G. Seelig
 Anna D. Shaw
 Sandra R. Smith
 Joan C. Steiger
 Sally B. Strazdins
 Mila and John Waldman
 Rosalind Waters
 Nancy M. Westermann
 Allegra Williams
 Nancy L. Zuraw

Individual Member (\$30–\$49)

Samuel D. Armstrong
 Elinor Azenberg
 Lisa Baskin
 Marilyn U. Bauriedel
 Suzanne Kathleen Bergeron
 Susan B. Betzer
 Frieda Bjornson
 Sarah N. Chasse
 Nancy L. Coleman
 Catherine H. Connor
 Stephany Fishman Cousins
 Ruth D. Cowan
 Marilyn C. Dahl
 Karen Davis
 Joan Davison
 Anna and Daniel Dindal
 Jane Eccles
 Judith Ellenburg
 Jane G. Ferguson
 Maura F. Fickett
 Mary Flannery
 Ellen M. Foley
 Arnold Friedmann
 Ellen B. Friedrich
 Ann Ginsburgh Hofkin
 Gwendolyn Glass
 Philippa Goold
 Karen J. Grencho
 Mary H. Hall
 Anne Gay Hartman
 J. Parker Huber
 Rosalie Kelley
 Eleanor Klepacki
 Stephanie Gibbons Klug
 Nora Lambert
 Michele M.A. LaPalme
 Diana Larkin
 Gail Lebow



Gail Llewellyn
Rose Criscitiello Longo
Helen Mar Parkin
Claire Mead
Bridgette E. Miller
Pat Nelen
Pamela Orczyk
Anita Page
Melissa Palmer
Indira Peterson
Ann P. Pratt
Patricia Leahy Preston
Susan E. Saxe
Kathleen Sharkey
Ludlow B. Smethurst
Sonya Sofield
Bonnie Stretch
Jennett L. Teece
Anne Wells
Emily L. Wick
Sarah G. Wise

**Student/Young Alumna
'07-'12 (\$10)**

Theresa Antonellis
Gabiella Christian-Sola
Caroline D'Amario
Chetana Daniels
Caroline Gillaspie
Julia M. Isenberg
Ashley Kosa
Natalie Kulikowski
Natalia Nestic
Elizabeth Petcu
Sarah Racicot
Victoria Schmidt-Scheuber
Miriam Stevens
Leixin Zhu

*And special thanks to the
foundations that support the work
of the Museum*

Leon Levy Foundation
Andrew W. Mellon Foundation
Tower Foundation

Director's Circle

The annual event offered to Director's Circle members was held in Washington, D.C. on 10-12 May 2012. The event included 26 donors and their guests and included visits to four major private collections. The group also toured the Phillips Collection, the Diplomatic Reception Rooms at the Department of State, the National Gallery of Art, the Kreeger Museum, and the Sculpture Garden at the Hirshhorn Museum. Dinner parties hosted by Pam Stuart '70 and Patty Andringa '66 at the Cosmos Club and at the home of Patty Andringa were also highlights for attendees.

Donor Cultivation and Stewardship

During his inaugural year as Florence Finch Abbott Director, John Stomberg built on the strong foundation of donor cultivation and stewardship that interim Director Wendy Watson had established. Capitalizing on the 135th anniversary of the Museum celebrated in November 2011, Stomberg launched a Campaign to bring 135 new gifts of art of the highest quality to the Museum over a three year period. From 1 July 2011 through 30 June 2012, a total of 65 objects were given to the Museum by 13 different donors.

Stomberg traveled extensively in collaboration with the College's Development Office including trips to Florida, Alabama, New Jersey, Arizona, California, Illinois, Washington, DC, and multiple trips to New York. Over a period of nine months, Stomberg had individual meetings with 47 alumnae and donors and gave eight presentations to alumnae groups across the country, at which he reached an additional 287 individuals. Sharing his passion for art and vision for the Museum, spreading the word about the 135 gifts of art project, and listening to the ideas and concerns of alumnae were Stomberg's focus for his first year. The plan for his second year is to strengthen relationships with donors and begin to invite them to invest in specific Museum initiatives that match their interests.

Several key members of the Museum staff including Stomberg, Curator Wendy Watson, and Business and Events Manager Debbie Davis all began working more closely with their colleagues in the College's Development Office. A strong and effective team has been built as a result, including the designation of a specific Development Office Individual Gift Officer, Gregg McCarty, as a liaison to the Museum. Ms. McCarty will streamline communication and information flow between the two offices and will help Museum staff develop and implement a strategic plan to increase donor support.

GRANTS

Andrew W. Mellon Foundation

The Museum's initial grant of \$500,000 from the Andrew W. Mellon Foundation, which was awarded for use over a three-and-a-half-year period to strengthen connections between the MHCAM collections and the academic curriculum, came to completion on 30 June 2012. A summary of the programmatic aspects of this project can be found in the Academic Outreach section of this report.

An application for a second round of funding for this program was submitted to the Andrew W. Mellon Foundation during the winter of 2012. The success of this proposal resulted in a \$500,000 grant of which \$150,000 is designated to fund the salary and benefits of the Academic Affairs Coordinator position through 30 June 2014. The remaining \$350,000 is to be matched by \$650,000 that must be raised by the Museum by 31 May 2015 to endow the above-mentioned position.

Institute of Museum and Library Services (IMLS)

An initial IMLS grant of \$150,000 came to completion on 31 July 2012. This two-year grant was used to fund the position of digitization specialist (through 31 March 2012), as well as the equipment, training, and contracted photography professionals associated with the Museum's digitization and cataloguing project that increases access to and improved stewardship of the collection.

Since the project of digitizing and cataloguing the collection will take a number of years to complete, Museum staff submitted a follow-up grant application to IMLS during the fall of 2011. One of the Museum's endowed operating funds was used to cover the cost of the digitization specialist's salary for the period of 1 April 2012 through 31 July 2012 in order to keep this experienced individual on staff through the IMLS's 2012 award date of 15 July 2012. The "round two" grant application to IMLS was successful and MHCAM was one of the 152 out of 470 applicants selected to receive a 2012 award. The new grant of \$148,600 provides funding from 1 August 2012 through 31 July 2014 to cover 41% of the digitization specialist's salary and benefits as well as the 100% of the project's expense for equipment and supplies, software maintenance, contracted photography professionals, and a contracted preparator.

It is important to note that whereas in most museums, the digitization specialist works in tandem with an art handler, we are very fortunate to have

a digitization specialist who has art handling, photography and technical skills, allowing for maximum efficiency and productivity.

RESOURCES

The Museum is ending FY12 with a healthy balance in operating funds to carry over to FY13. The FY12 year-end balance includes over \$60,000 in restricted gifts that will be used as directed by donors during FY13. Additionally, the FY13 beginning balance is essential to help cover general operating expenses and, even more importantly, to fund a number of staff positions including several that are either partially funded by a grant or for which grant funding and endowments are currently being sought.

Staff positions partially funded by a grant or for which grant funding and endowments are being sought include:

The Digitization Specialist position salary and benefits were grant funded through early April 2012 at which point these expenses were paid from endowed funds designated for general operating expenses. An IMLS grant awarded 15 July 2012 will pay 41.5% of the expenses for this position through 31 August 2014.

The Assistant Curator position expenses were paid with the Museum's first Andrew W. Mellon Foundation grant through 31 August 2012. Starting 1 September 2012, these expenses will be paid from an endowed fund designated for general operating expenses. The budget accompanying the grant proposal submitted to the Matisse Foundation seeks funding for this position.

The Coordinator of Academic Affairs position expenses were also paid with the Museum's first Andrew W. Mellon Foundation grant through 31 August 2012. Starting 1 September 2012, these expenses will be paid with the Museum's second

Mellon grant through 30 June 2014. The current Mellon grant has a matching requirement to endow the Coordinator position. \$650,000 must be raised by 31 May 2015 to match the Mellon Foundation's contribution of \$350,000.

The Education and Public Relations Coordinator position is partially funded by a gift from an anonymous donor in support of the Museum's education outreach programs.

The student curatorial assistant positions are funded by the second Mellon grant through 31 August 2013. Endowment funds are sought to cover this expense when the Mellon grant funding ends.

The Art Advisory Board Fellow position is paid with funds raised annually from the members of the Art Museum Advisory Board (AMAB). Donations are being sought to endow this position in order to free up the annual donations of AMAB members for other purposes.

Art Museum Advisory Board

Susan (Hedlund) Vicinelli '64, Chair
Christiana Gianopulos '83, Vice Chair

Norman F. Abbott
Brian Allen
Patricia Perkins Andringa '66
Astrid Rehl Baumgardner '73
Marigene (Harrington) Butler '53
Lisa (Carbone) Carl '81
Alice (Mohler) DeLana '58
Julie Herzig Desnick '73
Amy K. Driscoll '94
Patricia (Altman) Falkenberg '64
Linda Friedlaender
Anne (Greer) Garonzik '64
Beverly Parks Greenberg '62
Nora S. Lambert '07
Sharon (Murray) Lorenzo '70
Julie (Lavin) Loria '86
Judith W. Mann '72
Robert Marcus
Susan B. Matheson '68
Anne K. Mercogliano '04
Susan (Abert) Noonan '82
Mia A. Schlappi '86
Odysia Skouras '54 (Honorary)
Gaynor (Richards) Strickler '73
Pamela B. Stuart '70
Carolyn (Czaja) Topor '58
Jennifer (Josselson) Vorbach '78
Susan (Bonneville) Weatherbie '72
Shelby (Baier) White '59

Ex Officio Members

John R. Stomberg, Florence Finch Abbott Director
Christopher Benfey, Andrew W. Mellon Professor of
English & Acting Dean of Faculty
Robin Blaetz, Department Chair and Professor of Film
Studies, Associate Dean of Faculty,
Patricia Vandenberg, Executive Director of
Communications and Marketing
Charles Haight, Vice President for Development
Bettina Bergmann, Helene Phillips Herzig '49 Professor of
Art History
Elizabeth Young, Carl M. and Elsie A. Small Professor of
English

CHEM325

MUSIC102

ENGL106

