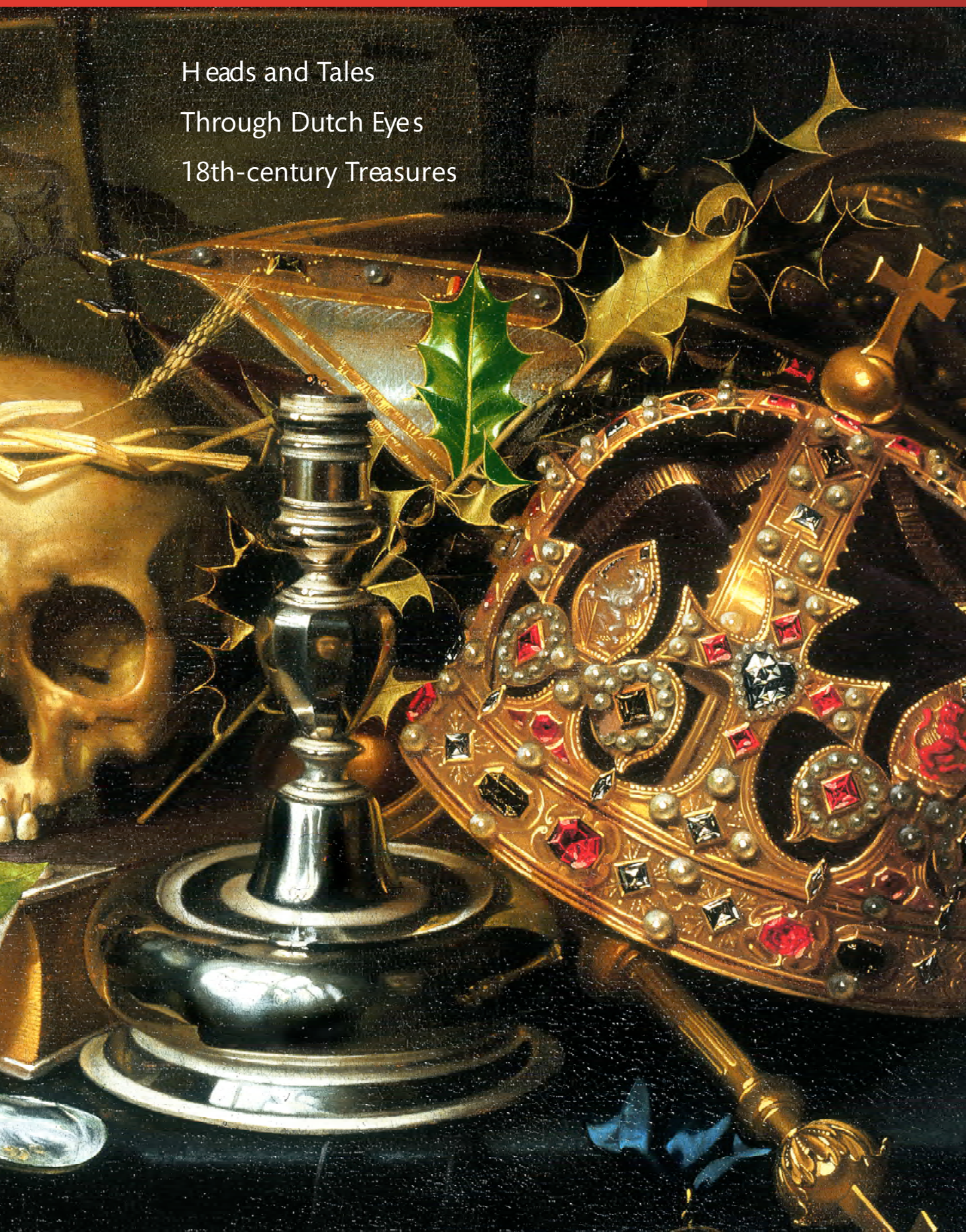


Heads and Tales
Through Dutch Eyes
18th-century Treasures





THE AMERICAN ASSOCIATION OF MUSEUMS has declared 2006 The Year of the Museum. For its 100th anniversary, AAM is reaffirming its mission: to enhance the value of museums to their communities through leadership, advocacy, and service and to strengthen the capacity of museums to achieve the highest professional standards. The Association invites all museums and the public to use this centennial milestone to recognize and celebrate how museums enrich our lives and communities. Our museum, celebrating its 130th anniversary this year, is also reexamining its mission. We'll be developing a new strategic plan, in concert with the College's Plan for 2010. Museum staff, our advisory board, volunteers, and representatives from varied constituencies will be having a series of conversations about program effectiveness and the ways we serve our audiences. This process will provide innumerable opportunities to remind us of our mission statement:

The Mount Holyoke College Art Museum provides direct experiences for students and the community with original works of art. Dedicated to affirming visual literacy as an essential component of a liberal arts education, the museum strives to:

- *Develop, preserve, and interpret a comprehensive and exemplary permanent collection.*
- *Acquire and manage art and artifacts of aesthetic and cultural merit in accordance with professional museum standards.*
- *Engage audiences with critical inquiry and inquisitive looking, and encourage their aesthetic enjoyment and appreciation of diverse cultural achievements.*
- *Integrate its collections, exhibitions, publications, interpretive programs, and scholarly research with the college curriculum and community interests.*

Almost daily we hear compliments about our exhibitions and public programs, but we strive for more ambitious initiatives that will reach even broader audiences. And most important, we want to improve channels of communication with visitors and members. If you have a suggestion, a comment, or if you'd like to participate in the planning process, please contact me (413-538-2245).

Meanwhile, the museum is already doing its part to attract new audiences to the Pioneer Valley as a member of the Museums10 partnership. These "Ten Outstanding Museums in One Gorgeous Place" will celebrate The Year of the Museum with great art from every period, fascinating historic sites, world-class collections of rocks and dinosaur bones, and books galore. Our first major collaborative venture, coming in March, focuses on Dutch art and culture and is anchored by the Eric Carle Museum's exhibition *Dutch Treats: Contemporary Illustration from the Netherlands*. See "Exhibitions" for more about our Dutch show, and for a tantalizing menu of offerings across the Pioneer Valley, click on www.museums10.org.

MARIANNE DOEZEMA
Florence Finch Abbott Director

COVER:
Hendrick Andriessen
(Flemish, worked in Holland
and Flanders; ca. 1607–1655)
Vanitas Still Life (detail),
oil on canvas, ca. 1650.
Purchase with the Warbeke Art
Museum Fund

IN THE FOLLOWING CONVERSATION, director Marianne Doezema and Bettina Bergmann, Helene Phillips Herzig '49 Professor of Art, discuss the museum's collection of ancient coins and the current exhibition *Heads and Tales: Portraits and Propaganda on Classical Coins*.

MD: This is the second exhibition that has developed out of one of your seminars. The last time, you and your students focused on the magnificent portrait bust of the Roman Empress Faustina, acquired in 1997. That exhibition, *The Moon and the Stars: Afterlife of a Roman Empress*, probed interesting questions about the way powerful women were represented in the ancient world. Then, last semester, your seminar students focused on two substantial collections of ancient coins that have come to the museum recently. One of them, in fact, was donated as a direct result of *The Moon and the Stars*.

BB: Yes, Mark Salton, who has a great coin collection, was intrigued by Faustina and all the coins produced in her honor. It was after he lent two Renaissance bronze medals depicting Faustina that he started to develop the notion of offering the museum a group of coins that featured portraits of empresses and female personifications. Of course, he was quite mindful that Mount Holyoke is a women's college and thought a gift focusing on representations of women would be especially appropriate.

MD: That's a great story. He certainly gave some very beautiful and important coins. But coins are small and often considered relatively esoteric, by contrast to the dramatic and imposing bust of Faustina, for example. I'm wondering how you generated interest in a semester-long course on old coins.

BB: The students were primarily interested in working with original objects in the museum. I am convinced that the category of objects was not the issue—it was the opportunity to work one-on-one with ancient works of art. Once the students started really looking at the miniature portraits and narratives, seeing how complex they can be, how many messages they can convey, and how exquisite some of them are, they got hooked on the magic of coins.

MD: Of course, salt and oils on fingers can be harmful to art objects, so just like professional staff members, students had to wear white cotton gloves to handle the coins.

BB: Putting on the gloves was just part of the thrill of discovery. Picking up the coins and turning them over, the students came to realize that these coins had been around for thousands of years—and they started to wonder about where they had been, who had held them in their hands so many years before, and what could have been purchased with them.

Professor Bettina Bergmann with her class, studying ancient coins in preparation for the exhibition *Heads and Tales: Portraits and Propaganda on Classical Coins*, on view this spring.



INTERVIEW

Handling the coins really brought the ancient world alive in the classroom.

MD: As the semester progressed, plans for an exhibition began to take shape with the aid of recently developed technology. Can you tell us a little about that?

BB: Tamra Hjermstad, Instructional Technology Consultant for the Visual Arts here at Mount Holyoke, introduced me to a software program called “The Virtual Museum.” Using it, students can create their own installations by importing scanned images of objects and installing them in little galleries. Catalogue entries and wall labels are also part of the program. When you enter the virtual gallery, you can click on a coin, and a description pops up on the computer screen. As the museum’s own collection began to be scanned by Kate Dalton (a Mount Holyoke alumna who holds the Art Advisory Board Fellowship) students could write up their original research on these new coins. Students also brought in images of portrait busts or other objects related to the coin. So, they spent considerable time thinking about putting coins and other objects together in meaningful ways.

MD: And then themes began to emerge.

BB: As students became attracted to certain themes, they began to focus on their final projects, for which they were required to use the museum’s collection. One very interesting presentation considered local legends: Greek sites that depict on their coins legendary founders, miraculous springs, or other images that had meaning to the community. Another student talked about triumph: Roman emperors pulling barbarians by the hair or images of animals—elephants, camels, and crocodiles—that were specific to a conquered region.

MD: I expect those themes will re-appear in the layout of the exhibition.

BB: Absolutely. And the students also did some very good preliminary research that will be useful not only to this exhibition but also to the museum more generally in terms of catalogue records.

MD: I’d love to talk about a few specific examples. Among the coins the museum had in its collection long before these two recent gifts is a group of beautiful silver coins of Alexander the Great.

BB: It’s thought that Alexander’s personal gem carver designed his coins. They are exquisitely done and very interesting from a symbolic and political point of view. In some he is wearing the lion’s scalp of Heracles, the founder of his homeland Macedonia. By presenting himself in this way, Alexander inserted himself into the image of Heracles. This political maneuver is a recurring historical tactic, especially among Hellenistic kings and Roman emperors who would take on the guise of a hero or god. In other coins, Alexander wears an elaborate elephant scalp, alluding to his Indian triumph and also to the god Dionysus.

MD: Do we know very much about how these coins were used?

BB: One of the questions we raise in the exhibition is how far a coin circulated. In the kingdoms following Alexander’s death, the same symbols were used from Syria to Egypt to



Researching classical coins requires great attention to detail, sleuthing, and an abundance of reading.

Greece. Athena and the eagle appeared widely as kings presented themselves as Greek rulers. Coins offer an international language, one that was appropriated by the Romans. In the Roman Republic, numismatic reverses often showed a myth or an object that might have been a pun on the family name. This sign language was highly effective in connecting known legends to a specific family. In the Empire we see more traditional types, including virtues or commemorations of special events, anniversaries, circus games, and the like. Coins functioned as little billboards to a diverse population that was widely illiterate.

MD: Billboards that not only carried messages to audiences in the ancient world but also can be read and interpreted today.

BB: Among the most important information provided by coins is their date. Monuments often cannot be dated precisely, but because most coins bear a specific year, they can be extremely useful for establishing the chronology of both structures and historical events.

MD: So these very small objects are rich sources of information. But to reiterate a point I made earlier, museums have traditionally found it difficult to draw the visitor's attention to displays of coins.

BB: The students recognized that as one of their greatest challenges, and they became really engaged with the problem of display. They suggested ingenious proposals for allowing visitors to see both sides of a coin, including constructing little lazy-susans that a visitor would turn from the top of the case. Most of their solutions would be prohibitively expensive, but I hope we can show one or two coins in an experimental way.

MD: The museum's curator, Wendy Watson, has also been investigating display and labeling techniques that other museums have used. And she visited your class to share various aspects of exhibition development.

BB: Yes, that was a wonderful class. Wendy talked about some of the first steps that go into putting an exhibition together. She presented a case history of selected projects, including *The Moon and the Stars*. She also passed around sample labels and discussed "label talk." She introduced many questions that need to be resolved, like how much information to put into an object label or an introductory wall panel. Her presentation was really very inspiring, and the students gained a new appreciation for the overall enterprise of exhibition development. Next time I do a seminar like this one, I will ask her to visit much earlier in the semester so that students have more time to develop well-thought-out solutions to these critical issues. ■



Tamra Hjermsstad, Instructional Technology Consultant for the Visual Arts here at Mount Holyoke, shows Chris Michaud '06 how to operate "The Virtual Museum" to import scanned images, catalogue entries, and wall labels to create a digital exhibition.



Greek, *Tetradrachm with Alexander the Great as Heracles*, silver, after 336 BCE. Museum collection

Mount Holyoke Faculty: Talking Back

1 February–12 March 2006

Recent work by Mount Holyoke College Art Department faculty Nancy Campbell, Marion Miller, Rie Hachiyangi, Nathan Margalit, Joseph Smith, Charles Spurrier, and Kane Stewart will be featured, along with selections from the museum's permanent collection, chosen by the artists, that relate to their own work in some way.

Nancy Campbell, for example, develops prints by overlapping layers of information from a wide range of sources that include medieval Japanese scroll paintings, the media, children's art, and studies from nature. She evokes an Eastern sense of balance between fragility and strength by using a system of highly structured, intricate abstraction. "Despite exacting and often tedious methods," she says, "I work for a spontaneous result that inhabits an ambiguous realm between the visible and the invisible, the logical and the intuitive,

the representational and the abstract. I find conceptual parallels and formal connections to Japanese narrative picture scrolls that I have ardently studied. At the Mount Holyoke College Art Museum, Hosoda Eishi's woodcut prints from *The Thirty-six Immortal Women Poets* perfectly blend my interests in Ukiyo-e prints and classical revivals of medieval Japanese art. I am fascinated by the formal elements in these prints—their proportional harmonies, subtle color shifts, their sense of restraint, and their limited use of the third dimension. Japanese aesthetic models of the past continually inform my work."

Painter Marion Miller draws much inspiration from George Inness. She states, "Inness developed a unique touch in his landscapes, a kind of caress of

paint, which allowed him a particular scope and subtlety in responding to light and its own compositional powers. In his powerful painting *Saco Ford: Conway Meadows* here at the museum we can see how he draws the space of the sky, in itself filled with events . . . in an especially dramatic version of light informing space. This interplay of elements, where form is more than thing and light and space become positively charged, thrills me."

Rie Hachiyangi specializes in installation art, performance, and papermaking. One of her main concerns is the interconnection between textual and visual languages. Hachiyangi's work also deals with the absurdity that lies between human expression and being. Her artistic development is threaded with a series of performance works inspired by autobiographical events, philosophical concerns, and social issues. *Benevolence*, for

Marion Miller
Iceland: Valley
oil on canvas, 2001



example, shown 2003–2004 at the Brigham Young University Museum, evoked an inner quietness with extremely slow and repetitive motions. She believes the piece questions “the exponential acceleration of our contemporary lives.” For this exhibition Hachiyanagi, who has shown internationally, has created an installation in the Rodney L. White Print Room, inspired by a Chinese jade cong (a ceremonial object) in the museum’s collection. “I felt an indescribable connection with the cong,” she explains. “I recognized that its patterns are from ‘Pa Kua’ trigrams or hexagrams, and this has led me to try to understand a fraction of the complex ancient language of the I Ching. My installation will hopefully let us experience the cong in a new way.”

Sculptor Joe Smith selected Native American Paleolithic tools to accompany his works. “These stone objects exist apart from us,” says Smith who developed an interest in these kinds of artifacts as a boy. “Theories about their function are pretty much speculation. We create these ideas about them. We tell stories about them. They generate meanings in us—none of which may be exactly true—and that is what I want my sculptures to do as well. The stone tools create a space for meaning to fill. Likewise, when my sculpture is really working, it separates itself from me and creates a space for multiple meanings—illusionistic or symbolic or dynamic. It takes some active role in the mind, just like those ancient tools did when I was a kid.”

Nathan Margalit feels a sense of kinship to a Roman fragment of a wall with a shrine in a landscape, from Pompeii, in the museum’s collection. “My connection to it has everything to do with its physical, material presence—in just the same way as you might meet a person . . . and instinctively feel that you have something to say to each other. The hard, rich surface of the frescoed support; the sand and binder still evident in the small fragment, the granular surface . . . the ground on which the image will be painted intrigues me. I relate to the artist’s challenge of creating the illusion of space on a wall, constructing a window into an imagined place . . . describ[ing] buildings and people (not unlike Giacometti’s figures) in paint: foreground, middle ground and background, constructing space. These concerns are so familiar as I do what painters continue to do—pick up a brush, mix the color . . . proceed.”

Heads and Tales: Portraits and Propaganda on Classical Coins

11 February– 9 July 2006

Coins and medals in the ancient world were miniature works of art with great reach and power. Today they provide much historical information that can be read and interpreted. This focus exhibition, the result of Professor Bettina Bergmann’s Art 310 seminar on classical coins last semester, celebrates the recent acquisition of more than 900 ancient coins from two important numismatic collectors. Mark Salton’s gift of coins that depict Faustina and other female images in the ancient world was inspired by an earlier exhibition, *The Moon and the Stars: Afterlife of a Roman Empress*. (That exhibition also was based on a Bergmann seminar.) Nathan Whitman, a renowned professor of art history at the University of Michigan and Roman baroque specialist, described

Roman, *Denarius of Faustina*,
silver, 138–139 CE.
Gift of Mark Salton



EXHIBITIONS

himself as having “imperial fantasies” and passionately accumulated his collection over many years.

Since the coins arrived at the museum, staff and students have been working on further cataloging. A large portion of the research and preparation for the exhibition was undertaken throughout the fall of 2005 by students in Professor Bergmann’s class. The seminar introduced students to the aesthetic, political, and historical roles of coinage from Classical Greece to the fall of the Roman Empire. Students had the rare opportunity to conduct primary research on original coins which will be shared in the exhibition, and they spent considerable time thinking about putting coins and other objects together in meaningful ways. For more information, see the Interview in this issue.

Designing the Natural World through Dutch Eyes

21 March–2 July 2006

Organized in coordination with the *Museums10* collaboration that has spearheaded *GoDutch!*, a celebration of Dutch culture throughout the Pioneer Valley, this show will highlight important Dutch works of art in the permanent collection. For example, three virtually contemporary 17th-century paintings demonstrate Dutch artists’ contributions to the development of the landscape tradition. Jan Both and his student Willem de Heusch traveled to Rome where they experienced Italian scenery first hand. The classical idiom of the pastoral landscape established by artists like Claude Lorrain was wholeheartedly adopted by both painters, who continued to paint Italianate views featuring Arcadian themes long after they had returned to the Netherlands. In contrast, Jan van Goyen’s *View of an Estuary*, created at exactly the same time, takes a diametrically opposed approach. The understated composition celebrates the Dutch landscape with its flat topography and monochromatic cloud-filled sky.

Hendrick Andriessen
(Flemish, worked in Holland
and Flanders; ca. 1607–1655)
Vanitas Still Life, oil on canvas,
ca. 1650.
Purchase with the Warbeke Art
Museum Fund



In the Renaissance gallery, Hendrick Andriessen's stunning *Vanitas Still-life* will provide another window into Netherlandish culture during its "golden age" of painting. Still-life painting flourished in 17th-century Holland, reflecting the Dutch devotion to realism. Subjects included everything from the most mundane household objects to complex vanitas images that contained veiled didactic messages. Andriessen, who lived in both Catholic Antwerp and in the Protestant province of Zeeland, specialized in a genre that was popular in both areas.

In the Rodney L. White Print Room, a selection of works on paper will include Old Master prints by Rembrandt van Rijn and Hendrick Goltzius as well as several contemporary treasures from the collection of print dealer William P. Carl. A woodcut diploma by Carel Adolph Lion Cachet and decorative calendar pages by Theodoor van Hoijsma reflect Orientalizing trends in modern Dutch art.

Ten Workshops

28 March–30 July 2006

Women artists have been interested in printmaking for generations. This exhibition will feature important prints emanating from the Mount Holyoke College Printmaking Workshop, founded in 1984 and directed by Mount Holyoke professor and printmaker Nancy Campbell. Her intention was to bring highly respected women artists to the campus to serve as an inspiration for her students. The workshop format introduces them to the collaborative aspect of printmaking, in which artist and master printer work closely together to complete a work of art.

Elaine de Kooning was the first resident artist in 1984, just after she began working with imagery inspired by prehistoric painting on the walls of caves in southern France. During her residency she completed five lithographs, the *Lascaux Series*, that remind us of the extraordinary pictographs associated with the foundations of human image making. In 1985 Joan Snyder created the dramatic imagery of *Can We Turn Our Rage to Poetry*, which contrasts radically with the workshop print of 1986, the small, precise, yet limitless etching *Untitled Galaxy* by Vija Celmins. Yet another contrast comes from Susan Shatter who depicts romantic expanses of the untamed natural world, panoramic views that earlier inspired painters such as Albert Bierstadt and Thomas Moran.

The formal, iconographic and technical diversity of these prints reflect the intentions of Mount Holyoke's printmaking workshop. The exhibition will include not only the final prints but also a selection of preparatory drawings and proof states, all selected from the museum's permanent collection. In addition to the artists mentioned, works by Sondra Freckelton, Jane Dickson, Sue Coe, Aline Feldman, Sylvia Plimack Mangold, and Kiki Smith will be included.



Susan Shatter
(American, b. 1943)
Desert, lithograph, 1989.
Gift of the Mount Holyoke
College Printmaking Workshop

During the 1990s, a decade dominated by film, video, photography, performance art, and installation, Jane Hammond established a formidable reputation as a painter, but she is also well known for her stunning works on paper. In a review of *Contemporary Narrative in American Prints* at the Whitney Museum of American Art, Stamford, William Zimmer described Hammond's *The Wonderfulness of Downtown* as "the most visually arresting" among works by artists such as Sue Coe, Glenn Ligon, Kiki Smith, and Felix Gonzales-Torres. And while it is true that the perception of Hammond's work is always richly visual, it is her interplay between word and image that is particularly fascinating.



Jane Hammond
(American, b. 1950)
*The Wonderfulness of
Downtown*, lithograph and
silkscreen with collage, 1997.
Purchase with the Henry Rox
Memorial Fund

Hammond began her career with printed material, and the duplication of imagery is fundamental to what she does. In the 1980s she compiled a system of 276 symbols from a variety of printed sources, ranging from science to puppetry, and uses this "vocabulary" in her work to address the relationship between language, perception, memory and judgment. Noting that 276 have proven to be "just enough," Hammond says, "You invent very few words in your lifetime. Yet somehow we are able to inflect language with the particularity of our being. I'm interested in language in an abstract way: usage, context, the concept of connotation and denotation. I like to explore not only how the same image can have different meanings in different settings but also how an image accrues a life. . . ."

By focusing specifically on works on paper, this exhibition adds an important dimension to understanding the artist's oeuvre. The fifty-five selected works demonstrate compellingly that Hammond is the quintessential paper artist. They are three-dimensional and flat, large and small, painted and drawn, photographed and printed. Zany, mysterious, and quotidian, her captivating drawings and prints collage together myriad techniques and materials, as well as ideas and feelings, creating a stream of mental associations and visual stimuli. "For me," Hammond says, "these drawings are the visual equivalent of thinking out loud. They begin without a plan and end up as they are. You could call them free-associative, although it's increasingly complicated as to what the word 'free' means in that context. They are built of different layers (and techniques) that happen sequentially and each is an intuitive response to the images, signs and marks that are there. At some point all of these rhymes, skips, jumps, consonances, dissonances, etc. hover together in a charged way. They are like flow charts, thinking diagrams. And by thinking, I mean everything—cognition, emotion, goose bumps."

The exhibition, along with its accompanying catalogue, affords the first opportunity to explore the centrality of Hammond's paper-based media. And, perhaps most importantly, it enhances our appreciation of her artistic accomplishment, her technical virtuosity, and her intellectual ambition. After the exhibition closes at the Mount Holyoke College Art Museum, it will embark on a national tour.

AN IMPORTANT PURCHASE and a generous gift from mother and daughter alumnae have strengthened the museum's 18th-century holdings in a major way. In late 2004 Gaynor Wynne Richards (class of 1945) contacted curator Wendy Watson about a gift to the museum of some antique silver from her family collection. She and daughter Gay Richards Strickler (class of 1973) had decided that since several works in the group had been made by Hester Bateman (c. 1708–1794), the most renowned female English silversmith of the 18th century, they would be perfect for the Mount Holyoke College Art Museum.

Last fall Watson traveled to the Richards' Pennsylvania home to pick up four exceptionally fine examples of Bateman's work: a teapot and stand, a tea caddy, and a water urn, all in pristine condition. Ms. Richards recounted the fascinating story of how her father, Thomas Wynne, a true scholar-collector, not only pursued and acquired a very significant assemblage of British silver and furniture but also became an accomplished lecturer on these topics. He encouraged his daughter to do the same, using the prodigious library that he and his wife had assembled. The gift to the museum came about when Richards' daughter, a professor at Villanova and great fan of the Mount Holyoke College Art Museum, suggested that they should donate the Bateman silver in honor of their father and grandfather. Both agreed that such a gift would be a fitting memorial.

The silver dates from 1781 and 1784, according to their marks, about 20 years after Hester Bateman became a registered goldsmith following the death of her husband John



Hester Bateman
(British, ca. 1708–1794)
*George III Teapot and Stand,
Water Urn, and Tea Caddy,*
silver, 1781 and 1784.
Gift of Gaynor Wynne Richards
(class of 1945) and Gaynor R.
Strickler (class of 1973) in
memory of Thomas Wynne

ACQUISITIONS

Bateman. Hester took over the family workshop, despite a lack of formal education, and from 1760 to 1790 she presided over a flourishing business in London. Her very refined silver creations are, like these gifts, characterized by their graceful forms, elegant bright-cut festoons and foliage, and minutely detailed beading and finials. Interestingly, the Richards/Strickler gift immediately inspired the donation of more Bateman works—two lovely tea caddy spoons and a snuff box—from longtime Art Advisory Board member Compton Allyn (husband of the late Elizabeth Peirce Allyn [class of 1951]).



Canaletto (Italian, 1697–1768)
The Portico with the Lantern,
 etching, 1741/42.
 Purchase with the Jean C.
 Harris Fund and the Susan
 and Bernard Schilling (Susan
 Eisenhart, class of 1931) Fund

home city of Venice. Some of these are purely topographical, while others are *capricci*, or imaginary views. *The Portico with the Lantern* was part of a suite of prints, one of only 34 that he ever made, published as part of a bound set of real and fantasy landscapes in and around Venice.

Mount Holyoke professor John Varriano wrote about the artist's innovative and influential work in a 1995 publication, commenting that "*The Portico* is among [Canaletto's] few sheets to match Giovanni Battista Piranesi's folios in breadth and power of expression." This work has been described by another art historian as "One of the most stunning etchings in the suite . . . [presenting] an imaginative arrangement of ancient ruins and 18th-century Venetian houses observed from beneath a massive Roman portico. . . . The print displays an impressive range of etched line, from thick, blunt-end strokes to ultra-fine tendrils and filaments." Watson consulted with a number of specialists about the Canaletto purchase, including Marjorie Benedict Cohn (class of '60). Cohn, now retired after a distinguished career as conservator and then curator of prints at the Fogg Art Museum (Harvard), gave her enthusiastic endorsement for this important acquisition.

ABOUT FOUR DECADES BEFORE Hester Bateman created the silver, Antonio Canale (called "Canaletto," 1697–1768) was hard at work across the continent in Venice, turning out prints that would become some of the most spectacular and poetic etchings ever made. It has become increasingly difficult to find great examples of Canaletto's rare prints, so when curator Wendy Watson saw one with a New York dealer, she jumped at the opportunity to acquire it. The most distinguished Italian view painter of the 18th century, Canaletto is best known for his unforgettable views, or *vedute*, of his

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Greek, *Statuette of a Youth*, probably Apollo, bronze, ca. 470 BCE.
Purchase with the Nancy Everett Dwight Fund





CHILDREN EXPERIENCE ART

Visual literacy helps children develop critical thinking skills, provides a means of self-expression and communication, encourages creative problem-solving, and strengthens confidence and self esteem. At the museum they often participate in interactive and exploratory experiences with art through the education program. “Say What You See” is a one-hour interactive tour designed for grades 2 and 3. Docent facilitators encourage students in the class to translate visual images into words; describe subjects in paintings using the five senses; and discover how artists use imagination to transform ordinary materials into art. Pictured here is docent Rose Sarti talking with school children about landscape painting.

DANCING A VIEW

The museum provides rich source material for Mount Holyoke courses in art and art history, as well as in many other disciplines. During the opening of the fall exhibition *In Present Company: The 1960s and Beyond*, Professor Jim Coleman’s dance class created improvisational dances based on the experience of viewing art. In line with the contemporary art on display, the performers focused on simplified movements that demonstrated a capacity for elegance.

UMASS AMHERST USES MUSEUM AS RESOURCE

The museum serves as a principal cultural resource for the general public as well as the academic communities of the Five College area (Amherst, Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts Amherst). Members of Professor Chris Haney’s Art 100 course from the University of Massachusetts Amherst visited the museum last fall, as they do annually. Their mission: to view the objects in the ancient gallery, pick a favorite work and write an essay to explain why the object “spoke” to them.

VOLUNTEERS BEHIND THE SCENES

Lawrence Siddall retired from his psychotherapy practice a number of years ago and was looking for new challenges in the community



and beyond. That's when he first became affiliated with the Mount Holyoke College Art Museum as a docent. Soon, the staff learned that Siddall not only is very interested in art, but also is very a talented photographer. During recent months, as the museum documented its Native American holdings for the compliance report to NAGPRA (Native American Graves Protection and Repatriation Act), he—with student assistant Laura

Franklin '07—helped out in very meaningful ways to digitally photograph every artifact for identification and study purposes. The museum is deeply grateful for his expertise, attention to detail, conscientiousness, and general good humor.



ART AND SCIENCE INTERSECT

The important relationships between art and science continue to occupy museum staff members, as is evident in curator Wendy Watson's recent teamwork with astronomy/geology professor Darby Dyar. Here, Watson examines an 11th-century Chinese ceremonial object under Dyar's direction using a binocular microscope to

determine the precise makeup of the jade from which it was carved. This is the same object from the permanent collection that inspired Rie Hachiyanagi's installation in the Rodney L. White Print Room during the exhibition *Mount Holyoke College Art Faculty: Talking Back* (see "Exhibitions" in this issue). In exchange for Dyar's assistance, the museum will be making available a meteorite from the Skinner Museum collection for her spring course on that topic.

SPA NIGHT

Last fall the Society of Art Goddesses, a student organization that supports the museum's work by planning student-centered events, sponsored its second Spa Night in the museum lobby, with a variety of related activities within the museum itself. Massages, yoga, manicures, facial masks and a presentation by Geoffrey Sumi, associate professor of classics, about Roman baths were among the many activities enjoyed by about 100 students. Here, students Allegra Hunt '05 (who graduated in December) and Laura Franklin '07 shop for refreshments at a local Asian grocery.



David John Gue
(American, 1836–1917)
View of Mount Holyoke,
oil on canvas, 1890.
Gift of John Dwight

Fine art reproductions of this
image and others are available
for purchase. Go to
[www.mtholyoke.edu/offices/
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