

MOUNT HOLYOKE COLLEGE ART MUSEUM

FALL 2010



Wine and Spirit
Reconstructing Antiquity
New Acquisitions

LETTER



GREAT NEWS ARRIVED in mid-July when the Institute of Museum and Library Services (IMLS) announced an award of \$150,000 to the Mount Holyoke College Art Museum to continue the important work of documenting its collection. Funds from this federal grant, will be used for a two-year digitization and research project that will provide increased access to and information about the more than 16,000 works of art listed in our online database. This particular initiative will concentrate on our holdings of antiquities and works of art on paper, approximately 5,000 of the most frequently studied objects in the Museum.

A \$500,000 award in 2009 from the Andrew W. Mellon Foundation has been of fundamental importance in supporting and enhancing the Museum's teaching mission. With the IMLS grant, new digital images, coupled with more in-depth research, will expand our understanding of these works of art and extend accessibility to a worldwide audience. Significantly increased demands for academic use of the collection in recent years and our very active exhibition schedule have made the ability to search the illustrated database, both on and off site, imperative for staff, faculty, researchers, scholars, and the public. This coveted award from the IMLS will bring our vision for the Museum that much closer to reality.

The surge of faculty interest in bringing classes to the Museum continues to grow in the wake of the Mellon Foundation grant. This fall, curricular use of the collections and Museums10's collaborative project on the art, history, and science of food—*Table for 10*—have come together in a variety of fascinating ways. We look forward to engaging students from food-related classes with objects from our two special exhibitions, *Wine and Spirit: Rituals, Remedies, and Revelry* and *From Seed to Supper*, as well as from our permanent collection.

A postscript: by the time you read this letter, I will have begun a long-overdue sabbatical as the first stage of stepping down from the leadership of the Mount Holyoke College Art Museum. Curator Wendy Watson takes over as Interim Director as the search begins for a permanent replacement. Having served as director for more than 15 years, I am eager to turn my attention to research projects that have languished for too long. A short work that I wrote about the representation of women in American art at the beginning of the 20th century has been awaiting the more significant research that was originally envisioned. As excited as I am to return to scholarship, I will of course miss the daily contact with the Museum. I am very proud of all that has been accomplished during these last 15 years and look forward to following its progress and hearing about its continuing success.

COVER:

Theodoor Rombouts (Flemish,
1597–1637)
A Drinker with a Flask
Oil on canvas
Whitfield Fine Art, London

With best wishes,

M A R I A N N E D O E Z E M A

Florence Finch Abbott Director

Wine And Spirit

IN THE FOLLOWING INTERVIEW Director Marianne Doezema discusses the current exhibition, *Wine and Spirit: Rituals, Remedies, and Revelry*, with guest curator John Varriano, professor emeritus of art history at Mount Holyoke.

MD: It has been a pleasure working with you on this exhibition about the transformative powers of wine. How did you become interested in undertaking this ambitious project?

JV: In 2007, as I was completing my book, *Tastes and Temptations: Food and Art in Renaissance Italy*, I came across a short treatise published in 1600 in Rome that extolled the various health benefits of drinking wine. Intrigued by the title, I was disappointed to find the text little more than a reprise of the theories of Hippocrates, Galen, and other medical savants of the ancient world. But the more I thought about the critical role wine has historically played in treating injuries and harmonizing the Four Humors—long believed to be the basis of good health—I realized how much its cultural history was grounded in the world of science. This is what inspired me to think of organizing a wine exhibition in the first place, and one that was inclusive of both art and science.

MD: So, how is the history of medicine integrated into the exhibition?

JV: We have borrowed the earliest printed editions of Hippocrates, Galen, Dioscorides, and the medieval *Regimen Sanitatis Salernitanum* from the rare book collections of Mount Holyoke, Amherst, and Smith Colleges, as well as copies of a modern pharmacopoeia from a local pharmacy. These are displayed with the pages open to prescriptions for wine or wine-based medications believed to treat ailments ranging from animal bites to uterine pain. But even more engaging from a visual standpoint is the display of several Renaissance pharmacy jars selected from the important Boston collection of Joseph J. Hammer that was given to the Museum by Roy Hammer in 2002. Labels on many of these jars identify the contents as herbs that can be matched with ones illustrated in books of herbals also on display.

MD: How would you describe the scope of the exhibition?

JV: It's pretty ambitious and, needless to say, it's primarily visual. The earliest work—a Neolithic pot from Hajji Firuz Tepe—dates from 5400–5000 BCE, and the latest—Leonard Porter's painting, *Ariadne Discovered by Dionysus*—from 2009. Painting, sculpture, ceramics, the graphic arts, and coins from Egypt, Mesopotamia, Greece, Western Europe, and the United States are included along with the early printed books just mentioned.

Italian
Albarello
Tin glazed earthenware,
ca. 1560–1570
Joseph J. Hammer Collection,
Gift of Roy A. Hammer
Photograph Petegorsky/Gipe



INTERVIEW

David Ligare (American,
b. 1945)
Still Life with Bread and Wine
Oil on canvas, 2007
From the collection of Russell
and Margaret Garvin
Photograph courtesy of the
artist



MD: A number of works in the exhibition demonstrate the deeply embedded connections between wine and spiritual ritual. Even a contemporary work like David Ligare's *Still Life with Bread and Wine* (2007) returns to this theme. Could you discuss the ways in which wine has attended religious worship throughout history?

JV: One could start with Egyptian burial practices from the 18th Dynasty, but the ritual connections are better known and easier to demonstrate in the cultures of ancient Greece and Rome. Several vases in the show depict the frenzy of wine-fueled dancers as they perform Dionysian sacrifices or partake in Bacchic processions. Wine transforms souls as it casts its beam into inner darkness, highlighting the meaning of things with the glow of subjectivity. Early pagan religions, and early Christianity itself, found wine to be the perfect vehicle for promoting cultic transport and fellowship over doctrine. In Christianity, at least, the creed only came later.

MD: Could you say a little more about the ties between late pagan practices and early Christianity?

JV: The importance of wine in the Christian Eucharist is the most obvious link to Dionysian and Bacchic rituals, but like the pagan festivities and offerings that came before it, the Christian sacrament ultimately sprang from early vegetation cults that celebrated the earth and were rooted in agrarian consciousness. Interesting, too, was the phenomenon of appropriating the imagery and body type of Dionysus for some of the earliest depictions of Christ, a circumstance that hardly suggests a desire to reject pagan prototypes. Finally, one cannot fail to note the structural resemblance between the many depictions of Greek symposia in the exhibition and the popularity of single-sex dining scenes like the Last Supper in Christian art.

MD: Although proscribed today, is it true that wine once played a role in the Islamic faith?

JV: Indeed it did, and although no visual record remains, an abundance of early revelatory legal, historical, and exegetical texts suggest a surprising degree of ambivalence towards alcoholic beverages. Omar Khayyam praises wine throughout the *Rubāiyāt*, and Sufi poets of the 13th century used the metaphor of wine and intoxication to signal the transcendental power of Divine Love. The philosopher Avicenna even advocated drinking wine when one worked.

MD: Apart from medicine and religion, what about wine in secular life? What do we know about everyday consumption habits in the ancient world?

JV: Mnesitheus and Hippocrates tell us that Greek wines came in three types: black, white, and amber, and these could be either sweet or dry. Nearly all early texts confirm that wine was typically diluted with water, and sometimes mixed with aromatic herbs or honey to disguise the flavor of the pitch or resins used to seal the amphoras and preserve their contents. Both an amphora and a hydria, or water jar, are included in the exhibition. By the first century CE, the Roman historian Pliny the Elder claimed that more than 50 different wines were available in Italy alone, indicating that the wine industry was rapidly expanding at the time. By one estimate I've heard, the annual per capita wine consumption in Rome was sufficient to fill the Pantheon twice over.

In Greece, the key secular event was the symposium, an after-dinner, all-male gathering where the participants drank and talked, often about specified topics, in a convivial setting. No fewer than four vases in the exhibition depict symposium scenes, each capturing an aspect of the conversation or the entertainments that attended such get-togethers. The Romans, by contrast, preferred to eat and drink at the same time, and for them the banquet was also a more inclusive event in which women, children, and people of different social classes might be present. Juvenal disapproved of one second-century banquet given in honor of Lateranus with "assassins, sailors, thieves, runaway slaves, cutthroats, coffin makers, and a priest" in attendance, while Cicero went on to note the slovenly habits of those "wobbling from too much wine," or "still unsteady from yesterday's drinking."

MD: What are some of the themes that run through the art of the post-medieval periods?

JV: The display of erudition is probably the most common motif. Dionysian subject matter was undoubtedly popular in Renaissance and post-Renaissance art because it permitted the artist to depict lusty and uninhibited scenes while at the same time maintaining allegiance to the notion originating with the Renaissance artist Leon Battista Alberti that a painting must illustrate a text. The bacchanal is a theme we associate with Picasso who depicted it on numerous occasions. In a different vein, however, are those works in the exhibition that probe into wine's transformative effects on ordinary mortals. Acknowledging its agency in prompting bad behavior—particularly in the disapproving climate of



Iranian, Northern Iran
Vessel with two feet
 Ceramic, 1000–800 BCE
 Lent by Arthur M. Sackler
 Foundation, New York, New
 York 82.4



Pieter Claesz. (Dutch, 1597/98–1660)
Still-Life with Roemer and Pheasant
Oil on panel
Private collection of a Mount Holyoke College Alumna (Class of 1958)

Protestant Europe—wine is explicitly featured in pictures like David Ryckaert's *Temptation of St. Anthony*, and more discreetly in Dutch still lifes.

MD: One of my favorite paintings in the exhibition is, in fact, a beautiful still life by Pieter Claesz. Can you tell me what we are looking at in this image? Does it represent a typical evening meal, or is there some symbolic significance to the assembled objects?

JV: Well, it does seem to send mixed messages, doesn't it? It's an absolutely

lovely picture of the kind known as an *ontbiktje*, or "breakfast piece," a composition laden with food, drink, and fine service ware. The prominence of the bread and wine on the left side of the arrangement might appear to allude to the Eucharist, but the overturned dish and general disarray of the table setting prompt a darker interpretation suggesting the sudden, calamitous departure of the diner. Since earlier still lifes by this artist depict skulls and hourglasses that explicitly allude to the idea of *vanitas* (the fleeting nature of life), it seems reasonable to suppose that this picture—which is dated 1647—was intended as a *memento mori* as well. The roemer, or wineglass, that so dominates the imagery was a favorite of Claesz., and we were fortunate in being able to display next to the painting an identical glass etched with a moralizing inscription and the date 1643.

MD: So, in the end, what can one learn from this exhibition? And can you recommend any further reading on the cultural history of wine?

JV: I think it would be fair to say that people have always enjoyed their wine while at the same time being conscious of its capacity for disruptive behavior. The essential character of wine culture—be it sacred, secular, or medicinal—has typically been to justify its use through the rituals, social interactions, and remedies that this show illustrates. For a really provocative analysis of wine culture, I especially recommend Roger Scruton's latest book, *I Drink Therefore I Am: A Philosopher's Guide to Wine*.

In addition to the exhibition brochure, the Museum has co-published with Reaktion Press (London) a book by John Varriano entitled *Wine: A Cultural History*. Conceived not as a catalogue but as a more sweeping narrative history, it discusses works of art from museums all over the world, along with the literary traditions that have swirled around wine since the time of Homer and Hesiod.

*Reconstructing Antiquity**21 September 2010–3 June 2012*

It is a rare opportunity when one is invited to browse the expansive storage areas of the Yale University Art Gallery (YUAG) and “window shop” with a wish list of desired loans in hand. Fortunately for the Mount Holyoke College Art Museum (MHCAM), curator Wendy Watson and faculty members Bettina Bergmann and Geoffrey Sumi were encouraged to do just that last year when they represented Mount Holyoke as one of six institutions participating in an innovative collection-sharing project with Yale. This curatorial and scholarly collaboration was proposed by the YUAG and funded by a generous grant from the Andrew W. Mellon Foundation’s College and University Art Museum Program. The partnerships will allow for the long-term loan of objects from Yale’s extensive collection to the museums of Oberlin, Smith, Bowdoin, Williams, Dartmouth, and Mount Holyoke Colleges, with each institution exploring a unique theme, historical period, or corner of the globe through works of fine art.

Although faced with numerous temptations among Yale’s nearly encyclopedic treasure-trove, the MHCAM settled with surprising ease upon Greek and Roman antiquities as its project focus. Co-curators Wendy Watson and Bettina Bergmann enthusiastically selected objects that would both augment and complement an area of Mount Holyoke’s own strength, developing an intriguing checklist of 41 classical sculptures, vessels, mosaics, and frescos. These objects are now on view alongside over 30 companions from the MHCAM in a remarkable two-year installation that will run from 21 September 2010 through 3 June 2012.

The exhibition’s pairings of objects from Mount Holyoke and Yale offer a new appreciation for some of each institution’s most celebrated ancient gems, as well as those less frequently seen from among their deep holdings: Mount Holyoke’s portrait bust of the Empress Faustina (100–140 CE) commands admiration alongside Yale’s delightful miniature head of the Empress Julia Domna (ca. 170–217 CE); its Attic column krater with veiled dancers animates the gallery beside a consort of dancing men on Yale’s Boeotian kantharos; and a regal procession of gods marches across the surface of a black-figure hydria from Mount Holyoke beneath a monumental marble relief of divinities from Yale. Occupying three stunning gallery spaces, these objects present a variety of intriguing topics such as daily life in the ancient world, representations of ancient women, and aspects of storytelling and mythology. Visitors are encouraged to explore these thematic groupings and consider how one can reconstruct an understanding of ancient history.

Eye-Siren Painter, Circle of Antimenes (Greek)
Black-figure hydria
 Terracotta, ca. 525–500 BCE
 Purchase with the Nancy Everett Dwight Fund
 Photograph Petegorsky/Gipe



Roman

*Archaistic relief showing five
divinities: Zeus, Hera, Athena,
Aphrodite, and Apollo*

Marble, 25 BCE–14 CE

Yale University Art Gallery,
New Haven, Connecticut

Leonard C. Hanna, Jr., B.A.

1913, Fund

1965.132



Roman

*Miniature Portrait of Empress
Julia Domna*

Ivory, 3rd century CE

Yale University Art Gallery,
New Haven, Connecticut

Gift of Thomas T. Solley, B.A.

1950

2002.15.1

Each object in *Reconstructing Antiquity* possesses a story that traces a unique path from its creation and original use, through the passage of time, to its eventual excavation, discovery, preservation, and display. The exhibition provides viewers with the tools needed to unravel these complex histories and consider the problems, consequences, and benefits of piecing together their narratives. As is the case with the two Yale mosaics from the Roman city of Gerasa, objects from a common excavation site are rarely maintained in their original contexts. Instead, they are dispersed to various museums or private collections as time progresses, adding new twists and turns to their winding histories.

How can one determine whether the miniature head of Julia Domna was a votive figure or once a part of an articulated body or marionette? What visual evidence is there to confirm that the MHCAM's crowned head of a woman once decorated a sarcophagus, or is it rather a portrait of a respected figure? Such questions fascinate Professor Bettina Bergmann, and these and similar topics of exploration are the primary focus of her fall classes. The Museum frequently serves as an alternate classroom for students in her courses, *The Female in Ancient Art*, *Introduction to Classical Archaeology*, and *Love and Metamorphosis*—a classroom in which they can observe, discover, analyze, and interpret original artifacts and their layered stories. Bergmann's course assignments include research-based reconstruction projects that investigate such questions of original function and setting, resulting in student sketches and multi-media models that illustrate their findings.

Professor Bergmann and other members of the Five College faculty have jumped at the opportunity to design new or modify existing curricula to capitalize on this extraordinary opportunity for hands-on learning. An added benefit of the grant project is also the exchange of expertise with Yale's curators, faculty, conservators, and staff, further enriching students' experiences through their scholarship. This collaboration will provide for yet another rare occasion—the chance for the exhibition to evolve and transform with new studies and insights over time. Contributions of faculty and student research will continue to expand the online catalogue and multi-media component that is currently under development and will result in an exciting exhibition metamorphosis to which visitors can look forward.

From Seed to Supper

14 September–19 December 2010

ON VIEW

From the tilling of the soil to the washing of the dishes, nearly every step in food's journey from production to consumption has been represented in the visual arts. Whether planted or hunted, cooked or purchased, eaten as basic sustenance or in celebration, food has worked its way into numerous prints, drawings, and photographs as the focus of a composition or as an accessory. While still lifes featuring comestibles hold a prominent place in the history of art, artists have created food-related images in a broad diversity of styles. The Mount Holyoke College Art Museum will feature some 30 of these from its permanent collection in a focus exhibition, *From Seed to Supper*, on view in the Rodney L. White Print Room this fall.

Representations of food production vary widely, but each presents unique cultural concerns and associations. Depictions of the farmer in fine art range from nostalgic to downtrodden and have occasionally been elevated to political icon. Perhaps no other work embodies this more than Jean-François Millet's *The Sower*, a lithograph after the famous painting by the same name. Made after the French Revolution, the image became a symbol of the rise of the working-class. Those who cook or prepare food experience no less iconographic manipulation in the hands of artists. Gender roles are nowhere more apparent than in the mid-19th century etching by James Abbott McNeill Whistler titled *The Kitchen*. Although inspired by the use of space and realism in Dutch paintings, *The Kitchen* offers an alternate interpretation to the modern viewer—the silhouetted woman appears trapped behind the bars of the window, tucked into the corner of a cold kitchen devoid of food but laden with the implements of her labor.

Consumption of food is critical to both social interactions and religious practices. Modes of eating may vary widely between places, but the use of the meal in courtship is consistent throughout cultures. In illustrating the offering of saké to a courtesan who shyly hides her face as others enjoy delicacies set out on a low table, Isoda Koryūsai creates sexual tension in the first sheet of his series, *Twelve Bouts of Lovemaking*. While both possess heightened social tensions, Koryūsai's print offers a stark contrast to William Strang's version of the oft-depicted Last Supper, which established the tradition and symbolism of the Eucharist. As can be seen in *From Seed to Supper*, food not only fuels the human body but also the relationships, religions, economies, and other social structures that dictate our lives.

Isoda Koryūsai (Japanese, active 1766–1788)

A Party in the Yoshiwara from the series *Shikidō tokkumi jūni-tsugai* (*Twelve Bouts of Lovemaking*)

Woodcut, 1775

Gift of Mrs. Louis C. Black
Photograph Laura Weston



Class Acts

In the spring of 2011, the Museum will launch a new series of focused exhibitions featuring works of art drawn from the permanent collection that have proven to be especially important for teaching across the curriculum. Over the last several years, Museum staff



Édouard Manet (French, 1832–1883)

Guerre Civile (Civil War)

Lithograph, 1871; published 1874

Anonymous loan in honor of Jean C. Harris

Photograph Laura Weston

have collaborated with faculty to select objects that reinforce topics being explored in the classroom, enhancing learning in departments that range from international relations and anthropology to neurobiology. These cross-disciplinary dialogues have contributed to fresh ways of thinking about the collection through varying thematic lenses. The resulting exhibitions will offer the wider public an opportunity to view objects from the permanent collection not regularly on display and to consider them from a different perspective. The first of these permanent collection-based exhibitions will take their inspiration from two classes taught during the fall 2010 semester and will be shaped in part by student and faculty contributions.

War: What Is It Good For?

War has been a subject of art throughout time and across cultures. Stemming from an interdisciplinary team-taught class that serves as the introductory course for a new thematic minor in War Studies, this exhibition will offer a rich exploration of the ways war has been visually represented in paintings, prints, photographs, propaganda posters, and other objects. Just as the course is designed to examine the ways humans have historically understood, depicted, and justified war, the exhibition will investigate the experience of war from diverse viewpoints and consider issues of gender, glory and heroism, the aftermath of war, and commemoration and memory. A truly collaborative venture, this exhibition will be organized in consultation with faculty with expertise in American foreign policy, international human rights, feminist literature, and warfare in the ancient world.



Mexican, Colima

Seated dog vessel

Terracotta, 200 BCE–200 CE

Gift of Mr. and Mrs. James F. Mathias (Barbara V. Lord, Class of 1934)

Photograph Petegorsky/Gipe

Collecting the Past: Art, Artifact, and Ancient America

Who collects the art of ancient America? What makes antiquities worthy of display? How do academic museums contextualize ancient American artifacts whose point of origin is often unknown? These questions are at the center of a unique exhibition that will offer the public an inside vantage point into the meaning and importance of the Mount Holyoke College Art Museum's rarely-seen collection of ancient American art. Smith College art historian Dana Leibsohn and Five College anthropologist/archeologist Elizabeth Klarich have worked together to create a seminar based on Mount Holyoke's small but impressive holdings highlighting the material culture of the Nazca, Chimú, Moche, and West Mexican peoples. The result of their fall 2010 seminar will be a dynamic exhibition offering innovative ways of thinking about these enigmatic works of art.

Thomas Hart Benton Oil Study

This year the Mount Holyoke College Art Museum succeeded in acquiring two important works of art that add to the collection in significant ways. Enhancing the American holdings is an oil painting by Thomas Hart Benton—a painted study for *Steel*, part of his great mural cycle, *America Today*. Commissioned by the New School for Social Research in 1930, *America Today* established Benton as the nation's leading muralist. The nine panels of the mural comprise a 20th-century masterwork that depicts the strength, the ingenuity and passion, and the activity and industry of the United States and its people at work and leisure. Jackson Pollack is said to have served as model for the steelworker on the right in this depiction of the processing of iron ore.

The study came to light when the descendants of Ralph Pearson, who had been instrumental in Benton's receiving the New School commission, found it in a closet in Pearson's home more than 50 years after his death. Studies such as this, inscribed on the verso as a gift from the artist, become available only rarely; the majority of Benton's work resides in the Midwest. The Museum is extremely fortunate to have acquired one for its collection where it will be actively used in teaching about American art, culture, and society.



Thomas Hart Benton
(American, 1889–1975)
Study for Steel, America Today
Oil on canvas, mounted to board, 1930
Purchase with the Warbeke Art Museum Fund and the Belle and Hy Baier Art Acquisition Fund
Photograph Laura Weston

Mother and Daughter Reunion

An appropriate Mount Holyoke College Art Museum mascot for the campus community at large, the ancient Roman Empress Faustina the Elder has reigned over the Evans Gallery for thirteen years. This past spring, the Mount Holyoke College Art Museum welcomed an image of her daughter, Faustina the Younger, in the form of a Neoclassical sculpture from the studio of Bartolomeo Cavaceppi (ca. 1716–1799)—an interpretation of a well-known ancient bust now in Rome's Capitoline Museum.

Annia Galeria Faustina Minore was born on 16 February, sometime between 125 and 130 CE. The only daughter of Faustina the Elder and the Emperor Antoninus Pius to survive to adulthood, she became an imperial consort in her own right when she married Marcus Aurelius on 13 May 145 CE, five years after the death of her mother. Like most ancient women associated with political power, she was accused in ancient literary sources of perpetrating poisonings and executions, and of being involved in a multitude of sordid affairs. Like Antoninus Pius, however, Marcus Aurelius was devoted to his wife, and was determined to maintain Faustina the Younger's exalted status as an Empress. She died in 175 in a military campaign on which she had accompanied her husband. After her burial in the Mausoleum of Hadrian in Rome (today the Castel St. Angelo), she joined her mother, the elder Faustina, in her new status as a diva, or goddess, and as an inspirational role model for Roman women. Her presence at Mount Holyoke today stands as proof of the longevity of her eternal image, nearly two thousand years after her death.



Workshop of Bartolomeo Cavaceppi (Italian, 1716–1799)
Bust of Faustina Minore
Marble, 1790s
Purchase with the Belle and Hy Baier Art Acquisition Fund and the Teri J. Edelstein Art Acquisition Fund
Photograph Laura Weston



David Ryckaert III (Flemish,
1612–1661)

Temptation of St. Anthony
(detail)

Oil on copper, 1649

Purchase with the Warbeke Art
Museum Fund

Photograph Petegorsky/Gipe

Wrestling with Demons

Visitors to the Mount Holyoke College Art Museum on the afternoon of 1 April 2010 were greeted by an unusual sight: a plague of tiny demonic frogs.

Standing on sinewy hind legs, teeth bared, with a single gleaming eye turned towards the viewer, their diminutive paper silhouettes led a winding trail through the Museum and into the Warbeke Gallery for an afternoon of demonic discussion in the spirit of April Fools' Day.

The choice of the frog as mascot-du-jour was inspired by its depiction in the foreground of *The Temptation of Saint Anthony* by 17th-century Flemish painter David Ryckaert III, a new Museum acquisition and one of three works from the permanent collection on temporary display for the afternoon's event, an interdisciplinary academic conversation appropriately titled "Wrestling with Demons."

The fruits of a collaboration between the Museum and the student organization, the Society of Art Goddesses, "Wrestling" was the brainchild of art history majors and active Art Goddess members Laura Quintrell ('12) and Victoria Schmidt-Scheuber ('12), who, together with Museum staff, enjoyed selecting just the right Mount Holyoke faculty to lead the discussion. Anthony Lee, professor of art history, moderated the conversation between Elizabeth Young, professor of English, and Donald Cotter, professor of chemistry, which explored the portrayal of women and demons in works of art spanning four centuries.

In addition to the Ryckaert painting, Professors Cotter and Young gave their reactions to two works on paper—*Nightmare* by Johann Heinrich Fuseli and *We Will Not Go Back* by Sue Coe. All three works depict female figures in conjunction with other-worldly beings.

"I really like being part of the activities going on at the Museum," said Young, who was "surprised and thrilled" by the size of the audience turnout. "I feel fortunate to teach at a college with such a strong art museum because it is an amazing resource."



From left: Beverly Greenberg, Alice DeLana (chair),
Linda Friedlaender

On Board

This year, we welcome to the Art Advisory Board, **Linda Friedlaender**, curator of education at the Yale Center for British Art. She is co-producer of a program for Yale Medical Schools designed to improve students' clinical diagnostic skills through close observation. Now in its tenth year, the results of this innovative project have been published in leading medical journals and have served as a model for numerous other institutions. Currently, Friedlaender and her colleagues are working with Yale's Department of Psychology, the Teacher Preparation Program, and the Child Study Center to develop rubrics to measure learning outcomes in the museum setting. During her 13 years as Curator of Education, she

has been the recipient of numerous grants, most recently The Wilbur Cross Award and Arts Council Award of Greater New Haven. Her children's book, *LOOK! LOOK! LOOK!*, is used throughout New Haven schools as preparation for museum visits.

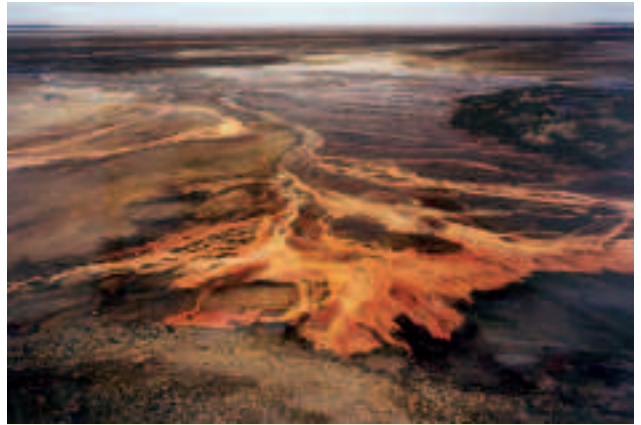
Joining Friedlaender is **Beverly Greenberg**, who received her A.B. from Mount Holyoke College in 1962 and her M.A. in education from Harvard University. After working as a writer of educational materials, Greenberg served on both the West Hartford Board of Education and the Connecticut State Board. Her volunteer commitments have been focused in the arts: as a docent at the Wadsworth Atheneum Museum of Art and as a life director at Hartford Stage. Currently, Greenberg is director of the Hartford Foundation for Public Giving that last year awarded nearly \$26 million to non-profit organizations in the Greater Hartford region in the areas of human services, arts and culture, education, health, and economic development. We are grateful for the involvement of both of these outstanding new members.

We also honor with heartfelt gratitude outgoing Board members **Joyce Ahrens** ('62), **Helene Herzig** ('49), and **Madeleine Plonsker** ('62) for their combined 78 years of service to the Art Museum. The support of these dedicated individuals to the Museum has contributed substantially to its current excellence and the resulting national recognition by organizations such as the Andrew W. Mellon Foundation.

In Memoriam

The Museum lost a valued friend on July 21, 2010, with the death of Art Advisory Board Member Joyce Eisner Marcus ('53). Joyce joined the board in 1996 and over the years served on the Acquisitions and the Exhibitions and Education Committees, and chaired the Nominating Committee. A staunch supporter of the Museum, she contributed not only through dedicated service but through the establishment of an acquisition endowment fund in memory of her sister Nancy Eisner Zankel ('56). Interested in contemporary art and with a notable collection herself, Joyce and her husband, Robert Marcus, also donated works of art to the Museum. Most recently they funded the purchase of *All Souls (Masindi)* by Jane Hammond, featured in the 2006 special exhibition, *Jane Hammond: Paper Work*.

Quiet, behind-the-scenes support was characteristic of Joyce's involvement at Mount Holyoke. A rather reserved and understated person according to her friend and advisory board colleague Helene Herzig, Joyce was nonetheless very articulate and well-informed, and spoke out about what she believed in. We will miss her serene presence and wise counsel.



Edward Burtynsky (Canadian, b. 1955), *Nickel Tailings #30*, Sudbury, Ontario, Chromogenic color print, 1996, Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund, Photograph Laura Weston

Visitors to the Shelburne Museum in Vermont can view the Mount Holyoke College Art Museum's complete collections of Ansel Adams' second and third Yosemite portfolios, on display from 17 June–24 October 2010. Alongside Adams's sublime imagery are the equally powerful, but very different photographs of Canadian Edward Burtynsky. These "manufactured landscapes" portray seductively beautiful visions of nature—often destroyed through the impact of industry and the hunger for natural resources.

Ansel Adams and Edward Burtynsky: Constructed Landscapes features over 60 photographs exploring the ways in which the discerning eye behind the camera lens can compose a politically saturated image and shape public perception.

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our Friends of Art members.

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Elysia Chandler
Caroline Gillaspie
Beatrice Variolo

Through June 30, 2010

CALENDAR

Fall Exhibitions

Wine and Spirit: Rituals, Remedies, and Revelry

2 September–12 December 2010

Reconstructing Antiquity

21 September 2010–3 June 2012

From Seed to Supper

14 September–19 December 2010

Fall Events

Thursday, 16 September, 4:30 pm

Exhibition Opening

Wine and Spirit: Rituals, Remedies, and Revelry

“Wine and Philosophy”

Lecture by Fritz Allhoff, Professor of Philosophy, Western Michigan University

Reception to follow

Gamble Auditorium, Art Building



Fritz Allhoff
Professor of
Philosophy,
Western Michigan
University

Wednesday, 29 September, 4:30 pm

Exhibition Opening

Reconstructing Antiquity

“Among Gods and Mortals: The Imagery of Greek Vases”

Lecture by Rebecca Sinos, Professor of Classics, Amherst College

Reception to follow

Gamble Auditorium, Art Building



Rebecca Sinos,
Professor of
Classics, Amherst
College

Thursday, 30 September, 7:30 pm

Mondovino

Screening of the 2004 documentary film about the impact of globalization on the world’s wine regions.

Written and directed by American filmmaker Jonathan Nossiter, *Mondovino* was nominated for the Palme d’Or at the 2004 Cannes Film Festival and a César Award. 135 minutes.

Gamble Auditorium, Art Building

Thursday, 14 October, 6–8 pm

Wine Tasting

No beverage has a longer history or is credited with more widespread effects than the fruit of the vine. Join us at the Mount Holyoke College Art Museum for an illuminating evening of wine tasting and an exploration of the impact of wine on Western civilization as depicted in our special exhibition, *Wine and Spirit: Rituals, Remedies, and Revelry*. Gallery tours will be led by John Varriano, guest curator and professor emeritus of art history, Mount Holyoke College. \$25.00 per person. Reservations are required as space is limited (413.538.2245). Sponsored by Table and Vine. Hinchcliff Reception Hall, Art Building

Thursday, 21 October, 4:30 pm

“Wine, Life, and Death”

Lecture by John Varriano, professor emeritus of art history, Mount Holyoke College and guest curator of *Wine and Spirit: Rituals, Remedies, and Revelry*

Reception to follow

Gamble Auditorium, Art Building



John Varriano,
Professor emeritus of
art history, Mount
Holyoke College

For more information, call

413.538.2245 or visit www.mtholyoke.edu/artmuseum



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413-538-2245 www.mtholyoke.edu/artmuseum

ABOVE: Morton Livingston Schamberg (American, 1881–1918), *Abstraction*, oil on panel, ca.1909, purchase with the Susan and Bernard Schilling Fund (Susan Eisenhart, Class of 1932), photograph Laura Weston

To sign up for *MHCAM News* and to receive exhibition and event announcements, go to www.mtholyoke.edu/artmuseum.



Membership categories

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