



The Art of Devotion
Crossing Boundaries
Saint Anthony

LETTER



THE MOUNT HOLYOKE COLLEGE ART MUSEUM is a member of *Museums10*, a highly dynamic partnership of college and area museums established in 2004 that has become a powerful cultural magnet, attracting visitors from all over the East Coast and beyond. The primary goals of the organization include carving out an identity for the region as a cultural nexus, and increasing attendance at each of the museums. To accomplish this, *Museums10* coordinated and collectively marketed two joint projects—*GoDutch!* in 2006 and *BookMarks* in 2007—which brought increased media attention and visitors to the area and engaged the business community.

Our next themed initiative, a multifaceted look at food, seems to be generating even more enthusiasm. Scheduled for fall 2010, *Table for 10: The Art, History, and Science of Food*, will feature a rich array of exhibitions, public programs, and special events. A few titles of the exhibitions being organized by my colleagues across the Pioneer Valley will convey a flavor of what's in store: *"Art Has a Palate": The Dickinsons and Dining* at the Emily Dickinson Museum; *The Politics of Food: Photographs by Jerome Leibling* at the Hampshire College Art Gallery; and *Dinner is Served: Dining and the Decorative Arts* at Historic Deerfield.

This Museum's most important contribution to *Table for 10* will be an intriguing exhibition that will explore the artistic evidence of the transformative effects of wine on the human spirit. The associations of wine with social exchange, religious ritual, and health and healing are reflected in countless works of art dating from antiquity to the present. It has been marvelous to watch the exhibition's object list develop under the direction of guest curator John Varriano, recently retired professor of art history at Mount Holyoke. Putting together the travel schedule was also great fun. I've never received such prompt and enthusiastic responses to my proposals for traveling exhibitions; numerous directors and curators across the country hoped to negotiate a place for their museum on the schedule. However, given the fragility of many of the objects to be included, we are able to send the exhibition to only two venues. Following the opening here, *Wine and Spirit: Rituals, Remedies, and Revelry* will travel to the Memorial Art Gallery of the University of Rochester and then to the Santa Barbara Museum of Art.

Equally gratifying has been the interest generated by the food initiative across the Mount Holyoke campus. Early in fall of 2009, I began a series of productive meetings with the directors of all three academic centers: the Weissman Center for Leadership, the Center for the Environment, and the McCulloch Center for Global Initiatives. Faculty across disciplines are eager to teach courses that relate to topics ranging from global hunger and sustainable agriculture to the anthropology and economics of food. A profusion of programmatic ideas is on the table, but I'm always looking for new thoughts. If you have one, please contact me at mdoezema@mtholyoke.edu.

COVER:

Lippo d'Andrea (Italian,
Florentine, ca. 1370/71–1451)
*Virgin and Child Enthroned
with Saints John the Baptist and
Nicholas of Bari* (detail)
Tempera and gold on panel,
ca. 1410
Middlebury College Museum
of Art
Purchase with funds provided
by the Christian A. Johnson
Memorial Fund and the Walter
Cerf Art Fund
2005.056
Photograph Tad Merrick,
Vermont

MARIANNE DOEZEMA
Florence Finch Abbott Director

Reconsidering the Early Renaissance in Florence

IN THE FOLLOWING CONVERSATION, Marianne Doezema, director, and Wendy Watson, curator, discuss *The Art of Devotion: Panel Painting in Early Renaissance Italy* with Katherine Smith Abbott, who organized the exhibition at the Middlebury College Museum of Art (for more details, see page 5).

MD: I would like to start with the beginnings of this exhibition project, which was set in motion by the purchase of a panel painting by Lippo d'Andrea.

KSA: Richard Saunders, director of the Middlebury College Museum of Art, informed me that the painting was up for auction in London. He and Chief Curator Emmie Donadio had talked for some time about the fact that there was nothing in their collection from the Renaissance, and they were keeping their eyes out for a work to fill that void. When Richard became aware of the Lippo d'Andrea, he asked my opinion about how effectively it would offer students a glimpse of the important concerns of the period.

The name Lippo d'Andrea is less well known than that of Filippo Lippi or Fra Angelico, but the fact that the painting was in very good condition and still had its original frame sparked Richard's enthusiasm. When he told me about it, I became very excited as well.

MD: So in the end Middlebury was the successful bidder, and Lippo d'Andrea's *Virgin and Child Enthroned with Saints John the Baptist and Nicolas of Bari* arrived at its new home in early 2006. How did the idea for the exhibition emerge?

KSA: The project actually got started even before the painting was shipped from London. In fact, before the auction, Richard had gone there to see it and meet with a conservator about its condition and need for cleaning.



Attributed to Lippo d'Andrea
(Italian, Florentine, ca. 1370/71–
1451)
*Saint Elizabeth of Hungary and
Saint Anthony of Padua*
Tempera on panel, ca. 1420–30
Yale University Art Gallery
Bequest of Maitland F. Briggs,
B.A. 1896
1943.210

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Anticipating its arrival and looking ahead to sending it for conservation, I started thinking about borrowing a couple other paintings for a small show focusing on conservation as well as attribution issues. I went to visit Larry Kanter, who was then curator at both the Metropolitan Museum of Art and the Yale University Art Gallery. He was very generous with information about Lippo d'Andrea, but also about who he thought the artist of our painting might actually be. In turn, I told him about my preliminary thoughts for a show. He suggested that Yale might be willing to lend some paintings and encouraged me to think a little more broadly.

MD: So, I see that you took Larry Kanter at his word and put together a more ambitious checklist. And in the end, the attribution to Lippo d'Andrea was confirmed once the painting could be seen in the context of other works by the artist. How exciting! I was also intrigued by the seldom-told story of late Gothic art outlined in the catalogue, comparing its achievements to those of the Renaissance.

WW: Larry Kanter deals with that in his excellent introduction to the show's catalogue, where he speaks of the towering achievements of Brunelleschi, Donatello, Masaccio, and others and how those artists have been privileged in most research and writing. Late Gothic artists, with some of their more traditional concerns, have lingered below the radar. Recently, with the dramatic surge of interest in the material culture of the Renaissance, art historians and curators are looking again at devotional objects that people continued to purchase during this period.

KSA: One of the fascinating things for me about the way we typically access the Renaissance is that it feels familiar to us. The story of departure and innovation—that story feels tangible to us, like a modern story. But we forget that when we tell the story of the Renaissance, we are recounting the accomplishments of relatively few artists. We know that Florence, for example, was home to significant numbers of artists, but the majority of patrons were not seeking the new stylistic departures of Donatello, Masaccio, and the others. What I love about the paintings in this show is the way they challenge us to become acquainted with the much larger segment of the art market—patrons who commissioned art that was familiar and comforting to them rather than daring.

MD: In his introduction, Larry Kanter points out that when scholars have turned their attention to works in this period once thought too insignificant to merit serious consideration, these very objects have led to compelling advances in our understanding of artistic production. He writes: "Few of these new fields of interest promise such rewarding dividends as the study of pigmented stucco reliefs of the Virgin and Child," and he highlights two objects, one from the collection of the Mount Holyoke College Art Museum (see page 5) and the other from the Cleveland Museum of Art.

WW: Yes, it's a fascinating story because many of these artists were working on both ends of the market. Sculptors working in metal occupied loftier positions on the hierarchy than those working in wood, for example. We can only imagine how lowly it was considered to create something multiple times in a mold using clay or stucco. But the stucco Madonnas are especially interesting because while they are alike in certain ways, each is unique.



Lippo d'Andrea (Italian, Florentine, ca. 1370/71–1451)
*Virgin and Child Enthroned with Saints John the Baptist
 and Nicholas of Bari*

Tempera and gold on panel, ca. 1410

Middlebury College Museum of Art

Purchase with funds provided by the Christian A.

Johnson Memorial Fund and the Walter Cerf Art Fund

2005.056

Photograph Ted Merrick, Vermont

They were placed in different sorts of settings, too, mostly domestic but also public, in street shrines or tabernacles. And this itself reflects the variation in devotional practices of the time. In churches, parishioners could contemplate large impressive altarpieces, with multiple figures and gorgeous gold backgrounds, but smaller devotional works of art were common in bedchambers and other living spaces. Sometimes these reliefs also functioned as inspirational—almost magical—images, especially for women hoping to bear healthy male heirs.

KSA: Interestingly, the two stucco Virgin and Child reliefs in the exhibition evoke quite strong reactions in visitors, perhaps because of their physicality. Their three-dimensionality gives them a tangible quality, sets them apart, and makes them significant. Also, I think

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that in objects like these, one sees a more intimate rendering of the Virgin and Child, where the two appear really connected, cuddled in close to each other like a flesh-and-blood mother and child. This feeling is quite distinct from renderings of the Virgin presenting the Christ child on the throne of her lap, as Savior of the world and as Queen of Heaven. So they have a special place in the exhibition as counterpoint to the more formal renderings of Jesus and the Virgin Mary.

WW: That's also important in terms of whom they were made for. Mount Holyoke's relief has two coats of arms on the corners of the base indicating that it was likely made as a wedding gift. It was probably meant as an exhortation for the bride to be virtuous and pious but also fertile—ensuring the continuation of the family dynasty, a very important element in the structure of Renaissance society.

MD: I've been intrigued by a pair of side panels attributed to Lippo d'Andrea that are in Yale's collection. In particular, I'm curious about a female figure who holds a basket of roses (see page 1). I understand she is Saint Elizabeth who was born a Hungarian princess and later entered the Franciscan order after the death of her nobleman husband. Can you tell me more about this iconography?

KSA: The story of Saint Elizabeth is that her husband disapproved of her public charitable works, so she concealed the bread and other food items she saved for the poor. According to the legend, one day she was walking with bread hidden in the drapery of her garments when her husband confronted her and demanded to see what she was hiding. Trembling, she unfolded her cloak, only to find that the bread had been miraculously transformed into a plate of roses. This instance of divine intervention both protected her from her husband's wrath and indicated divine approval of her charitable activities.

MD: All of the objects in the exhibition participated in some way in the devotional lives of the people who worshipped before them. Can you tell me more about how some of these objects functioned?

WW: There are some wonderful paintings that show Renaissance interiors with sculptures and smaller panels like some of those in this show, and document the practice. These images would have been constantly in view of their owners, serving both as devotional inspiration for the adults and as educational tools for the children.

KSA: There is a variety of scale and function according to the settings in which these objects were encountered. By and large, the religious practices of individuals differed, depending on whether they were praying to the Virgin in their bedroom or passing a roadside tabernacle, and yet they were all part of a continuum. These objects also functioned as reflections of status. Whether commissioning something for a large church or a Madonna of Humility in a bedroom, the patron was well aware that these objects would be seen by a larger audience. It's important to remember that bedrooms were not really private spaces in the Renaissance but were used as places to entertain family and friends. So the two functional identities, object of devotion and sign of wealth, went hand in hand.

The Art of Devotion: Panel Painting in Early Renaissance Italy
9 February–30 May 2010

The Middlebury College Museum of Art's acquisition of a splendid altarpiece by Lippo d'Andrea turned out to be the starting point of something much bigger. As Professor Katherine Smith Abbott recounts in the interview on pages 1–4, the purchase set off a chain reaction that had her criss-crossing the country to consult with scholars, museum curators, and conservators. Soon after Middlebury bought the painting, Smith Abbott found herself planning a focus exhibition around it, and *The Art of Devotion* began to take shape. Among her research "targets" was the Mount Holyoke College Art Museum, which is known for its stellar collection of early Renaissance paintings and medieval sculpture donated by Boston-area collector Caroline R. Hill in the 1950s and '60s.

Arriving in South Hadley with a Middlebury student research assistant, Smith Abbott and Mount Holyoke College Art Museum Curator Wendy Watson examined the Museum's gold-ground panel paintings, as well as a sculpture, with an eye toward choosing works for the imagined exhibition. With enthusiastic encouragement from Watson and Yale University Art Gallery Curator Larry Kanter, the show came into focus. It was only a short step to thinking about how to extend the life and the reach of this important undertaking by having the exhibition travel from Middlebury to Mount Holyoke.

The fragility of early Renaissance paintings on wood makes for delicate negotiations between lending and borrowing institutions, and even more delicate planning for packing, transport, and installation. But this project seemed so rich with potential that it wasn't long before approvals came in from museums and private lenders in New York, London, Ohio, South Carolina, Tennessee, Oklahoma, and North Carolina.

Investigations like this one are perfectly suited to academic museums where they are appreciated not only for their aesthetic richness but also for the intellectual challenges they pose. And the sharing of the show between the museums of Middlebury and Mount Holyoke represents the best possible outcome of this valuable work. *The Art of Devotion* had the additional benefit for Mount Holyoke of promoting deeper research into some of its own objects that are included in the exhibition: a gem-like small devotional painting, *Virgin and Child*, by Sano di Pietro, a dramatic panel depicting Saint Francis by Bartolomeo di Tommaso, and a life-size polychromed relief sculpture from the workshop of Lorenzo Ghiberti (see photo).

Ghiberti's gilded bronze doors for the Florence Baptistery—said to have been hailed by



School of Lorenzo Ghiberti
(Italian, Florentine,
ca. 1381–1455)
Virgin and Child
Painted and gilded *stucco forte*,
ca. 1420

Purchase with the Mary Jane Benner Fund and the Nancy Everett Dwight Fund
Photograph Petegorsky/Gipe



From the Ground Up:

Creating a Renaissance Panel

This didactic panel was created by Middlebury artist Kate Gridley to illustrate the process used by Renaissance panel painters.

the young Michelangelo as worthy to be the “Gates of Paradise”—are justifiably considered his greatest masterpiece. At far remove from these spectacular gilded doors stand the much humbler but still affecting reliefs of the Virgin and Child. Inventories tell us that devotional sculptures and paintings of this sort were often found in *camere*, or bedrooms, functioning as objects of both religious contemplation and domestic decoration. In city streets, they could be seen in tabernacles where pious passersby could say a prayer on their way to market.

These tender and increasingly human depictions of Mary and the Christ Child were based on Ghiberti’s original design, but mass-produced in plaster, terracotta, and *stucco forte*, identical in composition but with different coloration, gilding, and base styles. And they exemplify the collaborative nature of early Renaissance workshops, which were not only the source of paintings, sculptures, and all varieties of decorative objects, but also the crucibles in which young apprentices were formed and their artistic characters developed. The Mount Holyoke sculpture and another version from the Cleveland Museum of Art represent two of about 50 surviving examples of this sculpture type. Seeing them together in the Museum’s galleries provides a rare opportunity to study these popular and relatively affordable devotional works from early Renaissance Florence and to learn more about both artistic and devotional practices of the time.

Peruvian, Nazca

Jar with mythological figures

Clay with polychrome

pigments, 300–700 CE

Gift of Sarah A. Nunneley

(Class of 1963)

Photograph Laura Weston

Crossing Boundaries/Making Connections

9 February–13 June 2010

The exhibition *Crossing Boundaries/ Making Connections* examines contextual influences on artistic representation of recurrent themes. In nine thematic groups of works from ancient to contemporary times and from all parts of the globe, viewers are asked to consider a question fundamental for art historians: how do culture, medium, and time period influence the





depiction of a subject? Focusing on new purchases and gifts that promote a reinterpretation of works from the collection, this installation places objects in categories that challenge the viewer to rethink how and why they were created.

Motifs that reappear in the art of several cultures are often markers of human nature or need. For example, a variety of containers—whose comparable use is obscured by a diversity of materials and styles—evoke basic human activities, like food preparation and storage. In contrast, there are items of very small scale that blur the line

between the luxurious and the practical. These include a miniature silver traveling paint kit from 1797 and a 15th-century book of hours, painstakingly illustrated and measuring only three inches high.

Recurring subjects develop not only out of common needs, but also innate commonalities. Motherhood is a universal, highly personal, and widely represented subject. In *Crossing Boundaries/Making Connections* the viewer is encouraged to examine different portrayals of mothers and to consider the artists' motivations in conveying their messages. Visitors are also invited to reflect on the interplay between medium and theme. Is Lucas van Leyden's 15th-century *Madonna Standing on Crescent Moon Holding the Christ Child* any less contrived and symbolic than contemporary American photographer Roger Stivers' *Pregnant Woman with Dog*? Is it simply the difference between the engraving and the photograph that makes one seem more stylized? If Lucas van Leyden possessed a camera and Stivers made engravings, how would each work be different? The messages conveyed by the artists through their chosen media are quite dissimilar and pose the question of how time and place shape the two works.

These revealing investigations also feature some of the Museum's significant new gifts and purchases, and highlight the manifold ways in which new acquisitions can bring a fresh perspective to other objects in the collection. Arranging them in thematic groups brings new insight and greater accessibility, and suggests alternative ways of interpreting the natural world, perceptions of war, hybrid creatures, and much more. A showcase for some exciting additions to the collection, this exploratory show also challenges the viewer to analyze works of art across centuries, cultures, and media, gaining a different point of view and a new awareness.

Roman
*Square mold-blown bottle with
ribbed handle and rolled rim*
Blown glass
3rd century CE
Purchase by exchange and gift
of Anne Gay Chaffee Hartman
(Class of 1955)
Photograph Petegorsky/Gipe



Hans Sebald Beham (German,
1500–1550)
Double Goblet with Genii
Engraving, 1531
Purchase with the Warbeke Art
Museum Fund
Photograph Petegorsky/Gipe

Wine and Spirit: Rituals, Remedies, and Revelry
2 September–12 December 2010

“WINE GIVES STRENGTH to weary men,” observed Homer in the *Iliad*, and even the dour John Calvin recognized wine’s capacity “to make us merry.” No beverage has a longer history or is credited with more widespread effects than the fruit of the vine. Both wine and art have nurtured the human heart and spirit since ancient times. Perhaps it is surprising then, that until now, no serious art exhibition has coupled the histories of wine and art in a comprehensive cross-disciplinary fashion.

In September 2010, the Mount Holyoke College Art Museum will chronicle Western civilization’s relationship with wine in a special exhibition, *Wine and Spirit: Rituals, Remedies, and Revelry*. Exploring the visual and artistic evidence of the impact of wine on Western civilization, this pioneering investigation brings together works of art from antiquity to the present and incorporates paintings, sculpture, ceramics, prints, and other media. Ranging from prehistoric drinking vessels, Greek vases, and Roman mosaics to Renaissance paintings of the Last Supper, Baroque revelers, and Picasso’s



Pietro Testa (Italian,
1611/12–1650)
*The Symposium (Socrates at the
Table with his Friends)*
Engraving, 1648
Purchase with the John Martyn
Warbeke Art Fund
Photograph Petegorsky/Gipe

Dionysiac dancers, the objects featured in the exhibition will be accompanied by literary and scientific texts that illustrate changing beliefs about wine’s social, spiritual, psychological, physiological, and pharmacological effects.

The exhibition also provides an opportunity to look anew at significant works from the Museum’s own permanent collection including an Etruscan chalice from the sixth century BCE, Roman reliefs of grape-harvesting satyrs, a medieval stone capital, the recently acquired Dutch painting showing the temptation of Saint Anthony (see page 9), and prints by Honoré Daumier, Pietro Testa, and others. These objects will be joined by a rich array of loans from the Metropolitan Museum of Art, the Carlos Museum at Emory University, the Worcester Art Museum, and several other public and private collections. The exhibition will be accompanied by a book to be published by Yale University Press, written by guest curator and Mount Holyoke College Professor Emeritus John Varriano.

The Temptation of Saint Anthony

IN MARCH 2009, the Mount Holyoke College Art Museum purchased a painting by the Flemish artist David Ryckaert III, *The Temptation of Saint Anthony*, adding to the Museum's growing holdings in Northern Baroque art. Painted in 1649, the large oil-on-copper panel shows the aged saint outside a ruined mountain fort where he took up solitary residence later in his life. During two different episodes of seclusion, Saint Anthony was assailed by demons in battles that are said to have often left him near death. In Ryckaert's rendition of this tale, the saint has clearly already weathered many struggles, and he steadfastly ignores the beautiful temptress and the freakish beasts who surround him.

For some viewers, this subject may be unexpected as an illustration of religious devotion, but the temptation of holy men by devilish creatures was a favorite theme for Northern European artists at this time because it allowed for unrestricted creativity of either a playful or malevolent nature. A beast with a fleshless skull caresses Saint Anthony's neck in a manner that would make anyone's skin crawl, yet most observers can't fail to suppress a chuckle when they notice the red-tongued frog gleefully pulling back the robes of the lavishly dressed beauty to reveal her scaly bird-feet. Similar grotesque figures frequently appeared in the margins of manuscripts during the Middle Ages, and although artists often used such creatures in scenes of hell or as personification of vice, it was Hieronymus Bosch (ca. 1450–1516) who made them a main subject of his paintings.

In Ryckaert's image, it is not just the torments of nightmarish apparitions that Saint Anthony has to face, but also the carnal comforts offered by the young woman, whose arm symbolically obscures the crucifix on which Anthony has been meditating. She lures



David Ryckaert III
(Flemish, 1612–1661)
*The Temptation of Saint
Anthony*
Oil on copper, 1649
Purchase with the Warbeke Art
Museum Fund
Photograph Petegorsky/Gipe

Auguste Desperret (French, 1804–1865)
Louis Philippe en geôlier à cheval sur trois cages, “Ste. Pélagie,” “La Force,” “Blaye”
 (Louis Philippe as a jailer straddling three cages, Ste. Pélagie, La Force, Blaye)
La Caricature, No. 129, pl. 267
 Colored lithograph, April 25, 1833
 Gift of Mr. and Mrs. Howard P. Vincent (Mary Wilson Smith, Class of 1926)
 Photograph Laura Weston



MHCAM ON THE ROAD

him with a glass of wine, yet another earthly temptation. This elegant woman in her golden silk dress represents a shift that came in mid-career for Ryckaert. Originally a painter of landscapes, the artist turned to genre under the influence of Adriaen Brouwer and David Teniers the Younger. Tavern scenes, musical parties, images of surgeons and alchemists, and portrayals of witches and ghosts led to his nightmarish depictions of Saint Anthony. The gritty, down-to-earth style of Brouwer that Ryckaert had closely followed earlier was pushed aside in favor of the more refined techniques and colorism of Teniers. Teniers, who also made many paintings of Saint Anthony, may well have been the inspiration for Ryckaert's foray into religious subject matter, especially given the younger artist's attraction to elements of the supernatural.

Depictions of hermetic saints in the wilderness enjoyed a persistent popularity in Europe from the late Middle Ages into the 18th century. Whether peacefully meditative or tormented by devils and worldly vices, these ascetic holy men acted as reminders of ideal piety. Each saint, whether a suffering hermit or beloved pope, has his own set of distinguishing attributes that could be easily read by viewers of the time. Here, Saint Anthony can be recognized by the T-shaped cross on the sleeve of his habit and his customary companion, a pig, unaware of the saint's torments, sleeping blissfully at his feet. Depictions of him also frequently included a bell used to scare away evil, and a staff or crutch in the form of the Greek letter *tau*.

Although the origins of most saintly or mythological attributes are fairly straightforward, there are numerous conflicting theories about the significance of Saint Anthony's pig. Early monasteries—including the monastery that sprang up on the mountain where he took refuge—were often given runt pigs by members of surrounding villages as charitable donations. However, the pig, also a symbol of worldly vice, is immune to the temptations plaguing the saint. Saint Anthony's associations with the pig may actually be more practical than symbolic. Ergotism, a dreaded disease caused by ingesting a fungus that infected wheat and other cereals, was commonly known as “Saint Anthony's Fire” because of the burning sensations and hallucinations that made the sufferer seem as if he were being tormented by demons. The best available treatment was evidently the application of pig lard, aided, of course, by prayers to the saint for deliverance.

THE LITHOGRAPHIC PEN of the political cartoonist was a weapon of unmatched power against the early 19th-century French government, threatening a far more venomous strike to the July Monarchy than the journalist's printed word. This tumultuous period witnessed a profusion of graphic satire and its censorship; in one image (see photo), Auguste Desperret depicts King Louis Philippe as a jailer sitting astride three cages of prisoners, presumably artists much like Desperret. The audacious form of political criticism employed by the coterie of Desperret and Honoré Daumier during the 1830s has in many ways continued into the 21st century. This spring, 40 French caricatures from the Museum's print collection will hang at the Nasher Museum of Art at Duke University alongside the political cartoons of contemporary artists like Gary Trudeau and Jeff Danziger. The exhibition, *Lines of Attack: Conflicts in Caricature*, will explore the past, present, and future role of the caricature as a journalistic medium. It will be on view at the Nasher Museum from 4 February–16 May 2010.

Arts Group News

What do the Art Museum and the disciplines of art and art history, creative writing, dance, film studies, music, and theater have in common? In 1995, shortly after her arrival at Mount Holyoke College, Marianne Doezema, director of the Art Museum, sought out her colleagues in these fields to explore a collaboration among the arts on campus. Although the Arts Group was initially an informal cluster, in 1999 it was granted official standing by the College.

One result of the partnership is the annual *Leading Women in the Arts* program, organized in conjunction with the Weissman Center for Leadership and the Liberal Arts. Featuring public presentations, residencies, and small master classes led by distinguished women artists from all disciplines, this program provides a link between the academic work of the College and the public sphere.

This year, world-renowned Finnish composer and conductor Kaija Saariaho will be the guest artist-in-residence from 9–11 April 2010. Ms. Saariaho is known for her spellbinding and mystical musical compositions using traditional and modern classical structure.

Previous guest artists include dancer Trisha Brown, installation and performance artists Ann Hamilton and Rachel Rosenthal, and Academy-award-nominated production designer Jeannine Oppewall.

Teaching and Learning in the Museum

What do Italian printmaker Giovanni Battista Piranesi, French master Édouard Manet, American painter Winslow Homer, and Israeli artist Jacob Pins all have in common? Each of these important artists has employed the language of the visual arts to communicate complex messages relating to the topic of war. Works of art by these artists were among approximately 50 objects in various media selected from the permanent collection by the Museum's new Andrew W. Mellon Coordinator of Academic Affairs Ellen Alvord and Curator Wendy Watson for display in the Museum this past fall for a new intensive eight-credit course entitled *War: What Is It Good For?* This model interdisciplinary



Kaija Saariaho, 2010 *Leading Women in the Arts* guest artist
Photograph © Ralph Mecke

Students in the seminar, *War: What is it Good For?*, examine war-related art and artifacts during a hands-on class in the Museum.

course is team-taught by Professors Sohail Hashmi and Vinnie Ferraro along with eight other faculty members representing fields as diverse as international relations, English, history, German studies, politics, art history, Italian, and gender studies. It was designed specifically for sophomores, with the eventual goal of becoming the foundation course for a new academic focus in war studies at the College.

The aim of the course is to examine the “various ways humans have understood, represented, experienced, and justified war over time and across cultures.” As the students discovered in their session with Watson, art provides a vehicle for revelation, propaganda, and protest, reflecting the opinions of those in power as well as individuals who offer an opposing voice or articulate a swell of public sentiment. Experiencing Greek and Roman images that glorify combat and its heroic participants, prints by Jacques Callot and George Bellows that focus on war and its atrocities, and even Civil War weapons from the Skinner Museum, students gained a direct awareness of the power of art and artifacts to inform their understanding of this critical topic. For one afternoon, the 32 students in the course used the Museum as a laboratory for thinking about humanity in ways that will promote a lifelong awareness of age-old universal questions.

Meet Our Board

Art Advisory Board Chair
Alice DeLana (Class of 1958)
welcomes newest board member
Brian Allen, Director of the
Addison Gallery of American
Art, Phillips Academy, Andover,
Massachusetts

Now in her second year as Chair, Alice DeLana (Class of 1958) has served on the Art Advisory Board of the Mount Holyoke College Art Museum since 2001, and as head of the Education and Exhibitions Committee from 2003–2007. With a strong background in education and the arts, her leadership is aimed at providing both philosophical as well as financial guidance for the Museum.

The Art Advisory Board was formed in 1963 to help promote, support, and strengthen the Art Museum. DeLana has stated that her chief goal in accepting the role of Chair was to advance the Museum’s program in three arenas: within the Museum itself by encouraging the implementation of best practices; within the College community, where the recent Mellon Foundation grant is enabling the Museum to play a more significant role in the curriculum; and within the greater world of college and university museums as it continues to receive recognition for its excellence. Of particular importance, DeLana noted, is that the Museum position itself to take best advantage of this moment in time despite the economic environment.

Through almost four decades of teaching English, art history, and computer science at Miss Porter’s School in Connecticut and leading students on tours of the world’s art museums, Alice DeLana inspired many of her former students to pursue careers in the arts. Now retired, her leadership at the Mount Holyoke College Art Museum provides similar inspiration to both her fellow Board members and the Museum staff.



Spring Events



Thursday, 11 February, 4:30 p.m.

Gamble Auditorium, Art Building
Exhibition opening and reception

The Art of Devotion: Panel Painting in Early Renaissance Italy

“Competitive in Spirit, Collaborative in Nature: Panel Painting in Early Renaissance Florence”

Lecture by Katherine Smith Abbott, Visiting Professor, Department of the History of Art and Architecture, Middlebury College

Reception to follow

Thursday, 25 February, 4:30 p.m.

Gamble Auditorium, Art Building

“The Mythical Triumph of Gothic Style in Early Renaissance Florence”

Lecture by Laurence Kanter, Lionel Goldfrank III Curator of European Art, Yale University Art Gallery

Reception to follow



Lippo d’Andrea
Virgin and Child Enthroned (detail)



Thursday, 4 March, 4:30 p.m.

Gamble Auditorium, Art Building

“Art in the Making: Material and Techniques of Early Italian Painting”

Demonstration and lecture by Anne O’Connor, painting conservator

Reception to follow

Thursday, 25 March, 4:30 p.m.

Gamble Auditorium, Art Building

“The Artist at Work in Renaissance Florence: Lorenzo Ghiberti”

Lecture by Wendy Watson, Curator, Mount Holyoke College Art Museum

Sunday, 2 May, 3–5 p.m.

Hinchcliff Reception Hall

Exhibition opening and reception

Senior Art Majors Thesis Exhibition (1 May–22 May 2010)



For more information call 413.538.2245 or visit our website at www.mtholyoke.edu/artmuseum



FRIENDS OF ART MEMBERSHIP

Membership categories

Student/Young Alumna (Mount Holyoke students or alumnae in classes 2005 or later)	\$10
Individual Member	\$30
Family/Dual Member	\$50
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I would like information on bequests, life insurance annuities, endowed funds, gifts of art, and other planned giving opportunities.

Please send form and check, payable to MHC Friends of Art, to Mount Holyoke College Art Museum, Lower Lake Road, South Hadley, MA 01075-1499. Questions? Call 413-538-2245 or email artmuseum@mtholyoke.edu.

Become a Friend of Art.

Friends of Art provides crucial funding for special exhibitions, publications, and public programs. Friends receive invitations to opening receptions, lectures, and other events as well as the newsletter. Memberships, valid for one year, are tax-deductible contributions to support Mount Holyoke College Art Museum.

Museum Hours: Tuesday–Friday, 11 a.m.–5 p.m. and weekends, 1–5 p.m.
Admission is free. Donations welcome. Fully accessible.
413-538-2245 www.mtholyoke.edu/artmuseum

ABOVE: Hendrick van Streek (Dutch, 1659–after 1719), *Interior of the Oude Kerk, Amsterdam* (detail), oil on canvas, ca. 1690–1700, purchase with the Warbeke Art Museum Fund, photograph Petegorsky/Gipe

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

