

MOUNT HOLYOKE COLLEGE ART MUSEUM

SPRING 2011



Transported and Translated

Reconstructing Antiquity

The Science of Art



2011 MARKS THE 135TH ANNIVERSARY of the Mount Holyoke College Art Museum, founded in 1876 with the dedication of Lyman Williston Hall, a building designed expressly for the study of both science and art. Since that day, when Albert Bierstadt's *Hetch Hetchy Canyon* was also unveiled as a gift from the wives of two trustees, the Museum has grown to encompass more than 16,000 objects, and its staff cares for an additional 7,000 objects in the nearby Joseph Allen Skinner Museum. These diverse collections allow us to offer exceptional educational opportunities, providing direct experience with original works of art through innovative exhibitions, academic programs, special events, and publications.

Reading over the original dedication brochure for Williston Hall, I was struck by the remarkable foresight of Mount Holyoke's administration, faculty, and donors in their belief that an art museum was a crucial building block in the fabric of a liberal arts education. As Professor W .S. Tyler noted at the dedication, "Great works of art not only delight the mind, but enrich and adorn it." Even more enlightened, perhaps, was the notion that the sciences and art might fruitfully share a building in the interests of cross-pollination.

The interdisciplinary impulse that was already at play now forms the basis of what happens here every day. Last fall, Professor Lamis Jarvinen's advanced cell biology seminar held its initial "lab" sections in the Museum, where students learned to employ the scientific method by investigating 17th-century paintings instead of looking through microscopes. They enthusiastically agreed to repeat their presentations for President Lynn Pasquerella and the members of the Museum's Art Advisory Board at their fall meeting in November.

Recognition of myriad efforts like this has resulted in important grants from the Andrew W. Mellon Foundation to support the Museum's academic initiatives as well as the current *Reconstructing Antiquity* exhibition). These were followed in 2010 by a major award from the Institute for Museum and Library Services to fund the ongoing digitization of the collection. The online database shared with the other museums of the Five Colleges and Historic Deerfield will be dramatically enhanced over the next two years with the addition of many new images, making it an even more powerful tool for teaching and learning on campus, in our local communities, and around the world.

As we search for a new director this year, we reaffirm our commitment to the special mission of a teaching museum. We believe that close looking—the attentive and mindful observation of works of art—enhances learning in a very special way and promotes critical thinking across the disciplines. This goal is very much in synch with the "creative campus" movement. As Steven Tepper and Elizabeth Lingo noted recently in the *Chronicle of Higher Education*, "Creativity is not simply a product of personality or individual psychology, but rather is rooted in a set of teachable competencies, which include idea generation, improvisation, metaphorical and analogical reasoning . . . and divergent thinking that explores many possible solutions. . . . Just what 21st century undergraduates need! So here's to a year of close looking, fresh thinking, and celebration!"

## COVER:

Peruvian, Moche  
*Stirrup-spouted vessel in feline form* (detail)

Ceramic, ca. 300–600 CE  
Gift of Mr. and Mrs James F. Mathias (Barbara V. Lord, Class of 1934)  
Photograph Laura Weston  
19975.15.14

WENDY WATSON  
*Interim Director*

*Transported and Translated: Arts of the Ancient Americas*  
(8 February–12 June 2011)

BRILLIANTLY PAINTED NASCA POTS, polished Chimu blackware, and animated West Mexican figurines are among the captivating objects on display in the current exhibition, *Transported and Translated: Arts of the Ancient Americas*. Museum Curator and Interim Director Wendy Watson enthusiastically embraces the opportunity to “excavate in our own backyard” and become better acquainted with the over 16,000 objects in the Museum’s collection. The selection of intriguing vessels and sculptures currently on view in *Transported and Translated* brings to light an underutilized strength within the Museum’s holdings, and is in many ways the result of such a recent “excavation.” The exhibition introduces visitors to the visually rich cultures that occupied Mesoamerica and the Andean region of South America from roughly 600 BCE to the time of the Spanish Conquest in the early 16th century.

A fortuitous meeting between Five College Assistant Professor of Anthropology Elizabeth Klarich and Smith College Professor of Art History Dana Leibsohn occurred in fall 2009, when both professors brought their classes to visit the Mount Holyoke College Art Museum on subsequent days. What had started with their individual queries of the online database expanded into conversations with Museum staff, and eventually to a private tour of storage for both professors—and that is where the discoveries began. Leibsohn and Klarich, each working from her own area of specialty in prehistoric Mexican and Andean cultures, browsed the Museum’s collection of over 125 ancient objects and selected a group of artifacts that would be their focus over the ensuing semester.

Their introduction to Mount Holyoke’s holdings was the impetus for an exemplary, unprecedented collaboration between the sister colleges as they undertook parallel courses. During the fall of 2010, Klarich offered a 200-level anthropology course at Mount Holyoke entitled *Art and Artifacts of the Ancient Americas*, while Leibsohn offered a Smith College colloquium, *Collecting the Past*. Some class sessions took place on Mount Holyoke’s campus and others at Smith’s, some led by one professor and others by both; the final project for both classes was to produce a joint exhibition at the MHCAM for the spring of 2011. Through this process, the faculty discovered that the Five Colleges possess remarkable resources for the study of ancient American culture. Not only did the collaborative seminars and resulting exhibition involve collections and staff from three institutions—the MHCAM, the Mead Art Museum at Amherst College, and the Smith College Libraries—but they also orchestrated a partnership between the librarians of Smith and Mount Holyoke in creating a

Mexican, Nayarit  
*Female figure*  
Ceramic, ca. 250 BCE–250 CE  
Gift of Estelle Jussim and  
Elizabeth Lindquist-Cock  
(Class of 1947)  
Photograph Petegorsky/Gipe  
2008.8.11



## ON VIEW

practical course study-guide. Will Morningstar, a Division III Hampshire College student, also provided important organizational and research support throughout the endeavor.

Curated by 31 Smith and Mount Holyoke students with the guidance of Klarich, Leibsohn, and Art Museum staff, *Transported and Translated: Arts of the Ancient Americas* is the exploratory installation that grew out of this academic partnership—the first of its kind at the Mount Holyoke College Art Museum. Through class discussions on methodology and exhibition critiques, augmented by presentations by local graphic designer Allison Bell, Boston-area exhibition designer Bob Segal, and members of the Museum’s curatorial, academic, collections, and publications staff, students engaged in the complex process of creating an exhibition. These sessions complemented each student’s original research on



Amanda Puryear '13 and  
Bethany Nishimoto '12 study a  
Nasca vessel

objects from the MHCAM’s permanent collection and aided them in discovering what defines these New World cultures, how the function and iconography of their works of art can be interpreted, and how such groups of objects came to be in public collections.

The UNESCO convention of 1970 and controversies over cultural property were a prominent component of the course syllabus, and the students honed in on the importance of this topic in developing their exhibition title.

*Transported and Translated* expresses the ways in which these ancient cultures are understood by modern viewers, and how each has in some way been defined, or perhaps transformed, through expanses of time and geography and the

subsequent translation of customs, ideas, and art forms. The question of why individuals or even institutions collect art and artifacts was a critical topic of discussion as well. After Albrecht Dürer encountered Aztec artwork at King Charles V’s Brussels palace in 1519, for example, he recorded his amazement in his diary: “All the days of my life I have seen nothing that rejoiced my heart so much as these things, for I saw amongst them wonderful works of art, and I marveled at the subtle Ingenia of people in foreign lands.” Four hundred years later, Ancient American sculptures had the same captivating effect on the contemporary artist Henry Moore. His body of work was deeply influenced by the strong geometric forms of *chacmools*, the altar-like stone statues of reclining figures found near temples in the Toltec and Mayan cultures. A dark green serpentine sculptural face from Late Preclassic Mexico (third century BCE) exemplifies the abstract features that attracted Moore and other artists like Paul Gauguin, Diego Rivera, and Pablo Picasso.

Not only artists, but also collectors have historically been drawn to the natural forms—both human and animal—created by Central and South American cultures. The “primitivism” of works of art with erotic subject matter has intrigued some collectors, while the endearing molded canines of Western Mexico have appealed to others. A vast tourist market continues to flourish today, as travelers acquire both genuine ancient works of art and reproductions. Artisans’ use of local clay deposits and original molds can make it challenging to differentiate between the fakes and the authentic objects, and seem to flood the market with inexpensive but appealing artifacts. For these cultures, where written languages were the exception and the earliest accounts rely on documentation of the Spanish Conquistadors, each object can be valued as a physical preservation of a lost

heritage. Whether the modern viewer's image of this heritage has been tainted by collecting patterns that privilege precious materials or naturalistic forms is a question worth considering.

There are a surprising number of mysteries about the people who created the objects on view in *Transported and Translated*, but a combination of archaeological, anthropological, and art-historical findings continue to provide new information. This interdisciplinary approach helps reveal the ways in which these objects were made, how they functioned, and the meaning behind their iconography; no one mode of study can operate independently from the others.

A 12th- to 16th-century rush sewing basket from the Mead Art Museum of Amherst College, for example, was likely excavated from a woman's burial in North Coastal Peru and still contains the cotton and camelid fibers she employed in her weaving. Visual analysis of surviving woven garments and depictions of attire on figural vessels all contribute to an understanding of such textiles, and the ways in which this kit, or weaver's workbasket, would have been used.

Highlighting ceramic vessels and sculptures from the Mount Holyoke College Art Museum alongside dramatic facsimiles of codices from the Smith College Libraries, and vibrant textiles, pottery, and sculptures from the Mead Art Museum, *Transported and Translated* presents a fascinating cultural investigation of Latin America. The exhibition offers a range of object types, including a stunning gold beaker and vessels displaying curious anthropomorphic beings. Amid this diverse presentation of forms, viewers are challenged not just to observe and appreciate the objects for their aesthetic value, but also to consider with a critical eye the many issues underlying the formation of collections.

### *History of the Ancient American Collection*

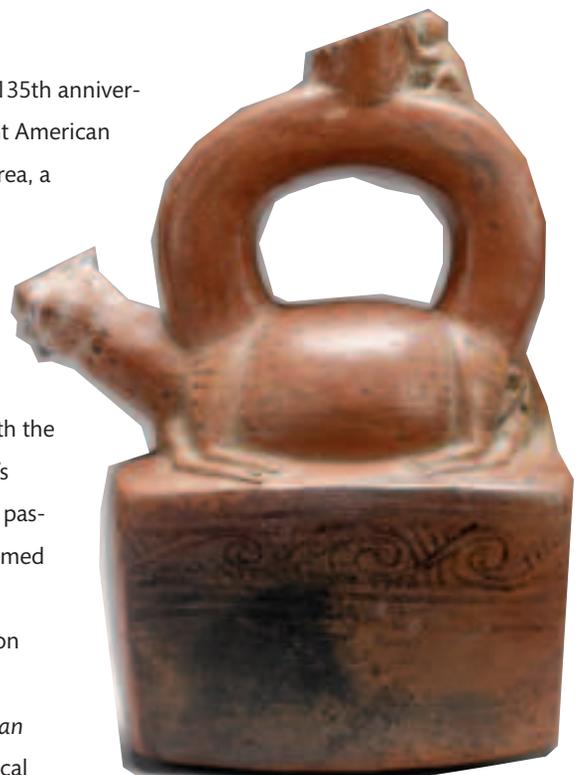
The Mount Holyoke College Art Museum is now approaching the 135th anniversary of its founding, and remarkably, its history of collecting ancient American objects stretches back nearly as far. Its earliest acquisition in this area, a Peruvian vessel from the Chimú people of the Moche Valley, was donated by Mrs. Ella Lois Torrey Baldwin (Ella Peckham, Class of 1867) in 1882, the very same year that the Metropolitan Museum of Art purchased its first American antiquities. After her marriage to Worcester native Charles Clinton Baldwin, Mrs. Baldwin's deep interest in the fine arts led her to become active with the Worcester Art Society and Public School Art League. Her husband's voracious appetite for history must have complemented Ella's own passions, as he maintained membership alongside his father, the esteemed politician and anthropological writer, John Denison Baldwin, in the Worcester Society of Antiquity, where the elder Baldwin's writings on Ancient American cultures were a frequent topic of discussion.

In his 1871 publication, "Ancient America", in *Notes on American Archaeology*, John Baldwin describes in great detail the archaeological



Mexico, Mixtec  
*Coder Fejérváry-Mayer*  
 Facsimile of a ca. 14th–early  
 16th-century original  
 (collection of the World  
 Museum, Liverpool)  
 Smith College Libraries  
 Photograph Laura Weston

Peruvian, Chimú  
*Stirrup-spouted vessel with deer  
 and monkey*  
 Ceramic, 1100–1500 CE  
 Gift of Mrs. C.C. Baldwin (Ella  
 L.T. Peckham, Class of 1867)  
 Photograph Petegorsky/Gipe  
 1882.1.F(a).A



## ON VIEW



Peruvian, Moche  
*Portrait head vessel*  
Ceramic, 200–500 CE  
Gift of Sarah A. Nunneley  
(Class of 1963)  
Photograph Laura Weston  
2009.14.1

remains of past Mesoamerican and Andean cultures, including finely drawn illustrations of their architecture, codices, and vessels. Whether Baldwin ever traveled to these distant locales to supplement his literary research is not known, but his scholarship helps to explain how his son and daughter-in-law would come to acquire and eventually donate an ancient Peruvian vessel to the Mount Holyoke College Art Museum.

This stirrup-spouted pot bearing a white-tailed deer is now one of a sizable collection of ancient American art at the MHCAM, accumulated through generous gifts and prudent purchases. The collection has particular strengths in Mexican and Peruvian ceramics, yet it has rarely been displayed. The last exhibition of ancient American objects was in 1976, highlighting the extensive donation of Mr. and Mrs. James Mathias (Barbara V. Lord, Class of 1934). James Mathias, whose vocations included history professor, college dean, and vice president of the Guggenheim Foundation in New York, defined himself as “neither an artist nor an archaeologist, but merely a collector.” With an eye for aesthetics and a preference for figural vessels, the Mathiases donated 39 objects to the MHCAM in 1975 along with over 100 texts on Mesoamerican and South American cultures to the Mount Holyoke College Library.

Highlighting objects from the Mathias gift alongside Mrs. Baldwin’s early donation and some spectacular 2009 contributions from Sarah A. Nunneley (Class of 1963), *Transported and Translated* spans more than 125 years of Museum acquisitions.

In late September, students and faculty of the Five Colleges had the pleasure of hosting Christopher Donnan, Professor Emeritus of Anthropology at University of California, Los Angeles, and former Director of the Fowler Museum. Professor Donnan has spent over 40 years conducting archaeological investigations and is a world-renowned specialist on Andean prehistory and the Moche culture of the north coast of Peru. During a special visit to Mount Holyoke, he spent several hours “behind the scenes” at the Art Museum and assisted in the identification of dozens of ancient ceramic vessels and sculptures from South America. His insights will be invaluable to future teaching and research, and they have highlighted particular gems within the collection. A recently acquired Peruvian portrait head, for example, no longer depicts an anonymous face, but a Peruvian man whom Donnan has dubbed “Cut Lip” and identified on nearly 50 vessels in collections across the country.

The collections research was followed by a guest lecture in Anthropology 216, *Collecting the Past: Art and Artifacts of the Ancient Americas*, that enabled Mount Holyoke and Smith College students to interact directly with Professor Donnan and learn about his years of fieldwork in Peru, collections work, and iconographic research. The two-day visit to Mount Holyoke, Smith, and Amherst Colleges concluded with a standing-room only public lecture at Smith College, *Dressing in Splendor: The Moche of Ancient Peru*.



University of California, Los Angeles,  
Professor Emeritus Christopher Donnan  
examines a Moche vessel from the  
MHCAM collection

*Reconstructing Antiquity*

21 September 2010–3 June 2012

The magnificent marble sculpture of the Empress Faustina the Elder (100-141 CE) has reigned over the Evans Gallery at the Mount Holyoke College Art Museum since its acquisition in 1997. Her soft features are masterfully chiseled in the milky rock, with curvaceous lips, fleshy cheeks, and expressive eyes surmounted by an elegantly coiffed braid of abundant hair. With her head slightly inclined to the right and her irises raised in a regal gaze, the Empress's commanding presence is as vivid to her modern viewers as when she stood as a larger-than-life-sized figure two millennia ago in her native Rome. This proud icon of feminine idealism is no longer a solitary figure in the gallery, however, as Empress Faustina is now joined by a coterie of Greek and Roman women. From the diminutive Greek sculpture of a laurel-wreathed young woman to the massive head of an aged Roman lady, seven sculptural heads now converse in the Evans Gallery as part of the major exhibition, *Reconstructing Antiquity*.

A collaborative project between the Mount Holyoke College Art Museum and the Yale University Art Gallery, *Reconstructing Antiquity* brings together a remarkable collection of ancient Mediterranean objects that illustrate three distinct but interconnected themes: *Mythology and Storytelling*, *Theatricality and the Ancient Interior*, and *Representations of Ancient Women*. This last theme offers a glimpse at the multifaceted roles of women in ancient culture through an exploration of portraits and personifications, themes of daily life, and aspects of the funerary realm. The seven marble heads are at the core of this investigation, prompting visitors to consider the complex feminine personalities behind the portraits.

But can one accurately use the term "portrait" in referring to these classical likenesses? Representations of ambiguous female forms pervade a plethora of ancient media—marble sculptures, painted ceramics, frescoes, cast figurines, and coinage—and present a hazy divide between portrait, personification, and imitation. Just as the chic coiffure of Jacqueline Kennedy Onassis shaped popular hairstyles of the 1960s, the elaborate up-do of the Empress Faustina the Elder set a trend for admiring Roman women of the 2nd century and beyond. She was the model of feminine beauty, marital concord, and moral decorum, and was idolized by her devoted husband, Emperor Antoninus Pius (86–161 CE), and his followers. After her death in 141 CE, Faustina's status was raised to that of diva, or goddess, and her iconic image decorated public and private statuary as well as the Empire's currency. Due to the broad proliferation



Roman

*Denarius of Faustina the Elder*  
(obverse)

Silver, after 141 CE

Gift of Mark Salton

1999.15.10

*Reconstructing Antiquity*  
installation of Greek and  
Roman sculptural heads in the  
Evans Gallery  
Photograph Laura Weston



## ON VIEW

of her image, it is sometimes difficult to distinguish portraits of the empress from those of the Roman women who emulated her.

The pantheon of Greek and Roman goddesses embodied the very ideals that living women such as Faustina and her disciples strove to achieve. While the conflation of physical features between a noble Roman woman and the Empress herself in a sculpted portrait was a tribute to the subject's loveliness and demeanor, the even greater compliment was a resemblance to the goddess of beauty, Aphrodite (the Greek Venus). Two fragmentary marble sculptures flanking the left edge of this dynamic pedestal of heads are puzzling for this very reason. One from the Yale University Art Gallery likely depicts a Ptolemaic queen, while its neighbor from Mount Holyoke captures an unnamed exquisite female face. Both sculptures exhibit the soft folds of skin around their necks that scholars refer to as "Venus rings"—a mark of beauty in mature women. But how can one accurately determine if these are in fact idealized portraits of living women or merely examples of the abundant imagery of the goddesses who were so vital to these societies?

The appropriation of mythological imagery for social or political purposes extends beyond such statuary and public monuments to the broadly dispersed coinage of each culture. The figure of a goddess or the inclusion of one of her identifying attributes was universally understood as personifying a particular value, ideal, or even location. Two displays in the Evans Gallery present a dazzling array of gold, silver, and bronze coins minted in city centers across the Mediterranean. A Roman denarius (a silver coin first struck in 211 BCE) from Mount Holyoke's collection blends a seated depiction of the Empress Livia (58 BCE–29 CE) with the attributes of the Roman goddess Pax—an olive branch and scepter. Incorporating these symbols of peace on the reverse of a coin minted under Livia's son, the Emperor Tiberius (42 BCE–37), and bearing his portrait, was a prudent political move on the part of the Empire. Dispersed across broad geographical regions and encountered by all social classes, Roman coins were a public medium, spreading the word of important events, and serving as very effective propaganda. These seamless shifts between portrait, personification, and imitation reveal the elusive nature of the female persona in the ancient world.

There is a permeable boundary between the mythological and historical events depicted in Greek vase painting, a boundary that frequently dissipates to permit a full fusion between legend and reality. In the opening lecture for *Reconstructing Antiquity*, Amherst College professor of classics Rebecca Sinos entranced her audience with innovative interpretations of narrative paintings on Greek vases that are often construed as candid views of daily life. Mount Holyoke students in Bettina Bergmann's course, *The Female in Ancient Art*, had the additional treat of a class visit by Sinos in which they examined the ritual of the Greek wedding and discussed objects in the exhibition.



*Reconstructing Antiquity* installation of narrative works of art in the John and Norah Warbeke Gallery

## The Science of Art

ALBERT EINSTEIN ONCE SAID, “The most beautiful experience we can have is the mysterious—the fundamental emotion which stands at the cradle of true art and true science.” So what mysteries and connections do art and science share, and what can art teach us about science? Students in Visiting Professor Lamis Jarvinen’s 300-level Stem Cell Biology course encountered these questions during their first laboratory session—an unexpected trip to the Mount Holyoke College Art Museum. Instead of looking through microscopes in Clapp Laboratory, they found themselves closely investigating iconographically complex paintings rich in symbolism without the advantage of prior art historical knowledge.

The intent of this visit was to give biology students an opportunity to use the study of art as a vehicle for understanding the rigorous principles driving scientific inquiry. Professor Jarvinen wanted to take her students out of their comfort zone and place them in a situation where they would be forced to think about science from a new perspective, seizing upon the remarkable parallels that can exist between seemingly unrelated disciplines. Jarvinen challenged her students to look closely at original works of art, discerning patterns and subtle variation of detail, all while acquiring the confidence to approach scientific inquiry through creative and non-traditional avenues.

This science initiative involved a close collaboration between Professor Jarvinen and Museum staff, who helped to select the paintings and plan the first visit. Engaging the biology students in an interactive session focused on the close observation of a single work of art, Coordinator of Academic Affairs Ellen Alvord and Preparator Brian Kiernan modeled the importance of fully exploring the visual evidence before delving into interpretive analysis. Kiernan helped to explain the paintings from an artist’s perspective, pointing out that objects within the image were placed with purpose and intention. Alvord and Kiernan also stressed the importance of viewing the art not as a snapshot in time, but rather as a dynamic form of expression facilitating communication between artist and audience.

In order to hone essential scientific skills such as making astute observations, formulating insightful questions, and constructing plausible hypotheses, students were divided into small groups and asked to examine one of four specific paintings spanning different cultures and time periods. Their excitement at discovering information within the images was palpable. Throughout the activity, the students were deeply engaged with the objects and clearly enjoyed working collaboratively within their groups.



Professor Lamis Jarvinen and Biology 329 students look closely at a 15th century Italian cassone with Museum Preparator Brian Kiernan

## CONNECTIONS

Following this first laboratory experience, students were instructed to conduct further research on their assigned works of art and return to the galleries to continue studying the paintings in person, with the goal of testing and revising their hypotheses. Repeat visits to the Museum helped demonstrate that scientific inquiry requires a dedication of time and a willingness to consider new perspectives that may be influenced by time of day, point of reference, or even the mood of the scientist collecting the data.

Students wrote individual summaries of their findings and then delivered group presentations to their peers during their second lab experience in the Museum the following week. The presentations were both enthusiastic and impressive in their scope. Just as Professor Jarvinen had intended, the participants were able to make correlations relevant to their work as young scientists. Maria Park '11 commented, "I believe my observational skills improved as a result of this experience, which will help me to take in important details in science labs and ultimately pose better questions."

Added Karina Reid '11, "As we undertook this 'experiment,' I thought to myself that this is what a liberal arts education is truly about. It is about incorporating different disciplines through innovative means and using them to get a desired product. It allowed me to see and appreciate, in a practical sense, that the skills we acquire in one area do not have to be confined to that area but can be applied to several areas. For me, this was a very novel and refreshing lab experience."



Investigating the painting, *Saint Jerome in His Study* on loan from The France Lehman Loeb Art Center, Vassar College

Perhaps one of the most surprising aspects of this museum laboratory was that students felt liberated to approach their science research in a more imaginative way. As student Anna Baccei '11 noted, "I would recommend this activity to other science majors at Mount Holyoke, particularly those who are generally hesitant in the lab. Mount Holyoke, after all, emphasizes women's leadership skills—and if you can't be bold enough to generate new questions, how can you spearhead breakthroughs?"

Professor Jarvinen reflected on this experience, noting that having students fully engaged in discovery and application of scientific ideas outside of the laboratory was an exciting outcome. She remarked that Museum staff were critical in helping her carry out the logistics of a conceptual idea and likened the collaboration to making a cake: "I knew what kind of cake I wanted to make and how I wanted it to come out, but I didn't know what I had to work with. The Museum was like my pantry, supplying me with all the ingredients necessary to implement a creative new approach to teaching scientific concepts and skills."

## Community Outreach

OVER THE YEARS, the cornerstone of the Art Museum's efforts to engage with schools in the community has been through the Education Outreach Program that brings over 1,000 local school children to participate in one of two activities. At the elementary level, *Say What You See* provides an introductory museum experience, while middle-school learners participate in *Life in the Ancient World: Egypt, Greece, and Rome*. In conjunction with the latter, the Museum's Education Outreach Fellow recruits and trains interested MHC students to visit local classrooms and guide a participatory session on archaeology and artifacts. This peer-led initiative is a win-win situation for both the College and the community. The schoolchildren engage with Mount Holyoke students in hands-on learning, and undergraduates benefit by linking their academic studies and experience to the community and the world beyond the campus.

This year, in an expansion of these outreach endeavors, the Art Museum is teaming up with a number of other campus programs to make the Museum and the College an even greater resource for the public.

- In November, the Weissman Center's Community-Based Learning (CBL) program brought 25 fourth- and fifth-graders from an afterschool program in Holyoke to participate in *Say What You See*. CBL's mission is to "connect academic work and purposeful engagement with the world," combining learning and analysis with action and social change. Many of the children had never been to a museum, and their response was enthusiastic. Plans are in the works to repeat the experience.
- In December, 40 second-graders from the Martin Luther King School in Springfield arrived at the Museum as part of Professor Thomas Wartenberg's *Philosophy for Children* curriculum that uses children's books as a vehicle for teaching philosophy to elementary-aged students. Encouraging them to think about subjects like courage and honesty, or the difference between real and make-believe, the project helps build verbal and analytical skills. A visit to the Museum offered a wonderful chance to reinforce and expand those abilities through close looking at works of art.
- Also in December, the South Hadley High School held its first induction of students into the National Arts Honor Society in the Museum. In addition to a small ceremony for parents and students, everyone enjoyed the opportunity to visit the galleries. As the event's coordinator wrote, "It seems fitting to connect with our local gem for this event."



Docent-educator Rose Sarti and students

## CONNECTIONS

- In January, 350 middle- and high-school students and teachers from across Western Massachusetts visited campus to participate in Classics Day. The event, which began six years ago, is coordinated by MHC Professor of Classics Bruce Arnold, who acts as ring-master and teaches a class on Cleopatra. Supported by other faculty and graduate students from the University of Massachusetts, Amherst, the day is intended to promote the study of Classics in the public schools. It includes costume contests, quiz programs, and classes in mythology and languages. This year, one of the options was a chance to see three entire galleries of ancient Greek and Roman art at the Museum—a rare treat, as MHCAM's own collection has been augmented by works of art on loan from Yale University Art Gallery. Benefitting from the *Reconstructing Antiquity* exhibition, three groups of 30 students explored mythology as it appears on ancient vessels, sculpture, and in reliefs, studied coins from the ancient world, and viewed artifacts of daily life.
- Looking ahead to June, MHC Chemistry Professor Maria Gomez will bring participants in her adventure program, "Passport to Chemistry," to the Art Museum. Designed to help parents and children learn about science together, "Passport to Chemistry" is run in partnership with Massachusetts public libraries. It enables families to borrow chemistry kits from participating libraries in four area towns. Professor Gomez and Museum staff are also working together to create a hands-on learning opportunity in the galleries. Activities, now in the planning stages, may include identifying materials used in sculpture and examining underpainting with infrared photography. What better way to show that interdisciplinary learning is not just for college students!

In fact, students of all ages are welcomed in the galleries, and community outreach efforts continue to engage new audiences. This fall, the Museum hosted the third visit of "Soldier On," a program for homeless veterans. Members of the group toured the galleries, looking closely at works of art with museum docents and taking part in some especially interesting and significant conversations.

Our special exhibitions continue to draw both new and returning visitors to the Museum, with our community docents serving as special ambassadors. These dedicated and knowledgeable guides not only offer tours, but also promote visits from groups as diverse as the League of Women Voters, local retirement communities, church groups, former colleagues, and other museum member organizations. From philosophy to classics, and chemistry to service learning, the Museum is making a difference both on and off campus.

## ROBERT HENRI IN IRELAND

When American painter Robert Henri (1865–1929) visited Achill Island off the west coast of Ireland, he found the local residents, particularly the children, to be captivating subjects. Over the last five summers of his life, from 1924 to 1929, he painted hundreds of their portraits, comprising the majority of his Irish paintings. Among those paintings is the Mount Holyoke College Art Museum's portrait of Annie Lavelle, one of 30 depictions of the Lavelle children painted in 1928.

Visitors to the Mint Museum in Charlotte, North Carolina, will be able to view the painting from May to August 2011 in a travelling exhibition entitled *From New York to Corrymore: Robert Henri and Ireland*. From there the painting will travel with the exhibition to the Georgia O'Keeffe Museum in Santa Fe from September to January 2012, and then to the Hyde Collection in Glens Falls, New York, from February to May 2012.

Long a favorite among visitors to the Museum, *Annie Lavelle*, also called *Girl in Pink*, is rendered in quick, broad strokes of the artist's brush, capturing her hair, eyes, pink cheeks, and dress, and creating a mood of spontaneity and directness offered by the child's innocent expression and open gaze.



Robert Henri (American, 1865–1929)  
*Annie Lavelle*  
Oil on canvas, 1928  
Gift of Mr. and Mrs. Roy R. Neuberger  
1963.214.1(b).PI

## SKINNER MUSEUM ON THE ROAD

The museums of the Five Colleges frequently draw on the resources of their fellow institutions for both teaching and exhibition purposes. This spring, in connection with an exhibition, *Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science*, the Museum has sent its lithograph of White's *Gorge between Holyoke and Tom* to the Mead Art Museum at Amherst College. The image is a part of the Joseph Allen Skinner Museum collection and presents a view looking north through the gorge where the Connecticut River flows between Mount Tom and Mount Holyoke.

Married to Edward Hitchcock (1793–1864), who went on to become professor of chemistry and natural history and the president of Amherst College, Orra White Hitchcock taught science and fine art at Deerfield Academy. She was self-educated, producing dozens of striking watercolors of native plants, picturesque lithographs of the Connecticut and Deerfield rivers, symbolic compositions and drawings of prehistoric fossils as well as large, colorful geological designs for her husband's lectures. Orra White Hitchcock rose to become the principal female illustrator of her generation in the United States.



Orra White Hitchcock  
(American, 1796–1863)  
*Gorge between Holyoke and Tom*  
Lithograph  
Joseph Allen Skinner Museum,  
Mount Holyoke College  
Photograph Laura Weston  
SK.C.A.10

### ON BOARD

This fall, the Art Advisory Board welcomed two new members to its ranks.

ANNE G. GARONZIK received her A.B. from Mount Holyoke College in 1964 and an M.A. from Teachers College, Columbia University in 1976. Beginning in 1965, she worked for several educational and non-profit institutions: first as field director for the Seven College Conference, then as assistant director of admissions at Barnard College, and finally in the Humanities Division of The Rockefeller Foundation, from which she retired in 1983. As a volunteer from 1997 to 2006, Anne served on the board of Sanctuary for Families, an agency aiding domestic violence victims. Between 1988 and 1995 she resided in London with her husband and two sons; she now lives in Manhattan.

Anne G. Garonzik (Class of 1964) and Christiana (Tiana) Gianopulos (Class of 1983)



As an attorney, CHRISTIANA (Tiana) GIANOPULOS represents both individual and corporate fiduciaries and provides comprehensive estate planning advice and administration. Prior to joining the firm, she spent nearly 20 years in the banking industry. A graduate of Mount Holyoke ('83) with an A.B. in history and an interest in Russian language and literature, Tiana currently chairs the Board of Trustees of the Harriet Beecher Stowe Center. She is a past president of the Junior League of Hartford and was co-chair to the board of advisors for the Connecticut Women's Hall of Fame, and a trustee of Hartford College for Women and the Love Makes a Family Foundation. With an extensive background in service to a wide variety of other non-profit organizations, Tiana has received awards for her volunteer efforts from *The Hartford Courant*, Shawmut National Corporation, and the Junior League of Hartford. She and her husband Paul H. Butler make their homes in West Hartford, Connecticut, and Marlboro, Vermont.

We are grateful for the involvement and commitment of both of these outstanding new members.

### LEADING WOMEN IN THE ARTS

On April 28 and 29, the Weissman Center for Leadership and the Liberal Arts and the Mount Holyoke College InterArts Council will host a very special artist-in-residence. The renowned American composer, performer, director, vocalist, filmmaker, and choreographer Meredith Monk, will be on campus for two days of master classes, workshops, seminars, and a public lecture-demonstration. Since the 1960s, Monk has created multi-disciplinary

works that dwell in the spaces between music, theatre, and dance. Her performances have influenced many individuals such as the innovative sculptor, painter, and performance artist Bruce Nauman.

Monk has won numerous awards including a MacArthur Fellowship, and has received honorary Doctor of Arts degrees from Bard College, the University of the Arts (Philadelphia), The Juilliard School, the San Francisco Art Institute, and the Boston Conservatory. Her music has been used in films by the Coen Brothers (*The Big Lebowski*, 1998) and Jean-Luc Godard (*Nouvelle Vague*, 1990 and *Notre musique*, 2004), and in 2007, she received the Demetrio Stratos International Award for musical experimentation.

The Leading Women in the Arts series, launched by the Weissmann Center in spring 2006, is produced in collaboration with the InterArts Council, which represents the departments of art and art history, creative writing, dance, film studies, music, theater, and the Art Museum. This engaging program sponsors public presentations by scholars, artists, writers, and practitioners that connect the academic work of the College with the arts in the public sphere. Invited guest artists are featured in public campus discussions about the interconnections between creative expressions of all forms.



## NEWS

Artist-in-residence Meredith Monk  
Photograph Jesse Frohman



The former home of the Miller Worley Center for the Environment (right) has now become the new Art Museum Annex, housing offices for staff.

## 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 the Mount Holyoke College Art Museum.

**NEW!** Now your membership brings you more than ever. When you join Friends of Art, you receive complimentary admission or other discounts at our partner museums in the Academic Art Museum Reciprocal Membership Program.

Arizona State University Art Museum · Cantor Arts Center, Stanford University · Hammer Museum of Art, UCLA · University Art Museum, California State University, Long Beach · Yale Center for British Art · Yale University Art Gallery · Samuel P. Harn Museum of Art, University of Florida · Georgia Museum of Art, University of Georgia · Smart Museum of Art, University of Chicago · Snite Museum of Art, University of Notre Dame · University of Iowa Museum of Art · Spencer Museum of Art, University of Kansas · Bowdoin College Museum of Art · Homewood Museum, Johns Hopkins University · Evergreen Museum and Library, Johns Hopkins University · Addison Gallery of American Art, Phillips Academy · Mount Holyoke College Art Museum · Smith College Museum of Art · Williams College Museum of Art · University of Michigan Museum of Art · Frederick R. Weisman Art Museum, University of Minnesota · Sheldon Museum of Art, University of Nebraska · Hood Museum of Art, Dartmouth College · Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey · University of New Mexico Art Museum · Herbert F. Johnson Museum of Art, Cornell University · Neuberger Museum of Art, Purchase College, State University of New York · Allen Memorial Art Museum, Oberlin College · Museum of Contemporary Craft, Pacific Northwest College of Art · Palmer Museum of Art, Pennsylvania State University · Jack S. Blanton Museum of Art, University of Texas at Austin · University Museum of Art, Brigham Young University · Henry Art Gallery, University of Washington · Chazen Museum of Art, University of Wisconsin-Madison

Special thanks go to the Leon Levy Foundation for its continuing support of the Museum and its programs.

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

To sign up for *MHCAM News* and to receive exhibition and event announcements, go to [www.mtholyoke.edu/artmuseum](http://www.mtholyoke.edu/artmuseum).

## FRIENDS OF ART MEMBERSHIP

### Membership categories

Student/Young Alumna (Mount Holyoke students or alumnae in classes 2006 or later)	\$10
Individual Member	\$30
Family/Dual Member	\$50
Contributor	\$100
Sponsor	\$250
Patron	\$500
Director's Circle	\$1,000
Benefactor	\$2,500 and up

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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](mailto:artmuseum@mtholyoke.edu).