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DIRECTOR'S LETTER

Our 150th Anniversary Year!

Finally, it is our milestone anniversary this academic year. So let us revisit the inspiring words of Mary Lyon, the visionary founder of Mount Holyoke College: "Go forward, attempt great things, accomplish great things."

And that is exactly what the MHCAM team has done: accomplished great things! From a kernel of a dream set in motion in 2021, our galleries are now fully renovated and reimagined, to better showcase our global collection of art and material culture spanning antiquity to the present—a breadth quite notable for a museum of our size. We are honored that this gallery renovation dovetails with the College's campus renewal project, as featured in *MHC Forward*, the College's strategic plan.

If that was not ambitious enough, MHCAM, in collaboration with our museum partners in the Five College Consortium and Historic Deerfield, has also recently launched our brand new collections database and public collections website. The user-friendly design and dynamic functionality of our new online portal allows our objects of art and material culture to be browsed and enjoyed by anyone across the globe. Thus, the exceptional MHCAM team has accomplished not only one, but two "great things": a *brick-and-mortar* renovation of our collection galleries, and a *digital* renovation of our collections database and website. We are celebrating our 150th anniversary this year fully renewed!

We want to thank College leadership and everyone in our Museum community for supporting this once-in-a-generation project to reenvision our galleries



The images on this page feature members of the Art Museum Advisory Board spanning Director Tricia Paik's decade of leading MHCAM from November 2016 (above) to the present (below).

entirely. We could not have accomplished this without our Friends of Art members and advisory board (both current and past). Established in 1931, Friends of Art was the brainchild of the astute Caroline Galt, then Mount Holyoke professor of archaeology. Thus, this year we are celebrating another Museum milestone—the 95th anniversary of Friends of Art! We are proud of this exceptional legacy of support and are grateful for the generosity of our alum members and other supporters. Museum staff and I also want to thank all of our faculty and staff partners, as well as our students who teach us everyday. Here at MHCAM, dreams really do come true!

With gratitude,

Tricia Y. Paik
Florence Finch Abbott Director





MHCAM AT 150

OUR NEW COLLECTION GALLERIES

The Mount Holyoke College Art Museum is thrilled to unveil our renovated and fully reinstalled permanent collection galleries. These spaces showcase a new chronological display that allows for a fuller exploration of the breadth and diversity of MHCAM's encyclopedic collection.

This chronological organization helps guide visitors through the collection and allows us to make new connections and juxtapositions to tell richer stories. Each gallery has strong regional groupings to allow students, faculty, and visitors to explore a single place and time in depth, as well as cross-cultural thematic moments and chronological interventions that further enrich the experience.



ART BEFORE 700

The gallery of art before 700 showcases MHCAM's incredible strength in early art from the Mediterranean. Highlights from this important part of the Museum's collection are on view alongside rarely and never-before-displayed artworks, including stone reliefs from Gandhara, ceramic vessels from Peru and Mexico, and metal

objects from Iran and Central Asia. New visible storage drawers allow small objects and light-sensitive works to be viewed up close. We hope that visitors to the gallery will see how ancient belongings can help us understand the past while making connections to the present.



ART FROM 700 TO 1700

In the adjoining gallery of art from 700 to 1700, we see art from a time of increasing global interconnections, allowing for more cross-cultural moments in the displays. Walking between Tang dynasty tomb sculptures and 17th-century Dutch oil paintings, visitors will notice several central themes emerge, including modes of artistic production and patronage, changes in artistic technologies, and the lives of women. A new dedicated display space for rotating works on paper allows visitors to engage closely with their techniques and themes.





ART FROM 1700 TO 1900

It is perhaps no surprise that the Museum's strength in 19th-century art overlaps with its founding in 1876. The gallery of art from 1700 to 1900 houses many iconic masterpieces of the Museum's collection, such as Albert Bierstadt's *Hetch Hetchy Canyon* and George Inness's *Saco Ford: Conway Meadows*. Alongside these

much-loved works of American landscape painting, the new space brings more attention to non-Western works. For instance, the Museum's strong collection of Japanese art from this period is now foregrounded, with works that include 18th-century screens depicting the Tale of Genji, exquisite lacquerware, and woodblock prints.



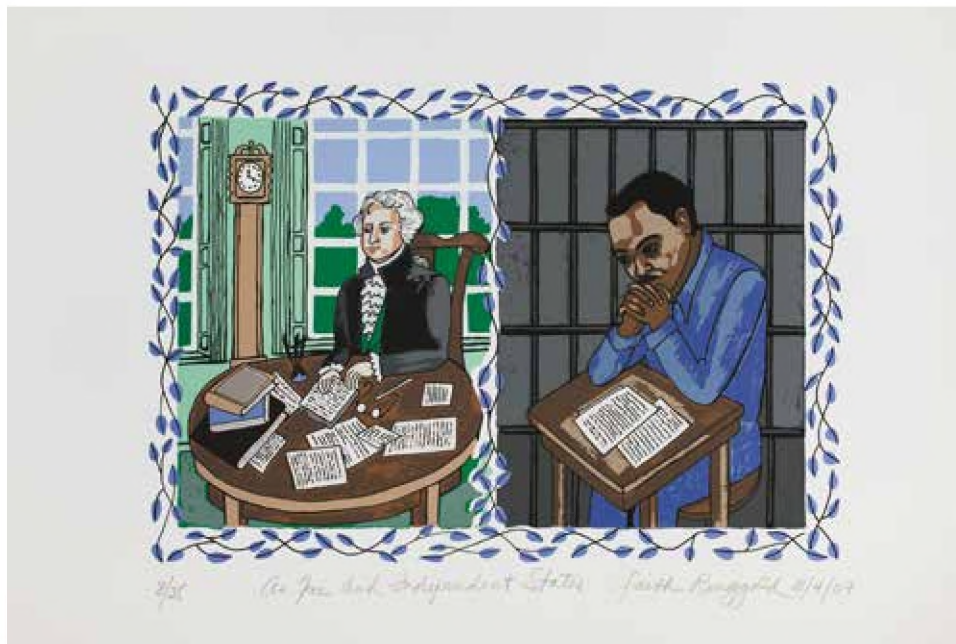
ART AFTER 1900

In the gallery of art after 1900 visitors will find a renewed emphasis on works by women and LGBTQ+ artists. The new installation demonstrates MHCAM's dedication over the past 25 years to build on collection strengths as well as to better reflect the diversity of our student body. Displays illuminate significant global developments of the first half of the 20th century such as photography, surrealism, and abstraction. More recent works on view continue the shifting pendulum between abstraction and figuration, created in a diverse array of media, from painting and sculpture to textiles and collage with found objects.



VISITOR RESOURCES

The reinstallation also presents a new interpretive vision for the Museum. Each space continues to feature individual object labels, but with a fresh emphasis on thematic labels about groups of objects. And there are new kinds of interpretation as well: provenance booklets that contain the in-depth histories of every object on view, gallery guides, and panels that introduce behind-the-scenes museum topics, like ethics, teaching, and collecting practices. We hope visitors will enjoy these new ways of engaging with the MHCAM collection!



SPECIAL EXHIBITIONS

Faith Ringgold's America

September 8, 2026–May 30, 2027

Wendy M. Watson Gallery

Faith Ringgold (1930–2024) was a multi-disciplinary artist, activist, and author. Her work is both intensely political and personal, reflecting her deep involvement with the Black Power and feminist movements of the 1960s and '70s. The works in this exhibition, drawn from multiple series, evince Ringgold's life-long activism and her interrogation of American myth-making. In the year of the country's 250th anniversary, this exhibition prompts us to view our own relationship with US history through the incisive work of a great American artist.

Art Histories: The Past as Provocation

September 8, 2026–May 30, 2027

Front Gallery

The artists represented in this exhibition draw upon history in the creation of their work, whether as a source of inspiration, a critical reframing, or an act of reclamation. Some artists layer historical archival materials with their own interventions, creating new syncretic images, while others repurpose and reimagine art historical sources to comment on both the past and the present. On the event of the Museum's 150th anniversary, works like these allow us to reflect on the long history of our own collection and how we are reinterpreting it for the future.

Black Box 1: Christine Sun Kim—*Classified Digits*

September 8, 2026–May 30, 2027

Gump Family Gallery

Christine Sun Kim's single-channel video installation inaugurates Black Box, MHCAM's new exhibition series dedicated to video and new media. In *Classified Digits* (2016), Christine Sun Kim (b. 1980) collaborates with conceptual artist Thomas Mader (b. 1984) to humorously explore daily social encounters through American Sign Language (ASL). Throughout the video, the artists reenact moments of human engagement to illustrate both the grammatical structure of ASL and the inherent cooperation at the root of all communication.



Top: Faith Ringgold, (American, 1930–2024), *As Free and Independent States* (from the portfolio *Declaration of Freedom and Independence*), 2009, screenprint, Partial gift of the Experimental Printmaking Institute, Lafayette College and purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund, 2016.2.12.9a-b © 2026 Anyone Can Fly Foundation / Artists Rights Society (ARS), New York

Bottom: Christine Sun Kim; Thomas Mader, *Classified Digits*, 2016, single-channel video, 5 mins 27 sec, Purchase with the John Martyn Warbeke Art Fund, 2023.11

TEACHING WITH ART

Looking Back and Looking Forward



Object-based learning may seem like a recent curricular innovation, but a look back through the College's archives shows that it was alive and well at the time of the Museum's founding in 1876. In fact, Mount Holyoke was among the earliest liberal arts institutions to begin building collections of art, artifacts, and natural history specimens for express use in teaching. These collections were so valued that College leadership invested in a new building, the Lyman Williston Hall of Natural History and Art, to house the objects along with classrooms and laboratories.

The new multistory building displayed a zoology collection, mineral cabinet, and botany collection, and was crowned on the top floor with the College's fledgling art collection in a skylit gallery. During the dedication ceremony of the new building in 1876, W.S. Tyler, President of the Board of Trustees, passionately declared that the objectives of a Mount Holyoke education were "the acquisition of knowledge and the discipline of the mind... both accomplished by the study of Science and Art." This remarkable early statement lauding the benefits of interdisciplinary thinking continues today as a hallmark of an MHC undergraduate education.

It is interesting to note that in the late 19th century, art history classes were taught with a similar pedagogical strategy as the sciences. Weekly lectures were enhanced with "labs" of drawing instruction, and both disciplines utilized objects for close study to deepen student learning. During the ensuing decades, faculty dedicated themselves to building the art collection for their students' benefit, most especially Louise Fitz-Randolph, who organized the purchase of plaster casts of important works of antiquity

through the Renaissance, as well as other objects related to archaeological finds during her many trips abroad. Original paintings and sculpture from the United States were also sought after, such as the extraordinary gift of Albert Bierstadt's large canvas *Hetch Hetchy Canyon*. Given by two early supporters to celebrate the opening of the first art gallery on campus, it was meant to provide Mount Holyoke students with an "expression of the best in American art." Nearly 150 years later, the Museum acquired an equally significant painting by Cherokee artist Kay WalkingStick to be in dialogue with the Bierstadt and to expand our understanding of the history of the Americas.

The newly installed permanent collection galleries being unveiled this fall beautifully showcase MHCAM's expanded and impressive collections of global art, acquired through both purchases and gifts by generations of alums, faculty, and other loyal supporters. The possibilities for innovative teaching across the curriculum grew in tandem with the collection. Today, the Teaching with Art program, officially launched in 2009 and now fully woven into the College's curriculum, welcomes over 100 classes annually from Biology, Physics, and Anthropology to Politics, Art History, and Music—creating powerful links between original objects and experiential learning. During the Museum's 150th anniversary year, we look towards a bright future utilizing our newly renovated spaces, while simultaneously paying homage to the College's long tradition of using art to foster the creative and critical thinking of our students.

Above: The Museum's first home in the Lyman Williston Hall of Natural History and Art, circa 1876. Below: Students exploring the newly installed galleries





**Friends of Art is celebrating its
95th anniversary**

**Support MHCAM—become a
Friends of Art Member!**

artmuseum.mtholyoke.edu/membership

EXPLORE OUR NEW COLLECTIONS WEBSITE!

Shared with our partner museums in the Five Colleges and Historic Deerfield, browse MHCAM's distinctive collection of 25,000 works of art.

museums.fivecolleges.edu



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FRONT COVER

Albert Bierstadt, (American, born Germany, 1830–1902), *Hetchy Hetchy Canyon*, 1875, oil on canvas, Gift of Mrs. E. H. Sawyer and Mrs. A. L. Williston, 1876.2.I(b).PI

Kay WalkingStick (Cherokee, born 1935), *Sierra Ravine*, 2022, oil on panel in two parts, Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund, 2023.12a-b

Page 2

Unidentified Indian maker(s), *Torah finials*, late 19th century, parcel-gilt silver, Purchase with the Shelley Nan Weiner '68 Art Museum Fund, 2022.18.2a-b

Attributed to Oltos, *Kylix with a dancing woman, possibly a maenad*, ca. 525–500 BCE, earthenware with black slip (red-figure ware), Purchase with the Nancy Everett Dwight Fund, 1967.11.B.SII

Elizabeth Goodridge (American, 1798–1882), *View of Mount Holyoke, Massachusetts, and the Connecticut River*, ca. 1835, watercolor on paper, Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund and the Art Acquisition Fund, 1994.10

Morton Livingston Schamberg (American, 1881–1918), *Abstraction*, ca. 1909, oil on panel, Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund, 2010.7

Unidentified Turkish maker(s), *Dish with radial design*, ca. 1585, Purchase with the Warbeke Art Museum Fund, 1980.8

Unidentified Chinese maker(s), *Guanyin (Avalokiteshvara)*, 1115–1368, wood, gesso, paint, and gilding, Gift of the Arthur M. Sackler Foundation, 2012.40.2

CREDITS

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