

In Present Company  
Classical Conversations  
Jay DeFeo Photographs

## LETTER



AS I WRITE THIS I CAN HEAR excited voices outside my office. Unable to resist discovering the cause of the clamor, I find three heads bent over a group of small objects: the museum's curator, Wendy Watson, Diana Wolfe Larkin, a research associate who has been consulting with us about Egyptian artifacts in the collection, and Jean Lewis Keith, another Egyptologist. This morning Jean arrived bearing gifts. She plans to donate some fascinating "herms" to the collection and a group of related books to the library.

A herm is a statue type made of a shaft or pillar form surmounted by a head, shoulder bust or, occasionally, a head and torso. It originated in ancient Greece but has been found elsewhere, in this case Egypt. In ancient times, herms often served as memorials or wayside shrines, but small ones like these exquisite examples take the form of amulets and small statuettes. I look forward to presenting them to the acquisitions committee.

The interlude has made my less engaging activities of the day seem worthwhile. It also brings to mind a recent *Wall Street Journal* op-ed piece, "Museums: Why Should We Care?" by Metropolitan Museum director Philippe de Montebello. Pointing to an act of vandalism, he reminded us all of how we know art objects are important, even though we are often unable to articulate why. When the Taliban destroyed the monumental Bamiyan Buddhas in Afghanistan in 2001, a groundswell of outrage swept the world. And when the museum in Baghdad was looted in 2003, it was keenly felt that cylinder seals and pottery—and amulets like the ones that appeared this morning—are not merely pieces of stone, ceramic, or metal. They are vital and eloquent testimonies of the people who made them.

Museums collect, care for, and display works of art that reveal the deepest aspirations of a time and place. Mr. de Montebello expressed it so well: paintings and sculptures "are direct, primary evidence for the study and understanding of mankind." That is why museum professionals and scholars garner all the resources at our disposal to identify when, where, and why objects were made. In doing so, striking connections between cultures are often uncovered. We cannot experience the way Greco-Roman culture permeated Egypt between the 4th century BCE and the 4th century CE, but we can experience the art that embodied it. In museums one can be reminded time and again that no matter the pain and adversity we hear about daily, our species has shown the capacity to excel. Thank you, Jean Keith, for your gift—and for reminding me why our work matters.

### COVER:

Maurice Brazil Prendergast  
(American, 1859–1924)  
*Festival Day, Venice* (detail),  
watercolor, 1898–1899  
Purchase with the Gertrude  
Jewett Hunt Fund in memory  
of Louise R. Jewett

MARIANNE DOEZEMA

*Florence Finch Abbott Director*

IN THE FOLLOWING CONVERSATION, director Marianne Doezema and Kate Dalton '03, the museum's first Art Advisory Board Fellow who joined the staff in June, discuss her interest in developing a museum career.

**MD:** Let me begin by asking what you have been doing since graduating from Mount Holyoke in 2003.

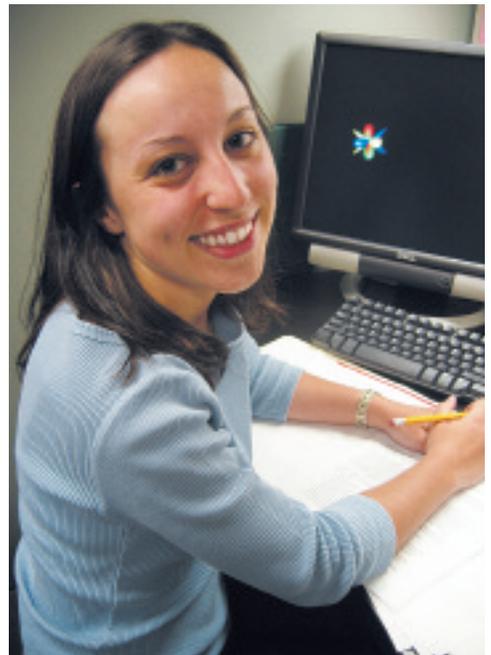
**KD:** Well, I really wanted to find a job in a museum, but that didn't happen right away. So, I worked for a Martha's Vineyard hotel, in the reservations office which is off-site in Sudbury, Massachusetts, while continuing to look for an opening. The job was primarily customer service, but I also learned a lot about the hotel industry and marketing. And I appreciated the flexible schedule—when a part-time opportunity arose for me as gallery assistant for two art dealers on Newbury Street in Boston, I could take advantage of it. Then in September of 2004 I started an unpaid internship at the DeCordova Museum and Sculpture Park, all the while still working for the hotel.

**MD:** I read a glowing letter of recommendation from a curator at the DeCordova, so I know you did a good job there. How did you hear about our fellowship?

**KD:** I had been in regular e-mail contact with [curator] Wendy Watson ever since my January term internship at the museum during senior year. As my DeCordova internship was drawing to an end, I asked Wendy for advice about other museum jobs to which I had applied. She mentioned that the fellowship was a new development and that it was open to young alumnae and graduating seniors. So, I checked the museum's website for the details and sent in my application. I was really excited to be called in for an interview because I knew if this worked out, I'd learn so much. And then, of course, I was thrilled when you offered me the position.

**MD:** It was a pleasure for me too, knowing that you had risen to the top of a very strong group of candidates with impressive applications.

After you accepted the position, I contacted Susan Matheson '68, who is chair of the long-range planning committee of the museum's Art Advisory Board. Establishing a fellowship here at the Mount Holyoke College Art Museum was her brainchild. She is chief curator of the Yale University Art Gallery, so she is very familiar with what happens behind the scenes of a college-based museum. Knowing that the workload at the museum is daunting in relation to the small staff size, Susan suggested that a paid fellowship might



What does it take to manage a museum? Kate Dalton, MHCAM's first Art Advisory Fellow, is learning as much as possible before heading off to graduate school and, she's certain, a museum career.

## INTERVIEW

provide not only much-needed assistance for the staff but also a superb professional development opportunity for a Mount Holyoke alumna. Several board members expressed strong enthusiasm and pledged support. Once approved, I started a campaign to raise the balance of the necessary funds from advisory board members and within a few months the goal was reached.

So, you are the first Art Advisory Board Fellow. On this first day of your third week, has your experience thus far lived up to your expectations?

**KD:** I've found much of what I expected, though actually things may have been a bit calmer here than the scene I found when I arrived at the DeCordova.

**MD:** Wow! You mean the staff there goes through crazy times too?

**KD:** Oh yes. September is between shows there and everything was wild. The staff was extremely busy, but before long I was able to find my niche. Like any new job, the first few days were hectic, so I wasn't at all surprised to see how crazy it was here my first week. How else does such a small staff maintain such a successful museum?

Linda Best [collections manager] put me to work on the inventory, so I've been reconciling database issues and making sure objects are really in the location that is indicated in the records. I've gone through most of the shelves on the second floor of the storage area. I'm getting to know the computer system and how to work with the permanent collection database. And more projects are on the way, such as working with the curator on deaccessions, helping install exhibitions, and digitizing images of the permanent collection.



Record keeping for every object is a vital museum function that requires careful attention to detail.

**MD:** Last week, the museum staff held our annual strategic planning retreat. Though you had only been at the museum a very short time, did you find it useful?

**KD:** It was very informative, especially about what's been happening at the museum during the past year and what you have planned for the year ahead. As a student, I was very excited when the expanded museum reopened. But hearing about behind-the-scenes action since then—all the baby steps that have been necessary to unpack and store 12,000 objects, track their locations, etc. while planning and implementing a very ambitious exhibition schedule—was fascinating. I appreciated learning about departments and people across campus with whom the museum staff interacts on a variety of issues, on a yearly, monthly, daily basis. Knowing your institutional concerns and priorities is also useful.

To hear details about where you find financial support and how you work so hard to fulfill the mission of enriching the curricular and co-curricular lives of the students and faculty was eye-opening as well. Now that I'm no longer a student, I can take

a step back and see the larger picture, see what the "grown-ups" have been doing all this time. It was great to learn more about how we're all part of a larger team. That means a lot to me. I'm looking forward to meeting people, to meeting members of the Art Advisory Board, and to being part of the events. I'm looking forward to it all, to throwing

myself into the organization and getting as much out of the year as I can.

**MD:** You are planning on a museum career. Did you find it daunting to hear about our challenges, the “to do” lists that seem overwhelming, the difficulties of raising money for exhibitions and other projects? It is not uncommon that art museum staffs have very ambitious agendas, so we really need to be committed to doing whatever is necessary to implement them. That often means very long hours. And over the past several years, finding support for cultural institutions has become increasingly difficult. Learning more about the tough reality of the museum world, are you still enthusiastic about spending your professional life in museums?

**KD:** Yes! I know the financial side of art museums is extremely challenging, and it does seem that balancing the books falls on the director’s shoulders. Problems crop up at any institution, but I believe that as long as I love what I’m doing, I’ll figure out a way to work through the good as well as the not-so-good times. I’m looking forward to it, and I’m looking forward to going back to graduate school once I’ve decided in which area I want to specialize and develop an expertise. I’m not sure whether I want to go in the direction of collections management or curatorial work.

**MD:** So, this will be a great year for you to talk with people working in those areas and advance your thinking.

**KD:** Absolutely, and when I do get my degree, this experience will be invaluable. Every time I’ve investigated a job opening at a museum, I have been reminded that they are looking for actual hands-on experience, the kind of experience I’m gaining each day. And being back at Mount Holyoke is an added benefit—I love it here. ■



Marianne Doezema oversees as Kate Dalton unpacks a David Nash sculpture that will be on view, along with two of his drawings in the background, in the fall exhibition of modern and contemporary art (see Exhibitions for details).

*In Present Company: The 1960s and Beyond*  
3 September—18 December 2005

Artist Frank Stella's 1966 statement about his work, "What you see is what you see," has become the unofficial slogan of minimalism, the American-born movement that emerged in the 1960s. Minimalist artists often—though certainly not always—are sculptors concerned with reducing form to its utmost simplicity. Opposed to any type of illusionism, they work with flat surface colors, factory finishes, and industrial materials; serial repetitions contribute to their goal of less is more—or making the most out of as little as possible. Great minimalist art isn't about content; it's about an idea. Instead of answering questions, it asks them and can provoke hours of thought. Visitors to the museum's Weissman Gallery will experience some of the mysteries of minimalism in this special installation. Included is a group of sculptures on loan to the museum combined with works in various media from the collection that respond in some way to those earlier ideas.

Christopher Wilmarth  
(American, 1943–1987)  
*Gnomon's Parade (Late)*,  
etched glass and steel, 1980  
© Christopher Wilmarth,  
courtesy Betty Cuningham  
Gallery, New York



Carl Andre, Dan Flavin, Donald Judd and others whose works are on view represent a generation of artists brought up on abstract expressionism's mythic arena of "self." Their subsequent development was nourished by perceptual distinctions made between image and object by earlier artists such as Jasper Johns and Robert Rauschenberg. This younger generation expanded both of these aesthetic attitudes—the former looking at art as a vital world unto itself and the latter looking to operate in Rauschenberg's now-famous "gap between art and life"—into a broad, theoretical platform. They gave form to an impulse that minimized expressive details and eliminated internal meaning or content in order to focus on the context of presentation. They placed emphasis on the viewer's experiential involvement as a conscious participant, rather than as a distanced observer.

The minimalists intended to create art objects that would be the sole occupants of their presentation space—creating a self-referential environment. *In Present Company: The 1960s and Beyond* demonstrates that sculptures by these artists also have the capacity for eloquence in the context of a mutual exchange with works that bear similar concerns of specificity as well as more personal, perhaps even symbolic, associations. While many people believe that minimalism is a movement specific to geometric representations, visitors will see that it extends well beyond this constraint.



### Classical Conversations

3 September–18 December 2005

Beauty is not always in the eye of the beholder. Five marble heads of women—Greek, Roman, Renaissance, Neoclassical, and modern—“converse” in the museum’s Futter Gallery about the persistence of classicism and the ideal.

A persistent theme in Western art is a concept of beauty first

conceived in ancient Greece that has endured through the ages. Over time, the allure of the Greek ideal has proven universal, as capable of adapting to the vagaries of taste as of transcending time and place altogether. The human figure was central to the classical conception of beauty and the female head was, and remains, a natural site of aesthetic preference. The marble heads on view in this focus exhibition speak to one another across the centuries, silent tributes to the ability of Art to surpass Nature in sustaining beauty and vanquishing Time.

Selected from the museum’s permanent collection to illustrate these points are a Greek Hellenistic head of a woman (possibly Aphrodite; 3rd–1st c. BCE); a portrait of *Faustina the Elder* (wife of the emperor Antoninus Pius; ca. 150 CE); Hiram Powers’s allegorical bust of *Faith* (ca. 1870); and Elie Nadelman’s *Ideal Head of a Woman* (ca. 1910). Francesco Laurana’s Renaissance sculpture of *Jeanne de Laval* is on loan to the museum from Michael Hall, New York City.

### Out of My Own Head: Photographs by Jay DeFeo

6 September–18 December 2005

In her lifetime Jay DeFeo (1929–1989) produced hundreds of evocative drawings, paintings and photo collages. A leader in San Francisco’s avant-garde art and poetry world of the



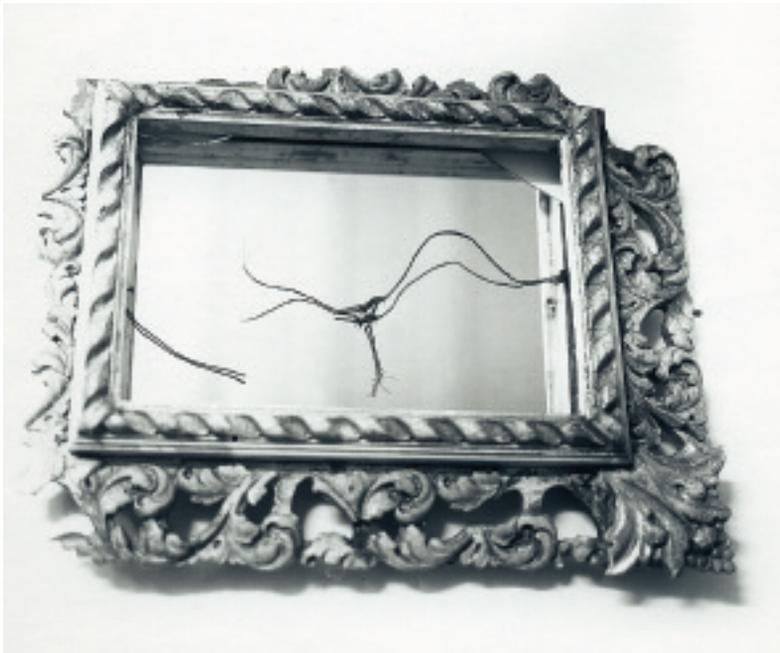
Elie Nadelman (American, 1882–1946)  
*Ideal Head of a Woman*,  
marble, ca. 1910  
Purchase with the Warbeke Art  
Museum Fund

Roman, *Faustina the Elder*,  
marble, second half of the 2nd  
century CE  
Purchase with the Art Acquisition  
Endowment Fund, Belle and Hy  
Baier Art Acquisition Fund, Teri  
Edelstein Art Acquisition Fund,  
Marian Hayes Art Purchase  
Fund, Susan and Bernard  
Schilling Fund, Warbeke Art  
Museum Fund, Abbie Bosworth  
Williams Fund

## EXHIBITIONS

1950s, along with Allen Ginsberg, she is known as an abstract expressionist, a Beat painter, a Funk artist, an eccentric, and a romantic. Even so, her work was virtually unknown beyond the West Coast—although she was prominently featured in a 1975 exhibition at the Mount Holyoke College Art Museum. Her reputation began to grow after the Berkeley Art Museum's exhibition *Jay DeFeo: Works on Paper* reintroduced her to the art world in 1990. Then, in 2003, the Whitney Museum of American Art in New York created a focus exhibition around her most famous painting, *The Rose*.

Jay DeFeo (American,  
1929–1989)  
*Untitled*, gelatin silver print  
photograph, 1973  
Courtesy of The Estate of Jay  
DeFeo. © The Estate of Jay  
DeFeo/Artists Rights Society  
(ARS), New York



DeFeo's photography, however, has received scant attention, even though in the early 1970s she worked exclusively in the medium. Most of the work was concerned with photographing various objects that became models for future paintings. "The best of them," DeFeo wrote in a 1977 letter to Dorothy Miller, "have a kind of haunting quality . . . surrealist leanings . . . a sense of portraiture in landscape surroundings. . . . It is worthy of mention because it has had a most important role in my work as a whole." This show,

developed by the Mills College Art Museum, introduces viewers to a range of her photographic work, encouraging further exploration of this remarkable artist's contributions. Thirty images, mostly unique prints made between 1972 and 1974, raise a range of vital questions about DeFeo's artwork and practice. Anthony W. Lee, associate professor of art at Mount Holyoke, says, "DeFeo's photographs are at once beautiful and grotesque, abstract and bodily, carefully wrought and informed. Although they dramatically augment the ways we understand her more famous paintings, they are key experiments in photography as well."

### *Mount Holyoke Faculty: New Work*

1 February–12 March 2006

Recent work by Mount Holyoke College Art Department faculty Nancy Campbell, Marion Miller, Rie Hachiyonagi, Nathan Margalit, Joseph Smith, Charles Spurrier, and Kane Stewart will be featured, with selections from the museum's permanent collection, chosen by the artists, that relate to their own work in some way. Rie Hachiyonagi explains, "The museum's storage space is filled with an accumulation of carefully selected artifacts of all kinds, cultures, and times—and surprises. My treasure hunt for inspiration was very fruitful. I found a Chinese jade cong and felt an indescribable connection with it. I recognized its patterns as being from 'Pa Kua' trigrams, and this led me to try to understand a fraction of the complex ancient language of the I Ching. We don't have a lot of cognitive information about the cong yet, so my installation will let us experience it in a new way."

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

### *Heads and Tales: Portraits and Propaganda on Classical Coins*

1 February–12 March 2006

Coins and medals in the ancient world were miniature works of art with great reach and power. This focus exhibition will celebrate the recent acquisition of more than 900 ancient coins from two numismatic collectors, Mark Salton and Nathan Whitman, a renowned professor of art history at the University of Michigan. Although Whitman was a Roman baroque specialist, he had self-described “imperial fantasies” and passionately accumulated his collection over quite some time. Since the coins arrived at the museum, staff and students have been working on further cataloging. Some of the research and preparation for the exhibition is being undertaken throughout the fall of 2005 by students in Professor Bettina Bergmann’s Art 310. The seminar introduces students to the aesthetic, political, and historical roles of coinage from Classical Greece to the fall of the Roman Empire. It gives undergraduates the rare opportunity to conduct primary research on original coins which will be shared in the exhibition.



Roman, *Denarius of Trajan*,  
silver, 103–111 CE  
Bequest of Nathan T. Whitman

### *Designing the Natural World through Dutch Eyes*

21 March–2 July 2005

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

In the Renaissance gallery, Hendrick Andriessen’s stunning *vanitas* still-life will provide another window into Netherlandish culture during its “golden age” of painting. Still-life painting flourished in 17th-century Holland, reflecting the Dutch devotion to realism.

## EXHIBITIONS

Subjects included everything from the most mundane household objects to complex vanitas images that contained veiled didactic messages.

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

### *Ten Workshops*

28 March—30 July 2006

This exhibition will feature the important prints emanating from the Mount Holyoke College Printmaking Workshop, founded in 1984 and directed by Mount Holyoke professor and printmaker Nancy Campbell. It was Campbell's intention to bring highly respected women artists to the campus to serve as an inspiration for her students. She intended, too, to introduce them to the collaborative aspect of printmaking, in which artist and master printer work closely together to complete a work of art.

Elaine de Kooning was invited to be the first resident artist in 1983, the year she began working with imagery inspired by prehistoric painting on the walls of caves in southern France. During her residency the following year, she completed five lithographs entitled the *Lascaux Series*. The gestural strokes in *Lascaux #1* evoke the speed of striding beasts, reminding us of the extraordinary pictographs that are associated with the foundations of human image making.

The exhibition will include not only the final prints but also a selection of preparatory drawings and proof states, all selected from the museum's permanent collection. Artists include Elaine de Kooning, Joan Snyder, Sondra Freckelton, Vija Celmins, Jane Dickson, Susan Shatter, Sue Coe, Aline Feldman, Sylvia Plimack Mangold, and Kiki Smith.

Elaine de Kooning  
(American, 1920–1989)  
*Lascaux Series #1*,  
lithograph, 1984  
Gift of the Mount Holyoke  
College Printmaking Workshop



A HIGHLY SIGNIFICANT GROUP of more than 80 Old Master drawings and modern prints has recently been given to the museum by Thomas Cassirer, professor emeritus at the University of Massachusetts and husband of the late Sidonie Cassirer of Mount Holyoke's German Department. The collection was, for the most part, assembled in Rome by his father, the renowned art historian and antiquarian Kurt Cassirer.

Nearly 30 years ago, art history professor John Varriano and curator Wendy Watson recognized the importance of the collection when the Cassirers consulted them about attributions. Decades passed, but a recent move from Amherst to South Hadley prompted Tom Cassirer to seek a permanent home for his treasures. We are very pleased indeed that he determined the appropriate place would be our museum.

Some of the sheets—like two brilliant caricatures by Guercino (1591–1666), a pair of portrait sketches by Pier Leone Ghezzi (1674–1755), and a rare portfolio of lithographs by Edvard Munch (1863–1944)—are readily identifiable. Others await further research by the curator and students in Professor Varriano's occasional seminar on Old Master drawings. Among the most fascinating of these are 34 sheets (some double-sided) that show the mind of an artist at work as he sketched out ideas in ink and red chalk for silver or stone vases, ecclesiastical censers, coats of arms, architectural details, and altarpieces. An attribution to the Tuscan artist Baldassare Franceschini (known as Volterrano) became clear as other drawings from the same series coincidentally appeared on the London art market last spring. The Cassirer gift represents a major advance for the museum's collection and will be an invaluable resource for students and faculty across the curriculum.

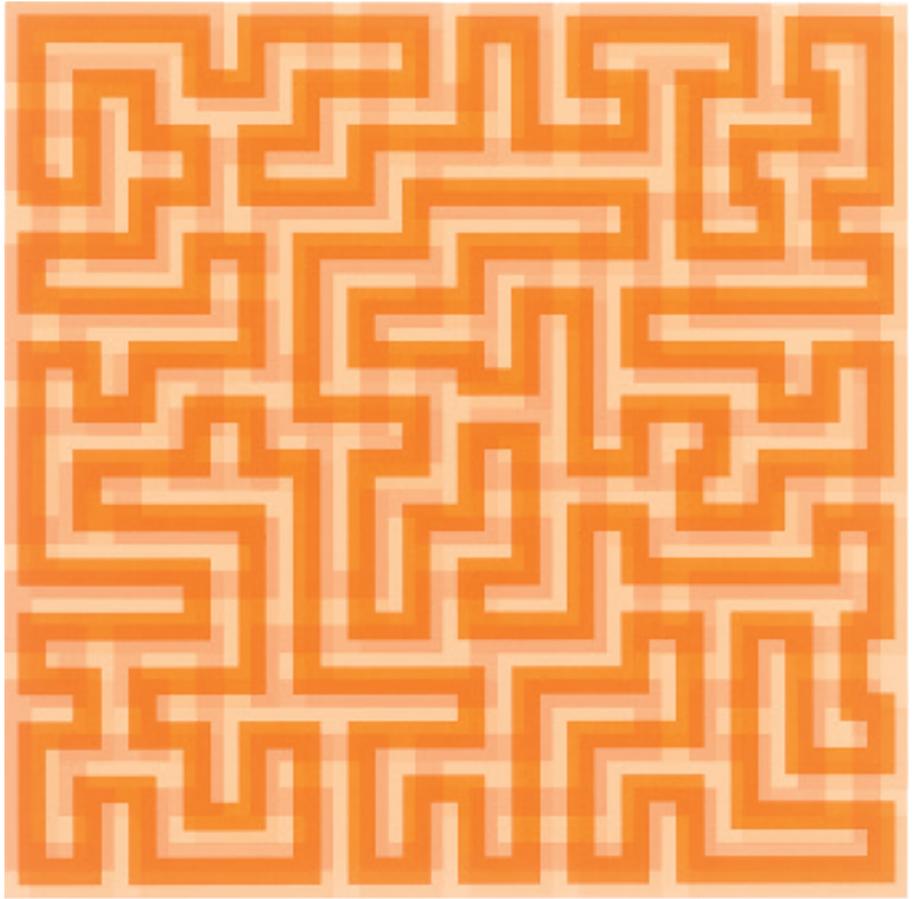
ANOTHER NOTEWORTHY GIFT was prompted by a casual inquiry from English professor Christopher Benfey about works in the collection by his great-aunt, noted German expatriate Anni Albers. Surprisingly, not a single museum in the Five College area had any. That disappointing news prompted him to consult with the Albers Foundation in Connecticut. Director Nicholas Weber generously responded with the offer of a dozen screenprints and offset lithographs by Anni Albers spanning her graphic career (1963–1979).



Pier Leone Ghezzi (Italian, 1674–1755)  
*Marco Ballarin, Cook*,  
ink drawing, 1707  
Gift of Thomas Cassirer

## ACQUISITIONS

Anni Albers (American,  
b. Germany, 1899–1994)  
*Orange Meander*,  
screenprint, 1970  
Gift of The Josef and Anni  
Albers Foundation in honor of  
Lotte Benfey



In 1933 Albers and her husband Josef were invited to teach at North Carolina's new Black Mountain College after the Nazis shut down the Bauhaus in Weimar, Germany, the innovative school of architecture and design where both had been working. It was Anni's Bauhaus training that led her to create textiles, paintings, and eventually prints based on abstract designs and color relationships. Professor Benfey notes that his current research "seems to have autobiographical aspects. For a catalogue essay commissioned for an exhibition in the U.K. on Black Mountain College, I was tracing Anni's travels through Mexico during the 1930s, her interest in Mesoamerican cultures, and her friendship with Diego Rivera. That's why I checked with Wendy Watson about holdings in the valley. I'm thrilled to have these prints in the museum, where our students can find inspiration from a great American artist. I'm also deeply touched that Nick Weber made the gift in honor of my grandmother, Lotte Benfey, Anni's little sister." Earlier this year the Cooper-Hewitt Museum organized a gemlike exhibition, *Josef and Anni Albers: Designs for Living*.

IN APRIL the *Los Angeles Times* printed a giant full-color image of Albert Bierstadt's *Hetch Hetchy Canyon* (1875), in its "Outdoors" section. This Yosemite Valley "twin," also known as Hetch Hetchy Valley, is part of Yosemite National Park but, following a highly controversial congressional order signed by Woodrow Wilson, the valley was flooded to provide a water supply for San Francisco. A campaign to restore it, beginning with the removal of the O'Shaughnessy Dam, is gaining momentum. The image, which accompanied a short story by Greg Sarris that imagines a future in the valley, "After the Fall," gives the world an artful view of what could be.

The same day that story appeared, Tom Philp of the *Sacramento Bee* won the Pulitzer Prize in editorial writing for his series urging the restoration of Yosemite's Hetch Hetchy Valley. The museum sent congratulations, alerting him to not only the Bierstadt painting but also to the delightful letter from the artist to the ladies who purchased it for Mount Holyoke's museum in 1876. Philp immediately requested a photo which ran on the back page of the special publication that consolidated all of the editorials.

Two years ago Deborah Landowne '82 created a 19-minute documentary entitled *Restore Hetch Hetchy* which featured the Bierstadt painting. KWMR, the Marin County, California, community radio station, interviewed her in April for a show about film makers at the Marin Environmental Film Festival in San Rafael where the documentary was screened. (Preview the film at [www.hetchhetchy.org/catalog/hh\\_yosemites\\_lost\\_valley.html](http://www.hetchhetchy.org/catalog/hh_yosemites_lost_valley.html)) Writes Deborah, "If you want current updates about the status of the restoration of the valley, visit the web site for Environmental Defense: [www.edf.org](http://www.edf.org). They have put together quite an amazing site about Hetch Hetchy. They completed a thorough feasibility study and presented it to Governor Schwarzenegger, who wants to look into the matter further [and] asked that the federal government participate. . . . Tom Graf, the director of Environmental Defense's Oakland, California, office was interviewed by Ted Koppel on *Nightline*; the show was entitled 'Water Wars.'" *Time* picked up on the theme in the June and also used the museum's Bierstadt painting for illustration.

Albert Bierstadt  
(American, 1830–1902)  
*Hetch Hetchy Canyon*,  
oil on canvas, 1875  
Gift of Mrs. E. H. Sawyer and  
Mrs. A. L. Williston



TOUR TIME

During an alumnae reunion tour, curator Wendy Watson offered insights and anecdotes about the museum's collections, exhibitions and programs. Here, in the Evans Gallery, she tells the tale of how and why *Faustina the Elder*, an exquisite marble Roman bust sculpted in the second half of the 2nd century CE, came to the museum in 1997.

"Intellectually challenging, dynamic and absolutely enjoyable!" said one alumna of the presentation. "It is wonderful to see the museum as a truly integral part of and resource for the academic curricula."



LIFE IMITATES ART

More than 100 participants in Masquerade Night dressed as their favorite art object or artist. The event was organized by the Society of Art Goddesses, a student group that supports the museum's work by planning student-centered events. Pictured left to right: *Girl with the Pearl Earring* (Anneliese Lilienthal '05), Vermeer (Michael Chase), Frida Kahlo (Alice Bertholin '05), and *Three Graces* (Allegra Hunt '06, Nora Lambert '07, and Crystal Koga '05). Earlier in the year, the Goddesses's Spa Night at the museum attracted a crowd as well.



ART AND SCIENCE

Interested in the role of light and color in painting from a chemist's perspective, Kristin Paczkowski '05 took Maria Gomez's January course "Using Spectroscopy to Analyze Paintings." Since then Kristin has delved deeper, studying how imag-

ing—utilizing infrared light—might be used to restore paintings. Vidicon cameras, now relatively rare and expensive, can "see" the underdrawing in oil paintings. Knowing that digital cameras can be very sensitive to the near-infrared, Kristin wondered if the task could be accomplished with an inexpensive commercial digital camera. She is shown

here, with Fred Haibach, President and CEO of Confluent Sciences Consulting, running tests on several paintings in the museum's collection. They are scheduled to publish their results in the *Journal of Chemical Education*.

#### FAMILY DAY

During Massachusetts Archaeology Month the Mount Holyoke College Art Museum sponsored Family Day to celebrate our archaeological past. Children aged 5 to 13 got a taste of the ancient cultures of Rome, Greece, and Egypt. They dressed up in period "fashions," worked on some related crafts, took docent-led tours of the ancient collection, and participated in an "archeological dig."



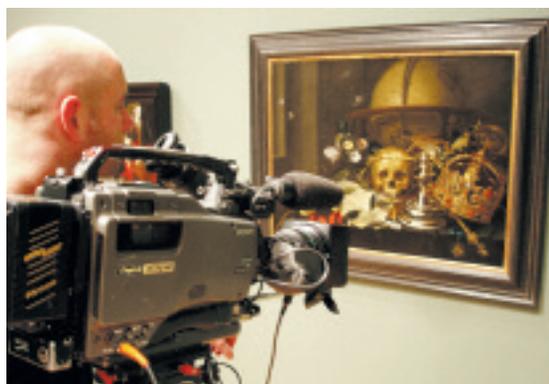
#### WORK EXPERIENCE

Every year the museum offers undergraduates a number of work-study and internship opportunities. Internships and assistantships give them the opportunity to learn about a variety of

professional museum operations while interacting with the collections manager, the curator, or the director. We wish a fond farewell to our seniors, some of whom have been affiliated with the museum since their first year at Mount Holyoke: back row—Allegra Hunt, Cindy Lepage, Annemarie Tyrell, Alice Bertholin, Crystal Koga, Minh Duong; front row—Stacey Pringle, Hollin Pagos, Anneliese Lilienthal, Molly Taylor.

#### ON THE AIR

AVRO, the Dutch national television station, airs a weekly arts program, *Beeldenstorm*. Hosted by Henk van Os, former director of the Rijksmuseum in Amsterdam and currently professor of art history at the University of Amsterdam, each 8-minute segment brings art collections from around the world to its viewers. This past fall, the production crew filmed a variety of Dutch treasures in several western Massachusetts museums for a multi-week series. The Mount Holyoke College Art Museum segment appeared on May 29. Visit <http://www.avro.nl/beeldenstorm/index.asp?ID=0>, click on *Het nieuwe Beeldenstorm boek* (in yellow), and then select *29 Mei* on the calendar listing at the top of the page. You'll hear Dutch, but you'll see some amazing art and scenery.



Maurice Brazil Prendergast  
 (American, 1859–1924)  
*Festival Day, Venice*,  
 watercolor, 1898–1899  
 Purchase with the Gertrude  
 Jewett Hunt Fund in memory  
 of Louise R. Jewett

Fine art reproductions of this  
 image and others are available  
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## FRIENDS OF ART MEMBERSHIP

Friends of Art provides core 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.

### MEMBERSHIP CATEGORIES

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Questions? Call 413-538-2245 or email [artmuseum@mtholyoke.edu](mailto:artmuseum@mtholyoke.edu).



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