Mount Holyoke College Art Museum

FALL 2006

Jane Hammond: Paper Work

Quabbin and Hetch Hetchy

Dutch Paintings

LETTER

JUST YESTERDAY, a fine art shipper delivered the first incoming loan for *Jane Hammond: Paper Work*, the exhibition that will be on view at the Museum when this newsletter is published. I have been involved in the project for five years, so receiving the first object is an exciting moment. I asked the staff to tell me when the crate would be opened because I was eager to see the work of art again first hand. But we had to wait another 24 hours for the newly arrived crate to acclimate to the Museum's temperature and humidity levels. At last, the screws were loosened, the cover lifted, and the packing materials removed. A quiet gasp was audible. All who were gathered knew the crate contained one of Hammond's butterfly maps but were taken aback by its stunning beauty. "Are those butterflies real?" someone wondered.

The butterfly maps are collages that combine hand-drawn maps with paper butterflies. To create the butterflies, Hammond digitally scanned the wings of actual specimens and then meticulously cut and shaped the paper pieces, affixing them to handmade bodies and antennae. They appear quite capable of flight, and the blur between reality and fiction is, of course, intentional. The map exemplifies the artist's careful attention to techniques and materials, the range and breadth of her imagination, and the sheer visual brilliance of the objects she has produced.

In the interview in this newsletter (see next page) Hammond shares useful insights about her butterfly maps. Upon seeing the newly arrived one titled *All Souls (Cordoba),* I found my own thoughts traveling in quite a different direction—my mind was filled with images of fragility and change. I thought first of the area in Spain to which the map refers, an area I've visited. As Hammond doubtless anticipated, recalling the Great Mosque of Cordoba brings to mind a wonder of the medieval world, as well as that region's wrenching political and cultural tensions, which have existed for generations.

I thought, too, about more mundane matters. The butterflies' delicate gossamer wings remind me of the fragility of the art object itself, which will travel, with the entire exhibition, to the Southwest, to the Midwest, to the West and back again. The crate in which the work came to South Hadley was meant for local transport only, which is why our collections manager, Linda Best, has ordered a more substantial one. Building the individually fitted crates we need to ship more than 55 objects in this exhibition around the country brings my thoughts to money. During these times of dwindling resources for cultural institutions, grants such as the one awarded by the Andy Warhol Foundation for this project are increasingly vital—and very much appreciated. That is why I want to thank each one of you who is a "Friends of Art" Museum member. Without your support, undertaking ambitious exhibitions such as *Jane Hammond: Paper Work* would not be possible.

MARIANNE DOEZEMA
Florence Finch Abbott Director

COVER:
Jane Hammond
(American, b. 1950)
All Souls (Masindi) (detail), gouache, acrylic paint, graphite, colored pencil, archival digital prints, metal leaf, false eyelashes, and horsehair on assorted handmade papers, 2006
Collection of the artist

Talking about Paper Work

INTERVIEW

THE FOLLOWING CONVERSATION is excerpted from the catalogue that accompanies the exhibition, *Jane Hammond: Paper Work*. Doug Dreishpoon is senior curator at the Albright-Knox Art Gallery and author of many publications on contemporary artists.

DD: This exhibition concentrates on paper, a most ephemeral material—ancient even—and something you've consistently gravitated to for your work.

JH: I make many different kinds of works on paper. Some of them are photographs, some prints, many unique objects, but paper ends up being a huge part of my practice. I'm starting to brew up a theory about this that revolves around the fact that my work is fundamentally about information. You know the context has really changed around my work. For example, when I first started giving slide lectures, I would make the comment that my work was like recombinant DNA, in its combination of elements in different ways to make figurative paintings, nonfigurative paintings, paintings with flat space, or deep space, or whatever. People would always double-take on that word, "recombinant," because it was rarely used fifteen years ago. Now, it's an everyday word. The huge explosion of information on the Internet has made it easy to combine and recombine. The culture of rap music also has really grown up around this idea and practice. Rap is recombinant. It's no accident that I mention the Internet and music together because the thing they have in common is bodilessness—the bodilessness of information is the recombiner's pleasure. And I think that this marries with paper.

Photo by Joseph Lawton

DD: : Talk to me about bodilessness. Does it privilege the mind?

JH: I think of myself as both a conceptual artist involved with a lot of very "mental" ideas and as someone who loves making things by hand. I started out as a sculptor. I made large objects and videos. When I moved to New York I started making some things on paper because I had five jobs, no money. I was afraid to stop working, the way you're afraid to stop jogging, because it's too hard to get started again. I had all the biases against painting that many who came of age in the late 1970s had. Barry Le Va was my favorite artist in graduate school. So, out of those drawings I sort of backed into making paintings. And then I liked paintings; I am sort of a "more-is-more" person and I felt as if you could get more information into a painting because it was less bodied than a sculpture. Those early drawings led me to painting and painting led me to printmaking and other types of

Jane Hammond
(American, b. 1950)
All Souls (Masindi), gouache, acrylic paint, graphite, colored pencil, archival digital prints, metal leaf, false eyelashes, and horsehair on assorted hand-made papers, 2006
Collection of the artist

drawing. But it is something about this increased bodilessness and this ability to hold different kinds of information that attracts me.

DD: Paper equates with drawing and drawing equates with the germination of ideas.

JH: Well, that's the traditional idea about drawing, that it is generative.

DD: Is that true given the way you work?

JH: I certainly don't see drawing as a preparatory medium. I sometimes get an idea first as a paper piece, but I've also made paper pieces that came out of paintings that came before.

I also don't see myself as someone who "draws" as much as I see myself as someone who makes things with paper. I think I'm privileging paper over the pencil. I certainly am a great lover of paper. I have almost a collection of paper in my drawers and then when you add in all the books I have, and the paper ephemera, and now hundreds and hundreds of photographs. Well, I'm really in love with paper, in many forms, and printing, too.

I really don't think too much about essential differences between media. It's not an accident that my show is called *Paper Work* because "paper work" is a very open phrase that doesn't really imply a medium. It could be painting or photography or print-making or any combination thereof.

DD: How do these variables play out in the "butterfly maps"?

JH: The first butterfly map, which was *All Souls (Tabuk)*—the one centered on Iraq—came to me in a dream. There wasn't really any organic process that led up to it, as with the photos. It just came into my mind full blown. When I analyzed it—whether I wanted to do it or not and what it was about, what it meant—the scale and the color were right there, front and center. I wanted it to feel like an old map with living butterflies on it. So the scale flowed from the natural size of the butterflies. Their color needed to be vibrant and as true as possible and the map needed to be old, roughed up and stained.

DD: The map's political content is hard to miss, at odds with a butterfly's beauty and vulnerability.

JH: Yes, I think the pieces contrast the brevity of the butterfly's lifespan with the duration of these ancient cities. You'll notice the maps de-emphasize nationhood and emphasize the cities. And they also contrast the beauty and delicacy of the butterflies with the frisson of political conflict, or war, or danger.

DD: A sense of place seems to connect the "Butterfly Maps" with your earlier postcard collages. Talk to me about these.

JH: I went to Mexico one summer with a girlfriend and I went out to the drugstore and came back with a pile of Mexican comic books and a ton of postcards. I began cutting up the comics with manicure scissors and collaging the elements into the postcards. I had people swimming in the water, all kinds of things. It was a very chaotic process because Mexico is hot in the summer and we constantly had the ceiling fan on—so all the little things were blowing around.

DD: Some of the Mexican postcards are funny. How does humor play out in the work? Is it one aspect of a complex personality?

JH: I suppose yes, but it's not always there. The leaf piece I've recently made about the war in Iraq has not a scintilla of humor in it. Nor the butterfly maps. I'm sure you would agree. But I have definitely made things that I think are funny and I've made them because they're funny. I've also made things I thought were funny but viewers take to be scary or angry. And the opposite is true, too.

DD: There's sometimes a vast divide between internalized humor and humor that bleeds into an image. Humor is a great way to deflect something that's troubling. Humor deflates seriousness and can be used to great advantage that way.

JH: In general, I would say that humor is held in low esteem in our culture. I've always felt that if someone told me that my work was funny it was a little dismissive. When you first start out, especially as a woman artist, you want to be taken "seriously" not "funnily." As I

get older, I'm less inclined to worry about what someone else's canon is. I think that humor is an incredibly important, elemental human thing, which is also one whisker away from danger, anger, repression, you know?

DD: There are many analogs to the way you think. You mentioned cooking, surely an art of mixing and recombining.

Jane Hammond
(American, b. 1950)
Clown Suit 1, gouache and acrylic paint with collaged linoleum block prints and color Xerox on Japanese papers, 1995
Private collection, New York
© 2006 Jane Hammond

JH: Yes, cooking is an interest of mine. And although I think of it as a hobby, there are things that I have learned about art making from cooking. I remember an interview Julia Child gave years ago. She described having dinner at a French woman's house in the country. The main course was lamb and Julia described the woman pouring some of the lamb's juices from the roasting pan into the salad dressing. Her explanation was that although a meal should have variety and contrast, it should also be possessed of a certain subliminal continuity.

DD: So, you've said that you pull information from many different sources and combine and recontextualize things, which is not unlike jazz, an art of brilliant improvisation. You're well attuned to working this way.

JH: I'm a mixer, not just in terms of images, but also in terms of methodologies. I use the found and the felt, the improvisational and the strategic. One of the things I admire most about John Ashbery's work is the seamless way in which he fuses overheard, almost lapidary, pieces of language with his own personal feelings—whether silly, melancholic, self-mocking—whatever, with larger supra-personal ideas. It's a bricolage of all those things and the reader barely knows where one ends and the other begins. The constant switching and layering of voice is both playful and a profound statement on the complexity of all of our inner lives. And outer lives, too, for that matter. ■

The fully illustrated, color catalogue for *Jane Hammond: Paper Work* features essays by Nancy Princenthal and Faye Hirsch, both of whom have published widely on contemporary art. It also includes the full version of the interview above.

Catalogues may be pre-ordered through the Mount Holyoke College Art Museum's receptionist at 413-538-2245. The catalogue will be available in February 2007. Pre-orders will be shipped free of charge.

Jane Hammond: Paper Work
5 September–17 December 2006

Jane Hammond makes her own rules. To experience her creations is to enter a world that is disciplined, yet unfettered. Familiar, yet disorienting. Referential, yet utterly original. How else to describe an artist who invented her own language based on 276 borrowed images culled from print sources on everything from puppetry to beekeeping?

Hammond's personal lexicon literally marries word and icon, which is why Hammond's works are so often described as literary. She likens her process to a "semiotic genome project," showcasing the endlessly varied interactions between image and viewer. Underscoring the effect of context and connotation on the construction of meaning, this process is particularly relevant to our present moment, in which authenticity and rootedness may feel threatened by what Hammond has described as the "bodilessness of information." As Nancy Princenthal observed, Hammond approaches the questions and obsessions of late modernism "with as much goofy humor as erudite intelligence."

Although she made her reputation as a painter, Hammond is presented in this exhibition as the quintessential paper artist. *Jane Hammond: Paper Work* features more than 55 unique paper objects. Zany and thoughtful, mysterious and quotidian, the artist's stunning creations convey both thoughts and the slippery process of thinking itself. Her wicked, witty collage style brings together myriad techniques and materials, as well as ideas and feelings. The result is a dazzling stream of playful puns, savvy allusions, and visual stimuli.

Jane Hammond
(American, b. 1950)
Still Life with Seal, gouache and acrylic paint with solvent transfers, graphite, crayon, linoleum block prints, rubber stamps, and color Xerox on collaged Japanese papers, 1999
Private collection

The artist's works on paper refer to board games, scrapbooks, maps, charts, books and even three-dimensional costumes. Together, they suggest a "through the looking glass" universe of storytelling, which may be why Hammond has been compared to Lewis Carroll for her "learned and playful literary intelligence [and] her fascination with puzzles of logic and mathematics." Hammond cheekily identifies herself as a hybrid of Sol Le Witt and Frida Kahlo.

After *Paper Work* closes at the Mount Holyoke College Art Museum, it will embark on a national tour to the Tucson Museum of Art, the Chazen Museum of Art at the University of Wisconsin-Madison, the Arkansas Art Center in Little Rock, Cornell University's Herbert F. Johnson Museum of Art, the De Young Memorial Museum in San Francisco, and The Detroit Institute of Arts.

Looking Beneath the Surface: The Quabbin and Hetch Hetchy Canyon

21 September–17 December 2006

Organized in collaboration with the College's Center for the Environment and the Weissman Center for Leadership, *Looking Beneath the Surface* explores the political, ecological, historical and personal implications of significant changes in the environment. Of particular interest are the roles of home and memory, the material impacts of displacement, and the meaning and value of wilderness in American life.

A centerpiece of the exhibition is the first major painting acquired by the Mount Holyoke College Art Museum at its founding in 1876—Albert Bierstadt's well-known depiction of Hetch Hetchy Canyon. Bierstadt completed the painting in 1875 using photographs and sketches obtained during a trip to Yosemite in the summer of 1873. He had no way of knowing then that his work would become one of the only ways that future generations would be able to appreciate the awesome beauty of Hetch Hetchy. When the Tuolumne River that flows through the valley was dammed in the early part of the 20th century, Hetch Hetchy Canyon was submerged beneath millions of gallons of water. Bierstadt's sublime pre-flood depiction of the valley, suffused with golden light, has been reproduced countless times over the years, and never more so than in the flurry of recent press about the proposed plan to recover the lost paradise.

Joseph Allen Skinner Museum of Mount Holyoke College, South Hadley, Massachusetts (formerly the Congregational Church of the "lost town" of Prescott)
Courtesy of the Mount Holyoke College Art Museum

Massachusetts had its own urban water problem in the early 20th century. Searching for a solution to the water shortage in Boston, experts looked to the Swift River Valley, 60 miles to the west. In 1922, the state legislature endorsed a plan to dam the Swift River and inundate the valley to form what was to become the Quabbin Reservoir. When work

Les Campbell
(American, b. 1925)
Quabbin Pearls, high-resolution scan from a 35mm Ektachrome transparency, printed with LightJet on archival photographic paper, 1983
Courtesy of the photographer
© 2006 Les Campbell

on the dam and the aqueduct to Boston began in 1931, property owners in the soon-to-be-submerged towns of Dana, Enfield, Greenwich, and Prescott were forced to sell their homes, factories, and farms. Some public and private buildings were moved from the four towns. The main building of the Skinner Museum complex, for example, is the former Congregational Church of Prescott, Massachusetts, which Joseph Allen Skinner acquired and had reconstructed on Woodbridge Street in South Hadley. *Looking Beneath the Surface* showcases rare photographs recording the process of clearing the valley of structures and trees.

The next chapter in the story of "the Quabbin," as it is known, goes beyond its water or its history of loss. Taken together, the reservoir and its watershed area constitute the largest land preserve in the state, an "accidental wilderness," that continues to delight hikers, artists, and naturalists.

Heads and Tales: Portraits and Propaganda on Classical Coins
1 February–extended through 17 December 2006

Greek, Syracuse (Sicily),
Tetradrachm of Agathocles with the water nymph Arethusa,
silver, 317–310 BCE
Bequest of Nathan T. Whitman

This exhibition, the result of Professor Bettina Bergmann's Art 310 seminar, celebrates the acquisition of more than 900 ancient coins from two important numismatic collectors, Mark Salton and Nathan Whitman. Bergmann's class focused on the aesthetic, political, and historical roles of coinage from early Greece to the fall of the Roman Empire. Last fall, her students spent many hours in the Art Museum's teaching gallery, where they measured, weighed, and conducted primary research on the coins and medals that became the centerpiece of the show. For some, this rare opportunity was life-changing. Melissa Smyth '06 was so inspired by what she learned in Bergmann's class that, before entering law school this fall, she took part in an intensive summer seminar offered by the American Numismatic Association. As Smyth recently wrote in an email to Bergmann, "I've spent my last week working with David Vagi, Harlan Berk, and many other fantastic people in the coins and antiquities business. Getting to view the various sides of the debate and controversy surrounding collecting ancient artifacts is exciting." Smyth also worked with the ANA's curator on an exhibition of ancient coins that opened in September and is publishing an article on Roman republican coinage in the fall issue of the ANA's journal. "It's really amazing how well it's worked out, bridging what had been a hobby of mine with my academic pursuits."

Heads and Tales proved popular with students and Museum visitors alike, prompting the decision to extend its run through 17 December. Since the exhibition will be a central component of Bergmann's fall 2006 seminar, students will continue to have direct access to the coins and to the still-evolving show. Bergmann plans to help students envision the great reach and power of coins in the ancient world by using Geographic Information Systems (GIS) technology to map the locations of important mints, patterns of circulation, and recurrent coin imagery. Her seminar students will also augment the current *Heads and Tales* on-line exhibition catalogue.

Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology, University College, London

17 February–22 July 2007

Early Roman Period, Hawara, *Mummy mask*, cartonnage, gilt, bronze, and glass, 40–60 CE
Courtesy of the Petrie Museum of Egyptian Archaeology, University College, London

The adventurous spirit of the early days of Egyptian archaeology will be captured next spring in an exhibition that provides a comprehensive look at the discoveries of pioneering British archaeologist Sir William Flinders Petrie (1853–1942). Over 220 of the Petrie Museum's most important objects will be featured, including one of the world's earliest surviving dresses (circa 2400 BCE), decorative art from the palace-city of the "heretic pharaoh" Akhenaten and his wife Nefertiti, gold mummy masks and funerary trappings, jewelry, sculpture, and objects of daily life. *Excavating Egypt* traces the development of Egyptian archaeology from its beginnings in the 1880s to the present day through spectacular artwork and rare archival materials. The Mount Holyoke College Art Museum will be the only New England venue for the exhibition, which was organized by the Michael C. Carlos Museum at Emory University. It includes many of the Petrie Museum's most significant objects, most of which have never before been seen outside of London.

The Petrie Museum's history begins not with Petrie himself, but with his patron, the traveler, popular author, and journalist Amelia Edwards (1831–1892). Her passion for Egypt led her to establish the Egypt Exploration Fund, which supported Petrie's early excavations. In 1892, Edwards bequeathed her fortune to University College, London, funding a chair in Egyptology for Petrie. In addition, she gave to UCL her library and personal collection, including jewelry, scarabs, statuary, funerary tablets, pottery, and writings on linen and papyrus. Her intention was to promote the teaching of Egyptology, and her holdings grew thanks to years of excavation in Egypt by Petrie and his students. With 80,000 objects, it became the largest teaching collection to be found in any university and one of the most important Egyptian museums in the world.

The Mount Holyoke College Art Museum was also the beneficiary of gifts from the Egypt Exploration Fund. Thanks to a system by which subscribers received excavation finds in return for supporting the Fund's fieldwork, the Museum was one of several to receive objects from Petrie's excavations. By 1911, Mount Holyoke had acquired over 150 objects including jewelry, pottery, and funerary figurines through this and other subscriptions. A selection of these will be on view in a companion show. "Mount Holyoke is immensely fortunate both to be on the itinerary of a world-class Egyptian art exhibition and to be able to draw attention to its own acquisitions from Petrie's important excavations," says Museum research associate Diana Wolfe Larkin.

Petrie became known for his scientific excavation techniques, which emphasized the recording of each artifact's context. "We can't overstate his importance to the field," Carlos Museum curator Dr. Peter Lacovara said. "He took what had been a glorified treasure hunt and lent the ethics, protocol, and hard science that today define archaeology." Along with the works of art, *Excavating Egypt* features large photomurals of excavations in progress, rare archival materials, and video presentations on Petrie and Amelia Edwards. The show is accompanied by a fully illustrated catalogue with contributions by Lacovara and Betsy Teasley Trope, assistant curator for the permanent collection. ■

New Dutch Paintings

The Mount Holyoke College Art Museum is pleased to announce the acquisition of two exciting Dutch works of art: *Portrait of a Gentleman* by Johannes Cornelisz. Verspronck and *Joseph Interpreting the Dreams of Pharaoh's Butler and Baker* by Crijn Hendricksz. Volmarijn. These mid-17th-century oil paintings were unveiled in March with the opening of the Art Museum's spring exhibition, *Designing the Natural World through Dutch Eyes.* As curator Wendy Watson noted, "we've been searching for a very long time for high-quality paintings of this type and were extremely fortunate to have found both of them this past spring in New York. Dutch Caravaggesque paintings are few and far between, and it's even more amazing that we were able to acquire a documented work by Volmarijn who, although not well known, exemplifies all of the characteristics of this important artistic movement. The Verspronck portrait, too, fills a notable gap in the collection and it will be immensely useful in teaching. The students have already been writing papers on both of the paintings!"

Verspronck's portrait of an unadorned Dutch gentleman is in keeping with the

Crijn Hendricksz. Volmarijn (Dutch, 1601–1645) *Joseph Interpreting the Dreams of Pharaoh's Butler and Baker*, oil on panel, ca. 1631–1637 Purchase with the Art Acquisition Endowment Fund, the John Martyn Warbeke Art Fund, the Belle and Hy Baier Art Acquisition Fund, the Eleanor H. Bunce (class of 1926) Art Acquisition Fund, and the Art Acquisition Fund

Johannes Cornelisz. Verspronck (Dutch, 1606–1662)
Portrait of a Gentleman, oil on canvas, ca. 1639–1640
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, class of 1932) Fund

sobriety of the Dutch reform movement. It also reflects the Northern Dutch emphasis on individualism that led to Holland's economic supremacy in the first half of the 17th century. The anonymous sitter was undoubtedly a wealthy man. But rather than representing his subject surrounded by the trappings of his material success, as was the fashion among many other portraitists at the time, Verspronck emphasized his interior life. Indeed, the very austerity of the costume and background fosters an introspection not usually seen in works by Frans Hals, Verspronck's fellow Haarlem portraitist and rival. At the same time, the gentleman's gaze, made all the more human and intimate by the detail of his slightly wandering right eye, creates a sense of psychological proximity for the viewer.

In Volmarijn's compactly formatted *Joseph Interpreting the Dreams of Pharaoh's Butler and Baker,* the three half-length figures appear lit from within, glowing like lanterns against the inky shadows of the Pharaoh's prison. The highly theatrical work is a perfect example of the international Caravaggesque style, both for its dramatic, selective illumination, and for its down-to-earth portrayal of a religious narrative. The figures' contemporary costumes and spontaneous emotion also suggest the influence of Gerrit von Honthorst, who brought Caravaggio's idiom from Rome to Utrecht. (The newly acquired painting was once atrributed to the School of Honthorst, until a recent cleaning revealed the artist's signature in the canvas's upper left corner.) Volmarijn's *Joseph* reveals the Dutch affinity for Old Testament subject matter, as well as the fondness of many Dutch artists and collectors for the grandiloquence of Italian art.

In the current installation Verspronck's restrained, introspective portrait is a perfect foil for Casper Netscher's more exuberant and worldly *Portrait of a Man* from the same period. Volmarijn's newly attributed *Joseph* should serve as a touchstone for future studies of the School of Honthorst, and now hangs alongside Joachim Wtewael's *Joseph and Potiphar's Wife* (1612), which depicts the preceding event in the Book of Genesis. This juxtaposition offers a splendid opportunity to compare Utrecht mannerism to Utrecht Caravaggism.

The Iznik Dish: A Love Story

It all began with an image in an art history textbook. The photograph of a piece of Iznik ware so captivated sophomore Elizabeth Petcu that she began researching the pottery developed by Turkish artisans in the late 15th century in imitation of Chinese porcelain. Little did she know that her affinity for these ceramics would eventually draw a remarkable Iznik dish to the Mount Holyoke College Art Museum's permanent collection.

Liz Petcu has a felicitous combination of talent, focus, and drive. At just 15, the Longmeadow, Massachusetts, native began volunteering at the Museum in the wake of its dramatic renovations. Later, as a first-year student at Mount Holyoke, she served as a Museum intern. Now 20 years old, the art history major and college junior has earned the

title of "Student Assistant to the Curator," in which capacity she is immersed in a world for which she was well prepared. Petcu's lifelong passion for art museums was encouraged by her father, an amateur artist. "We would go to big museums, little museums, and everything in between," says Petcu. "I always wanted to know how exhibitions were put together and what the art meant—not only to the artists, but to subsequent generations."

In the fall of 2005, Professor Anna Sloan assigned the students in her Arts of Islam class to find a way to bring Islamic art to the Mount Holyoke community. "The way I knew best how to do that was to work with the Museum," explains Petcu. She therefore began researching the hypothetical purchase of an Iznik plate. With the guidance of curator Wendy Watson and art history professor Walter Denny from the University of Massachusetts at Amherst, Petcu contacted Christie's and Sotheby's. Christie's responded by sending a catalogue from an auction of Iznik ware that had just passed. Flipping through the colorful pages, Petcu and Professor Denny stumbled across an exceptional piece that had not been sold. "We saw this work in the catalogue and both of us thought it was really special."

The Iznik dish in the catalogue was unusual for the lyrical quality of its painted design, which incorporated red accents along with the traditional Iznik ware white and blues. A *saz* leaf entwines a Cyprus tree and pierces it, suggesting the embrace of two lovers. Around these two characters and along the dish's scalloped edges are several species of flowers, which reflect the Ottoman artisans' fondness for the natural world. Because the flowers are depicted in many different stages of life, the painted images also suggest the passage of time.

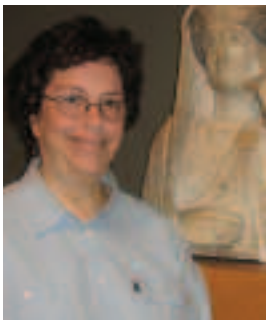
Professor Denny, a renowned specialist in the artistic traditions of the Ottoman Turks, suggested the Museum think about making a purchase. As Petcu recalls, "He said 'You have to pounce on this. This is a great opportunity for the Museum'." Curator Watson agreed, and the dish, which began its life as an object of trade, made its way from London to South Hadley. It will soon be on display in the Asian gallery.

"If this plate were a person, it would be really cosmopolitan, because it would have not just an Ottoman sensibility, but it would be informed by Ming styles and by European tastes," Petcu observes. She is especially gratified to have helped the Museum increase its holdings in Islamic art. "I had no expectation that my project would come to life like this and that I would get to help people have a first-hand experience with this amazing art object." ■

Curator Wendy Watson and student curatorial assistant Elizabeth Petcu '08 with the Iznik dish

Trent Dauphin, 8, and Talia Dauphin, 5, create their own still-life art.

Jane Gronau, Education Coordinator



FAMILY ACTIVITIES

Thanks to a grant from the Massachusetts Cultural Council, the Mount Holyoke College Art Museum and the nine other member institutions of "Museums10" launched a region-wide celebration of Dutch art and culture last spring. As part of the *GoDutch!* initiative, the Museum invited families to participate in special, Dutch-themed children's activities. Young visitors (and the young at heart) were encouraged to learn about the tradition of still-life painting and then create their own still-life art. Kids and their families also took part in a Dutch-themed scavenger hunt.

MUSEUM EDUCATOR

In July, Jane Gronau became the Museum's new Education Coordinator. She will work part-time, year round. Jane first came to the Museum as an intern to fulfill requirements for Tuft University's Museum Studies Certificate Program. She not only helped to organize *The Sporting Woman* show in 2004, but also served as curator for the superb 2003 exhibition *Mount Holyoke Encounter: The Artists of Pontigny-in-America*. Her professional experience includes service as Director of the Visitor Center of the National Yiddish Book Center, as member of the faculty of the Department of Education at St. Joseph's College in West Hartford, and as the Chair of the Board of Trustees of The MacDuffie School in Springfield.

Julie Herzig Desnick '73 and her mother Helene Phillips Herzig '49 at Tadao Ando's Pulitzer Foundation in St. Louis

A FAMILY AFFAIR

Julie Herzig Desnick '73 has been named to the Museum's Art Advisory Board by unanimous vote at the group's Spring 2006 meeting. Her appointment marks the addition of a talented alumna architect and artist to this working group, which provides essential support for the museum.

Having attained her bachelor's degree with honors in fine art (and a minor in Romance languages), Julie went on to study at the Tyler School of Art in Rome, the Ecole Nationale des Beaux Arts in Paris, and Pratt Institute in New York, where she earned an architecture degree. Early in her

career she worked for several art galleries and architectural firms, and in 1985, started her own firm, Herzig Designs, of which she is owner and principal.

Julie's mother, Helene Phillips Herzig '49, has been a closely involved Art Advisory Board member for over 20 years. As part of the first mother-daughter alumnae team on the AAB, Julie will participate in efforts to support the Art Museum and its exhibitions, collections, and programs. Commenting on Julie's recent election, fellow board member, Joyce Marcus '53, noted that "her extensive experience in the art world, her thoughtful insights, and her devotion to Mount Holyoke will serve us all well. We are very fortunate to have her join us."

MEET ME IN ST. LOUIS

A highlight of the recent Director's Circle trip to St. Louis was a visit to Emily Rauh Pulitzer's home. Emily and her late husband, Joseph Pulitzer, Jr., the former publisher and editor of the *St. Louis Post-Dispatch,* built one of the premier art collections in the country. Our private tour was breathtaking. The grounds of the home provide a stunning setting for several spectacular sculptures, including the magnificent Mark di Suvero, in front of which some of our group posed for the photo on this page.

Members of the Museum's Director's Circle and Art Advisory Board at the home of Emily Pulitzer in St. Louis with sculpture by Mark di Suvero

In 1990 Emily and Joseph Pulitzer asked the acclaimed architect Tadao Ando to work with them to create a space to display works of art from their collection. The 27,000-square-foot concrete building that today houses the Pulitzer Foundation for the Arts was another must-see during the weekend. Its spaces serve perfectly the Foundation's mission to be a unique resource for the contemplation and study of the arts.

An extended visit to the Saint Louis Art Museum was also on the program. Mount Holyoke alumna Judith Mann '72, curator of early European art, greeted us and took us on a lively tour of the galleries. The weekend schedule, which featured two additional public museums and two more fabulous private collections, was punctuated by sumptuous meals. On Saturday evening, energetic members of the Director's Circle traveled via chartered coach to Powell Symphony Hall to hear the Saint Louis Symphony Orchestra.

On Sunday, members enjoyed an architectural tour of downtown St. Louis, along with a stop at the famed Laumeier Sculpture Park. For information about joining the Director's Circle, please contact the Museum at 413-538-2245 or send an email to artmuseum@mtholyoke.edu. ■

Fine art reproductions of this image and others are available for purchase. Go to www.mtholyoke.edu/offices/artmuseum/general_info.html for details or call 413-538-2245.

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

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.

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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.

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