

LETTER



IT'S A WARM SUMMER AFTERNOON, but the museum staff is already focused on the fall. After more than two years of planning, we will join with many of our colleagues in the Pioneer Valley in presenting *BookMarks: A Celebration of the Art of the Book*, a cross-cultural initiative comprising a rich menu of exhibitions and programs. Museums10, a partnership of ten museums associated with the Five Colleges, aims to promote the region using the museums as a magnet for cultural tourism. Our last collaborative effort, *GoDutch!*, involved exhibitions and programs celebrating Dutch art and culture. Collectively, we saw a 15% increase in attendance over the same period the previous year. Exploiting the Valley's literary pedigree as inspiration for *BookMarks*, we are striving for even more ambitious goals.

At Mount Holyoke we are at work on two exhibitions, *Two by Two: Lines, Rhymes, and Riddles*, as well as *Bookworm: Photographs by Rosamond Purcell*, both of which you can read about elsewhere in this newsletter. My colleagues in the nine other museums of our consortium will also present exhibitions that explore some aspect of bookmaking, book illustration, and/or artists who use books as a medium. Not limited to Museums10, the collaboration is intended to create ties among cultural organizations and businesses throughout the Valley. Programmatic partners such as the Amherst Cinema Arts Center and Pocumtuck Valley Memorial Association, as well as community partners such as restaurants, booksellers, hotels, and inns will benefit from Museums10's promotion of the project outside the region.

I invite you to come visit and take advantage of the innovative exhibitions on view in the area. Remember to pick up a *BookMarks* brochure and get it stamped at eight of the participating institutions. Once you have eight stamps, you can submit an entry for a drawing – the grand prize will be a free trip for two to Rome. Read about the itinerary on page 12. If it sounds like a travel experience not to be missed, call me for details about how to sign up for one of the limited number of seats available to paying customers.

Speaking of travel, *Jane Hammond: Paper Work*, which we premiered last fall, is on a national tour. We are all gratified by the response the show has received, evidenced not only by press coverage and attendance figures but also by compliments such as this one conveyed by a staff member from the Chazen Museum of Art at the University of Wisconsin, where the show opened last June: "I've never worked with such a well-planned, beautifully packed, thoroughly organized traveling exhibition! Our whole crew is so happy to work with this material." As you might imagine, the behind-the-scenes component of a project of this kind is extremely important, and I could not be more proud of the way *Jane Hammond: Paper Work* reflects the professionalism of our Museum staff.

COVER:
Mark Leithauser (American,
1950-)
A Greeting
Oil on panel, 2004
Collection of Margaret and
Francis O'Neill

MARIANNE DOEZEMA
Florence Finch Abbott Director

IN THE FOLLOWING CONVERSATION, Marianne Doezema, director, and Wendy Watson, curator, discuss the exhibition *Bookworm: Photographs by Rosamond Purcell* with the artist.

MD: This fall, the Mount Holyoke College Art Museum will participate in a collaborative initiative with several museums in the area and other community entities that focuses on books. One afternoon while I was working on the programs we're presenting, I cast my eye across my shelf and caught sight of your recent publication, *Bookworm*. It occurred to me that showing some of the photographs in that volume would add an exciting dimension to the slate of exhibitions. Many of the images are of books in various states of deterioration. You have collected books. Books have been the subject matter of your work. So, I would like to begin by asking you about your relationship to books, which is clearly complicated and rewarding.

RP: First, I want to say how pleased I am to be coming back to the Mount Holyoke College Art Museum for this exhibition. I want to thank both of you for inviting me.

My relationship with books goes way back. I admire books in all kinds of condition, especially very old books. I grew up in an academic family where if my father caught any of us wandering around the house, he would ask: "Where's your book?" We were read to at a very early age. Later we were given books, and in general, treasured them. I took to



Rosamond Purcell (American, 1942–)
Book for Fishes
Photograph, artifact owned by the Museum of Comparative Zoology, Harvard University, mid 1990s
Collection of the artist



Rosamond Purcell (American,
1942–)
Leaves
Photograph, box of pages, 1989
Collection of the artist

all this very readily. I grew up reading girl stories, adventure stories, and especially sea stories.

MD: When did you begin associating books with image-making? Did you draw in your books?

RP: No, not that I remember, but at a certain stage I did sometimes eat the paper. I'd bend down the corner of a page, tear it off and eat it.

WW: So you were "consuming" books in more than one sense.

RP: I described this in my book, *Owl's Head*. The paper was in harmony with the story itself. Eating the pages of the book was like dipping into a box of chocolates.

WW: We've noticed that in addition to thinking about the content of books, you also think of books as independent objects.

RP: Yes, the physical manifestation of a book can really get me going. I have a tropism for anything shaped like a book.

That, I think, is related to my understanding that a book is a container for information, privileged information packed inside in reams. Anything shaped like a book is powerful, like those small blocks of quarry stone, squared off, with foliated layers like pages, pages you cannot turn.

WW: A lot of your work also has to do with concepts of language.

RP: I think this is especially the case with collected objects. You can go into a museum collection, open a drawer, find an object, and then read the label intimately attached to it. The best tell more than you'd ever expect. In *Bookworm* there is a photograph of a slab with holes. You wouldn't know what you're looking at, but there is a label. The handwritten text describes the slab as having been originally classified, around 1840, as a piece of worm-eaten wood from the old London Bridge. Sixty years later, a keen observer realized it was a fossil and it was transferred to the geology museum. The label is a book in itself.

Working for so many years as a photographer in natural history collections, I became accustomed to the notion that objects with documentation are much more valuable than ones without it. The idea that things were linked to words, to data, made me want to imitate the form. That's why I made the insect box collages. I'd seen so many boxes of insects with so many labels, I decided to make up my own, creating specimens, inventing data.

MD: It might be helpful for our readers to know more about the nature of your work with collections. I know you've spent a great deal of time in museum storerooms.

RP: I first went to the Harvard Museum of Natural History because as a photographer, I had become embarrassed about posing people the way I wanted, and taking pictures they didn't like. So I went to a natural history museum because it was a different pace, a different place. I then stayed for many years partly because I met Stephen Jay Gould, a scientist

who was sympathetic toward my photographic approach and we became collaborators. I would look at the specimens and see not necessarily what they represented to the collection as a whole, but rather as free-floating specters or chimeras. They looked like something *other* than a monkey or *other* than a butterfly. I would spend a lot of time looking at the details, photographing them. But the pictures came out looking unlike typical pictures of, say, turtles, moths, or tigers.

WW: Thinking about your work in natural history museums and the trajectory of your career, I realized that you've gone from photography to collections to found objects to collages and then back around to photography again. How do you see the relationship between the collected objects and collages and then the photographs that you later make of them?

RP: I can try to explain how that happened. I started out with photography, as I've said, in portraiture and then in the museum. One of my impulses with photographs is, much like what I've heard of Gary Winogrand's motivation — to see what something *looks like* on film. So why do I make photographs of the collages? Sometimes I make collages just to photograph them. Most of these collages are ephemeral, made of fragile, often disintegrating materials. And they just look different when photographed. Strangely, the two-dimensional photograph may appear to have more depth than the three-dimensional construction.

WW: That reminds me of John Crowley's recent article about you in the *Boston Review*, where he quotes photographer Minor White's remark about the "gifts of the camera." In other words, what you thought you photographed isn't necessarily what you end up seeing in the final image.

RP: That's absolutely right. There are a couple of pictures in *Bookworm* that are like that. I was photographing a roll of burned tin foil because of its abstract qualities, and when I finished not only did I have a picture of tin foil but emerging from it was a picture of an angel and another of a bird-headed man. I hadn't seen either manifestation when I was working. "Gifts of the camera" indeed.

My impulse for the museum photographs isn't only about getting into the storeroom and nailing down the specimens. When I finally make the photograph and realize that it looks like something I hadn't seen before, I say to myself: "People need to see *this*." And while going through natural history collections in different parts of the world — in Holland, England, Russia, and elsewhere — I noticed that although everything is supposed to be so rational and so orderly in these places, I found a lot

Rosamond Purcell (American,
1942–)
Book/nest
Photograph, found object,
1990s
Collection of the artist



INTERVIEW

of discrepancies between the specimens and the stories. The weirdness of the way things were catalogued and arranged made me think that I could make up my own versions of them. That's what led to the collages.

WW: Your remark, "People need to see *this*," reminds me that I wanted to ask about your relationship to the viewer, and how you feel about sharing the way you see something.

RP: Yes, but this may be a naïve and short-lived sensation on my part, because when "*this*" is turned into a photograph and put up on a wall, and somebody walks by and looks at it, how do I know if they will see what I was excited about?

WW: That's interesting. When we did the *Two Rooms* exhibition here in 2004, your work struck a chord with so many people. Visitors would start to free-associate about things that they saw and talk about their own collecting impulses.

RP: Well, I'm glad to you hear you say that – that your viewers were moved to follow their own trains of thought and pursue their own preoccupations. That's about as good as it gets.

WW: The sharing of your vision makes me think about the way you write about your own work. Crowley remarked in his article: "A difficulty with writing about the photographs of Rosamond Purcell is that she is such an exact and vivid writer about them herself." Can you say something about the relationship between your visual production and your writing about it?

RP: Pictures and words run on parallel tracks. Sometimes a scene inspires a photograph, sometimes a burst of language. My book *Owls Head* is one long word picture. Many scenes seem like language to me. Some of the photographs in this exhibition show not books or texts, but landscapes that I think of as things to be read. If I'm looking at a landscape, I am reading it – it's almost as if it is written, but in a different kind of language than the language on the page.

WW: One of the topics that will be addressed this fall in connection with the *Bookmarks* initiative is the past and future of the book, the transformation of books in relation to knowledge and information. In your work, you also talk about the transformation, survival, and degradation of physical books. *Foucault's Pendulum*, for example, has to do with disintegration or the possible disappearance of the whole notion of the book.

RP: The subject of this photograph was a small paperback book that had been taken on vacation to Bali by a friend of a friend. When she found that it had been eaten by termites, she passed it along to her friend who passed it along to me because she knew I loved termite-eaten texts. It is gorgeous – the way termites forage, the way they eat paper is mesmerizing because they eat in islands of text, avoiding portions of the book that are no longer damp. When something is partially destroyed, what remains stands out. To make this photograph, I opened the book and put it in filtered sunlight on a shelf. As the photograph shows, the remaining phrases give a sense of the whole book. It's as if you don't need any more – by reducing the book to a sentence you can guess what's going on, perhaps even more so than with the entire book.

Two by Two: Lines, Rhymes, and Riddles

4 September–16 December 2007

UT PICTURA POESIS (“as in painting, so in poetry”). So claimed the Roman poet Horace, who found affinities, even equivalences, between these two distinct languages – one visual, the other verbal. Indeed, both are subjective, expressive, and often elusive. Brad and Mark Leithauser are brothers who bring together these sister arts.

Why, you might ask, is a still-life painting depicting a blossoming thistle plant, pistachio nuts, and a camel being exhibited alongside poetry – complicated as it is whimsical – about a lethal lionfish and a murdered watermelon? This unique and alluring exhibition, replete with unexpected and fantastic juxtapositions, has been organized to coincide with the publication of *Toad to a Nightingale: Drawn-Out Riddles*, a volume of poetry by Mount Holyoke College professor Brad Leithauser, with illustrations by his brother, Mark Leithauser, a renowned artist as well as Senior Curator and Chief of Design at the National Gallery of Art in Washington, DC.

Brad is an acclaimed author and poet who has received numerous awards, including a MacArthur fellowship. He has published five volumes of poetry, a collection of light verse, a novel-in-verse, five other novels, and a book of essays. He lives in Amherst, Massachusetts, and is the Emily Dickinson Senior Lecturer at Mount Holyoke College. Mark resides in Washington, DC, and is represented by Hollis Taggart Galleries in New York. Since childhood, these remarkable brothers have fueled each other’s creativity, and their reciprocal inspiration and encouragement has produced four marvelous collaborations of literature and art. The Mount Holyoke College Art Museum is very pleased to present, for the first time in a museum setting, the work of Brad and Mark Leithauser together. *Two by Two: Lines, Rhymes, and Riddles* will include a rich variety of materials, including poems, paintings, drawings, preparatory sketches, and prints, drawn from *A Seaside Mountain* (Sarabande, 1985), *Darlington’s Fall* (Knopf, 2002), *Lettered Creatures* (Godine, 2004), and their latest publication, *Toad to a Nightingale: Drawn-Out-Riddles* (Godine, 2007).

By day, Mark Leithauser is chief designer at the National Gallery, but at the end of the day, he tears off his tie, retreats to his studio, and unloads all the priceless ideas he has covertly stockpiled in his memory. He spends his evenings creating compositions that



Mark Leithauser (American,
1950–)
An Anteater
Oil on panel, 2007
Collection of the artist



Mark Leithauser (American,
1950–)
Routines
Pencil on rag paper, 2001
Collection of Margaret and
Francis O'Neill

burst with art historical and autobiographical references. In a painting titled *An Early Exchange*, for example, Mark transforms some of his favorite works of art (Ingres' *The Valpinçon Bather*, Giambologna's *Venus Urania*, and Hokusai's *Great Wave*) into minuscule postage stamps that he superimposes onto crumpled trompe l'oeil envelopes. Objects are meticulously rendered in his still lifes, but these paintings are more than literal transcriptions of objects: as John Wilmerding observes, "Leithauser's paintings are not only delicious illusions; they are rich and poetic puns about the senses, the life of the imagination, and the wonders of sheer creativity." Fortunately for Brad Leithauser, Mark is also exceptionally sensitive when it comes to transforming his brother's verbal wit into visual puns; Mark captures with exactitude the nuances of Brad's trenchant verse.

While Mark's meticulous masterpieces pull his viewers in, Brad forces his readers to take a step back to reconsider, and often laugh at, the mundane. In his poem *A Dropped Watermelon*, Brad transforms a simple grocery store mishap into a heinous crime scene:

*The victim lies sprawled at the blazing edge
Of a vast parking lot, oozing a sea
Of red. Sharp black pellets peep through
His broken side. The sun's blinding; no one can say
Who dumped him here—a mystery
Of no never-mind to the two
Shuffling kids in T-shirts whose job it is to wedge
The body in a bag and shoulder it away.*

Each work in *Two By Two* is a dialogue between visual and verbal texts, and between closely attuned brothers. Their words and images intersect and respond to each other.

Mark images Brad's poetry; through Brad's poetry, Mark's silent pictures speak. The visitor to the exhibition may recall the question posed by *Alice in Wonderland* (a book dear to Mark Leithauser): " 'What is the use of a book,' thought Alice, 'without pictures . . . ?' "

Two by Two: Lines, Rhymes, and Riddles is offered as part of Museums10's *BookMarks*, a celebration of word and image. For more on Museums10, visit www.museums10.org.

Bookworm: Photographs by Rosamond Purcell

4 September–16 December 2007

In her 1977 essay *On Photography*, Susan Sontag insisted that "what a photograph is of is always of primary importance. . . . We don't know how to react to a photograph . . . until we know what piece of the world it is." The abstraction of objects as we know them is what draws us to Rosamond Purcell's photographs. What is so striking about *Bookworm*, Purcell's latest publication, is that we recognize what we are seeing and at the same time we do not recognize it at all. Yale English professor John Crowley writes, "Rosamond Purcell's photographs — all still lifes — are of things, and they are usually things we recognize, whether we have encountered them before or not; but our recognition is undermined because we don't know how they got that way." "How they got that way" is precisely what makes them so intriguing to the viewer.

Literary critic Sven Birkerts remarked about Purcell's images, "At first I was drawn by way of light, color, and sharply textured shapes into what seemed to be some kind of excavation site." Many of the photographs in *Bookworm* represent books and "book-like things," as she calls them, in various states of decomposition and recomposition. They are ruins, but not of the kind excavated by archaeologists. Instead, these ruins were created by the industrious excavations of insects and rodents, shipworms, termites, and mice. Her photograph, *Foucault's Pendulum*, is one of those images that haunted Birkerts after seeing them for the first time: "When I say that the work haunted me, I mean that it stuck in my mind for days as a charged retinal after-image."

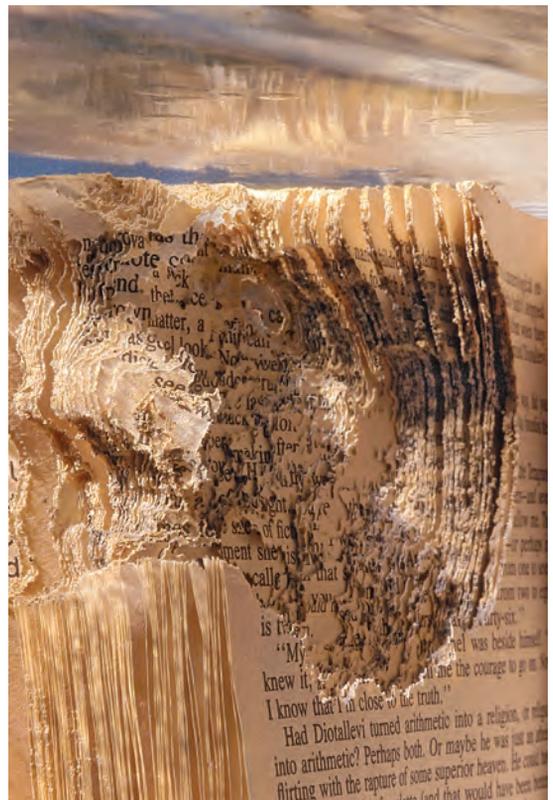
Serving as curator to the objects and materials that she photographs, Purcell manipulates these images in a different way than in her previous work. "My process of working with words and pictures," she writes, "is like assembling a masticated language; a rebus-language made of letters and images. I took a cue from the mouse (or mice) that had consumed half of [the book] *Flying Hostesses of the Air* and assembled a structure of syllables and straw. I built new forms from fragments. . . . My job is to rip, soak, break, align, realign, burnish, and glue." The end result is an extraordinary compilation of images that each draw on the "symbolic potency" of lettered pages and, in so doing, add to it.

Bookworm: Photographs by Rosamond Purcell is offered as part of Museums10's *Bookmarks*, a celebration of word and image.

Rosamond Purcell (American, 1942–)

Foucault's Pendulum

Photograph, termite-eaten book by Umberto Eco, 1996
Collection of the artist
Photograph courtesy of the Kathleen Ewing Gallery, Washington, DC, and the artist



Janet Fish

12 February–1 June 2008

Janet Fish thinks of herself as a “painterly realist,” interested primarily in light, atmosphere, motion, and lush, saturated color. As one observes in Mount Holyoke’s dazzling *Kraft Salad Dressing*, motion and energy pervade her remarkable compositions.

Janet Fish was born in Boston into a family of artists. After taking many sculpture classes at Yale, she found her calling in painting. She began to work in a realist manner and graduated with an M.F.A. in 1963. She then embarked on a search for her own unique style and started to paint glass bottles and vases. She discovered that she was skilled at dissecting the way in which the light broke up the forms and soon was painting every reflective object she could find.

A loan request for *Kraft Salad Dressing* brought to the Museum’s attention a major retrospective exhibition that was being organized by the Southern Vermont Arts Center. The development of the checklist was underway, and SVAC curator Scott Dimond was working closely with the artist herself, a Vermont resident. It was Fish who remembered the Mount Holyoke College canvas and brought it to Dimond’s attention. Executed in 1973 and given to the Museum that same year by Chicago collectors Richard and Suzanne Barancik (parents of Jill Barancik, class of 1986), this early work epitomizes Fish’s appropriation of Pop subject matter as a vehicle for the exploration of shimmering light effects. The exhibition will survey four decades of Fish’s work in oil, watercolor, pastel, and graphic media, beginning with a carefully selected group of early Pop-inspired images of food packages in gleaming plastic and glass. When the exhibition opens in February 2008, the Museum will welcome Janet Fish who will speak about her work.

Janet Fish (American, 1938–)
Kraft Salad Dressing
 Oil on canvas, 1973
 Gift of Mr. and Mrs. Richard
 Barancik (parents of Jill
 Barancik, class of 1986)



Avery's Animals

The Art Museum has recently become home to a goat and a sheep – no, not real ones, but images in the form of two charming late oil studies by American master Milton Avery. The diminutive paintings were presented by Joseph Hofheimer in memory of his late wife, Natalie Doernberg Hofheimer (class of 1944), both of them long-time members of the Museum's Art Advisory Board. Like earlier works by Avery in the collection, notably his *Discussion* of 1944, these small paintings express their message with power and a great economy of means. Blocks of color in *Purple Ram* are enlivened by Avery's vigorous scratching through the paint with the end of his brush. The looping marks provide an almost tactile sense of the ram's woolly coat, and vertical slashes in the golden background evoke a late summer pasture. In *Lone Goat*, the animal's weighty body and almost comical floppy ears are rapidly sketched with a calligraphic paint application that conveys the artist's message simply and effectively.

The two paintings join a dozen other works by Milton Avery at the Museum, the earliest dating from 1937 when the New England-raised artist was working in New York City. He probably saw the work of Matisse, Bonnard, and Vuillard in galleries and museums there, but he was equally influenced by Americans like Stuart Davis and Ben Shahn. Throughout his career, though, Avery maintained his artistic individuality, steering away from the realism of Depression-era painters as well as the radical departures of the Expressionists. As art historian Sally Yard noted in the museum's 1984 handbook, "At the core of Avery's work is the recognizable subject portrayed with emotional and chromatic warmth and intimacy."

Modern Masterpieces Given in Honor of Julie Lavin (class of 1986)

In the last two years, a new friend of the Museum has given several important works of art by major modern artists Henry Moore, Aristide Maillol, Giacomo Manzù, Fernand Léger, and Robert Motherwell. Through his generous gifts in honor of Julie A. Lavin (class of 1986), art collector Jeffrey Loria has added significantly to the Museum's holdings in this area. All of the objects have been on view in the Museum this year and have already been the subject of numerous class discussions and student papers.

A Robert Motherwell collage, *Beside the Sea with Fish and Chips* (1977), evokes a seaside landscape and includes a torn paper bag used to hold, perhaps, the artist's lunch. As Motherwell noted a few years earlier, "Generally, in collages I only use things that



Milton Avery (American,
1885–1965)

Purple Ram

Oil on artist board, 1963

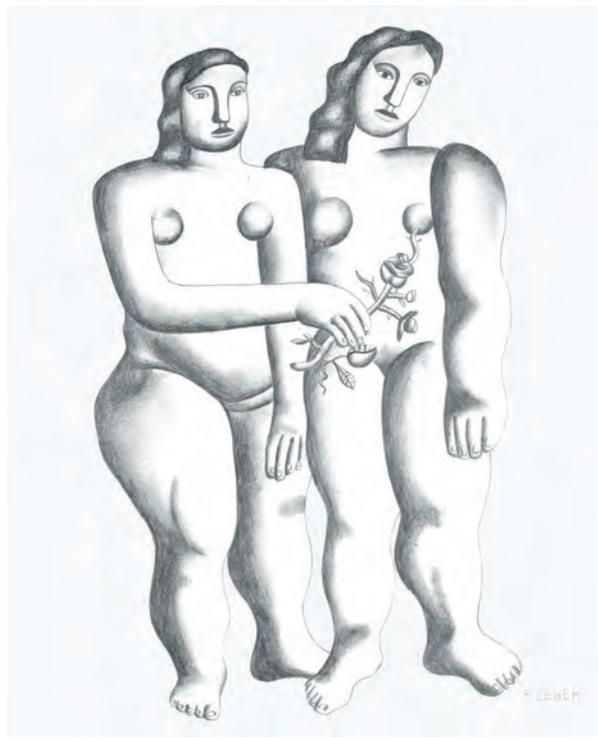
Gift of Joseph Hofheimer in
memory of Natalie Doernberg
Hofheimer (class of 1944)

Milton Avery (American,
1885–1965)

Lone Goat

Oil on artist board, 1963

Gift of Joseph Hofheimer in
memory of Natalie Doernberg
Hofheimer (class of 1944)



Fernand Léger
 (French, 1881–1955)
Les Deux soeurs (Two Sisters)
 Graphite on paper, ca. 1935
 Gift of Jeffrey H. Loria in
 honor of Julie A. Lavin
 (class of 1986)

developed their mature styles, from painting and sculpture to ceramics and tapestry. Both retained their interest in subjects from the natural world, but divested of detail and characterized by bold forms and volumetric shapes. Léger's striking graphite drawing, *Two Sisters*, and Maillol's sensuous bronze statuette exemplify the artists' shared attraction to the "classic and simple forms" that Léger mentioned often in his writings. Maillol concentrated almost exclusively on the nude female figure in his sculpture, inspired by antiquity but "stripped of all literary associations and architectural context." *Two Sisters* probably dates to around 1935 and can be linked to several other drawings and paintings that Léger made in the '30s and returned to later in his career. As he noted in 1952, "One may consider the human figure not for its sentimental value but only for its plastic value. That is why in the evolution of my work since 1905 until now the human figure has remained purposely inexpressive."

The new Loria gifts represent a very important step in the expansion of the Museum's modern holdings and at the same time, provide valuable comparisons to relevant antiquities that are used regularly in teaching.

Aristide Maillol (French, 1861–1944) *Petite Phryne à la Draperie (Small Phryne with drapery)*, cast bronze, 1910. Gift of Jeffrey H. Loria in honor of Julie A. Lavin (class of 1986)



happen to be in the studio. They represent familiarity and, in a certain way, domesticity." Curatorial assistant Elizabeth Petcu (class of 2008), turned up evidence that the artist probably created the collage in the Cape Cod studio where he summured from 1953 to 1991. Echoes of the series of paintings that he called *Beside the Sea* (1962–67) can be seen in the newly-acquired collage. Motherwell described the spot from which he viewed the pounding surf that he evoked in those exuberant works: "I would sometimes sit on the seaside steps . . . hypnotized by the ever changing tidal flats. . . . Sitting dreaming on the steps, I used to be struck by the beauty, the force and the grace, at high tide with a strong southwest wind of the sea spray spurting up, sometimes taller than a man, above the sea wall."

The most recent gifts, a Léger drawing and Maillol bronze of the ancient Greek courtesan Phryne, celebrate the female figure. Like many of their fellow avant-gardeists, Léger and Maillol worked in a wide variety of media as they

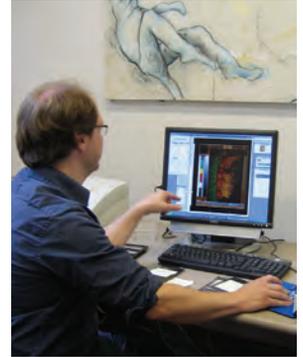
DIGITIZATION = ACCESSIBILITY

This year the Museum started its much-anticipated project of digitizing the permanent collection. With the assistance of James Gehrt, digitization center coordinator at the College's Library Information and Technology Services, and Kate Dalton, Art Advisory Board fellow (2005–2007) at the Museum, the project is well underway. The Museum's ultimate goal is to have digital images of the entire collection available to all users, both on campus and off, for purposes of research, teaching, or pure enjoyment. The project is equally important for the Museum's staff in its own publications, research, and marketing. The process requires many steps including scanning the actual images and linking them to an online database created for the collaborative use of the art museums at the Five Colleges and Historic Deerfield. The first step, as described by Kate Dalton (class of 2003), "is to collect 4x5 transparencies or 35 mm slides that already exist in the Museum's files. We still have many high-resolution images to capture, but we have plenty of existing photography to work with at this point." After the images are gathered, they are sent to Gehrt at the "Digi-Center," where they are transformed into digital files. Because the process "can take an hour or more, depending on the number of pictures that are being scanned, I usually try to scan multiple images at once which makes it more efficient," stated Gehrt. After the images are successfully captured, he works carefully to check the tonal and color values. On average, Gehrt spends about two days color-correcting the images after a batch has been scanned. He noted, "I have developed certain settings for the Museum that allow me to easily check on the tonal and color ranges that are appropriate for the works of art currently being worked on." The last step in the process is to upload the pictures so that they can be linked to the Five College database, making them accessible to viewers around the world at <http://museums.fivecolleges.edu>.

Closer to home, students and faculty can now have access to high quality images of works of art making it more convenient for students and faculty to have access to the collection, whether they are on or off campus. The new system will make it easier to write that art history paper, or to assign works of art for students to analyze, further enhancing the experience of seeing the art in person.

MHCAM'S "NEW DUCK"

Richard A. Epstein, University of Chicago Law Professor compares an art museum to a duck: "Above the water it looks wonderful, carefree, and gracious; yet below the water it has to paddle furiously to maintain its serenity above the waves." Having had the opportunity this past year to work with Mount Holyoke College Art Museum's preparator Bob Riddle, Laura Weston (class of 2006), the museum's new Art Advisory Board fellow, already knows firsthand how Epstein's words apply to working in a museum. A recent graduate of Mount Holyoke College with a degree in art history, Weston is eager to be back in the



James Gehrt, digitization center coordinator at the College's Library Information and Technology Services, scanning a still-life painting by Levi Wells Prentice (American, 1851–1935) for the Museum's digitization project



Laura Weston, Art Advisory Board fellow (class of 2006)

NEWS

Museum studying and writing about the art that she found so inspiring during her first visit to the Mount Holyoke College Art Museum. In 2002 Weston came to the opening of *Changing Prospects: The View from Mount Holyoke*. Reflecting on that moment, Weston remarked, “*Changing Prospects* wasn’t just a gallery filled with art, it was an experience that touched these visitors and evoked thoughts and feelings. It was a welcoming environment, one where all people could feel at ease and learn from the art that surrounded them. . . . From that moment on I knew that I wanted to work in a museum and learn how the people behind the scenes of this exhibition used the art to engage the public in dialogue.”

This summer, Weston jumped right in and got her feet wet joining the Museum’s team as they busily began preparation for the upcoming fall exhibitions. She could not be more excited to be working with the Museum’s staff, “they are so great at teaching me what I need to know. I have already learned so much and I have just begun,” commented Weston. The Museum is delighted to have Laura Weston on staff, the second Art Advisory Board fellow to come aboard since the position’s creation in 2005. Funded by the Museum’s Art Advisory Board, the position was developed to give recent alums the “hands on” experience needed for a museum career.

SPECIAL EVENTS

BookMarks: A Celebration of the Art of the Book
(September 2007–January 2008)

Thursday, 20 September, 7:00 pm

Opening and Reception

Two by Two: Lines, Rhymes and Riddles

“Two by Two, Face to Face: A Conversation”

Brad and Mark Leithauser discuss their collaboration

Gamble Auditorium, Art Building, Mount Holyoke College

Thursday, 27 September, 7:00 pm

Opening and Reception

Bookworm: Photographs by Rosamond Purcell

“Trouble at the bottom of the old man’s garden and other tales”

Lecture by the artist

Gamble Auditorium, Art Building, Mount Holyoke College

Thursday, 15 November, 7:00 pm

“The Research Library in the New Age of Information”

Keynote lecture by Robert

Darnton, Carl H. Pforzheimer

University Professor and Director of Harvard University Library

Gamble Auditorium, Art Building, Mount Holyoke College

Friday, 16 November, 1:30 pm

“The Past and Future of the Book”

Panel discussion and reception

with Sven Birkerts, Terry Belanger, and Lisa Gitelman, moderated by NPR’s Corey Flintoff

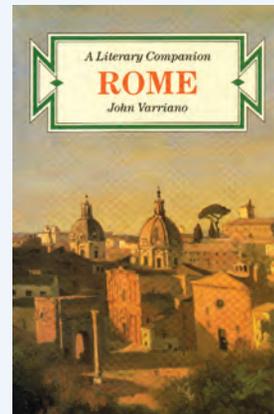
Gamble Auditorium, Art Building, Mount Holyoke College

For a complete schedule of related programs and exhibitions, please see www.museums10.org and www.valleyvisitor.com. All programs and dates subject to change.

Win an unforgettable trip to Rome by visiting the *BookMarks* exhibitions!

In celebration of *BookMarks*, the Mount Holyoke College Art Museum and Cross-Culture Journeys are co-sponsoring a ten-day trip to Rome in early October 2008. The trip, “Sites and Sensibilities: Walks in Rome and Environs,” will be led by Professor John Varriano of Mount Holyoke’s art history department. The tour will follow in the footsteps of authors and painters who wrote in eleven different languages over a period of 2000 years, comparing their responses to our own. A copy of Professor Varriano’s *Rome: A Literary Companion* – recently named by *Travel & Leisure* magazine as the best guide-book for walking in the city – will be provided to each tour participant. The itinerary also includes visits to the charming towns of Tivoli and Frascati, as well as the beautiful outlying area known as the Castelli Romani.

To win this unforgettable trip all you have to do is pick up a *BookMarks* “passport” brochure at one of the participating *BookMarks* exhibitions, and take it with you to be stamped at eight of the participating institutions. Once you have eight stamps, you can submit an entry for the drawing – the grand prize being two free spaces on the “Sites and Sensibilities” tour. Select spaces are also available to paying customers who want to participate in this unique experience. For more information please contact Marianne Doezema at 413.538.2245.



A TRIBUTE: RICHARD S. ZEISLER

A good friend and dedicated long-time supporter of the Museum, Richard S. Zeisler, passed away in March. When the Art Advisory Board was organized in 1963, it was to Dick that the founders turned to assume the role of chairman. In this capacity he was instrumental in promoting the idea of a new building for the Museum, a project far more ambitious than the new wing for the Dwight Art Memorial that the College had originally envisioned. Dick worked tirelessly to bring about the realization of this dream and oversaw the completion of the present-day Museum in 1971, the last year of his chairmanship.

Dick was a knowledgeable and enthusiastic collector of modern art and was generous in making his collection available to the Mount Holyoke family. He was an important lender to the 1993 exhibition *Collective Pursuits: Mount Holyoke Investigates Modernism*. On other occasions he welcomed the members of the Art Advisory Board to his apartment in New York. Groups of students on Manhattan field trips with Jean Harris were warmly greeted with soda and cookies as well as memorable stories of artists and of Dick's adventures as a collector. Those in the Mount Holyoke community who knew him will miss him greatly, and those of us who came after him should know that we are very much in his debt. — Mary Buchan, Chair, Art Advisory Board

MHCAM CONTRIBUTES TO MAJOR ASHCAN EXHIBITION

The Detroit Institute of Arts is organizing an exciting exhibition titled *Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895-1925*. The installation will bring together paintings depicting the vibrant and diverse leisure activities experienced and observed by members of the Ashcan school. The Mount Holyoke College Art Museum is involved with the project in more ways than one. The Museum is lending William Glackens' stunning *Skaters, Central Park*. While developing the checklist for the show, Detroit's curator of American art, James Tottis, visited the Museum to see the painting firsthand. He politely suggested that the frame was not appropriate to the period, and Wendy Watson agreed. As part of the loan agreement, Eli Wilner and Company has designed and lent a new frame so that the painting may be shown off to its best advantage during the tour.

In addition, director Marianne Doezema contributed a substantial essay to the exhibition catalogue based on her long-standing research interest in the way women were represented in American art and popular culture, especially during the late nineteenth and early twentieth centuries. She will also present a lecture on that subject at the Detroit Institute of Arts during Women's History Month, March 2008.

NEWS

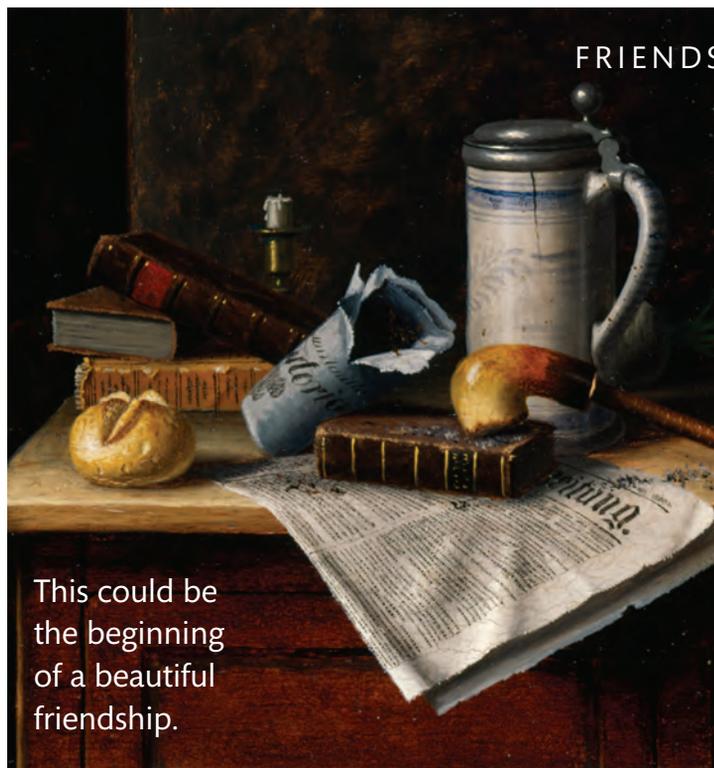


Richard Zeisler, Art Advisory Board Chair (1963-1971)

William Glackens
(American, 1870-1938)
Skaters, Central Park
Oil on canvas, ca. 1912
Purchase with the Nancy Everett Dwight Fund



FRIENDS OF ART MEMBERSHIP



This could be the beginning of a beautiful friendship.

Become a Friend of Art.

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.

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

ABOVE: William Harnett (American, 1848-1892), *Still Life with Pipe*, oil on panel, 1883, Gift of Eleanor Adams Rothschild (class of 1926) and Victor Henry Rothschild II

Membership categories

Student/Young Alumna (Mount Holyoke students or alumnae in classes 2002 or later)	\$10
Individual Member	\$30
Family/Dual Member	\$50
Patron	\$100
Sponsor	\$250
Benefactor	\$500
Director's Circle	\$1,000

Name (as it will appear on mailing list)

Address _____

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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.



To sign up for *MHCToday*, a biweekly e-newsletter, go to www.mtholyoke.edu/go/mhctoday.

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