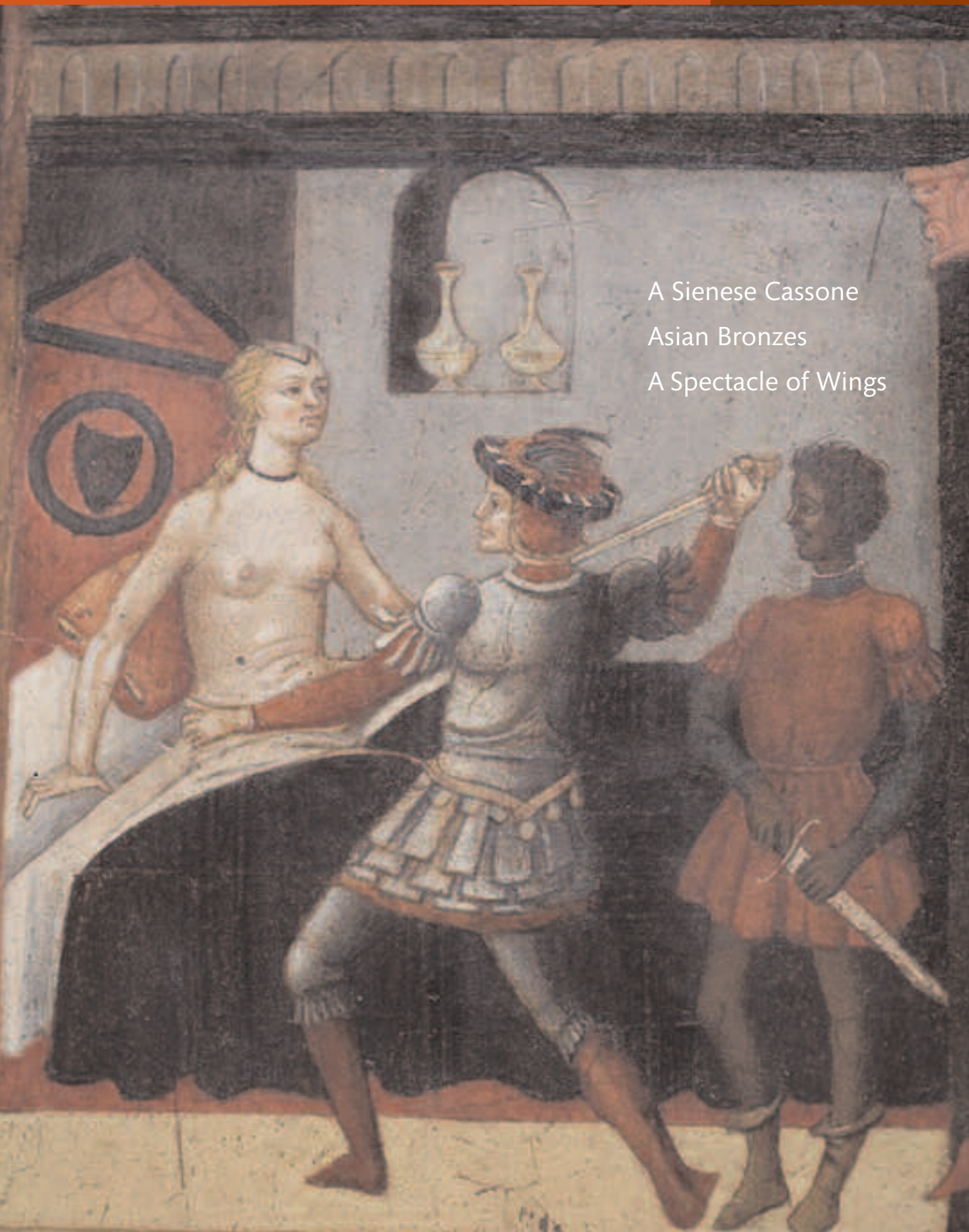
Mount Holyoke College Art Museum

FALL 2008



A Sienese Cassone

Asian Bronzes

A Spectacle of Wings

LETTER

THERE WAS A SURGE of faculty and student engagement in the Museum last spring as faculty in departments ranging from English to Biological Sciences found new and innovative ways to use art objects to support their teaching.

Professor Kavita Khory was interested to learn that the Museum's collection contains materials that might relate well to her course "Propaganda and War." She came to the Museum to see objects selected by curator Wendy Watson ranging from Piranesi prints of triumphal arches and Callot's important graphic series *The Miseries of War* to a World War II poster designed by Ben Shahn, which conveys a message about concentration camps. These objects so interested Professor Khory's students that she told colleagues about her experience. As a result, three other faculty members immediately made arrangements to bring their classes to the Museum to use the same group of objects.

Professor Susan Barry, who teaches the "Neurobiology of Art and Music," brought her class to the Museum last March to examine objects by artists such as Josef Albers, Richard Anuskiewicz, Wassily Kandinsky, and Paul Klee. Speaking to the students in the presence of actual art objects added such an important dimension to her teaching about perception and cognition that she has decided to teach this course entirely in the Museum this semester.

Professor Maria Gomez's chemistry students examined the underdrawing in a Northern Renaissance painting using infrared photography. Professor Peter Scotto held a class in the Carson Teaching Gallery to inspect historical bronze pestles from both the Art Museum and the Skinner Museum in connection with a class discussion of *The Brothers Karamazov,* wherein such an object is used as a murder weapon.

Why are we seeing so many more class visits now? During 2007, Museum staff and Art Advisory Board Members undertook a long-range strategic planning process that helped to re-focus our efforts on integrating the collections more effectively into the academic life of the College. Conversations with faculty across campus have been extremely beneficial as we informed them that the Museum's Carson Teaching Gallery is available for class meetings and staff are eager to help them identify art objects that are illustrative of the concepts covered in their courses.

The Museum staff couldn't be more enthused about continuing to build collaborations that sustain existing connections with the curriculum and create new ones. As the new academic year begins, we expect to witness many new cases of infectious enthusiasm as more faculty and students experience the joy of learning through the Museum's collection.

MARIANNE DOEZEMA
Florence Finch Abbott Director

COVER:
Italian, Sienese
Cassone with panel depicting the Death of Lucretia (detail)
Tempera on panel,
mixed media, third-quarter of the 15th century
Purchase with Warbeke Art Museum Fund

A Nomadic People and Their Adornments

IN THE FOLLOWING CONVERSATION, director Marianne Doezema discusses the exhibition *Ancient Bronzes of the Asian Grasslands* with the organizing curator, Trudy Kawami, Director of Research for the Arthur M. Sackler Foundation. For more background about the exhibition, see page 5.

MD: Could you begin by telling me about the nomadic people who produced and owned the bronze objects that are featured in this stunning exhibition?

TK: In central Asia, nomadism began fairly late, in the second millennium BCE. It was brought about by the domestication of the horse and its later use for riding, as opposed to pulling things or being a source of meat. Over the course of the second millennium, the people of the grasslands recognized that with the horse, they could manage larger and larger flocks of sheep, goats, and cattle. It also meant that they could begin supplying livestock to other people living in the more settled urban areas of Asia. As this lifeway developed, it became necessary to move with livestock seasonally rather than staying in one place. As people moved out into the vast open spaces, regular grazing areas became identified for certain clans or tribes.

Along with these developments came international trade in livestock. Because they knew the land and the weather, the steppe dwellers became the guides and outfitters for international trade caravans that traveled along what is now known as the Silk Road, a trade network that eventually linked Rome with northern China.

Southwestern Inner Mongolia
Finial for funerary canopy
Bronze, 5th–4th century BCE
Photo courtesy of the Arthur M. Sackler Foundation, New York

MD: You have mentioned horses and herding sheep and cattle. Surely this is why the exhibition features many figures of animals.

TK: Exactly. Most of the steppe art is small-scale and portable. They wore it or adorned their horses with it. Their focus was on domesticated animals and wild animals. Wild animals were not only predators for their flocks but could represent aspects of the divine, signs from the gods or the spirit world. If the wild animals didn't thrive, particularly hoofed animals like deer, then the sheep and goats wouldn't thrive and man wouldn't thrive. So there was a real concern for the animals in their world.

OPENING EVENTS

Thursday, 18 September, 5:00 pm
Exhibition opening and reception
Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation
Lecture by exhibition curator Trudy S. Kawami, Ph.D.
Director of Research, Arthur M. Sackler Foundation
"Ancient Bronzes of the Asian Grasslands: Who Wore Them and Why?"
Gamble Auditorium

Thursday, 16 October, 5:00 pm
Exhibition opening and reception
A Spectacle of Wings: Photographs by Rosalie Winard
Lecture by the artist:
"An Itinerant Photographer of the Wetlands"
Gamble Auditorium

SPECIAL LECTURES

Thursday, 2 October, 5:00 pm
Lecture by Sandra L. Olsen, Ph.D.
Curator of Anthropology, Carnegie Museum of Natural History
"Ancient Herders on the Steppe: A Multidisciplinary Investigation of their Lifestyle."
Gamble Auditorium

Yurt Construction
on Skinner Green
Tuesday 23 September, 4:00 pm
(rain date, Wednesday 24 September)
This fall Mount Holyoke students and Professors Christopher Pyle, Stephen Jones, and Peter Scotto will build a yurt, a tent-like structure, on Skinner Green in conjunction with the fall exhibition, *Ancient Bronzes of the Asian Grasslands*. While the yurt replaces traditional with modern materials, the principles of its construction are entirely consistent with those of yurts indigenous to the Eurasian Steppe. Since it was first erected on Skinner Green, the yurt has exercised a strange fascination for MHC students. No sooner does it go up, then students take their sleeping bags and camp out under its broad canvas dome. This source of its uncanny power has yet to be determined. A short talk will follow.

MD: We also see various manifestations of violence.

TK: Yes, there are predation scenes and fighting scenes, not only with wild animals preying on domesticated animals but also with fantastic animals fighting each other. On one belt buckle, we even have two horses fighting each other. One of the subtexts here is that with open spaces and freedom to move around, clear boundaries did not exist. Without clear boundaries, you can inadvertently get into stressful situations with other people. So there was an undercurrent of stress and of competition, and even violence. We are reminded of our image of the American west: open and free, as well as violent. So this sort of conflict goes along with the absence of clear organization and clear boundaries, as you would find in an urban or state-centered culture.

MD: I am fascinated by this beautiful buckle plaque.

TK: You see on this belt plaque a pair of confronted Bactrian camels munching on a twisted vine growing between them. These camels are actually hairy animals, with a mane and a fringed strip on their necks. Bactrian camels have a double coat; the fine soft undercoat is the source of true camel's hair cloth used to make very warm garments. These domesticated animals might be thought of as the 18-wheeler of the Silk Road trade because they could travel for days without drinking and carry great loads. Anyone who wore a buckle like this is suggesting that he is part of the Silk Road trade, and certainly the size and intricacy of design conveyed the elevated status of that individual.

MD: I understand that shaman in this culture was someone who linked the material world with the supernatural. How did they do that and how were some of these objects used by a shaman?

TK: A shaman was a special individual who had been called by some experience or some spirit to the role. This man or woman served as a link between the mundane world we can see and the spirit world, which is both above us and below us. When something goes wrong in the mundane world, if someone gets sick or doesn't reproduce, a shaman has an out-of-body experience, traveling to the spirit world with his spirit guide, into the realm below or above, to find out what is wrong and what needs to be done. It might be necessary to make offerings or prayers, to perform certain actions or even leave the area. The shaman achieves this out-of-body experience through a variety of methods, sometimes by meditating or sometimes by dancing and spinning, by jingling and singing repetitive chants, or even by the ingestion of hallucinogenic herbs. Both ephedra and hemp (cannabis) are native to the steppe. There is excavated evidence that hemp seeds were burned in rituals. By any of these means, the shaman could communicate with the spirit world. In some cultures the shaman is regarded as a very positive figure, and in others he, or she, is so powerful that he, or she, becomes frightening. They would often identify themselves with special garb, hung with lots of bells and jingly things. They might also have a mask and a drum.

There is one medallion in the exhibition, a frog medallion, which was very likely to have been worn by a shaman. The frog is a shape-changer because the animal grows from a translucent egg to a fish-like tadpole and then grows limbs to become a frog. They live in the water and they live out of it. So, they are a magical creature, and for the

peoples of the steppe the frog was a symbol of life, rebirth, and fertility.

Every shaman has his or her own companion animal—sometimes in a spirit form and sometimes in a real form—that transported them or even became them.

So, we're talking about shape-changers, magic mushrooms, ephedra, and hemp. These are what the big cauldrons in the exhibition are used to process. They were very special and were used for burning, or brewing, or smoking.

MD: I understand that it has been difficult to learn about how these objects were used. So, may I ask how you know that these cauldrons were not used for cooking?

TK: For one thing, there are very few of them. They are not in every grave but only in the graves of some elite who were buried with many bells and jingles. Knives with jingles on them have been found in some graves, as well as little spoons for measuring out those herbs. We also have pictographs—rock carvings—that show people drinking out of them or leaning over them with a straw. These pictographs occur in specific places that are numinous, have supernatural aspects to them. We never find these caldrons in domestic situations.

Northern Hebei and western Liaoning, China
Pectoral Ornament
Bronze, 6th–5th century BCE
Photo courtesy of the Arthur M. Sackler Foundation, New York

MD: And can you tell me about this bronze finial, topped by an animal with huge horns?

TK: That is a wild goat. Notice the hole that would have been pegged into what would have been a staff or pole. On one side is a ring, which was probably to hold a curtain or hanging. Though these people did not have elaborate houses or palaces, they had very rich cemeteries. Some of the burial sites have been preserved in permafrost, which saved much of the organic material. In the center would have been a built box or room, much like a log cabin, that would be furnished. The deceased would have been laid out on the bed with poles around the bed with curtains and tapestries hung between them. So, we would expect to see four of these goats. The entire construction was then buried under a huge mound of stone, then earth, and then covered with turf.

MD: Thank you for helping us imagine the original setting for this object. And finally, could you tell us a little about how this collection was formed?

TK: Dr. Sackler was a collector of collections. His first love was China but then his interests pulled him outwards. He wanted to see and enjoy how China interacted with its neighbors, and among these neighbors were the steppe peoples. In the late 1950s and early 1960s he purchased five different collections of steppe bronzes. Four of these collections had been formed by medical missionaries and teachers from New England. They worked in China in the 1910s and 1920s and became fascinated by these objects. We know that some of these missionaries actually camped out on the Mongolian steppes during their summer vacations. They saw this area as very much like the American west—a place you visit in order to refresh yourself, to get out in nature. These small ornaments have a wonderful provenance, which linked the missionaries, and the contemporary viewer, to that natural experience.

Southwestern Inner Mongolia
Belt ornament
Bronze, 6th–4th century BCE
Photo courtesy of the
Arthur M. Sackler Foundation,
New York

Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation

2 September–14 December

THIS FALL the Mount Holyoke College Art Museum presents *Ancient Bronzes of the Asian Grasslands,* an expansive exhibition that introduces modern viewers to the vibrant, awe-inspiring world of the eastern steppes through small, personal objects. With its geographic and historical remoteness, the nomadic population that produced these elegant and accomplished artworks is a fascinating and mysterious subject for historians and art historians alike.

Nomadic populations flourished across the wide expanse of grassy plains in central Asia, interacting with an environment characterized by extreme climate and majestic terrain. Original settlers in the region encountered the Gobi and Taklamakan deserts, the steep snowy Tien Shan mountains, as well as the more hospitable grasslands in which they established small villages in the second and early millennium BCE. By the mid-first millennium BCE, some of the steppe dwellers had become seasonally migrating herders of sheep, goat, and cattle, and they adapted to a mobile lifestyle among the elements. As the Silk Road began to snake its way from Rome to the East in the first century BCE, these expert horsemen and breeders introduced the horse to China as an item of prestige and nobility, and participated fully in the exchange of goods between East and West. They functioned as intermediaries between empires, while assimilating and transforming artistic notions from each end of the known world. The selected pieces that comprise *Ancient Bronzes of the Asian Grasslands* represent in material form the fusion of the utilitarian and the spiritual culture of the steppe dwellers.

As in daily life, animals are integral motifs in the exquisitely worked bronze ornaments, belt-buckles, pendants, and weapons. Animals represented not only the primary form of livelihood for the steppe dwellers, but also reflected their shamanistic beliefs in animals as spirit guides and tribal totems, and serve as physical reminders of the codependence of human life and the natural world. These portable possessions, crafted from bronze for lightness and strength, were most often worn as personal decoration.

They also function as a manifestation of the steppe dwellers' culture, allowing us to piece together visual clues which may help us to fashion a more complete picture of this enigmatic civilization. The only surviving written records of this sophisticated and eminently skilled people are accounts written by non-native visitors. While these observations constitute a valuable piece of the historical puzzle, objects such as those included in Ancient Bronzes of the Asian Grasslands may be our only chance for direct conversation with their beliefs and practices, as interpreted by their own minds and hands. The epic struggles between the elegantly crafted creatures depicted in the objects may reflect myths and legends that would have been known intimately by the steppe dwellers, which have disappeared from human consciousness with time.

A Spectacle of Wings: Photographs by Rosalie Winard
9 September–14 December

"BEAUTY CAN BE A TOOL if used well," Rosalie Winard says, and it is a tool that she wields with a distinctive touch. She photographs birds as one might a family member caught in an intimate moment, and her avian portraits have been praised as both meditative and exhilarating. "It was the spring of my freshman year of college when I opened my heart to the birds. . . . Off in the distance a solitary brown pelican appeared. . . . That morning as I watched the pelican's ancient form dip and glide, the world slowed down for the very first time." Rosalie Winard's captivation with birds would follow her inexorably as she moved away from her early thoughts of being an ornithologist, into the study of music, and on to careers in documentary film, teaching video art, and photojournalism.

Winard first viewed birds through different lenses. "It was in an environmental biology course that binoculars became my second set of eyes," remarks Winard. The camera later replaced her binoculars as she searched for ways to depict the birds' elusive aspects and paradoxes: their simultaneous fragility and power, tranquility and action, elegance and humor. A self-taught documentary photographer, artist, and student of natural history, Winard, in each of her images, slips soundlessly into a vivid and detailed realism.

Rosalie Winard counts more painters among her influences than photographers, and her choice of infrared film produces an effect reminiscent of a charcoal drawing with its grainy textures and tones of gray, black, and white. Oskar Kokoschka, Franz Marc, and Edouard Vuillard inspire her as an artist, though their work is utterly different from her own. It's the "shared essence, the sense of shared concerns" that Winard cites as she likens her image of a great egret with breeding plumage to a painting by Vuillard of his mother and sister in an interior. The ethereal bird, white in a sea of incandescent foliage, brings to Winard's mind the small canvas in which the artist's sister, also interwoven with her environment, seems to emerge from the patterned wallpaper.

It was award-winning documentary filmmaker Errol Morris who put her onto the possibilities of the infrared film that she has used to great effect in her bird portraits. "In a way, it's counterintuitive," Winard explains. "The best times to shoot birds are at dawn and dusk. This film needs bright light, but there was an essence. Finally, visually, I was seeing what I felt." The technical aspects of her work, though, are only a means to an end. As naturalist writer and activist Terry Tempest Williams noted in an essay in Winard's recent book on wetland birds: "First and foremost, Rosalie Winard is an artist of restoration. Through the act of witnessing these fragile, enduring birds of America's wetlands, she refuses to let their noble and imperiled lives remain hidden." As both artist and activist, Rosalie Winard uses these images of what she calls her "avian primitives" to heighten awareness of that need.

Rosalie Winard
(American, b. 1953)
American Avocet, Farmington Bay, Great Salt Lake, Farmington, Utah
Pigment print photograph, 2005
Photograph courtesy of the artist
The exhibition coincides with the tenth anniversary of the Center for the Environment at Mount Holyoke College.

Irving R. Wiles (American, 1861–1948)
Maria Safonoff
Oil on canvas, 1927
Gift of the of the Nation Academy of Design Henry Ranger Fund
Photo courtesy of David Stansbury

What Can a Woman Do? Women, Work and Wardrobe 1865–1940

3 February–31 May 2009

Images of women portrayed as professionals, athletes, and intellectuals are common today, but until the late 19th century, such representations of strong self-reliant women were virtually absent from the visual arts and literature. *What Can a Woman Do?* provides an engaging and informative window into the ways that women's identities and attitudes have been forged on the stage of visual culture.

Inspired by a book entitled *What Can a Woman Do?*, written by Mrs. M. L. Rayne in 1893, this exhibition examines women's career options, the shifting perceptions of women between the Civil War and World War II, and how clothing fashions changed in response to women's changing roles and attitudes. In response to the transformation in lifestyle, women's clothing became less restrictive and confining, allowing for freedom of physical movement. Fine and popular art, along with clothing of the era, will be included in the exhibition.

This exhibition is curated by Lynn Zacek Bassett (Class of 1983), an independent scholar specializing in New England's historic costume and textiles.

Faith Ringold: Works On Paper

7 February–1 May 2009

Faith Ringgold's 2003 silkscreen *Tar Beach #2* exemplifies the artist's investigations into the ways our particular memories, histories, and traditions shape us as individuals and inform the marks we leave on the world. More than 25 prints and paintings will be included in the exhibition in the Museum's Rodney L. White Print Room. Photo courtesy of ACA Galleries, New York

From Siena to South Hadley: A New Renaissance Work of Art

For many years, the Museum has been searching for a painting to round out its holdings in Renaissance art. Blessed with an abundance of exceptional early Italian "gold-ground" panel paintings, the collection lacked a later 15th-century work. In the words of Professor John Varriano, "The picture we're looking for would ideally be painted in a naturalistic manner, imitate the antique, and contain elements of perspective."

A recent Sotheby's sale included an unusual Renaissance *cassone,* or chest, with a painted panel on the front representing the tale of the Roman noblewoman Lucretia. The *cassone* didn't find a buyer that day, but it caught the eye of Varriano and the Museum's director and curator. An examination of the work in the company of specialists Laurence Kanter (Yale University Art Gallery) and George Bisacca (Metropolitan Museum of Art) revealed many interesting elements, and the decision was made to acquire it.

Italian, Sienese
Cassone with panel depicting the Death of Lucretia
Tempera on panel, mixed media, third-quarter of the 15th century
Purchase with the Warbeke Art Museum Fund

The panel was painted in tempera by an as yet unidentified Sienese painter around 1475. Many artisans (and even well-known artists) designed decorative items for the home. These could range from colorful maiolica ceramics and sumptuous metalwares to painted harpsichord covers, bronze medals, and even elaborate carriages. In his *Lives of the Artists* (1550), Giorgio Vasari referred to the practice of embellishing not only chests, but also beds and chairs, with stories drawn from antiquity. *Cassoni,* the oldest and most popular form of decorative furniture between the 14th and 16th centuries, played a part in creating an atmosphere of magnificence that was at the heart of Renaissance upper-class life. Humanist and poet Giovanni Pontano (1426–1503) emphasized that private houses should be characterized by elegance and impeccable taste, decorated with the most luxurious and splendid things possible, while remaining within the bounds of propri-

Italian, Sienese
Cassone with panel depicting the Death of Lucretia (detail)
Tempera on panel, mixed media, third-quarter of the 15th century
Purchase with Warbeke Art Museum Fund

ety. *Cassoni* were part of this scheme, fulfilling practical functions as well as decorative ones. They served as storage space for valuables but were also used as benches, and enabled the safe transportation of goods from one residence to another.

Wedding *cassoni* were the most ornate, usually commissioned in pairs to commemorate this defining life event. For newlyweds, they were among the most precious pieces of furniture in the Renaissance home. In Florence, the center of *cassone* production, they were carried through the streets in the procession that accompanied the young bride to her new home. In Siena, where this panel was painted, *cassoni* are much rarer. In both cities, however, the paintings reflected virtues associated with marriage, family, and civic duty, and were sometimes fiercely didactic and sometimes romantic. Themes were drawn from the writings of Renaissance humanists like Boccaccio, ancient mythology, and in the case of the Mount Holyoke panel, from Roman history.

The story of Lucretia, a legendary figure of the Roman Republic, was first told by Livy (died CE 17) in his *History of Rome*. It was recounted by later writers like Boccaccio, thus becoming well-known in 15th-century Siena. According to Livy, the son of the last king of Rome (Lucius Tarquinius Superbus) raped the noblewoman Lucretia. Lucretia gathered her family, told them what had happened, and then stabbed herself with a dagger, saying "My body only has been violated. My heart is innocent, and death will be my witness." Her brother, Lucius Junius Brutus, displayed her corpse to the people of Rome, inciting them to rise against the king and overthrow him. The result was the replacement of the Tarquin monarchy with the new Roman republic, and Lucretia's avengers, her brother and her husband, became the first consuls of that government.

This theme of the virtuous wife was perfectly appropriate for a wedding *cassone*, despite its dark overtones. Here, the panel illustrates three episodes in continuous narrative format: the violation of Lucretia in her bedroom, her recounting of the story to her family while holding a knife to her breast, and their departure to take vengeance on the Tarquins. Each scene includes whimsical architecture, open on the side facing the viewer like a stage set. As is typical in Sienese panels, the artist indicates the landscape and the perspective of the buildings in a somewhat haphazard manner: for him, the importance lay in the telling of the tale, not in the precision of the setting.

Painted *cassoni*, although prized as luxury household items, went out of fashion in the 16th century, replaced by heavily carved and gilded versions; frequently, their narrative panels were removed, framed, and hung on palazzo walls as decorative elements. The Mount Holyoke *cassone* is, in effect, a pastiche consisting of an original panel with a chest reconstructed from old and "new" parts in the 19th century when Renaissance furniture regained popularity. The integration of the elements forms an interesting chapter in the history of taste.

The *cassone* has already been the subject of study by Mount Holyoke students and Museum staff. Their research, with the assistance of outside experts will help attribute the Lucretia panel to a particular Sienese artist or workshop.

LEARNING IN 3-D: THE MUSEUM AS A VISUAL LABORATORY

Are you interested in stereovision or the neurophysiological explanation for complementary colors? Concerned about temperate forest dynamics in eastern North America? Or would you rather discuss quantum mechanics in molecular vibrations and electronic transitions? The next time you venture through the Mount Holyoke College Art Museum, listen closely and you may hear some of these topics being discussed around you.

"I didn't really have a laboratory for my neurobiology course," explains Susan Barry, professor of biological sciences at MHC, "but thanks to the Art Museum, now I do!" Professor Barry is one of 15 non-art faculty members who recently took advantage of the Museum's new curriculum enrichment program. Launched last fall, the program was designed by the Museum staff to strengthen the Museum's educational role, allowing it to more effectively support the College's curriculum across the disciplines. The overarching goal is to provide experiential learning opportunities for faculty and students through direct contact with works of art and historical artifacts. And the intention is to extend this enriching experience beyond students of art history and studio art to all of the disciplines at Mount Holyoke.

Museum director Marianne Doezema describes the underlying principle of the curriculum enrichment initiative: "During 2007 the Museum's staff and advisory board members embarked on a long-range planning process. During the planning meetings, we reaffirmed the Museum's commitment to teaching and to the importance of direct contact with works of art. In a world where much of our visual experience is with reproductions or second-hand contact through computers and other media, the importance of the 'original' cannot be underestimated.

This past spring, our efforts to reach out to faculty resulted in a doubling of the number of classes held in the Museum. And the courses taught in the galleries ranged from neurobiology and chemistry to Italian, history, politics, and religion." She continues, "In our strategic plan, we agreed that the primary goal would be to formulate new methods of increasing student involvement on both the curricular and co-curricular levels. The success of these partnerships has been fruitful and highly rewarding for

Wendy Watson discusses a newly acquired photograph by Rosamond Purcell with members of Professor Christopher Benfey's literature class. Having just read Susan Sontag's great classic *On Photography*, the students examined and discussed a selection of forty photographs from the museum's holdings. Purcell's luminous color images of decaying dice from the collection of actor and magician Ricky Jay were created in 2003. They also served as illustrations for Jay's fascinating book *Dice: Deception, Fate, & Rotten Luck*. Photograph by Laura Weston.

Biological Sciences 321 (02),
The Neurobiology of Art and Music
Professor Susan Barry

"Input from the eye's retina makes its way to the visual cortex in the back of the brain. It is only when visual cortical neurons fire that we have a conscious sensation of sight," explains Professor Barry to her Neurobiology students as they study *Formulation/Articulation*, a volume of prints by Josef Albers, a German artist and mathematician (1888–1976). Photograph by Laura Weston.

MHCAM staff, faculty, and especially students. Integrating the Museum more fully into the academic program and campus life is something that we have been working toward for many years. We love to see MHC students learning from—and just enjoying—the exhibitions and collections that we've worked so hard to develop and maintain."

During the spring semester alone, the MHCAM hosted nearly 30 classes in the Museum, many of which were in disciplines outside the art department. Some of these classes are described in the director's letter in this publication and others are pictured here in photographs made by Art Advisory Board Fellow Laura Weston ('06). In the upcoming year, the Museum will be bustling with daily class visits. And its Carson Teaching Gallery (a mediated classroom within the Museum) will be home to Professor Barry's course Biological Sciences 321, The Neurobiology of Art and Music, making the Museum both a scientific and "cultural laboratory," a term that the Museum has long used to describe its true function.

Museum curator Wendy Watson encourages interested faculty to contact her for more information about the curriculum enrichment program. "The sensory experience of viewing and handling original objects in the Museum adds a depth of understanding and awareness that cannot possibly be created otherwise. I know from personal experience what a difference this can make in an undergraduate education, and I'm excited by the prospect of being able to pass along this vital opportunity to all MHC students." "The collections of the Art Museum and the Skinner Museum," she adds, "comprise more than 21,000 objects, so we have something that can support nearly any topic or subject being taught. Our web-accessible database is in the process of being populated with digitized images, too, making it much easier for faculty and students to preview works of art and artifacts online." Museum staff members stand ready to work with faculty on an individual basis to help make object-based learning part of their teaching plans. Give us a call!

Chemistry
Professor Maria Alexandra Gomez

The Mount Holyoke College Art Museum recently completed a second collaborative project with Professor Gomez's chemistry students who were examining the underdrawing in a Northern Renaissance painting in the collection using infrared reflectography. This is the continuation of an earlier project that resulted in an article published in the journal *Chemistry Educator* (2007, 12, 1–4) coauthored by Gomez, Fred Haibach, Ed Fitzgerald, and student Kristin Paczkowki. Photograph by Laura Weston.

Art History 245, History of Photography
Professor Anthony Lee

The galleries echo with laughter as Professor Lee and his students discuss photographs by Diane Arbus (1923–1971), a photographer who is known for her portraits of nudists, dwarfs, giants, prostitutes, and transvestites. Photograph by Laura Weston.

NEW ANDY WARHOL ACQUISITIONS AT THE MUSEUM

On Friday, February 1st, alumna K.C. Maurer ('84), made a stop at the Museum to drop off a precious package. Maurer, chief financial officer of the Andy Warhol Foundation, was on campus for an Alumnae Association meeting and took the opportunity to hand-deliver the much-anticipated gift of 153 original photographs by the legendary American artist. The Mount Holyoke College Art Museum was among a select group of teaching museums to receive these remarkable images through the Andy Warhol Foundation for the Visual Arts Photographic Legacy Program.

Andy Warhol
(American, 1928–1987)
Truman Capote
Gelatin silver print photograph
September 1978
Photo courtesy of the Andy Warhol Foundation for the Visual Arts

The photographs, both Polaroids and black and white prints, portray individuals whose likenesses were later recorded in paintings and prints by the noted Pop artist. Unknown models appear as subjects in the photographs, as well as celebrities like author Truman Capote, Greek shipping magnate Stavros Niarchos, designer Paloma Picasso, and archaeologist Iris Love.

"I told them I didn't believe in art, that I believed in photography," Warhol wrote in his diaries, and his prodigious output of Polaroid and black-and-white photographs proves his point. The artist was known for cultivation of celebrity and the famous pronouncement that everyone would enjoy 15 minutes of fame.

As curator Wendy Watson notes, "These images offer a fascinating glimpse into both the Warhol social circle and the artist's particular working methods. Multiple images of the same person reveal how Warhol visualized his models, captured them on film, and then, in many cases, translated their likenesses into prints and paintings. This gift offers an unparalleled opportunity to get an inside look into Andy Warhol's creative processes."

Warhol Foundation president Joel Wachs has noted that the aim of the Legacy Program is to provide greater access to Warhol's artwork. The new photographs will likely be displayed publicly next year, but in the meantime, they can be examined—like any other objects not currently on view—by making an appointment with the Museum staff. They will also be accessible soon through the Museum's the online database http://museums.fivecolleges.edu/ .

JANE HAMMOND CATALOGUE WINS PRESTIGIOUS AWARD

The catalogue for the exhibition *Jane Hammond: Paper Work* was recently awarded a prize for design excellence by the Association of American University Presses. Published by the Mount Holyoke College Art Museum in association with Penn State Press, the 158-page book is fully illustrated in color and contains essays on the artist by Nancy Princenthal, Faye Hirsch, and Douglas Dreishpoon. Museum director Marianne Doezema wrote the foreword, and Diane Jaroch Design in Rockford, Illinois, developed the prize-winning design and layout.

Jane Hammond
(American b. 1950)
Scrapbook
Three-dimensional, pigmented inkjet print with woodblock, collage, and hand-coloring, 2003
Edition of 43, published by Universal Limited Art Editions, Inc.
Henry Rox Memorial Fund for the Purchase of Works of Art by Contemporary Women Artists

For more information about the 2008 AAUP design competition, see http://aaupnet.org/programs/marketing/designshow/winners2008.html. For information about ordering a copy of the publication, see http://www.mtholyoke.edu/offices/artmuseum/catalogues.html. In the meantime, the *Paper Work* show continues to travel across the country and is currently on view at the Detroit Institute of Arts from 1 October through 10 January 2009.

SUSAN SCHILLING: A TRIBUTE

With the death of Susan Schilling on February 18, 2008, the Museum lost one of its oldest and most valued friends. Susan joined the Art Advisory Board shortly after its founding in 1963 and remained a loyal and active participant into her 90s. She brought to the Board the benefit of her many years of experience in the museum field. Joining the staff of the Memorial Art Gallery in Rochester in 1937 shortly after her graduation from Mount Holyoke, she worked as a researcher, cataloguer, head of the education department, editor of the Museum Bulletin, and was the author of myriad publications and public lectures. Susan believed that a life spent with art was its own reward, and in her quiet manner she never sought the spotlight. She was honored repeatedly, however, by her local community for her many contributions to the arts and to preservation efforts.

This quiet, behind the scenes support was the hallmark of Susan's involvement at Mount Holyoke. She focused on building the collections and gave generously from her own walls and shelves. Through these donations and with the help of the fund that she and her husband Bernard established without fanfare some 40 years ago, nearly 50 works of art have come to the Museum. These include such highlights as the stunning French sculpture of the *Virgin and Child,* which graces the Medieval Gallery, and the dashing *Portrait of a Gentleman* by Johannes Verspronck, a recent addition to the 17th-century collection. It seems fitting that through these enduring gifts, Susan, in her much loved role as educator, will remain in our midst.

Susan Schilling (Class of 1937), Art Advisory Board Chair (1971–1979)

FRIENDS OF ART MEMBERSHIP

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.

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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.

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: John Marin (American, 1870–1953), *Autumn Tree Forms, Small Point, Maine* (detail), Watercolor on paper, 1921, Gift of the estate of Eileen Paradis Barber (Class of 1929), Photograph Petegorsky/Gipe

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

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