

# MOUNT HOLYOKE COLLEGE ART MUSEUM



2014-2015  
ANNUAL REPORT

**The Year in  
Numbers**

2014  
2015

2014  
2015

2014  
2015

2014  
2015

**1,150**  
Objects digitized

2014  
2015

2014  
2015

2014  
2015

**257**  
Friends of Art  
members

**2,757**  
Student visits  
in classes

2014  
2015

2014  
2015

**172**  
Total class visits

**26**  
Student interns,  
guides, volunteers,  
and receptionists

2014  
2015

2014  
2015

2014  
2015

**211**  
Acquisitions and  
loans

2014  
2015

2014  
2015

2014  
2015

2014  
2015

**1,400**  
Objects from  
storage used by  
classes



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## DIRECTOR'S REPORT

Having the opportunity to contemplate a year in the life of our museum is a joy. One prominent theme to emerge in the 2014–15 exhibition season was artistic legacy—artists thinking about and responding to art, both theirs and others'. Most obviously, this came out in the remarkable presentation of Henri Matisse drawings that Ellsworth Kelly curated in the fall. It was an homage to the medium and the great French master. Kelly lingered over every work of art, painstakingly selecting 45 from nearly 500 drawings in the collection of The Pierre and Tana Matisse Foundation. In his discussions with the staff and anyone lucky enough to be present when he visited the exhibition (which he did more than once), he would trace each line in a drawing with his finger, imagining the order that Matisse had followed as he drew out the essence of a person, landscape, or still life. Kelly did not want any texts in the gallery—just the drawings. They were all framed in the same manner and hung without a visual hierarchy. His installation was an epiphany. We discovered again the excitement of drawing in general and of Matisse's aesthetic in particular.

In the spring, we featured a little-known strength of the Mount Holyoke College Art Museum's collection in the exhibition of Yoshida prints, curated by Yingxi (Lucy) Gong '13, our 2013–15 Art Museum Advisory Board Fellow. Of the nine generations of printmakers in the extended family, six are represented in MHCAM's print holdings. The exhibition combined works of art on paper dating from the early 19th to early 21st century with letters, photographs, and correspondence between a prominent alumna curator of Asian art, Dorothy L. Blair (Class of 1914), and various members of the Yoshida family. Together, the prints and documents—drawn from both the Museum's archives and the College's Archives and Special Collections—demonstrated beautifully the artists' simultaneous yearning for independence and tradition.

Another type of rich artistic legacy—played out on a global stage in this case—was brought to life in the exhibition *The Potter's Tale: Contextualizing 6,000 Years of Ceramics*. Spanning the 2014–15 academic year, this visually dynamic installation highlighted a remarkable display of material culture from across time and geography, illuminating the fertile exchange of ideas, techniques, and iconography that forms the connective tissue between the diverse cultures of our world. The deceptively simple shape of a bowl can reveal a complex story of influence



Esteemed American artist Ellsworth Kelly and Museum Director John Stomberg reviewed the layout for the *Matisse Drawings* exhibition.

and innovation, shedding light on the lives of not only those who made and used it, but also on a host of individuals who preceded its creation.

These exhibitions echo the lessons learned every day on our campus, where students are called upon to engage with the best thinkers and makers of the past and present. The goal is to learn from them what is possible now with an eye toward achieving in the future that which is currently impossible. The Museum has taken a demonstrable step forward in furthering this goal. The exhibitions presented this year reveal one generation responding to the last and achieving new heights of creativity.

As well, the Museum's educators have moved to include a wider variety of training for the students who visit with their classes. Collaborating with faculty, the team has developed unique programs designed specifically for the needs of each class. Increasingly, a session at the Museum can do more than support the curriculum of the professor—it can help students exercise the skills associated with the most creative innovators in our society. In this way, the Museum helps fulfill the promise of the College's mission on multiple levels by exposing students to global culture, supplementing course material, and preparing students for lives of purposeful engagement with the world.

I invite you to enjoy this report. It reflects an active year in the life of the Museum: the largest classroom on campus and a dynamic component of the Mount Holyoke College experience.

John R. Stomberg  
Florence Finch Abbott Director

## EXHIBITIONS & EVENTS

The Museum's installations and public programs continued to be inspiring venues for discourse this year. Students and visitors not only interacted with objects of the past and present, but also had the opportunity to meet extraordinary artists of our time, including Ellsworth Kelly, Carrie Mae Weems, Sharon Hayes, and Mark Hewitt.

### EXHIBITIONS · FALL 2014

#### ***The Potter's Tale: Contextualizing 6,000 Years of Ceramics***

**August 26, 2014–June 14, 2015**

Through innovation and exchange, vessels made of clay have contributed to the lives of people through time and across the world. This exhibition highlighted the breadth of the MHCAM ceramic collection, which spans five continents and 6,000 years. Objects rarely displayed in the galleries, as well as new acquisitions and significant loans, facilitated captivating dialogues

around pottery and porcelain.

*Curated by Aaron F. Miller, Assistant Curator of Visual and Material Culture, and Yingxi (Lucy) Gong '13, Art Museum Advisory Board Fellow*

*T. Marc Futter Gallery*

#### ***Plant Lithographs by Ellsworth Kelly, 1964–1966***

**August 30–December 14, 2014**

Ellsworth Kelly began making lithographs in Paris with Maeght Editions in 1964, creating a seminal body of work in the following years. This exhibition focused on the series of botanical images the artist made during this period. These works are both an homage to and bold departure from Matisse's evocative line drawings.

*Curated by John R. Stomberg, Florence Finch Abbott Director*

*Anne Greer and Fredric B. Garonzik Family Gallery*

*The Potter's Tale* exhibition inspired an unprecedented number of faculty and courses to explore past cultures through material objects.





Isamu Noguchi's *Strange Bird* greeted visitors in the permanent collection exhibition *Conversations in Contemporary Art*.

Leading Woman in the Arts, an annual program made possible by the InterArts Council and the Weissman Center for Leadership. Curated by Elizabeth Kendrick '14, Curatorial Assistant  
*Hinchcliff Reception Hall*

## EXHIBITIONS · SPRING 2015

### ***Conversations in Contemporary Art: Director's Choice***

**January 20–May 31, 2015**

The idea for this exhibition came from something that the artist Joseph Cornell said: “Who knows what one object will have to say to another?” This installation brought together artworks that have “something to say” to each other. Mixing numerous styles, media, and eras, it paired paintings and sculptures by Susan Derges, Tony Caro, Christopher Wilmarth, Harvey Quaytman, and others.

Curated by John R. Stomberg, Florence Finch Abbott Director  
*Harriet L. and Paul M. Weissman Gallery*

### ***Collection Spotlight: Ellen Lanyon's Beyond the Borders***

**January 20–April 26, 2015**

Ellen Lanyon was an acclaimed member of the Chicago Imagists and best known for her body of work that blended decorative motifs found in antique wallpaper patterns with images drawn from nature. This Collection Spotlight celebrated MHCAM's acquisition of the series *Beyond the Borders*, a generous gift of the artist's estate.

Curated by Elizabeth Kendrick '14, Curatorial Assistant  
*Hinchcliff Reception Hall*

### ***Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection***

**August 30–December 14, 2014**

Henri Matisse drew constantly, and his direct, elegant draftsmanship has become a hallmark of modern art. This exhibition featured Matisse drawings from the period 1900–1950, discerningly selected and presented by guest curator Ellsworth Kelly.

Guest-curated by Ellsworth Kelly  
*Harriet L. and Paul M. Weissman Gallery*

### ***Collection Spotlight: Carrie Mae Weems***

**August 30–December 14, 2014**

Carrie Mae Weems's photographic diptych *I Looked and Looked to See What So Terrified You* (2006) exemplifies her pioneering, conceptual approach to photography. This Collection Spotlight coincided with the artist's appointment as Mount Holyoke's 2014

Highlights from the Museum's print collection spun a fascinating story of artistic legacy in *The Yoshida Family* exhibition.

### ***The Yoshida Family: An Artistic Legacy in Prints***

**January 20–June 14, 2015**

This exhibition explored the establishment and development of the printmaking tradition within the multigenerational Yoshida family of artists. Letters and photographs on view in the exhibition from the Museum's archives and Mount Holyoke College Archives and Special Collections shed light upon their personal stories, as well as their close collaboration with Dorothy L. Blair, a Mount Holyoke alumna from the class of 1914 and the donor of most of the prints on display. *Curated by Yingxi (Lucy) Gong '13, Art Museum Advisory Board Fellow Anne Greer and Fredric B. Garonzik Family Gallery*

### ***Senior Studio Art Majors Exhibition***

**April 25–May 16, 2015**

This installation featured works of art by the class of 2015 studio art thesis students: Katharine DeLamater, Fiza Khatri, Bailey Raha, and Danielle Vasquez. *Organized by the Department of Art Hinchcliff Reception Hall*

## **EVENTS · FALL 2014**

### **Lectures**

#### **"Matisse: Line, Color, Action"**

Annual Patricia and Edward Falkenberg Lecture  
Olivier Bernier, Historian, Lecturer, and Author  
September 4, 2014



#### **"Carrie Mae Weems: Art in Humanity"**

Annual Leading Women in the Arts Lecture and Collection Spotlight Celebration  
Co-sponsored by the InterArts Council and the Weissman Center for Leadership  
September 18, 2014

### **Special Events**

#### **"Ricerche: three"**

Film screening and conversation with artist Sharon Hayes, Director Brooke O'Hara, and MHC student participants  
Co-sponsored by the Mount Holyoke College Art Museum and Film Studies Program  
October 1, 2014

### **“Start with a House, Finish with a Collection”**

Panel discussion with book co-authors Leslie Anne Miller '73 and Alexandra Kirtley, Montgomery-Garvan Associate Curator of American Decorative Arts at Philadelphia Museum of Art, and Paul Staiti, Professor of Fine Arts on the Alumnae Foundation  
October 16, 2014

### **Cocktail reception and exhibition with artist Jane Hammond '72 and John R. Stomberg, Florence Finch Abbott Director**

Hosted by Lyndsey Ingram '01  
Sims Reed Gallery, London  
October 21, 2014

### **“A Matisse-Inspired Student Soirée”**

Student Event  
December 4, 2014

### **Art à la Carte Gallery Talk Series**

#### **“Henri Matisse and Ellsworth Kelly”**

John R. Stomberg, Florence Finch Abbott Director  
October 9, 2014

Mount Holyoke Presidents Joanne Vanish Creighton (1996–2010) and Lynn Pasquerella (2010–present) congratulated alumna speaker Leslie Anne Miller '73 following her panel discussion.



### **A Matisse-Inspired Student Soirée**

On December 4th, the Museum hosted a French-themed soirée for Mount Holyoke and Five College students. Student volunteers created and led drawing activities in the *Matisse Drawings* exhibition, all inspired by the style and practice of the artist. In the permanent collection galleries, other volunteers offered mini-tours on French works of art. Student visitors also participated in collaborative games of Exquisite Corpse—the drawing exercise conceived of by the French surrealists—and group poetry boards in both French and English. Éclairs and other refreshments were offered in the lobby, and students mingled and socialized with the Museum as their backdrop. The night concluded with a wonderful performance by the Mount Holyoke College a cappella group, The Nice Shoes, in the Museum’s John and Norah Warbeke Gallery.



Ceramicist Mark Hewitt conversed with Professor and critic Christopher Benfey during the 2015 Annual Louise R. Weiser Lecture in in Creativity, Innovation, and Leadership through Art.

### Art à la Carte Gallery Talk Series

#### **"The Yoshida Family: An Artistic Legacy in Prints"**

Yingxi (Lucy) Gong '13, Art Museum Advisory Board Fellow  
March 5, 2015

#### **"Who knows what one object will have to say to another?"**

John R. Stomberg, Florence Finch Abbott Director  
March 26, 2015

#### **"The Potter's Tale: Contextualizing 6,000 Years of Ceramics"**

Aaron Miller, Assistant Curator of Visual and Material Culture, and Yingxi (Lucy) Gong '13, Art Museum Advisory Board Fellow  
October 30, 2014

#### **"Steven Young Lee and Kurt Weiser: Contemporary Masters of Clay"**

Leslie Ferrin, Ceramics Specialist and Director of Ferrin Contemporary  
November 13, 2014

## EVENTS · SPRING 2015

### Lectures

#### **"A Potter's Tale: Ceramicist Mark Hewitt in Conversation with Critic Christopher Benfey"**

Annual Louise R. Weiser Lecture in Creativity, Innovation, and Leadership through Art  
February 19, 2015

### Special Events

#### **"Season Opening Celebration at the Joseph Allen Skinner Museum"**

April 23, 2015



Students enjoyed an afternoon of discovery at the Skinner Museum opening, including tours, "Mysteries of History" games, and prizes.

## TEACHING WITH ART

This past year, 103 unique courses held a record 172 class sessions at both the Art Museum and the Joseph Allen Skinner Museum, comprising a total of 2,757 student visits. As a part of this unprecedented activity, 76 faculty members from an impressive array of 26 different disciplines taught not only with the art on view in the galleries, but also with 1,400 objects pulled from storage.

The increased academic use of Museum resources was especially evident in terms of faculty interested in working with material culture. Examples of innovative new courses designed to integrate original objects in

Students in the Latin American Studies course “Visualizing Indigenous Cultures” examined material artifacts as a window into the daily lives of past cultures.

teaching included “Archaeology of Food” (Anthropology), “Textile and Fashion in Africa” (Art History), “Visualizing Indigenous Cultures” (Latin American Studies), “The Afterlives of Objects in Early American History” (History), and “Gendering Material Culture in Italy” (Classics and Italian). The popularity of classes such as these has contributed to the further integration of the Skinner Museum collection with the work we do at the Art Museum.

### HIGHLIGHTS OF CLASS USE

#### **Anthropology 216: “Archaeology of Food”**

Five College Assistant Professor of Anthropology Elizabeth Klarich’s introduction to the archaeology of food was one of



several classes that utilized the special exhibition *The Potter's Tale: Contextualizing 6,000 Years of Ceramics*. Studying the objects on view in small groups, students focused on such topics as ceramic technology, archaeological context, and ornamentation. Of her Museum experience, one student remarked: "Visiting the exhibition made me realize that the functionality of the bowl is far more than just a vessel for food. The bowl is an aesthetic, artistic pleasure, a means of conveying meaning, and a marker of social inequality—the bowl is much more than just a bowl!" This revelation sheds light on the crucial role real objects can play in a liberal arts education.

**English/Environmental Studies 267: "Reading and Writing in the World"**

This interdisciplinary course, co-taught on an annual basis by Professor of English John Lemly and Professor of Environmental Studies Lauret Savoy, explores distinct

approaches to observing and describing the natural world. In addition to taking field trips, hiking, sketching, and journal writing, students spent one three-hour seminar looking at and discussing paintings at the Museum. Informed by their readings of seminal works by writers ranging from Henry David Thoreau to Annie Dillard, the class studied nineteenth-century paintings by American artists Albert Bierstadt and George Inness before working in small groups to examine pairs of contemporary works of art representing other cultural perspectives of the natural world.

**Art History 290: "Textile and Fashion in Africa and the African Diaspora"**

During two Museum visits, the students in Five College Mellon Postdoctoral Fellow in African Art and Architecture Amanda Gilvin's fall 2014 art history course examined ideas of cultural exchange, industrialization, and globalization, specifically as they

Students exchanged opinions as they looked for representations of nature in an abstract pastel by Jaune Quick-to-See Smith.





A hands-on study of African textiles prompted art history students to consider the role of cultural exchange and globalization in the art of Africa and the African Diaspora.

pertain to textiles and fashion of African and African diasporic cultures. During their first Museum session, students studied African American artists whose work draws upon African textile traditions. In the prints of Mary Lee Bendolph, for instance, students saw the central role quilting plays in the artist's life and work. The second Museum visit allowed students to examine African textiles in person. Looking closely at dyed and embroidered cloth, primarily from the Kuba culture of central Africa, students were able to connect their coursework with original objects.

#### **First-Year Seminar 110: "Forensic Science"**

As the College's First-Year Seminar program continues to evolve, newly imagined courses such as Professor of Chemistry Tracy Breton's class "Forensic Science" are added each year. Many of these new classes take advantage of Museum resources as an effective and engaging way to traverse disciplinary boundaries. Serving as Breton's guest lab instructor, Professor Maria Gomez brought two classes of forensic science students to the Art Museum to see how infrared

imaging and UV light could be used as tools of discovery in criminal art cases. Students learned how to analyze layers of paint invisible to the naked eye, in one dramatic case revealing a forged artist signature that had been carefully painted over by art conservators.

#### **History 374: "The Afterlives of Objects: Revisiting Early American and Indigenous Histories through Material Culture"**

In spring 2015, Assistant Professor of History Christine DeLucia piloted an innovative course examining early American history through the lens of original objects. Collaborating closely with Museum staff, particularly Assistant Curator of Visual and Material Culture Aaron Miller, Professor DeLucia incorporated weekly visits to both the Art Museum and the Skinner Museum, providing her upper-level seminar students an opportunity to intimately study everyday artifacts, including furniture and other decorative and utilitarian arts. Objects such as the Museum's important Hadley chest offered students material entry points for understanding the identity and social values of different community groups. The two museums also served as case studies for the ways in which practices of preservation and curation have shifted in recent history.

#### **Religion 337/Medieval Studies 300: "Early Muslim/Christian Encounters"**

Professor of Religion Michael Penn incorporated three visits to the Museum into his spring 2015 course focusing on Christian and Muslim encounters in the medieval world. Emphasizing the importance of examining coins and manuscripts from the period as critical primary evidence for understanding the ways these religious communities interacted with one another, Professor Penn



Professor Michael Penn and a student closely examined original manuscripts as well as a special edition of the Hebrew Bible illustrated by acclaimed artist Barry Moser.

designed two sessions for students to closely compare Islamic, Byzantine, and Sasanian coinage and a third to learn about different types of manuscript materials. During these active Museum visits, students experienced first-hand the extensive capacity of material objects to expand our knowledge, an approach that has recently advanced scholarship in the field.

## ACADEMIC COLLABORATIONS

The Mount Holyoke College Art Museum continued to engage in rewarding partnerships with campus, Five College, and regional colleagues this year. Enabling the exchange of professional expertise and the sharing of resources, these collaborations not only benefited the larger institutions, but also produced rare and exciting experiences for students of the Pioneer Valley and beyond.

### InterArts Council

This past year, the Museum took a lead role in administering the InterArts Council (IAC), which includes faculty representatives from nine arts-related departments on the MHC

campus. Florence Finch Abbott Director John Stomberg and Head of Education and Weatherbie Curator of Academic Programs Ellen Alvord served as co-chairs of the Council during the 2014–15 academic year, helping to organize the IAC's two main annual events: Leading Women in the Arts (LWIA), co-sponsored with the Weissman Center for Leadership; and Crafting a Life in the Arts (CALA), a career event for students co-sponsored with the Career Development Center. Internationally acclaimed artist Carrie Mae Weems, whose art was featured in the fall Collection Spotlight, was selected as this year's LWIA. She not only delivered a public lecture with over 300 in attendance, but also met with classes and conducted a one-day residency filming students in preparation for an upcoming video work.

### Institute for Curatorial Practice

In the summer of 2014, MHCAM participated in a major new initiative to train students in the practice of material and digital curation. The Institute for Curatorial Practice (ICP) is a five-week intensive summer program based at Hampshire College, but implemented in collaboration with the Five College museums. MHCAM Director John Stomberg served as one of the primary instructors during a week of art-intensive sessions held at MHCAM and revolving around Adrian Piper's provocative work, *Ur-Mutter #2*. Following the academic portion of the program, select students were placed in internships at each of the Five College museums, where they developed digitally curated projects. Hampshire student Riley Kleve served as MHCAM's summer intern, researching and chronicling the Mount Holyoke College Printmaking Workshop, which was founded in 1984 by Emeritus Professor of Art Nancy Campbell.



Director John Stomberg led a discussion on contemporary South African photography with students from the Institute for Curatorial Practice.

### Skidmore College Faculty Seminar

MHCAM hosted an interdisciplinary group participating in Skidmore College’s Frances Young Tang Teaching Museum’s annual Mellon-funded faculty seminar series last summer. Considering the way different environments impact visitor learning and experience, Skidmore faculty spent time exploring the dense installations of the Skinner Museum, followed by a hands-on classroom session. These contrasting experiences were followed by a tour of the *El Anatsui: New Worlds* exhibition and Art Museum galleries, as well as a lively discussion with Five College faculty who frequently use museum objects in teaching.

### Numismatic Workshops for Faculty and Students

In collaboration with Assistant Professor of History Desmond Fitz-Gibbon, the Art Museum organized two numismatic workshops in spring 2015 led by Princeton University Curator of Numismatics Alan Stahl. The first workshop was an introduction to medieval coinage for the students of Professor Fitz-Gibbon’s newly developed object-intensive course, “History of Money

and Finance.” The second session was designed for faculty interested in the pedagogical possibilities of teaching with coins, bringing together professors from history, classics, art history, economics, and religion. Topics ranged from using numismatic versus textual evidence in historical interpretation to issues of iconography and visual culture.



History Professor Desmond Fitz-Gibbon and his students investigated early forms of money as part of a newly developed object-intensive course.

## CLASS VISITS FALL 2014

Anthropology 216: Archaeology of Food. Elizabeth Klarich. 24 students/2 visits

Art History 100 (UMASS): Survey: Ancient-Medieval Art. Laetitia LaFollette. 181 students/over 2 days

Art History 273 (Harvard): Drawing Operations from Fauvism. Maria Gough. 11 students/1 visit

Art History 370 (UMASS): Junior-Year Writing Seminar. Monika Schmitter. 12 students/1 visit

Art History 241: European Art. Tony Lee. 25 students/1 visit

Art History 290: Gods and Mortals: Classical Myth in Ancient Art. Bettina Bergmann. 19 students/2 visits

Art History 290: Textiles and Fashion in Africa and the African Diaspora. Amanda Gilvin. 15 students/1 visit

Art History 310: Lure of the Past: Collecting Antiquity. Bettina Bergmann. 7 students/6 visits

Art History 350: The Gilded Age. Paul Staiti. 8 students/1 visit

Art History 397 (UMASS): Sculpture Seminar. Gulru Cakmak. 8 students/1 visit

Art Studio 110 (UMASS): Drawing Fundamentals. Andrew Napoli. 60 students/over 2 days

Art Studio 120-Section 1: Drawing I: Visual Exploration. Tatiana Ginsberg. 17 students/1 visit

Art Studio 120-Section 4: Drawing I: Visual Exploration. Sandy Litchfield. 18 students/1 visit

Art Studio 120-Section 5: Drawing I: Visual Exploration. Nathan Margalit. 13 students/1 visit

Art Studio 246: Sculpture I. Joe Smith. 9 students/1 visit

Art Studio 256: Printmaking I. Tatiana Ginsberg. 13 students/1 visit

Arts and Cultural Studies (HACU) 0227 (Hampshire): Text and Image in Asian Art. Sooa McCormick. 6 students/1 visit

Biology 145: Introductory Biology: Diversity of Life. Sue Barry/Jenny Atkins (Lab Instructor). 33 students/over 3 days

Biology 145: Introductory Biology: Nature Harmoniously Confused. Stan Rachootin. 18 students/1 visit

Biology 145: Introductory Biology: Symbiotic Interactions. Jason Andras. 18 students/1 visit

Biology 145: A Green World. Amy Frary. 18 students/over 2 days

Biology 321/Music 321: Art, Music, and the Brain. Sue Barry and Linda Laderach. 12 students/5 visits

Chemistry 160: Integrated Biology/Chemistry Lab. Crystal Ziniewicz. 42 students/over 3 days

Chemistry 325: Atomic and Molecular Structure. Himali Jayathilake. 7 students/1 visit

English 103: Academic Discourse and Multilingual Speakers. Mark Shea. 15 students/2 visits

English 201: Introduction to Creative Writing. Karen Osborn. 13 students/1 visit

English 203: Short Story Writing I. Valerie Martin. 16 students/1 visit

English 204: Verse Writing I. Kate Singer. 14 students/1 visit

English 243/Film Studies 220: American Gothic. Elizabeth Young. 20 students/1 visit

English 267/Environmental Studies 267: Reading and Writing in the World. Lauret Savoy and John Lemly. 19 students/1 visit

English 325: Victorian Literature and Visual Culture. Amy Martin. 19 students/1 visit

English 373/Gender Studies 333: Housewives in American Literature. Leah Glasser. 15 students/2 visits

Film and Media Studies 444 (Amherst): Films that Try: Essay Film Production. Adam Levine. 8 students/1 visit

French 101-Section 1: Elementary French. Shelly Enright (TA). 13 students/1 visit

French 101-Section 2: Elementary French. Shelly Enright (TA). 11 students/1 visit

First-Year Seminar 197 (Smith): On Display: Museums, Collections, and Exhibitions. Barbara Kellum. 16 students/2 visit

First-Year Seminar 110: Art and Society. Patricia Banks. 10 students/1 visit

First-Year Seminar 110: A Social History of Small-Scale Agriculture. Holly Hanson. 12 students/1 visit

First-Year Seminar 110-Section 1: Forensic Science. Maria Gomez for Tracy Breton. 19 students/1 visit

First-Year Seminar 110-Section 2: Forensic Science. Maria Gomez for Tracy Breton. 19 students/1 visit

First-Year Seminar 110: How Words Change Worlds: Writers, Politics, and Power. Stephen Jones. 15 students/1 visit

First-Year Seminar 110: Mapping the World, the Mind, the Self. Mark Shea. 15 students/2 visits

First-Year Seminar 110: Modernity and Image: WWI in Literature and Art. Mark Lauer. 19 students/2 visits

First-Year Seminar 110: Reading Non-Fiction. Eugene Hill. 16 students/1 visit

First-Year Seminar 110: U.S. Multiethnic Literatures: Refracting America. Ilyko Day. 12 students/1 visit

International Relations 262: Transnational Social Movements in World Politics. Nicole Doerr. 16 students/1 visit

Italian 362: The Power of Sex: Violence, Politics, Erotics. Ombretta Frau. 12 students/1 visit

Music 281: History of Western Music. Bob Eisenstein. 6 students/1 visit

Philosophy 280: Philosophy for Children. Lenore Reilly and Lynn Pasquerella. 12 students/2 visits

Religion 204/Jewish Studies 204: Introduction to the New Testament. Michael Penn. 15 students/1 visit

Religion 256/Jewish Studies 256: What Didn't Make it in the Bible. Michael Penn. 18 students/2 visits

Russian and Eurasian Studies 330/Politics 308: Nationalism. Stephen Jones. 22 students/1 visit

Spanish 240: Visualizing Indigenous Cultures. Tara Daly. 14 students/1 visit

Theatre Arts 205: Acting II: Characterization. Susan Daniels. 10 students/1 visit

Theatre Arts 215: Voice for Performance. Ruth Rootberg. 8 students/3 visits

## CLASS VISITS SPRING 2015

Anthropology 220 (Amherst): Collecting the Past. Elizabeth Klarich. 18 students/1 visit

Anthropology 235: Development of Anthropological Thought. Lynn Morgan. 20 students/1 visit

Art History 263: Curating Global Contemporary Art. Ajay Sinha. 7 students/1 visit

Art History 230: Italian Renaissance Art. Jessica Maier. 25 students/1 visit

Art History 271/Asian Studies 271: Arts of Islam: Book, Mosque, and Palace. Michael Davis. 26 students/3 visits

Art History 290: The City as a Work of Art. Jessica Maier. 15 students/3 visits

Art History 290: Issues in Art History: Pompeii. Bettina Bergmann. 22 students/2 visits

Art History 310: Seminar in Ancient Art: Female Portraits. Bettina Bergmann. 10 students/5 visits

Art History 340: Seminar in 19th Century Art: After Impressionism. Tony Lee. 12 students/1 visit

Art History 360: Curating Global Contemporary Art. Ajay Sinha. 7 students/2 visits

Art Studio 120-Section 1: Drawing I: Visual Exploration. Sandy Litchfield. 13 students/1 visit

Art Studio 120-Section 2: Drawing I: Visual Exploration. Matt Phillips. 18 students/1 visit

Art Studio 120-Section 3: Drawing I: Visual Exploration. Nathan Margalit. 18 students/1 visit

Art Studio 120-Section 4: Drawing I: Visual Exploration. Nathan Margalit. 17 students/1 visit

Art Studio 269: Japanese Printmaking. Rie Hachiyangi. 10 students/1 visit

Art Studio/J-TERM: Color Theory: A Travelogue in Color. Lorna Ritz. 12 students/1 visit

Art Studio (Landmark College)/J-TERM: Ceramics. Christie Herbert. 9 students/1 visit

Art Studio (Marlboro College): Pottery: Wheel-Throwing. Meghan Mitchell. 8 students/1 visit

Arts and Cultural Studies (HACU) 0245 (Hampshire): Art Questions. Karen Koehler. 11 students/1 visit

Biology 145: Introductory Biology: Organismal Biology. Renae Brodie. 22 students/over 2 days

Chemistry 224: Lab in Analytical Chemistry: Art Analysis. Himali Jayathilake. 7 students/1 visit

Classics 225: Athenian Democracy and its Foes. Paula Debnar. 19 students/1 visit

College 250: War: What is it Good For? Sohail Hashmi. 25 students/1 visit

Education 300: Developing Literacy in Early Childhood and Elementary Schools. Jennifer Jacoby. 10 students/1 visit

Education 422: Early Childhood and Elementary Education. Cathy Swift. 8 students/1 visit

English 102: Creative Writing for Multilingual Speakers. Andrea Lawlor. 16 students/1 visit

English 201-Section 1: Introduction to Creative Writing. Valerie Martin. 13 students/1 visit

English 201-Section 2: Introduction to Creative Writing. Karen Osborn. 15 students/1 visit

English 201-Section 3: Introduction to Creative Writing. Karen Osborn. 15 students/1 visit

English 334/Film Studies 320: Asian American Film and Visual Culture: Beyond Geishas and Kung Fu Masters. Iyko Day. 17 students/1 visit

Film Studies 250: History of World Cinema through 1960. Robin Blaetz. 25 students/1 visit

Film Studies 290: Film Theory: Cinema in the City. Robin Blaetz. 13 students/1 visit

French 102-Section 1: Elementary French. Shelly Enright (TA). 10 students/1 visit

French 102-Section 2: Elementary French. Shelly Enright (TA). 6 students/1 visit

History 235: Native American History through 1865. Christine DeLucia. 30 students/1 visit

History 238: The Qing Empire. Jonathan Lipman. 55 students/1 visit

History 252: History of Money and Finance. Desmond Fitz-Gibbon. 16 students/12 visits

History 280/Gender Studies 206: African American Women and U.S. History. Mary Renda. 28 students/1 visit

History 374: The Afterlives of Objects: Revisiting Early American and Indigenous Histories through Material Culture. Christine DeLucia. 17 students/11 visits

History (UMASS) 5C/J-TERM: Applied Humanities Learning Lab. Cheryl Harned. 15 students/2 visits

Italian 311: Gendering Material Culture in Italy. Ombretta Frau. 13 students/2 visits

Philosophy 373: Philosophy of Art: Illustration. Tom Wartenberg. 12 students/5 visits

Politics 229: Propaganda and War. Kavita Khory. 35 students/1 visit

Religion 103/Jewish Studies 103: Introduction to the Hebrew Bible. Michael Penn. 23 students/3 visits

Religion 337/Medieval Studies 300: Topics in the Study of Christianity: Early Muslim/Christian Encounters. Michael Penn. 16 students/3 visits

Sociology 316: Black Cultural Production and Consumption. Patricia Banks. 7 students/1 visit

Theatre Arts 124: Costume Design I. Amanda Walker. 9 students/1 visit

### 2013–2014 Totals:

103 Unique courses

172 Total class visits

76 Faculty

26 Academic disciplines

2,757 Student visits



Students in an Amherst Regional High School drawing class intently sketched each other during a visit to the *Matisse Drawings* exhibition.

## K-12 PROGRAMS

The Art Museum and the Skinner Museum welcomed a total of over 500 K-12 students through their doors this year. A renewed emphasis on active learning and engagement with real objects meant these visits were more interactive than ever.

The *Matisse Drawings* exhibition attracted students and teachers from across the Valley, including a drawing class from Amherst Regional High School, who found inspiration in Matisse's work as they sat and sketched in the exhibition. Local high school French classes also flocked to the special exhibition for its cultural connections with their curriculum.

The Museum's important collection of Ancient Mediterranean art continued to draw elementary and middle school class visits this year, with groups from Mosier Elementary (South Hadley), Whately Elementary, Deerfield Frontier Regional, and Pelham Middle School all coming to explore the Ancient gallery through interactive tours and activities led by Mount Holyoke

students. Collaborating with K-12 educators on these visits, Museum staff encouraged students to think about their time at the Museum as field work, collecting information and experiences that they could tie back to their classwork. The close examination of original works of art was essential to this field work, epitomized by the students' study of ancient coins. Physically holding the coins in their (gloved) hands, students were invited to delve into the layers of information offered by these pocket-sized primary documents.

## COMMUNITY-BASED LEARNING

Recently awarded a community engagement classification from the Carnegie Foundation for the Advancement of Teaching, Mount Holyoke has long been recognized for its commitment to community involvement. The Community-Based Learning (CBL) Program directly links Mount Holyoke students with communities through courses, internships, research, and independent projects that combine learning and analysis with action and social change. Through its partnership with CBL, the Museum provides students with an on-campus resource for experiential learning. Students from the renowned course "Philosophy for Children"—this year co-taught by Professor Lenore Reilly and President Lynn Pasquerella—spent a semester using children's picture books to explore philosophical issues with second graders. Working with Museum education staff, students adapted this approach to investigate similar issues with original works of art, ultimately leading inquiry-based tours at the Museum for 60 second graders from the Martin Luther King, Jr. Charter School of Excellence in Springfield, MA. The Museum also continued its long-standing involvement

in the annual Pioneer Valley Classical Association's Classics Day, organized by Mount Holyoke College Professor Bruce Arnold. Sixty middle and high school students from local schools participated in interactive tours and coin exercises led by Mount Holyoke students majoring in art history and classics.

## TOURS AND COMMUNITY PROGRAMS

With its open galleries and free public events, MHCAM is a destination for art enthusiasts of all ages. In 2014-15, the Museum hosted nearly 400 community and alumnae groups for guided tours. This included 119 individuals participating in Learning in Retirement programs and 170 alumnae visiting the Museum for private tours of highlights and special exhibitions. Multiple groups from the local retirement communities Loomis Village and The Arbors enjoyed tours of special exhibitions given by Museum curators and educators. Other groups included Harvard University Art Museum members; the Worcester Art Museum docents, who came

to see the Matisse exhibition; and the Springfield Museums' docents, who came to visit the Yoshida prints show. Thirty international students and scholars from the Round the World Women organization were greeted at the Museum by Florence Finch Abbott Director John Stomberg and enjoyed exploring the permanent galleries and special Matisse exhibition together.

In order to expand the Museum's outreach, as well as get more students involved outside of the classroom, the education staff piloted a student guide program this spring which will serve as a model for broadening tour offerings for campus, community, and K-12 audiences. During the eight-week training program, these enthusiastic student volunteers met for two hours most Friday afternoons, learning about the collection and developing individual thematic tours combining a diverse selection of objects from throughout the galleries, inspired by their own interests. Over the course of the semester, the eight participating student guides gave tours to audiences ranging from alumnae groups to local Girl Scout troops.



A Mount Holyoke philosophy student explored ethical issues with second graders by viewing works of art.

## THE COLLECTION

Works of art on paper have long been a strength of the MHCAM collection, including not only Old Master prints and drawings, but also photographs spanning the history of the media, and celebrated modern and contemporary works of art. In 2014–15, this already sizeable holding expanded with a wealth of noteworthy donations and a few strategic purchases, ranging from a late-eighteenth century Chinese fan landscape to a drawing by Katia Santibañez from 2014.

Among the most significant acquisitions of this past year is a group of 98 photographs by the American photographer Joel Meyerowitz. The donated collection includes works from the period of 1979–89, which will be the focus of a 2016 special exhibition. The provoking twelve-image suite *Pictures That Made a Difference: The Civil Rights Movement* by Charles Moore also augmented

the Museum's photography holdings this year, along with compelling images by August Sander, William Wegman, Rena Small, and Graciela Iturbide.

These new photography accessions hold great potential for teaching and are complemented by a trove of modern and contemporary prints. The diverse group includes a color screenprint by Robert Indiana, numerous prints by Elaine De Kooning, Kiki Smith, and Sue Coe from the Mount Holyoke College Printmaking Workshop, and several recent aquatints by Katja Oxman. Additionally, the purchase of Mel Bochner's planographic print portfolio *Counting Alternatives: The Wittgenstein Illustrations* will be highlighted in a fall 2015 special exhibition curated by Thomas E. Wartenberg, Professor of Philosophy.

Charles Moore, *Dr. Martin Luther King, Jr. is arrested for loitering outside a courtroom where his friend and associate Ralph Abernathy is appearing for a trial*, 2015.2.1



## ACQUISITIONS

Sue Coe (British, b. 1951)

*The Environmental President*, 1992  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.1

Sue Coe (British, b. 1951)

*La Union hace la fuerza! Para Vilma y Ramon*, 1992  
Lithograph on paper  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.2

Sue Coe (British, b. 1951)

*We will not go back*, 1992  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.3

Sue Coe (British, b. 1951)

*We will not go back*, 1992  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.4

Sue Coe (British, b. 1951)

*We will not go back*, 1992  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.5

Elaine De Kooning (American,  
1920–1989)

*Untitled*, from the *Lascaux Series*,  
1984  
Lithograph on mylar, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.6

Elaine De Kooning (American,  
1920–1989)

*Untitled*, from the *Lascaux Series*,  
1984  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.7

Elaine De Kooning (American,  
1920–1989)

*Untitled*, from the *Lascaux Series*,  
1984  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.8

Elaine De Kooning (American,  
1920–1989)

*Untitled*, from the *Lascaux Series*,  
1984  
Lithograph on paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.9

Sylvia Plimack Mangold (American,  
b. 1938)

*Hazel Boyd Eureka*, 1997  
Drypoint, etching, and spitbite  
aquatint on paper  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.10

Kiki Smith (American, b. 1954)

*Untitled* [dead cedar waxwing bird],  
1999 (unfinished)  
Etching on paper  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.11

Kiki Smith (American, b. 1954)

*Josephine*, 1999  
Etching and spitbite aquatint on  
paper, trial proof  
Gift of the Mount Holyoke College  
Printmaking Workshop  
2014.23.12

Minted under Georg Meinhart  
(German)

*Mansfeld-Friedburg thaler*, 1595  
Silver (AR)  
Gift of Ellen M. Alvord (Class of  
1989) in honor of Eva Boesze (Class  
of 1989)  
2014.24

Garrett Eoff (American, 1779–1845)  
and John H. Connor (American,  
active 1830s)

*Tea and coffee set*, ca. 1832  
Coin silver and ivory  
Gift of Jim and Carol Baum  
(Class of 1960)  
2014.25.1–4a

Damien Hirst (British, b. 1965)

*All You Need is Love, Love, Love*,  
2008  
Screenprint on paper  
Gift of Jenny Holzer  
2014.26

William Wegman (American,  
b. 1943)

*Right Legging*, 1990  
Polaroid polacolor ER photograph  
on paper  
Gift of Dorothy Gale Streicher  
(Class of 1946)  
2014.27.1

Barbara G. Cohn Bisgyer (American,  
b. 1933)

*Two as One*, 1984  
Patinated bronze  
Gift of Dorothy Gale Streicher  
(Class of 1946)  
2014.27.2

Augustin Amant Constant Fidèle  
Edouart (French, 1789–1861)

*Silhouette of Mr. and Mrs. Thomas  
Caldwell and dog*,  
December 29, 1837  
Cut-out black paper on paper  
Bequest of Jennie Gilbert Jerome  
(Class of 1911)  
2014.28

Augustin Amant Constant Fidèle  
Edouart (French, 1789–1861)

*Silhouette of Emma Cary*, age 11,  
February 15, 1842  
Cut-out black paper on paper  
Bequest of Jennie Gilbert Jerome  
(Class of 1911)  
2014.29.1



Etienne Aubry,  
*Coriolanus  
Taking Leave of  
his Wife*,  
2014.32

It is rare that a quintessential Neoclassical narrative painting with a top-rate provenance and excellent condition comes on the market. The Museum's patient search for just such a painting joyously came to an end this year with the acquisition of Etienne Aubry's masterful *Coriolanus Taking Leave*

*of his Wife* (1781). Capturing the climactic tale of a fifth-century BCE Roman general, this important painting will fill a significant void in MHCAM's collection and provide a companion to the Museum's Neoclassical landscape by Pierre Henri de Valenciennes.

Augustin Amant Constant Fidèle Edouart (French, 1789–1861)  
*Silhouette of Thomas G. Cary Jr., age 10*, 1842  
Cut-out black paper on paper  
Bequest of Jennie Gilbert Jerome (Class of 1911)  
2014.29.2

Augustin Amant Constant Fidèle Edouart (French, 1789–1861)  
*Silhouette of Mary Ellis of Boston*, 1843  
Cut-out black paper on paper  
Bequest of Jennie Gilbert Jerome (Class of 1911)  
2014.30.1

Augustin Amant Constant Fidèle Edouart (French, 1789–1861)  
*Silhouette of Joseph Ellis*, 1843  
Cut-out black paper on paper  
Bequest of Jennie Gilbert Jerome (Class of 1911)  
2014.30.2

Stephen Lorber (American, b. 1943)  
*Brownell Corners Road, White Creek, NY*, 2013  
Archival pigment print on paper  
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2014  
2014.31

Etienne Aubry (French, 1745–1781)  
*Les Adieux de Coriolan à sa femme au moment qu'il part pour se rendre chez les Volscques (Coriolanus Taking Leave of his Wife to Join the Volscians in their Attack upon Rome)*, ca. 1780  
Oil on canvas  
Purchase with funds given in honor of Helen Leidner Chaikin by her daughter Joyce Chaikin Ahrens (Class of 1962)  
2014.32

Minted under Carlos II (Spanish, 1661–1700)  
*8 Reales of Carlos II*, 1685  
Silver (AR)  
Purchase with the Marian Hayes (Class of 1925) Art Purchase Fund  
2014.33

Emily Burling Waite (American, 1887–1980)  
*Florentine Gold (Green and Gold)*, 1911  
Oil on panel  
Gift of Lewis A. Shepard and Ellen R. Berezin in honor of Wendy Watson and John Varriano  
2014.34

Asher Brown Durand (American, 1796–1886)  
*Promontory with Autumn Foliage*, 1854  
Oil on canvas  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.1

John Joseph Enneking (American, 1841–1916)  
*A Summer Sail (Waterfront Scene)*  
Oil on board  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.2

Alvan T. Fisher (American, 1792–1863)  
*Boston Landscape (Activity on the River)*, 1815  
Oil on panel  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.3

Charles Muller (French, 1815–1892)  
*The Cooper's Shop*  
Oil on canvas  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.4

Robert Salmon (British, ca. 1775–ca. 1851)  
*British Cutter Off the Clock*, 1829  
Oil on panel  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.5

William Louis Sonntag (American, 1822–1900)  
*Hawksnest (P.O) Lover's Leap, New River State Park*, 1851  
Oil on canvas  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.6

Maker unknown (American)  
*Male Silhouette*  
Cut-out black paper on paper  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.7

Maker unknown (American)  
*Female Silhouette*  
Cut-out black paper on paper  
Bequest of Compton Allyn in memory of Elizabeth Peirce Allyn (Class of 1951)  
2014.35.8

Richard Mayhew (American, b. 1924)  
*A Landscape for Bob*, 2013  
Serigraph on paper  
Gift of the Experimental Printmaking Institute in honor of Harold and Janet Tague (Janet Hickey, Class of 1966)  
2014.36.1

Audrey Flack (American, b. 1931)  
*The Ecstasy of Saint Theresa*, 2013  
Serigraph on paper  
Gift of the Experimental Printmaking Institute in honor of Harold and Janet Tague (Janet Hickey, Class of 1966)  
2014.36.2

John Willis (American, b. 1957)  
*Victoria Chipps, of the Horn Chipps lineage of medicine men, on her ninetieth birthday with her great-granddaughter*, 2005/2012 print  
Peiziographic pigment archival inkjet print on paper  
Gift of Richard S. and Jeanne Press  
2014.37.1

John Willis (American, b. 1957)  
*Eugene Reddest preparing the C'anupa (the sacred pipe)*, 2002/2012 print  
Peiziographic pigment archival inkjet print on paper  
Gift of Richard S. and Jeanne Press  
2014.37.2

John Willis (American, b. 1957)  
*Vern Sitting Bear and his niece's pet wolf*, 2004/2012 print  
Peiziographic pigment archival inkjet print on paper  
Gift of Richard S. and Jeanne Press  
2014.37.3



Aisin Gioro Hongwu, *Fan landscape in the style of Huang Gongwang*, 2014.38



August Sander, *Die Boxer Hein Heese und Paul Roderstein, Koln*, 2014.40

John Willis (American, b. 1957)  
*The mass gravesite at Wounded Knee*, 2007/2012 print  
Peiziographic pigment archival inkjet print on paper  
Gift of Richard S. and Jeanne Press  
2014.37.4

Aisin Gioro Hongwu (Chinese, 1743–1811)  
*Fan landscape in the style of Huang Gongwang*, late 18th–early 19th century (Qing dynasty, 1644–1911)  
Ink and colors on paper  
Gift of Professor and Mrs. Po-zen Wong  
2014.38

Graciela Iturbide (Mexican, b. 1942)  
*Cuatro pescaditos (Four fish)*, 1985  
Gelatin silver print photograph  
Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund  
2014.39.1

Graciela Iturbide (Mexican, b. 1942)  
*Mercado Juchitan (Juchitan market)*, 1984  
Gelatin silver print photograph  
Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund  
2014.39.2

August Sander (German, 1876–1964)  
*Die Boxer Hein Heese und Paul Roderstein, Koln (The boxer Hein Hesse and Paul Roderstein, Koln)*, 1928 negative/1973 print  
Gelatin silver print photograph  
Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund  
2014.40

Robert von Sternberg (American, b. 1939)  
*Norris Geyser Basin, Yellowstone NP*, 2006 negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.1

Robert von Sternberg (American, b. 1939)  
*Rockview Trailer Park; Morro Bay*, 2013 negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.2

Robert von Sternberg (American, b. 1939)  
*Silvas Oil Company Station, Ventura*, 2012 negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.3

Robert von Sternberg (American, b. 1939)  
*Columbia Icefield, Alberta, Canada*, 2009 negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.4

Robert von Sternberg (American, b. 1939)  
*Iao Valley, Maui*, 1971 kodak negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.5

Robert von Sternberg (American, b. 1939)  
*Niagara Falls, Canada*, 1983 kodak negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.6

Robert von Sternberg (American, b. 1939)  
*Christmas Scene, Santa Monica*, ca. 1974 kodak negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.7

Robert von Sternberg (American, b. 1939)  
*Newport Beach*, 1970 kodak negative/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.8

Robert von Sternberg (American, b. 1939)  
*San Simeon, California*, 1970 kodak negative/2007 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.41.9

Robert Fichter (American, b. 1939)  
*Orange*, 2011/2014 print  
Epson Ultrachrome K3 inkjet print on paper  
Gift of the artist  
2014.42.1

Robert Fichter (American, b. 1939)  
*St. Marks*, 2011/2014 print  
 Epson Ultrachrome K3 inkjet print  
 on paper  
 Gift of the artist  
 2014.42.2

Robert Fichter (American, b. 1939)  
*Screamer Mountain (Clouds)*,  
 2012/2014 print  
 Epson Ultrachrome K3 inkjet print  
 on paper  
 Gift of the artist  
 2014.42.3

Barry Andersen (American, b. 1945)  
*Camargue Salt Flat, France*,  
 2013/2014 print  
 Color archival inkjet print on paper  
 Gift of the artist  
 2014.43.1

Barry Andersen (American, b. 1945)  
*Kentucky #42–15*, 1989/2014 print  
 Color archival inkjet print on paper  
 Gift of the artist  
 2014.43.2

Barry Andersen (American, b. 1945)  
*Sheep and Pyramid, Ireland*,  
 2004/2014 print  
 Color archival inkjet print on paper  
 Gift of the artist  
 2014.43.3

Rena Small (American, b. 1954)  
*Jean-Michel Basquiat* from the  
 series *Artists' Hands*, 1985  
 Gelatin silver print on paper  
 Gift of the artist  
 2014.44.1

Rena Small (American, b. 1954)  
*William Wegman with Chip and  
 Battina* from the series *Artists'  
 Hands*, 2001  
 Gelatin silver print on paper  
 Gift of the artist  
 2014.44.2



Material objects can transverse both time and geography to provide students with intimate connections to distant cultures. A newly acquired casket with mythological scenes from sixteenth-century Italy now joins a fascinating collection of Museum objects that illuminate the lives of young women, from wedding chests to dowry items. This small wood, gesso, and gold leaf-covered (*pastiglia*) casket would have housed a Renaissance woman's personal possessions, while the box's decoration—scenes from Ovid's *Metamorphoses*—would have acted as a moral reminder for a virtuous marital life.

Maker unknown  
 (Italian), *Casket  
 with mythological  
 scenes*, 2015.1

Rena Small (American, b. 1954)  
*Christo and Jeanne-Claude Excerpt*  
 from the series *Artists' Hands Grid  
 Continuum*, 2002  
 Gelatin silver print on paper  
 Gift of the artist  
 2014.44.3

Hyman Bloom (American, 1913–  
 2009)  
*Still Life with Brown Floor*, 1982–83  
 Oil on canvas  
 Partial gift of Joan and Michael  
 Salke and purchase with the Susan  
 and Bernard Schilling (Susan  
 Eisenhart, Class of 1932) Fund  
 2014.45

Joel Meyerowitz (American, b. 1938)  
*Nita Romo*, 1981  
 Vintage chromogenic print on paper  
 Gift of Robert and Kathi Steinke  
 2014.46.1 (One of 28 Meyerowitz  
 photographs given by these donors)

Joel Meyerowitz (American, b. 1938)  
*Long Pond, Wellfleet*, 1981  
 Vintage chromogenic print on paper  
 Gift of Chris Hughes  
 2014.47.1 (One of 17 Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Jan*, 1982  
 Vintage chromogenic print on paper  
 Gift of Earl and Susan Cohen  
 2014.48.1 (One of 15 Meyerowitz  
 photographs given by these  
 donors)

Joel Meyerowitz (American, b. 1938)  
*Alan*, 1981  
 Vintage chromogenic print on paper  
 Gift of Frieder Hofmann  
 2014.49.1 (One of seven  
 Meyerowitz photographs given by  
 this donor)

Joel Meyerowitz (American, b. 1938)  
*Red House, Truro*, 1982  
 Vintage chromogenic print on paper  
 Gift of Randy Kohls  
 2014.50.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Genevieve*, 1982  
 Vintage chromogenic print on paper  
 Gift of Steve LaMantia  
 2014.51.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Along the Road, N.C.*, 1982  
 Vintage chromogenic print on paper  
 Gift of Scott Little  
 2014.52.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Ariel Meyerowitz*, 1981  
 Vintage chromogenic print on paper  
 Gift of Shaun Lucas  
 2014.53.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Provincetown, house, light*, 1979  
 Vintage chromogenic print on paper  
 Gift of Jerri Mattare  
 2014.54.1 (One of four Meyerowitz  
 photographs given by this donor)



The Museum's numismatic collection has often received attention for its depth in Greek and Roman coinage, and in recent years, the curatorial team has worked to expand the historical narrative told by these objects. The "Hard Times" token purchased during the spring of 2015 now sheds light on a fascinating moment in the history of American money. Commissioned by the American Anti-Slavery Society of New York City and privately minted in 1838, such tokens were produced during the recession years of the 1830s and borrowed anti-slavery iconography common in England.

**Gardner Gibbs and Company,**  
*"Am I Not A Woman & A Sister,"* 2015.9

Joel Meyerowitz (American, b. 1938)  
*Sheila Metzner*, 1982  
 Vintage chromogenic print on paper  
 Gift of Keith Richenbacher  
 2014.55.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Cloud, Fence, Stones, Provincetown*, 1979  
 Vintage chromogenic print on paper  
 Gift of Maria Roque-Lopes  
 2014.56.1 (One of four Meyerowitz  
 photographs given by this donor)

Joel Meyerowitz (American, b. 1938)  
*Sandra*, 1982  
 Vintage chromogenic print on paper  
 Gift of Jeffrey and Jill Stern  
 2014.57.1 (One of three Meyerowitz  
 photographs given by this donor)

Maker unknown (Japanese)  
*Suit of armor*, 19th century  
 Lacquer and silk  
 1923 Gift of Jeanie S. Hall in honor  
 of Charles Cuthbert Hall  
 2014.58

Maker unknown (Italian)  
*Casket with mythological scenes*,  
 ca. 1530  
 Gesso and gold on wood (pastiglia)  
 lined with silk  
 Purchase with funds from Gaetano  
 and Susan Vicinelli (Class of 1964)  
 and the Art Acquisition Fund  
 2015.1

Charles Moore (American, 1931–  
 2010)  
*Pictures That Made a Difference:  
 The Civil Rights Movement*, 1958–  
 1965 negative/1989 print  
 Portfolio of twelve gelatin silver  
 print photographs on paper  
 Gift of anonymous donor  
 2015.2.1–12

Mel Bochner (American, b. 1940)  
*Counting Alternatives: The  
 Wittgenstein Illustrations*,  
 1991/based on drawings from 1971  
 Portfolio of fourteen planographic  
 prints on paper  
 Purchase with the Nancy Eisner  
 Zankel (Class of 1956) Art  
 Acquisition Fund  
 2015.3.1.1–14

Mel Bochner (American, b. 1940);  
Ludwig Wittgenstein (Austrian,  
1889–1951) (author); The Arion  
Press (publisher)  
*On Certainty*, 1991  
Book  
Purchase with the Nancy Eisner  
Zankel (Class of 1956) Art  
Acquisition Fund  
2015.3.2

Katja Oxman (American,  
b. Germany, 1942)  
*The Seasons Shift*, 2011  
Aquatint on paper  
Gift of anonymous donor  
2015.4.1

Katja Oxman (American,  
b. Germany, 1942)  
*Evening Softly Lit*, 2011  
Aquatint on paper  
Gift of anonymous donor  
2015.4.2

Katja Oxman (American,  
b. Germany, 1942)  
*An Acre for a Bird to Choose*, 2000  
Aquatint on paper  
Gift of anonymous donor  
2015.4.3

Katja Oxman (American,  
b. Germany, 1942)  
*Most Practical Distance*, 1990  
Aquatint on paper  
Gift of anonymous donor  
2015.4.4

Edward del Rosario (American,  
b. 1970)  
*Civilization II*, 2013  
Oil on linen on panel  
Purchase with the Hemstreet-Cam  
Fund  
2015.5

Katia Santibañez (French, b. 1964)  
*Memories, Endless Memories*, 2012  
Graphite on paper  
Purchase with the Henry Rox  
Memorial Fund for the Acquisition  
of Work by Contemporary Women  
Artists  
2015.6.1

Katia Santibañez (French, b. 1964)  
*Forgotten August*, 2014  
Graphite on paper  
Purchase with the Henry Rox  
Memorial Fund for the Acquisition  
of Work by Contemporary Women  
Artists  
2015.6.2

Kurt Weiser (American, b. 1950)  
*Pair of Cubist vases*, 2013  
Porcelain with blue underglaze and  
lead glaze  
Purchase with the Anne and Fredric  
Garonzik Acquisition Fund and the  
Teri J. Edelstein Art Acquisition Fund  
2015.7.1–2

Masami Teraoka (American,  
b. Japan, 1936)  
*AIDS Series/Geisha in Bath*, 2008  
Woodcut on paper  
Purchase with the John Martyn  
Warbeke Art Fund  
2015.8

Gardner Gibbs, and Company  
(American); American Anti-Slavery  
Society (publisher)  
*"Am I Not A Woman & A Sister"*  
*Anti-Slavery Hard Times Token*,  
1838  
Copper (AE)  
Purchase with the Abbie Bosworth  
Williams (Class of 1927) Fund  
2015.9

Robert Indiana (American, b. 1928)  
*Eternal Hexagon 6*, 1964  
Color screenprint on paper  
Gift of Inge Heckel in honor of  
Wendy Watson  
2015.10

John Beasley Greene (American,  
1832–1856)  
*Funerary Temple of Ramesses II at  
Western Thebes*, 1853–54  
Salted paper print photograph  
Gift of Jennifer Vorbach (Jennifer  
Josselson, Class of 1978) in honor  
of John Varriano  
2015.11

Paul Scott (British, b. 1953)  
*Scott's Cumbrian Blue(s), American  
Scenery, Hudson River, Indian Point  
No. 4*, 2015  
Refined earthenware with cobalt  
shell-edge and transfer print on  
ca. 1820 pearlware platter  
Purchase with the Elizabeth Peirce  
Allyn (Class of 1951) Fund  
2015.12.1

Johannes Josephus Aarts (Dutch,  
1871–1934)  
*Perseus with the Head of Medusa*,  
ca. 1905  
Woodcut on paper  
Gift of William P. Carl in honor of  
Wendy Watson  
2015.13



Robert Indiana, *Eternal Hexagon 6*,  
2015.10

## INCOMING LOANS

Max Beckmann (German, 1884–1950)  
*Der Ausrufer (The Barker)*, 1921  
Drypoint on paper  
Promised gift of Madeleine Pinsof Plonsker  
2015.L1.1

Max Beckmann (German, 1884–1950)  
*Garderobe (Dressing room)*, 1921  
Drypoint on paper  
Promised gift of Madeleine Pinsof Plonsker  
2015.L1.2

Max Beckmann (German, 1884–1950)  
*Schiessbude (Shooting gallery)*, 1921  
Drypoint on paper  
Promised gift of Madeleine Pinsof Plonsker  
2015.L1.3

Max Beckmann (German, 1884–1950)  
*Die Seiltanzer (The Tightrope Walkers)*, 1921  
Drypoint on paper  
Promised gift of Madeleine Pinsof Plonsker  
2015.L1.4

Max Beckmann (German, 1884–1950)  
*Schlangendame (Snake Charmer)*, 1921  
Drypoint on paper  
Promised gift of Madeleine Pinsof Plonsker  
2015.L1.5

Joseph Cornell (American, 1903–1972)  
*Holderlin Object*, 1944–46  
Mixed media construction with wood, glass, paper,  
string, and leaf  
Lent by the Pavel Zoubok Gallery, NYC  
2015.L2

## OUTGOING LOANS

**Alice Neel / Erastus Salisbury Field: Painting the People**  
Bennington Museum, Bennington, VT:  
July 5–November 2, 2014

Erastus Salisbury Field (American, 1805–1900)  
*Sarah Elizabeth Ball*, ca. 1837  
Oil on canvas  
Joseph Allen Skinner Museum, Mount Holyoke College  
SK C.4

**Kara Walker: Harper's Pictorial History of the Civil War (Annotated)**  
Fleming Museum, University of Vermont, Burlington, VT:  
September 2–December 12, 2014

Kara Elizabeth Walker (American, b.1969)  
*Harper's Pictorial History of the Civil War (Annotated)*,  
2005  
Offset lithography and silkscreen on paper  
Purchase with the Susan and Bernard Schilling (Susan  
Eisenhart, Class of 1932) Fund and the Belle and Hy  
Baier Art Acquisition Fund  
2012.14.1–15

Alfred H. Guernsey (American, 1824–1902) and  
Henry M. Alden (American, 1836–1919)  
*Harper's Pictorial History of the Civil War*, 1866 and  
1868  
Ink on paper and leather  
Purchase with funds from Alice Mohler DeLana  
(Class of 1958)  
782–2012.1–2

**The Italian Presepe: Cultural Landscapes of the Soul**  
Cantor Art Gallery, College of the Holy Cross, Worcester,  
MA: September 3–December 17, 2014

Giovanni Battista Piranesi (Italian, 1720–1778)  
*Veduta di Campo Vaccino (View of the Cow Field)* from  
the series *Vedute di Roma (Views of Rome)*, 1775  
(possibly 1757)/printed after 1870  
Etching on paper  
Source and method of acquisition unknown  
1901.69.P.RII

Giovanni Battista Piranesi (Italian, 1720–1778)  
*Arco di Settimio Severo (The Arch of Septimius Severus)*  
from the series *Vedute di Roma (Views of Rome)*,  
1759/printed 1777 or before  
Etching on paper  
Transfer from the Mount Holyoke College Library  
1972.74.6.P.RII

Giovanni Battista Piranesi (Italian, 1720–1778)  
*Veduta del Romano Campidoglio con Scalinata che va  
alla Chiesa d'Araceli (View of the Roman Capitol and  
the Steps of S. Maria in Aracoelli)* from the series  
*Vedute di Roma (Views of Rome)*, 1775 (possibly  
1757)/printed 1777 or before  
Etching on paper  
Transfer from the Mount Holyoke College Library  
1966.13.P.RII



**Rediscovering Thomas Hart Benton's *America Today* Mural**

The Metropolitan Museum of Art, New York, NY:  
September 30, 2014–April 19, 2015

Thomas Hart Benton (American, 1889–1975)  
*Study for Steel*, from the *America Today Murals*, 1930  
Oil on canvas, mounted on board  
Purchase with the Warbeke Art Museum Fund and the Belle and Hy Baier Art Acquisition Fund  
2010.5

**Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy**

The Frist Center for the Visual Arts, Nashville, TN:  
October 31, 2014–January 25, 2015

Maker unknown (Italian, Venetian/Dalmatian)  
*Virgin and Child Surrounded by Saints*, 14th century  
Tempera and gold leaf on panel  
Gift of Caroline R. Hill  
1961.38.P.PI

Thomas Hart Benton, *Study for Steel*, from the *America Today Murals*, 2010.5

**Masterworks of the Exposition Era**

San Diego History Center, Balboa Park, San Diego, CA:  
January 1–July 15, 2015

William Glackens (American, 1870–1938)  
*Skating, Central Park*, ca. 1912  
Oil on canvas  
Purchase with the Nancy Everett Dwight Fund  
1955.180.I(b).PI

**Kara Walker: Juxtaposition  
Contemporary Specters and Harper's *Pictorial History of the Civil War***

Sullivan Museum and History Center, Norwich University,  
Northfield, VT: January 19–July 31, 2015

Kara Elizabeth Walker (American, b.1969)  
*Harper's Pictorial History of the Civil War (Annotated)*,  
2005  
Offset lithography and silkscreen on paper  
Purchase with the Susan and Bernard Schilling (Susan  
Eisenhart, Class of 1932) Fund and the Belle and Hy  
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2012.14.1–15

Alfred H. Guernsey (American, 1824–1902) and  
Henry M. Alden (American, 1836–1919)  
*Harper's Pictorial History of the Civil War*, 1866 and  
1868  
Ink on paper and leather  
Purchase with funds from Alice Mohler DeLana  
(Class of 1958)  
782–2012.1–2

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**Gods, Kings, and Lovers: Paintings from Courtly India**  
Mead Art Museum, Amherst College, Amherst, MA:  
February 14–July 5, 2015

*Lazurite*  
Joseph Allen Skinner Museum, Mount Holyoke College  
SK P.AI.6.G.D.1

## COLLECTIONS RESEARCH

Spurred on by the *140 Gifts* initiative, the Museum's acquisitions reached record numbers this year and kept the curatorial team busy with new research projects. The staff processed 205 incoming gifts and purchases while also catering to class needs and upcoming exhibition planning, including installations of Joel Meyerowitz photographs and prints by Mel Bochner, both slated for the 2015–16 academic year.

With the capable assistance of student interns and volunteers, the team also conducted the following research projects:

- Almara History in Museums Intern (awarded by the History Department) Allyson LaForge '16 researched the Museum's Native American collection and developed the foundation for a fall 2015 Collection Spotlight;



Applying her passion for ancient art to her Museum work, curatorial intern Taylor Anderson '15 researched the cuneiform collection and continued her investigation of the Museum's newly acquired Roman *lar*.

- Curatorial Intern Nancy Harrison Gage '15 researched antiquities from Central America and Roman Britain while also digitizing critical paper records that documented gifts received by the Museum dating back to 1935;
- Curatorial Intern Taylor Anderson '15 studied the cuneiform collection on loan from the Religion Department, as well as an important bequest of early American paintings and a collection of Donald Cooper photographs;
- Volunteer Gabrielle Lachtrup '16 spent three weeks during the summer researching a collection of objects donated to the College by early missionaries working in locations such as the Pacific Islands, China, South Africa, and Iran.

A quick glance over the list above reveals an immediate point of commonality: material culture. During the course of the 2014–15 academic year, a growing number of faculty and student visitors explored the material evidence of diverse lifeways both in the galleries and in their classrooms. This increase was

partly due to the success of the exhibition *The Potter's Tale: Contextualizing 6,000 Years of Ceramics*, as well as the expertise and enthusiasm of Assistant Curator of Visual and Material Culture Aaron Miller. Recently appointed the Museum's NAGPRA Coordinator, Miller is now responsible for ensuring that the Museum's collection of Native American artifacts is in compliance with the Native American Graves Protection and Repatriation Act.

## PUBLICATIONS

In addition to the Museum's biannual newsletter, the 2014–15 publication lineup also included two widely applauded exhibition catalogues. Featuring stunning photography and innovative designs, these books were released during the summer of 2015 as documents of the *El Anatsui: New Worlds* and *Matisse Drawings* exhibitions and the programs, academic activities, and reflections they inspired. The Museum's communications projects also included a complete brand overhaul, led by the award-winning firm Corey McPherson Nash. The new visual

identity will be launched along with a redesigned website in fall 2015.

- *Mount Holyoke College Art Museum Newsletter* (Fall 2014), 28 pages.
- *Mount Holyoke College Art Museum Newsletter* (Spring 2015), 16 pages.
- Amanda Gilvin and John R. Stomberg, editors, *El Anatsui: New Worlds* (Summer 2015), 127 pages. An interdisciplinary catalogue featuring articles by 22 Mount Holyoke College faculty and staff and a complete transcript of the public conversation hosted on campus between El Anatsui and artist and art historian Obiora Udechukwu.
- John R. Stomberg, editor, *Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection* (Summer 2015), 144 pages. Featuring complete illustrated checklists of the exhibitions *Matisse Drawings* and *Plant Lithographs by Ellsworth Kelly, 1964–1966*, this catalogue also presents an insightful interview with Kelly, as well as his original designs for the installation.



The *Matisse Drawings* and *El Anatsui: New Worlds* catalogues made a splash this summer, with their spectacular photography and extensive documentation of the two special exhibitions.

## DIGITIZATION AND COLLECTIONS MANAGEMENT

Although most efforts take place away from the public eye without great fanfare, the ongoing work to care for the Museum's growing collection is always of utmost importance. Collections management staff strive to uphold best practices in object handling, housing, conservation, framing, and display, and those students who are fortunate enough to get involved behind-the-scenes take part in these daily activities.



Rare objects from the Skinner Museum were the focus of digitization efforts this year, including this early 19th-century paint set (Photograph by Petegorsky/Gipe).

During 2014–15, the collections management team supervised four student volunteers who undertook projects ranging from rehousing Chinese snuff bottles and fragments of Roman ceramics to storing the ledgers of Joseph Allen Skinner. A long-standing project to comprehensively document the sizeable works on paper collection also continued as interns helped to record precise measurements of prints, catalogue the Benton Spruance collection, and process a large donation of vernacular photographs.

These activities greatly aided the Museum in achieving its goal of increasing the collection’s accessibility, both physically and digitally. In addition to the new housings that were made this year, over 1,150 objects were photographed and made available online through the Five Colleges and Historic Deerfield Museum Consortium Collections Database. Professional photographers Stephen Petegorsky and Jim Gipe documented objects from the Skinner Museum collection, while the Museum’s in-house photographer, Laura Shea, focused on the Egyptian and missionary collections, textiles, ceramics, netsuke, and Native American objects. Her stellar photography of classes, events, and gallery installations also helped to record a visual history of Museum activities.

## OBJECTS CONSERVED

Katsushika Hokusai (Japanese, 1760–1849)

*Tokaido Okazaki Yahagi no Hashi* (Yahagi Bridge at Okazaki on the Tokaido Road), from the series *Shokoku Meikyo Kiran* (Remarkable Views of Bridges in Various Provinces), 1831–32  
Woodcut on paper

Gift of Mrs. Louis C. Black  
Treated by Works on Paper, LLC  
1973.291.Q.R.II

Katsushika Hokusai (Japanese, 1760–1849)

*Kameido Tenjin Taikobashi* (The Drum Bridge at Kameido Tenjin Shrine), from the series *Shokoku Meikyo Kiran* (Remarkable Views of Bridges in Various Provinces), 1827–30  
Woodcut on paper

Gift of Mrs. Louis C. Black  
Treated by Works on Paper, LLC  
1973.292.Q.R.II

Maker unknown (Chinese)

*Bowl with scene from the Judgement of Paris*, ca. 1750 (Qing dynasty, Qianlong period)  
Hard-paste porcelain with overglaze enamels

Gift of Mr. and Mrs. Nicholas Bonadies  
Treated by Art Conservation Associates  
1986.27.21

Max Beckmann (German, 1884–1950)  
*Titelblatt* (Title Page) from the series *Stadtnacht* (City Night), 1921

Lithograph on paper  
Bequest of Helene Brosseau Black (Class of 1931)  
Treated by the Williamstown Art Conservation Center  
1991.4.758.1

Max Beckmann (German, 1884–1950)  
*Trinklied* (Drinking Song) from the series *Stadtnacht* (City Night), 1921

Lithograph on paper  
Bequest of Helene Brosseau Black (Class of 1931)  
Treated by the Williamstown Art Conservation Center  
1991.4.758.2

Max Beckmann (German, 1884–1950)  
*Stadtnacht (City Night)* from the series  
*Stadtnacht (City Night)*, 1921  
Lithograph on paper  
Bequest of Helene Brosseau Black  
(Class of 1931)  
Treated by the Williamstown Art  
Conservation Center  
1991.4.758.3

Max Beckmann (German, 1884–1950)  
*Verbitterung (Bitterness)* from the  
series *Stadtnacht (City Night)*, 1921  
Lithograph on paper  
Bequest of Helene Brosseau Black  
(Class of 1931)  
Treated by the Williamstown Art  
Conservation Center  
1991.4.758.4

Max Beckmann (German, 1884–1950)  
*Vorstadtmorgen (Suburban Morning)*  
from the series *Stadtnacht (City  
Night)*, 1921  
Lithograph on paper  
Bequest of Helene Brosseau Black  
(Class of 1931)  
Treated by the Williamstown Art  
Conservation Center  
1991.4.758.5

Max Beckmann (German, 1884–1950)  
*Möbliert (Furnished Room)* from the  
series *Stadtnacht (City Night)*, 1921  
Lithograph on paper  
Bequest of Helene Brosseau Black  
(Class of 1931)  
Treated by the Williamstown Art  
Conservation Center  
1991.4.758.6

Max Beckmann (German, 1884–1950)  
*Die Kranke (The Sick One)* from the  
series *Stadtnacht (City Night)*, 1921  
Lithograph on paper  
Bequest of Helene Brosseau Black  
(Class of 1931)  
Treated by the Williamstown Art  
Conservation Center  
1991.4.758.7

Possibly Saverio Grue (Italian, 1731–  
1799) or Gesualdo Fuina (Italian,  
1755–1822)  
*Drug bottle with floral bouquet*, 18th  
century  
Earthenware with cobalt pigment and  
tin glaze (majolica)  
Joseph J. Hammer Collection, Gift of  
Roy A. Hammer  
Treated by Art Conservation  
Associates  
2002.3.24

Susan Derges (British, b. 1955)  
*Shoreline, 28 September 1998*, 1998  
Dye-destruction print photogram  
Gift of Jennifer Vorbach (Jennifer  
Josselson, Class of 1978)  
Treated by the Williamstown Art  
Conservation Center  
2004.15

Abraham Janssens (Flemish, ca. 1575–  
1632)  
*The Penitent Magdalen*, ca. 1620  
Oil on panel  
Gift of David Giles and Louise Carter  
in honor of John Varriano, Professor of  
Art History (1970–2009)  
Treated by the Williamstown Art  
Conservation Center  
2011.3

Maker unknown (Persian)  
*Bowl*, early 13th century (Seljuq  
Period, 1037–1196)  
Stonepaste painted in black under  
transparent turquoise glaze  
Gift of the Arthur M. Sackler  
Foundation  
Treated by Art Conservation  
Associates  
2012.40.16

Dale Chihuly (American, b. 1941)  
*Clear and Gold Tower*, 2013  
Blown glass, gold leaf, and steel  
Gift of the Centennial Class of 1937  
Treated by Denny Park Fine Arts, LLC  
2013.34

Hans Haffenrichter (German, 1897–  
1981)  
*Untitled*, 1946  
Watercolor on paper  
Gift of Janet Wert Crampton (M.A.,  
1964) from the collection of Theodore  
H. M. Crampton and Janet Wert  
Crampton  
Treated by the Williamstown Art  
Conservation Center

William Louis Sonntag (American,  
1822–1900)  
*Hawksnest (P.O.) Lover's Leap, New  
River State Park*, 1851  
Oil on canvas  
Bequest of Compton Allyn in memory  
of Elizabeth Peirce Allyn  
(Class of 1951)  
Treated by Williamstown Art  
Conservation Center  
2014.35.6



Possibly Saverio Grue or Gesualdo  
Fuina, *Drug bottle with floral bouquet*,  
2002.3.24 (Photograph by  
Petegorsky/Gipe)

**ART MUSEUM STAFF**

Ellen Alvord '89  
Head of Education and Weatherbie  
Curator of Academic Programs

Rachel Beaupré  
Assistant Curator (July-August  
2014); Special Projects Consultant  
(Starting September 2014)

Linda Delone Best  
Collections Manager

Hannah Blunt  
Assistant Curator (Starting February  
2015)

Dennis Campbell  
Museum Guard

Debbie Davis  
Manager of Museum Advancement  
and Finance

Jackie Finnegan '08  
Museum Preparator

Maggie Finnegan  
Museum Receptionist/Guard

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Senior Administrative Assistant

Elizabeth Kendrick '14  
Curatorial Assistant

Aaron F. Miller  
Assistant Curator of Visual and  
Material Culture and NAGPRA  
Coordinator

Laura Shea '06  
Digitization Specialist

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Curatorial Intern  
Riley Kleve (Hampshire), Institute for  
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Allyson LaForge '16, Almara History  
in Museums Intern  
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Two hundred fifty-seven donors made contributions to the Museum’s Friends of Art membership program during the 2015 fiscal year. Of these, 49 gave at the Director’s Circle level (\$1,000– \$2,499) and 28 gave at the Benefactor level (\$2,500 and above). Additionally, the Museum received three endowments (see page 36) and two generous gifts of \$25,000 and above:

- Mrs. Katharine Thomson Smith ’69 and Edwin Smith: to assist in meeting the match requirements for a grant from The Pierre and Tana Matisse Foundation (see page 36);
- Acclaimed alumna artist Jane Hammond ’72 created and donated 22 collages to sell for the benefit of the Museum. Eighteen of the twenty-two collages were sold during the 2015 fiscal year, generating \$27,000 in income. Museum staff will work with Hammond to identify which of the Museum’s current or future projects will benefit from this gift. Four collages remain and are available for purchase.

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Many of our members were fortunate to be hosted by a student guide during their visit to the Museum. This pilot program will be expanded next year to include thematic public tours on select Saturdays.

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 Mrs. Nancy L. Zuraw

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 Mr. Jesse E. Brownback, III  
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 James Gipe, Pivot Media, Inc.  
 Dr. Anna Gonosova

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 Dr. Harold E. Harris, Jr.  
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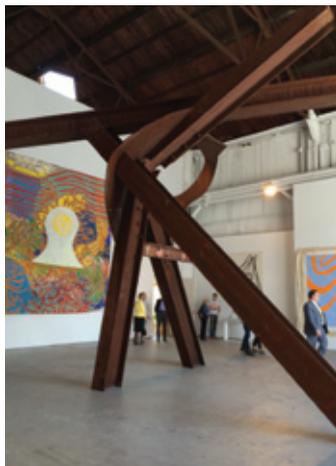
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 Mrs. Lucille Grenelle Blocksom  
 Ms. Anna B. Boatwright  
 Ms. Anne F. Campbell  
 Mr. Robert J. Cary, Jr.  
 Miss Nancy L. Coleman  
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 Ms. Alice F. Tetelman  
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 Anne R. Wright  
 Ms. Michelle T. Yun \*  
 Ann E. Zelle  
 Natalia Zunino, PhD

**Student/Young Alumna**

Ms. Yingxi Gong  
 Ms. Rumi Catherine Handen  
 Ms. Elizabeth S. Kendrick  
 Ms. Nora Lambert \*  
 Ms. Maureen L. Millmore  
 Ms. Victoria Schmidt-Scheuber  
 Ms. Miriam B. Stevens

\* Donors marked with an asterisk contributed to the John R. Stomberg Internship Endowment Fund in addition to making a contribution to the Museum's Friends of Art program.



Friends of Art members visited the studio of contemporary artist Mark di Suvero as part of the spring Director's Circle Art Tour in New York.

**DIRECTOR'S CIRCLE**

A large, enthusiastic group of the Museum's members enjoyed the 2015 Director's Circle Art Tour in New York City on April 30–May 2. This annual event is an exclusive benefit for Friends of Art members at the Director's Circle, Patron, and Benefactor levels. This year, 50 donors and their guests attended all or part of the "Hidden Treasures from Donatello to di Suvero" itinerary.

The kickoff for the event was a private reception at Galerie Lelong with renowned alumna artist Jane Hammond '72, who debuted a special edition of collages that were sold as a fundraiser for the Museum. The itinerary also included visits to five private collections, as well as tours at the Asia Society Museum; the Museum of Biblical Art to see the *Sculpture in the Age of Donatello* exhibition; the Drawing Center; Socrates Sculpture Park; The Noguchi Museum; and the studio of acclaimed sculptor Mark di Suvero.



One of a suite of vibrant collages created by alumna artist Jane Hammond '72 and sold as a Museum fundraiser.

Deep gratitude for the success of this event is owed to Mount Holyoke College Art Museum Advisory Board members Jennifer Vorbach '78, Patricia Falkenberg '64, Ludmila Schwarzenberg Bidwell '67, and Susan Noonan '82, who shared their time, expertise, homes, and contacts with the Museum.

## RESOURCES

### ENDOWMENTS

The Mount Holyoke College Art Museum was extremely fortunate this year to receive two critical endowments in support of its education program. The F. Chaney Li, MD, Class of 1964, Teaching with Art Endowed Fund and the Elizabeth Cannon Gump, Class of 1956, Teaching with Art Endowed Fund will both support the Museum's teaching with art initiatives, including but not limited to faculty seminars, resources for the teaching galleries, multi-media initiatives, class-curated exhibitions, student internships, and transportation costs for students working with community groups and local schools.

Additionally, the John R. Stomberg Internship Endowment was established by Art Museum Advisory Board members and friends to support student internships at the Museum. Those who contributed are noted with an asterisk in the list of donors to the Museum's Friends of Art membership program on page 33.

### GRANT AWARDS

#### **Andrew W. Mellon Foundation**

A grant of \$500,000 was awarded to the Museum during the spring of 2012. One hundred fifty thousand dollars of the grant was used to fund the salary and benefits of the Coordinator of Academic Affairs position through June 30, 2014. The remaining \$350,000 was matched by a generous

gift of \$650,000 from Susan '72 and Matthew Weatherbie to create a permanent \$1,000,000 endowment for the above-mentioned position, which is now named the Head of Education and Weatherbie Curator of Academic Programs. This position has been instrumental in developing our Teaching with Art program.

#### **Institute of Museum and Library Services (IMLS)**

This grant of \$148,599 supported the Museum's ongoing digitization and cataloguing of the collection with a goal of digitizing 4,000 objects during the grant period of August 1, 2012 through July 31, 2014. Support from this grant allowed the Museum to: 1) capture digital images of works in the collections of both MHCAM and its subsidiary, the Joseph Allen Skinner Museum; 2) update catalogue entries for works in the collection; 3) and create a web-module for teachers based on the Skinner Museum collection. The final report on this project was submitted to IMLS on October 29, 2014. The Museum is pleased to note that during the grant period, it surpassed the stated goals by 14%.

#### **The Pierre and Tana Matisse Foundation**

Work continued to complete a three-year challenge grant totaling \$169,500 for the period of January 1, 2013 through December 31, 2015 to support the "Museum as Catalyst for the Creative Campus" initiative. The overall focus of this grant project was to develop new approaches to using art in a

teaching context. During 2014–15, this included:

- Publishing a catalogue of the *El Anatsui: New Worlds* exhibition containing contributions from 22 faculty and staff and photographic documentation of the exhibition.
- Creation and implementation of a special exhibition, *Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection*, which provided the Museum’s educators with rich material for experimenting with new approaches to teaching with art.
- Redesign of the Museum’s website began in the fall of 2014 and continued through the winter and spring of 2015, with an anticipated launch in the early fall of 2015. The firm Corey McPherson Nash of Boston was chosen for the redesign project and Common Media, Inc. of Hadley, Massachusetts, was chosen for the programming. The new website will feature enhanced collection information, which curatorial staff will continue to develop over time.



Donors Susan '72 and Matthew Weatherbie matched a challenge grant from the Andrew W. Mellon Foundation to endow a key position in the Museum’s Teaching with Art program.

### **Leon Levy Foundation**

The foundation awarded \$10,000 to the Museum, which used the grant to support the publication of the catalogue, *Matisse Drawings: Curated by Ellsworth Kelly from The Pierre and Tana Matisse Foundation Collection*.

### **Anonymous Foundation**

In fiscal year 2014, a \$5,000 grant was awarded to the Museum from an anonymous foundation to support K-12 education programming. The grant was initially used during the 2014 fiscal year to cover the cost of an education outreach intern who created web-based learning modules to bring American art and material culture into local classrooms. During fiscal year 2015, the grant supported a professional development workshop that brought local elementary school teachers in contact with original objects and allowed them to work closely with Museum staff to generate new ideas for future collaborations. Based on feedback from the teacher workshop, Museum staff are using the remaining funds to purchase materials for hands-on learning kits that can be used for education programs with local schools. It is anticipated that the purchase of materials for the kits will be completed in fiscal year 2016.

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Photographs by Laura Shea unless otherwise noted

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