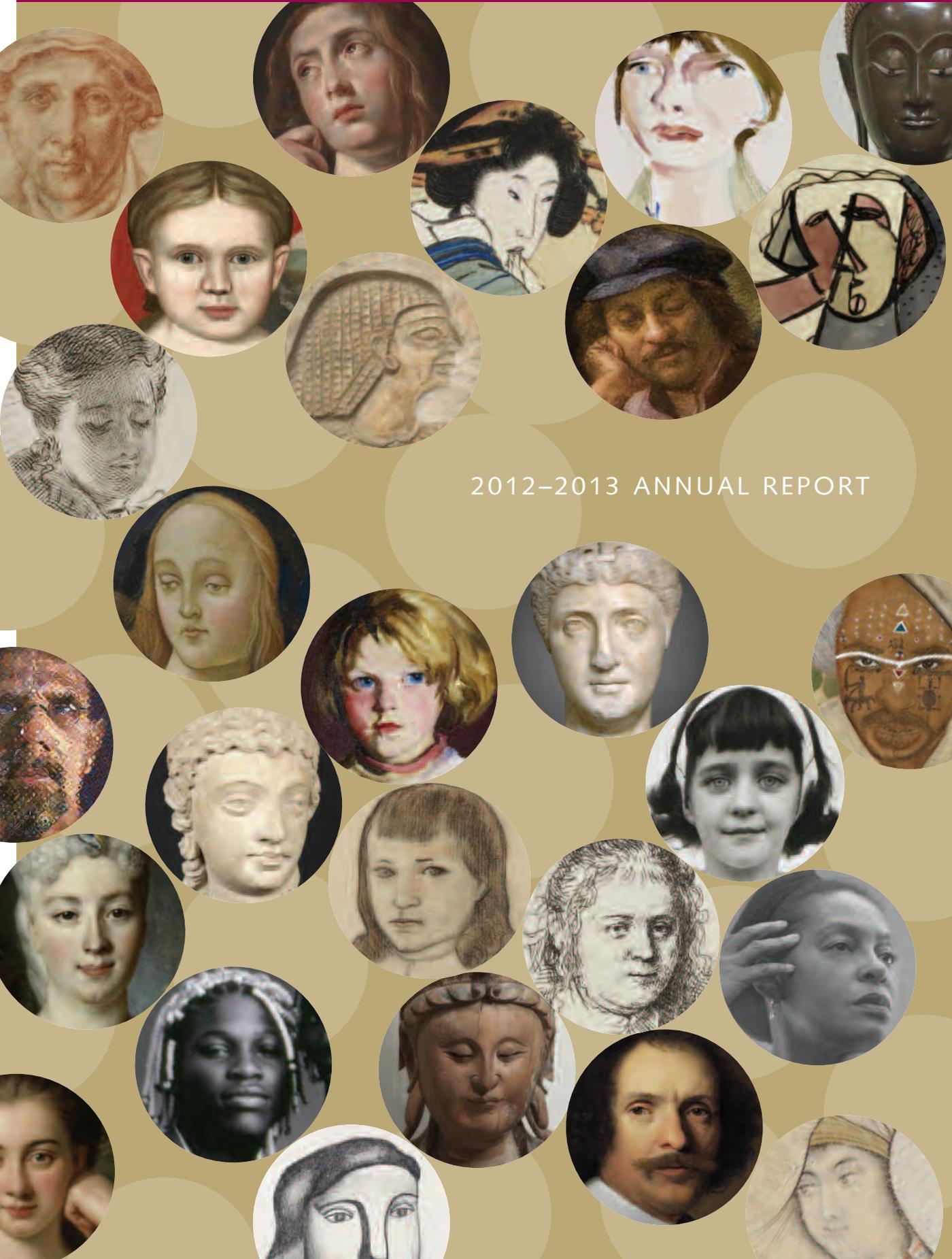


Mount Holyoke College Art Museum



2012-2013 ANNUAL REPORT

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MOUNT HOLYOKE
COLLEGE ART MUSEUM
2012–2013
ANNUAL REPORT

TABLE OF CONTENTS

Director's Report	3
On View and Events	
Exhibitions	5
Public Events	8
Teaching with Art	
Highlights of Academic Use	10
Academic Collaborations	12
Class Visits	15
Community Involvement	17
Student Programs	18
The Collection	
Acquisitions	20
Loans	27
Collection Research and Publications	30
Digitization and Collections Management	31
Objects Conserved	32
Joseph Allen Skinner Museum	
Exhibitions	33
Teaching with Art	34
Community Involvement	34
The Collection	35
Art Museum Staff List	37
Donors and Membership	37
Grant Awards	40
Director's Circle	41
Financial Resources	41





LOOKING BACK at the activities of the past year, a pattern becomes evident: 2012–13 was about the collection. After a series of retreats and much self-examination, the staff decided to redouble its efforts to research and build the art holdings at Mount Holyoke. As

we get more involved in our Teaching with Art programs, we find one undeniable fact emerging—it is the permanent collection and not temporary loan shows that most effectively support the academic life of our faculty and students. Realizing this, we have refocused our exhibitions, programs, and most of our behind-the-scene activities on both better understanding what we have and determining how best to share it in the context of classroom teaching.

Faculty and students genuinely benefit from a four-month display of art from an outside collection, and these special exhibitions are regularly used in teaching, but the rewards are not equal to what comes with years or decades of teaching with the permanent collection. Every semester, our faculty members deepen their relationship with the works in our care and share this experience with their classes. They engage students in small group work, and these intimate discussions add to the complexity of how they teach with our objects. Quite often faculty members will note that it matters less to them where a work of art is located physically—that is whether it is on view with the permanent collection or in the teaching gallery—as long as they have access to the many amazing and stimulating works of art in the collection.

To this end, our registrars and preparators have been busy creating new mounts, storage boxes, and archival presentation solutions for thousands of objects. The time they once spent negotiating the myriad details of borrowing works of art for special exhibitions they now spend facilitating the use of



Exhibitions mounted from the permanent collection, such as *Encounters: Faces of the Ancient Americas*, reveal the Museum's deep holdings.

over 3,000 paintings, prints, drawings, and objects in the context of our teaching spaces—each year! This team also creates digital images of the collection making it much easier for faculty and students to discover the Museum’s holdings. This photography takes a great deal of time and care, but digital images of nearly 6,000 different objects were available online by the end of the year.

During the past 12 months, the Museum’s curators researched hundreds of individual objects and began the process of assessing the state of the collection. The assessment sought to prioritize conservation needs and acquisition goals—both of which were decisions that were largely informed by the Museum’s educational objectives. In support of the Teaching with Art program, their ongoing research aids faculty from diverse fields in becoming more comfortable and confident in teaching with art. Curators also put together several exhibitions geared toward teaching and centered on areas of strength in the collection, from ancient American ceramics to contemporary sculpture.

Further, a quick look at our public programs reveals a similar focus. Starting with the brilliant presentation by sculptor Kenneth Snelson and including a lecture by MHC President Lynn Pasquerella on the newly acquired Kara Walker prints, the schedule was dedicated to talks and presentations that furthered knowledge of the rich collections held by the Mount Holyoke College Art Museum.

This was a year characterized by major contributions, both financial and to the collection. The Andrew W. Mellon Foundation pledged funds to help create a permanent position to oversee academic outreach, and Susan and Matt Weatherbie stepped up to match that pledge allowing us to create the position of Weatherbie Curator of Academic Programs. The Pierre and Tana Matisse Foundation committed to three years of support for our “The Museum as Catalyst for the Creative Campus” initiative. The IMLS awarded the Museum a second two-year grant to digitize the permanent collection. Finally, the Arthur M. Sackler Foundation donated a large selection of pre-modern Asian art, greatly expanding our holdings in that area. We are humbled and honored by the generosity of these individuals, institutions, and foundations.

With great satisfaction on a productive year, the staff and I proudly offer you the Annual Report for Fiscal Year 2013.

—John R. Stomberg, Florence Finch Abbott Director



ON VIEW & EVENTS

Teaching is at the heart of everything we do at the Museum, and this year in particular, our exhibitions and events provided the perfect arena for education. We organized the following ten exhibitions nearly entirely from our permanent collection and found countless opportunities to engage faculty and students.

EXHIBITIONS · FALL 2012

African American Artists and the Experimental Printmaking Institute: The Janet Hickey Tague '66 Collection

10 August–23 December 2012

This exhibition displayed prints produced at the acclaimed Experimental Printmaking Institute (EPI) at Lafayette College by eight internationally renowned artists: Emma Amos, David C. Driskell, Melvin Edwards, Sam Gilliam, Robin Holder, Joseph Holston, Curlee Raven Holton, and Faith Ringgold. These important works were generously donated to the Museum in 2007–2008 by Janet Hickey Tague ('66), a former Mount Holyoke College Trustee and long-time EPI supporter.

Curated by John Stomberg, Florence Finch Abbott Director · John and Norah Warbeke Sub-Gallery

Encounters: Faces of the Ancient Americas

10 August 2012–ongoing

Highlighting nearly 30 works of art drawn from the Museum's sizable ancient Mesoamerican and South American holdings, this exhibition represents the sophistication and

technological achievements of cultures that flourished from the fifth century BCE until European contact.

Curated by Rachel Beaupré, Assistant Curator · Gump Family Gallery

Against the Wall: Contemporary Art from the Collection

10 August 2012–26 May 2013

Featuring works of art from the permanent collection alongside key loans, *Against the Wall* explored some of the myriad ways artists have addressed the wall in furthering their ideas in three dimensions. Highlights included works by Christopher Wilmarth, Abe Ajay, Joseph Cornell, Kiki Smith, and Stuart Diamond.

Curated by John Stomberg, Florence Finch Abbott Director · T. Marc Futter Gallery

Kara Walker: Harper's Pictorial History of the Civil War (Annotated)

31 August 2012–26 May 2013

Juxtaposing Harper's version of the Civil War with the artist's signature silhouettes, Kara Walker's print suite displays a biting social commentary on the history, and possible continuation, of slavery. The year-long exhibition (extended due to popular demand) celebrated the Museum's acquisition of the complete 15-image suite of prints.

Curated by John Stomberg, Florence Finch Abbott Director · Harriet L. and Paul M. Weissman Gallery. The exhibition will travel to the Montserrat College of Art Galleries and the Fleming Museum at the University of Vermont.

EXHIBITIONS · SPRING 2013

Brave New Perspectives: This World through the Lens of New Media

22 January–21 April 2013

A collaboration with the Streaming Museum, this student-curated exhibition superimposed four new media works by international artists with questions designed to encourage visitors to critically engage with the art form.

Curated by Maureen Millmore '13, Andrew W. Mellon Curatorial Intern · Hinchcliff Reception Hall



Vedute di Roma

22 January–26 May 2013

This exhibition explored the multiplicity of views of Rome that appear in prints produced from the 16th to the 18th century. Etchings from the permanent collection by Giovanni Battista Piranesi and a magnificent 1748 map by Giambattista Nolli captured the shifting balance between ancient and modern that defined the Eternal City.

Curated by Emily Wood '09, Art Museum Advisory Board Fellow · John and Norah Warbeke Sub-Gallery

Collection Spotlight: Albert Bierstadt and the Legacy of Concern

22 January–26 May 2013

Featuring two Bierstadt loans and a newly acquired Thomas Moran etching alongside the Museum's celebrated *Hetch Hetchy Canyon*, this collection spotlight investigated Bierstadt's concern with the plight of the natural world and his approach to the West as a theme in American art.

Curated by John Stomberg, Florence Finch Abbott Director · John and Norah Warbeke Gallery



Against the Wall: Contemporary Art from the Collection stretched the definition of relief sculpture to include such objects as Joseph Cornell's Sand Fountain assemblage.



Hello Is Not A Question: An Andy Warhol Production

22 January–26 May 2013

This Art Building collaboration was in honor of Andy Warhol’s 50th anniversary as a film maker. The installation presented student artwork alongside reproductions of the Andy Warhol photographs in the permanent collection that inspired their investigations.

Organized by Ken Eisenstein, Visiting Professor of Film Studies, and Natalie Kulikowski, Art Museum Research Assistant · Hinchcliff Reception Hall

Senior Studio Art Majors Exhibition

17 April–18 May 2013

Featuring sculpture, drawings, paintings, and mixed media works of art by Class of 2013 studio art thesis students: Keenan Hale, Shelley Picot, Elizabeth Tallmadge, and Ziwei Zhang.

Hinchcliff Reception Hall

Re:Vision: Landscapes from the Permanent Collection

2–26 May 2013

A semester-long class project that culminated in a brochure of student writing on highlights from the Museum’s works on paper collection, this exhibition included watercolors by Paul Cezanne, Charles Prendergast, and J. M. W. Turner, as well as prints by Paul Gauguin and Hiroshige, among others.

Curated by students in Visiting Professor Nancy Noble’s Art History 350: Museum Studies Seminar · Carson Teaching Gallery



TOP: Extended by popular demand, the exhibition *Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)* captivated Museum audiences.

The Museum’s recently conserved 18th-century map of Rome enticed visitors to explore *Vedute di Roma*.



PUBLIC EVENTS · FALL 2012

Lectures

“Against the Wall: Contemporary Art from the Collection”

John Stomberg, Florence Finch Abbott
Director
6 September

“Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)”

Exhibition opening and panel discussion with:
· Elizabeth Young, Carl M. and Elsie A. Small
Professor of English, Mount Holyoke College
· Patricia A. Banks, Associate Professor of
Sociology, Mount Holyoke College
· John Stomberg, Florence Finch Abbott
Director, Mount Holyoke College Art
Museum
13 September

“Forces Made Visible”

Kenneth Snelson, sculptor
*The Louise R. Weiser Lecture in Creativity,
Innovation, and Leadership through Art*
20 September

An Art à la Carte gallery talk brought to light the Janet Hickey Tague '66 Print Collection by African American artists.

Art à la Carte Lunchtime Gallery Talk Series

“Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)”

Emily Wood, Art Museum Advisory Board
Fellow
4 October

“African American Artists and the Experimental Printmaking Institute: The Janet Hickey Tague '66 Collection”

Ellen Alvord, Andrew W. Mellon
Coordinator of Academic Affairs
25 October

“The Making of a Museum”

Wendy Watson, Curator
Gallery talk in conjunction with the 175th
anniversary of Mount Holyoke College
9 November

“Encounters: Faces of the Ancient Americas”

Rachel Beaupré, Assistant Curator
29 November

PUBLIC EVENTS · SPRING 2013

Lectures

“The most glorious place in the universal world: Rome in the Age of the Grand Tour”
Vedute di Roma exhibition opening and lecture with John Pinto, Howard Crosby Butler Memorial Professor of Art and Archaeology, Princeton University
7 February

“Everything Else Has Failed! Don’t You Think It’s Time for Love? And Other Works: An Artist’s Talk by Sharon Hayes”
Sharon Hayes, Artist and Assistant Professor, School of Art, Cooper Union
Co-sponsored by Mount Holyoke College Film Studies with support from the Mount Holyoke College Art Museum, Art Studio Department, and Amherst College Film & Media Studies
21 February

“Aesthetic Disruption and Ontological Doubt in Kara Walker’s *Harper’s Pictorial History of the Civil War (Annotated)*”



Lynn Pasquerella, Mount Holyoke College
President and Professor of Philosophy
4 April

Art à la Carte Lunchtime Gallery Talk Series

“Vedute di Roma”
Emily Wood, Art Museum Advisory Board
Fellow and Exhibition Curator
21 February

“Albert Bierstadt and the Legacy of Concern”
Timothy Farnham, Director, Miller Worley
Center for the Environment and
John Stomberg, Florence Finch Abbott
Director
7 March

“Hello is Not a Question: An Andy Warhol Production”
Ken Eisenstein, Visiting Professor, Film Studies
and Natalie Kulikowski, Art Museum
Research Assistant
11 April

“Whales and Sails: Maritime Treasures from the Joseph Allen Skinner Museum”
Aaron F. Miller, Assistant Curator, Joseph
Allen Skinner Museum
9 May

Family Events

“Origami for All Ages”
A celebration of International Museum Day
inspired by the *Vedute di Roma* exhibition
Hosted by Professor Charlene Morrow,
Origamist
18 May

Student dancers interpreted the concept of tensegrity through motion prior to sculptor Kenneth Snelson's creativity lecture.



TEACHING WITH ART

Three years into a substantial grant from the Andrew W.

Mellon Foundation, the Museum has become a crucial spoke in Mount Holyoke's academic wheel. Over 2,300 students visited the Museum as part of their coursework last year, facilitated by 71 faculty from across the Valley. Rather than utilizing art as the backdrop to their teaching, these professors embraced the challenge to bring these original objects right into their curriculum. Long discussions with Museum staff, object viewings in back storage, and innovative thinking resulted in an amazing array of courses and assignments.

We began a new initiative to work with faculty to incorporate creativity skill-building exercises in their Museum teaching this spring thanks to a generous grant by the Pierre and Tana Matisse Foundation. The first semester of this three-year program “The Museum as Catalyst for the Creative Campus” has already had inspiring results—faculty have been willing to embody the very skills we wish to cultivate in our students. The course examples that follow demonstrate six professor's original uses of the Art Museum and the diversity of disciplines that have found meaningful ways to connect with its collection.

HIGHLIGHTS OF ACADEMIC USE OF THE MUSEUM

Digital Art

Visiting Artist Tatiana Ginsberg not only develops her students' technical skills, but also prompts them to consider the theoretical concepts and possible real-life applications of their work during her “Digital Art” course. One assignment that brought Ginsberg's class to the Museum examined the difference between a faithful reproduction and a creative interpretation of a work of art. Students were first charged with the task of creating an accurate color print of a work of art on display in the galleries, challenging their observational and mechanical skills. This assignment was then followed by a creative task in which students incorporated their digital product in their own original work of art. Through this activity, Ginsberg stretched her students to question what defines an “original” and what it means to appropriate another's work of art.

Classical Indian Dance

As a pathway into the study of movement and pattern in classical Indian dance, Visiting Artist Ranjanaa Devi acquainted her students with the broader historical, religious, and cultural basis of the art form. Last fall, Devi brought her “Classical Indian Dance” class to the Art Museum for an examination of hand gestures and postures in artwork ranging from a 9th-century sandstone sculpture



Students described Milton Avery's *Discussion* as part of a creative writing character development assignment.

of the god Ganesha to a Mughal-period illustration of the Hindu tale, *The Ramayana*.

Creative Writing

Figural works of art from the Museum's collection became the gateway into developing fictional characters for English Professor Leah Glasser's fall "Creative Writing" class. Students worked in small groups to closely study a preselected work of art—including a Milton Avery painting and a Cindy Sherman film still—and created a visual inventory of their observations. Glasser then segued this objective close-looking activity into an interpretive exercise, asking her students to list subjective descriptions of the work of art. Drawing from this intensive visual study and creative exercise, students then composed the initial structure of a written character sketch for a longer assignment.

Drawing for Theatrical Set and Costume Design

Students in Costume Designer Jessica Ford's "Drawing for Theatrical Set and Costume Design" course viewed the Museum's paint-

ing collection with an unusual lens this spring. Rather than analyze the compositions or narratives exhibited in each work of art, they examined such elements as texture, color, and drapery to understand various styles of apparel. Focused on close-looking, the class was about understanding how fabrics are physically represented in two-dimensions so that students could better draw their own costume designs. Examples included a painting of an 18th-century French Comtesse clothed in the *deshabille* style and wrapped with a lavish dressing gown and a portrait of a 19th-century French gentleman whose swathed appearance was produced by the layering effect of his cravat, waistcoat, and frock. Armed with sketch pads and pencils, her students became attuned to the specific garment details and how they worked together to create an ensemble.

Propaganda and War

Museum staff brought together the Art Museum and Skinner Museum collections to create a staggering installation for Professor of Politics Kavita Khory's spring "Propaganda and War" class. Khory aimed to introduce her students to the vast historical use of propaganda across cultures to both mobilize people for war and to disseminate political information. Students examined nine thematic clusters of objects as entry points into their discussion topics. Initially approaching their groups with only a written prompt to help them consider their reaction to the media, students were then provided with a textual resource that broadened their

understanding. Teams compared materials such as a heroic representation of the death of British nurse Edith Cavell in a George Bellows lithograph to a newspaper article describing her execution. Considering modes of mass media, the manipulated image, and the memorialization of atrocity, Khory's students amazed Museum staff with their poignant observations.

Shakespeare and Film

At their most basic level, all visual media possess the same formal characteristics: depth, space, lighting, and perspective. Last spring, Assistant Professor of English Amy Rodgers approached the Museum with a new idea for how she might introduce these concepts to her "Shakespeare and Film" students. Rather than offer a crash course on film analysis, Rodgers wanted her students to become more perceptive to detail in the still image and develop a basic descriptive vocabulary. Working with Museum staff, Rodgers designed a "workshop" in the Carson



Amy Rodgers helped her film studies students develop formal analytical skills by first describing two-dimensional works of art.

Gallery using a selection of works of art by artists as diverse as Albrecht Dürer and Kara Walker. Small groups of students then examined pairs of artwork guided by prompts on a visual analysis handout. This activity proved to be the ideal warmup for a paper assignment asking students to analyze a film via its structural and visual components. Reflecting on her visit, Rodgers commented that her class experience "Reminded me of everything collaborative learning can be; fun, invigorating, highly creative, and deeply satisfying."

ACADEMIC COLLABORATIONS

Surrounded by the physical manifestations of thousands of years of creativity, the Art Museum is naturally a place where people are encouraged to experiment. This year, faculty from the arts and sciences were empowered to rethink what was possible in the classroom and beyond and partnered with the Art Museum in a rich variety of ways:

Re:Vision: Landscapes from the Permanent Collection

Although landscapes are often seen as static views of nature, students in Visiting Professor Nancy Noble's museum studies seminar discovered that they are more often constructions formed by the artist and interpreted by the viewer. *Re:Vision* was a student-curated exhibition drawn from the Museum's permanent collection and installed in the Carson Teaching Gallery. Experiencing exhibition curation firsthand, students not only selected the works of art, but also summarized their research findings in an exhibition catalogue.

Homegrown Exhibitions

When the Museum installed the Weissman Gallery last summer with the newly acquired 15-print suite by Kara Walker, we knew the exhibition would be a tremendous success; the community's response exceeded all expectations. The stirring images in *Harper's Pictorial History of the Civil War (Annotated)* spoke to faculty and students alike, and during the fall semester, 13 courses visited the exhibition as part of their classroom learning.

Responding to popular demand, the Museum extended the exhibition into the spring and was rewarded with a total of over 375 student visitors in courses from 14 different disciplines over the span of the year.



The Kara Walker exhibition stimulated a year of student reflection, inquiry, and dialogue.

The success of the collection-based installation provides a valuable model for future exhibition planning. While the print suite is now at home in collection storage, it has made a lasting impression on faculty and will likely be a critical element of their future teaching. Highlights of classes that visited the exhibition include:

“Critical Race Theory,” Professors Lucas Wilson and President Lynn Pasquerella (Philosophy 253, x-listed Critical Social Thought 253 and African American and African Studies 208)

“Race, Gender and Empire,” Professor Mary Renda (History 301, x-listed Gender Studies 333G)

“Black Women’s Creative Production,” Visiting Professor Bettina Judd (Gender Studies 204)



Hello Is Not a Question: An Andy Warhol Production

Faculty, students, and staff from art history, studio art, and film studies came together in an Art Building collaboration that celebrated Andy Warhol's 50th anniversary as a filmmaker this spring. Visiting Professor of Film Studies Ken Eisenstein partnered with Art Museum Research Assistant Natalie Kulikowski '11 to organize a semester of student workshops, film screenings, and discussions. The program culminated in an installation of Warhol photographs partnered with student artwork created in response to Warhol's imagery.

Teaching Teachers:

MHC's Teacher Licensure Program

The Museum continued its relationship this year with the Department of Psychology and Education, hosting faculty and students in April for a session on object-based learning. The Museum's education coordinator introduced future teachers to the many ways that objects can enhance a curriculum, from fostering observational skills to strengthening critical thinking. Mount Holyoke's program offers both undergraduate students and students pursuing a masters in education the opportunity to gain an initial teaching license recognized in Massachusetts and over 40 other states.

A lobby installation was the capstone of a semester-long celebration of Andy Warhol's work as a filmmaker.

Tensegrity: Collaboration Across Disciplines

This year's annual Louise R. Weiser Lecture in Creativity, Innovation, and Leadership through Art featured nationally-acclaimed sculptor, Kenneth Snelson, in a lecture entitled "Forces Made Visible." Snelson's sculptures are a marvel of ingenuity, arranging flexible and rigid elements according to the structural principles of tensegrity, or "floating compression." His fluid blend of art and physics was the inspiration for an interdisciplinary student workshop organized this fall by Museum staff and led by biology professor Caleb Rounds. Eighteen students with majors ranging from math and computer sciences to architecture and art history worked in partnerships—one art student to each science student—to create tensegrity models from rubber bands and wooden dowels.

African Art: Object Stories

In just her first year of a three-year appointment as Five College Mellon Postdoctoral Fellow in African Art and Architecture, Amanda Gilvin has already delved deeply into the Museum's collection. In addition to studying the broad topics of her Survey of African Art course, Gilvin asked her students to examine the primary material housed right in their own museum. Through research appointments with Museum and library staff, Gilvin's 15 students each investigated a single object, ultimately offering an oral presentation of their research and a written catalogue entry for a Museum collection booklet.

CLASS VISITS FALL 2012

African American Studies 690P (UMASS): New Approaches: Early African American Literature. Britt Rusert.

Art History 255: American Art and Architecture. Paul Staiti.

Art History 271: Arts of Islam: Book, Mosque, and Palace. Michael Davis.

Art History 290: Survey of African Art. Amanda Gilvin.

Art History 300: Approaches to Art Historical Study. Jessica Maier.

Art History 373 (AC): Materiality and Meaning. Jeffrey Saletnik.

Art History 197 (SC): First-Year Seminar on Collecting. Barbara Kellum.

Art History 100 (UMASS): Survey: Ancient-Medieval Art. Ruth Noyes.

Art History 320 (UMASS): Aspects of the Baroque. Ruth Noyes.

Art Studio 116: Art and Contemporary Issues. Rie Hachiyonagi.

Art Studio 120-Section 1: Drawing I. Matt Phillips.

Art Studio 120-Section 2: Drawing I. Tatiana Ginsberg.

Art Studio 226: Digital Art. Tatiana Ginsberg.

Art Studio 246: Sculpture I. Joe Smith.

Art Studio 256: Printmaking I. Tatiana Ginsberg.

Art Studio 329 (AC): Ideas Influence Vision. David Gloman.

Biology 145L: Nature Harmoniously Confused. Stan Rachootin.

Biology 145L-04: Diversity of Life. Sue Barry.

Biology 145L-07: Evolution, Cells, and Organisms. Caleb Rounds.

Biology 146L: Postbaccalaureate Introductory Biology. David Gardner.

Biology 160L: Integrated Introduction to Biology and Chemistry. Renae Brodie.

Biology 321A: Art, Music, and the Brain. Sue Barry.

Book Studies 300 (SC): Senior Capstone Seminar: Book Arts. Martin Antonetti.

Chemistry 197 (UMASS): First-Year Seminar: Chemistry Technologies of Indigenous America. Michael Knapp.

Dance 143: Classical Indian Dance. Ranjanaa Devi.

English: 21st Century Scholars Seminar in Surrealist Poetry. Wesley Yu.

English 101-Section 1: The Non-Human. Elizabeth Young.

English 101-Section 2: The Non-Human. Elizabeth Young.

English 103: Multilingual Speakers. Mark Shea.

English 201-Section 1: Introduction to Creative Writing. Valerie Martin.

English 201-Section 2: Introduction to Creative Writing. Leah Glasser.

English 204: Verse Writing I. Sara London.

English 206: The History of the Essay. Karen Osborn.

English 240: American Literature I. Iyko Day.

English 243: American Gothic. Elizabeth Young.

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

English 274: Introduction to Asian American Literature. Iyko Day.

Film Studies 250: History of World Cinema. Ken Eisenstein.

Gender Studies 333G/History 301: Race, Gender, and Empire. Mary Renda.

History 101: First-Year Seminar: How Wars End. Holly Hanson.

History 151: Modern Europe. Bob Schwartz.

History 276/Gender Studies 206: US Women's History Since 1890. Mary Renda.

History 284: History, Ecology, and Landscape. Bob Schwartz.

History 301: Martyrdom as Sociological Protest. Fred McGinness.

Italian 106: First-Year Seminar: Liars, Pranksters, and Jesters. Ombretta Frau.

Latin American Studies 287/History 287: Latin America: The Apocalypse. Joshua Rosenthal.

Latin 591A (UMASS): Seminar in Medieval Latin. Jason Moralee.

Philosophy 253/Critical Social Thought 253/African American Studies 208: Critical Race Theory. Lucas Wilson/Lynn Pasquerella.

Philosophy 280: Philosophy for Children. Tom Wartenberg.

Sociology 214: Racial and Ethnic Relations. Patricia Banks.

Sociology 216: Introduction to Qualitative Research Analysis. Patricia Banks.

Spanish 240/Gender Studies 240: Women's Artistic Production in Contemporary Latin America. Tara Daly.

Theatre Arts 251/Critical Social Thought 252: Histories of Performance I. Matt Cornish.

CLASS VISITS SPRING 2013

African American Studies 200:
Introduction to Africana Studies.
Preston Smith.

African American Studies 690E
(UMASS): Blackness and Utopia. Britt
Rusert.

Anthropology 275: Research Methods
in Cultural Anthropology. Elif Babul.

Art History 216: Empire: Art and
Archaeology of the Roman Provinces.
Bettina Bergmann.

Art History 222: Age of Cathedrals.
Michael Davis.

Art History 260 (SC): Textiles and
Fashion in Contemporary Africa and
the Diaspora. Amanda Gilvin.

Art History 310: Unearthed Cities of
Vesuvius. Bettina Bergmann.

Art History 350: Seminar: Museum
Studies. Nancy Noble.

Art History (Bard College at Simon's
Rock): Global Art: Middle East and
Asia. Joan DelPlato.

Art Studio 120: Drawing I: Figure
Studies. Matt Phillips.

Art Studio 256: Printmaking I. Tatiana
Ginsberg.

Art Studio 269: Japanese
Papermaking. Rie Hachiyonagi.

Art Studio (Hallmark Institute):
Photography. Michael Zide.

Biology 145L: Introductory Biology:
Animal Bodies, Animal Functions.
Sarah Bacon.

Biology 145L: Introductory Biology:
Evolution, Cells, and Organisms: The
Roots of Biological Diversity. Caleb
Rounds.

Chemistry 325L: Atomic and
Molecular Structure Lab. Himali
Jayathilake.

Dance 171 (SC): Studies in Dance
History. Lester Tome.

Education 300: Developing Literacy
in Early Childhood and Elementary
Schools. Sarah Frenette.

English 104: Academic Discourse for
Multilingual Speakers. Mark Shea.

English 200-Section 1: Introduction
to the Study of Literature. Iyko Day.

English 200-Section 2: Introduction
to the Study of Literature. Iyko Day.

English 239: When Families Attack.
Elizabeth Meadows.

English 312/Film Studies 380:
Shakespeare and Film. Amy Rodgers.

Environmental Studies 321A: Food
Justice: Literature, Art, and Activism.
Chiyo Crawford.

Gender Studies 204: Black Women's
Creative Production. Bettina Judd.

German Studies 223: Art and Science
of Revolution in German Cultures.
Karen Remmler.

German Studies 224: Tutorial in
German Culture. Karen Remmler.

Humanities, Arts, and Cultural
Studies 0282 (HC): Women, Art, and
the Avant-Garde. Karen Koehler.

History 101/Latin American Studies
105: First-Year Seminar: History of
Latin America in 50 Objects. Joshua
Rosenthal.

History 101: First-Year Seminar:
Information Networks in Early
America. Christine DeLucia.

History 171: American Peoples Since
the Civil War. Mary Renda.

History 237: War and Violence in
Early North America. Christine
DeLucia.

History 301: History of Money and
Finance. Desmond Fitz-Gibbon.

History 387/Latin American Studies
387: Commodities in Latin America.
Joshua Rosenthal.

History 662 (UMASS): Museum and
Historic Site Interpretation. David
Glassberg.

International Relations 262:
Transnational Social Movements in
World Politics. Nicole Doerr.

Italian 103: Intensive Elementary
Italian. Morena Svaldi.

Italian 326: Conflict and War in 20th-
Century Italy. Erica Moretti.

Philosophy 373/Art Studio 280:
Philosophy of Art: Illustration. Tom
Wartenberg/Barry Moser.

Politics 229: Propaganda and War.
Kavita Khory.

Sociology 216: Qualitative Research
and Data Analysis. Patricia Banks.

Theatre Arts 350: Drawing for
Theatrical Set and Costume Design.
Jessica Ford.

2012–2013 Totals:

95 Unique Courses

142 Total Class Visits

71 Faculty

26 Academic Disciplines

2,321 Student Visits

COMMUNITY INVOLVEMENT

The Mount Holyoke College Art Museum offers educational opportunities for people of all ages, from public lectures and events designed for adult audiences to student programs and family activities. This year, we partnered with Mount Holyoke College faculty to host two unique initiatives that brought together the college and local elementary schools: “Classics Day” and “Philosophy for Children.”

Classics Day: Organized by Bruce Arnold, an Associate Professor of Classics at Mount Holyoke, “Classics Day” is part of a program that brings over 300 middle- and high-school students to Mount Holyoke’s campus each winter. The students participate in a range of activities, including workshops at the Art Museum about the art and culture of

the ancient mediterranean world. This year, community, student, and staff volunteers led round-robin discussions on mythology, ancient life, and the images on coins.

Philosophy for Children: College students in Professor of Philosophy Thomas Wartenberg’s “Philosophy for Children” course participated in a series of Museum activities for approximately 60 students from the Martin Luther King School’s second grade. Small groups of students with Mount Holyoke guides were invited to examine artwork as a vehicle for learning basic concepts of philosophy—an activity which is based on Wartenberg’s approach to teaching children through looking at storybook art.

Students contemplated artists’ choice of materials, composition, and message in Professor Karen Remmler’s course “Art and Science of Revolution.”



K-12 Education

In addition to these remarkable partnerships with Mount Holyoke faculty and students, the Museum also offers interactive educational tours for K-12 classes. Each tour is customized to suit class and teacher needs and is designed to support curricular goals. Docent-led tours include *Life in the Ancient World: Egypt, Greece, and Rome*, a program designed to introduce students to the art, culture, and archaeology of the ancient mediterranean world, and *Say What You See: Verbalizing the Visual*, a museum experience for younger learners that aims to enhance critical thinking, language, and observational skills. This year, we also welcomed self-guided tours of the permanent collection galleries and exhibitions and accommodated requests for topic-specific gallery talks when applicable.

Area School Visits

Academy Hill School
Heritage Academy Jewish Community Day School
Leverett Elementary School
MacDuffie School
Martin Luther King, Jr. Charter School
Mohawk Trail Regional High School
Mosier Elementary School
Pelham School
Pioneer Valley Montessori School
Stoneleigh Burnham School
Sunderland Elementary
William E. Norris Elementary School

Community Docent Volunteers

The Museum's volunteer docents are a dedicated group of community members who enrich the Museum with their passion and knowledge for art and learning. Meeting

weekly in the Museum's teaching classroom, the docents led many of the K-12 educational programs as well as tours for adult audiences, such as local Learning in Retirement groups.

Norm Aubrey
Valerie Byrnes
Jerry Goldman
Daphne Hall
Hal Harris
Jane Hazen
Priscilla Kisiel
Ruth Kosiorek
Sheila McElwaine
Mary Alice Osgood
Rose Sarti
Marianne Sheehy
Maureen Sparrow
Bonnie Stretch
Louise Williamson

STUDENT PROGRAMS

Education Outreach Program

Students teaching students is an extraordinary learning structure that can provide a magical experience for everyone involved. The foundation of the Art Museum's Education Outreach program, this mentorship model brings Mount Holyoke students into local elementary classrooms to lead interactive lessons on archaeology and artifacts. The successful program is overseen by an Education Outreach Fellow and is entirely peer-led, with veteran Mount Holyoke students recruiting and training new outreach volunteers. Each classroom session aims to prepare young students for their followup tours at the Art Museum.

Society of Art Goddesses

This independent student organization works alongside a Museum staff member liaison to organize student-focused events throughout the academic year. This year, the Society of Art Goddesses offered a blend of activities, from academic enrichment events to a festive end-of-the-semester study break. Their lively Winter Fair attracted a large audience to the Art Museum galleries for music, crafts, learning, and leisure activities. The year ended with an interdisciplinary lecture series, Transcending Boundaries, in which guest faculty spoke on a variety of topics related to the Art Museum collection. The roster of speakers included:

“The Art of Indian and Islamic Astrolabes and Sighting Instruments”

Indira V. Peterson, Professor of Asian Studies and Mark A. Peterson, Professor of Physics and Mathematics

25 March 2013

“Using Light to Investigate Paintings”

Maria A. Gomez, Associate Professor of Chemistry

3 April 2013

“Art and Science in Giambattista Nolli’s Great Plan of Rome (1748)”

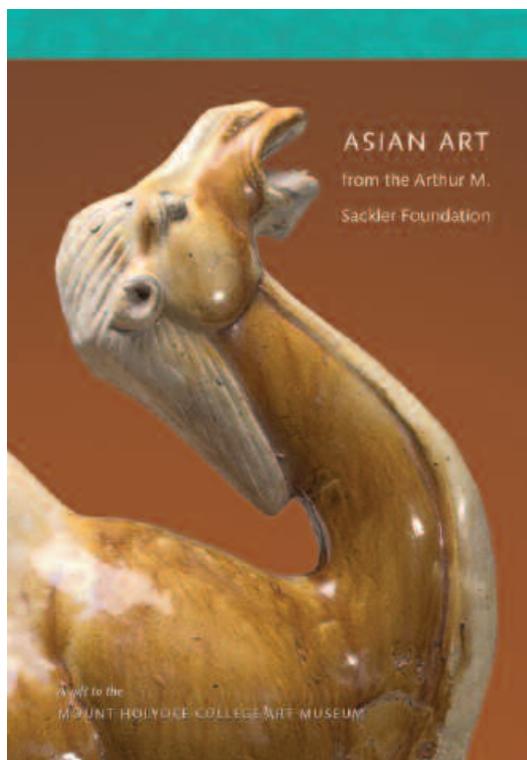
Jessica Maier, Assistant Professor of Art History

15 April 2013

Internships and Volunteers

In addition to sponsoring student organizations, the Art Museum is also home to a team of student volunteers, receptionists, guards, and interns (see Staff List). Their undertakings range from assisting the collec-

tions management department in building housings for artwork storage to conducting curatorial research to aid in class visits and exhibitions. This year, the Museum’s two Mellon Curatorial Interns, Yingxi (Lucy) Gong ’13 and Maureen Millmore ’13 undertook a remarkable project studying the recent gifts of art from the Arthur M. Sackler Foundation. The talented pair oversaw the production of a collection catalogue from start to finish and ultimately created an impressive document that describes the cultural and art historical significance of the 17 works of art.



The research of two Mellon curatorial interns resulted in a handbook of the Arthur M. Sackler Collection gifts.



THE COLLECTION

ACQUISITIONS

This was truly a banner year for acquisitions. The permanent collection grew by 150 objects including the purchase of two major works, Bartolomeo di Giovanni's 1498 altarpiece depicting the Virgin and child with saints, and a painting by prominent Surrealist Dorothea Tanning, *Still in the Studio* (1979). Both fill significant gaps in the collection and form strategic bridges in the Museum's holdings of Renaissance and Modern art. Additionally, the momentous donation of 17 works of art by the Arthur M. Sackler Foundation included very important Asian and Islamic ceramics and sculpture; these objects had been on long-term loan since 2004 and have become a crucial element in teaching with the faculty.

The initiative to attract major donations for the Museum's 135th anniversary has been so successful that it has been extended, and we are aiming to complete the project in time for the 140th anniversary. To date 146 gifts have been garnered, all of them taking their place in a collection that is rising not only in numbers but in quality. This is the crucial aim of the Collecting Plan that we have begun work on as well. A staff committee is meeting regularly to analyze the current profile of the collection, to consider potential deaccessions and refinements, and to chart future directions in collecting.

The distinctly heightened interest across campus in teaching with original works of art has led faculty members to suggest expanding the Museum's collection in several areas, for example, Near Eastern, Byzantine, Islamic, and Greek and Roman coins. Significant additions to the Museum's print and photography collections have also raised the level of both collections this year. Gifts and purchases of early modern prints by Jacques Callot, Francisco Goya, Jacob Hoefnagel, and G.B. Piranesi have been balanced by the contemporary works of Jane Hammond, Petah Coyne, Mary Lee Bendolph, and African-American artists Carrie Mae Weems, David Driskell, and John Wilson. The development of the Museum's holdings in the area of African-American art—building on the Janet Hickey Tague (Class of 1966) Collection and the Kara Walker suite of prints that were exhibited this year—is a direction that we will likely continue in the future.

The list that follows presents a more complete picture of the works of art that have entered the collection during this academic year. Nearly all of them have already been pressed into service at the hands of faculty and students across the curriculum who have been teaching and learning through direct access to these cultural riches.



Bartolomeo di Giovanni
Madonna and Child
 2013.18

Minted under Abd al-Malik (Near Eastern; Arab-Byzantine; Umayyad)
Standing caliph type fals,
 ca. 692–700 CE
 Copper (AE)
 Purchase with the Marian Hayes
 (Class of 1925) Art Purchase Fund
 2012.30

Jacques Callot (French, 1592–1635)
*Les Martyrs du Japon [The Martyrs
 of Japan]*, ca. 1627
 Etching
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.1

Cornelis Dusart (Dutch, 1660–1704)
The violin player seated in the inn,
 1685
 Etching
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.2

Felix Bracquemond (French, 1833–
 1914)
La terrasse de la Villa Brancas, 1876
 Etching and drypoint
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.3

Giovanni Battista de' Cavalieri
 (Italian, ca. 1525–1601); after
 Master of the Monogram '9'
 (Italian, 16th century); after
 Giovanni Battista Franco (Italian,
 ca. 1510–1561); Antoine Lafréry
 (publisher)
The Adoration of the Magi,
 ca. 1552–1561
 Engraving
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.4

Minted under Abd al-Malik (Near
 Eastern; Arab-Byzantine; Umayyad)
Imperial bust type fals, 692–694 CE
 Copper (AE)
 Gift of the Honorable Robert H.
 Pelletreau, Jr.
 2012.28.1

Near Eastern; Arab-Byzantine;
 Umayyad imitation
Standing emperor type fals, 8th
 century CE
 Copper (AE)
 Gift of the Honorable Robert H.
 Pelletreau, Jr.
 2012.28.2

Minted under Abd al-Malik (Near
 Eastern; Umayyad)
Standing caliph type fals, 694–697 CE
 Copper (AE)
 Gift of the Honorable Robert H.
 Pelletreau, Jr.
 2012.28.3

Near Eastern; Umayyad
Anonymous fals, 705–715 CE
 Bronze (AE)
 Gift of the Honorable Robert H.
 Pelletreau, Jr.
 2012.28.4

Patricia Tobacco Forrester
 (American, 1940–2011)
Green Nasturtiums, 1965
 Color etching
 Gift of Tara and Jeff Santosousso
 2012.29.1

Patricia Tobacco Forrester
 (American, 1940–2011)
Streaming Cypresses, n.d.
 Etching
 Gift of Tara and Jeff Santosousso
 2012.29.2



Thomas Moran
Mountain of the Holy Cross
 2012.36

Michael Wolgemut, possibly
 (German, 1434/37–1519)
*Moses Creating Aaron a High Priest
 and his Sons Priests*, 1491
 Woodcut with hand coloring
 Purchase with funds from Patricia
 Falkenberg (Class of 1964) in loving
 memory of Roger Aaron, husband
 of Virginia Altman Aaron (Class of
 1966)
 2012.31.5

Cornelis Massys (Netherlandish,
 ca. 1510–ca. 1557)
Abraham and Melchisedech, from
 the series *History of Abraham*, 1545
 Engraving
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.6

Cornelis Visscher (Dutch ca. 1629–
 1658)
Pope Alexander VII, ca. 1650
 Engraving
 Purchase with funds from Gaynor R.
 Strickler (Class of 1973)
 2012.31.7

Pietro Testa (Italian 1611/12–1650)
*Teti Immergi Achille Nell'Acqua
 Dello Stige* [*Thetis immersing the
 infant Achilles in the waters of the
 Styx*], 1648–1650
 Etching
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.31.8

Near Eastern; Crusader
*Bezant in imitation of a Fatimid
 dinar of al-Amir*, 12th–13th century
 Gold (AV)
 Purchase with the Marian Hayes
 (Class of 1925) Art Purchase Fund
 2012.32

Minted under Kaykhusraw II (Near
 Eastern; Seljuq of Rum)
Dirham of Sun and Lion, 1241–
 1242

Silver (AR)
 Purchase with the Marian Hayes
 (Class of 1925) Art Purchase Fund
 2012.33

Giovanni Battista Piranesi (Italian,
 1720–1778)
*Catalogo delle opere date finora
 alla luce da Gio. Battista Piranesi*
 [*Catalogue of work brought to light
 so far by Giovanni Battista
 Piranesi*], ca. 1761
 Etching and engraving
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.1

Honoré Daumier (French, 1808–
 1879)
Lés Bas-Bleus: Dis donc, Bichette,
 1844
 Lithograph
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.2

Philippe Culmacher (German, fl. late
 15th century)
Christ the Judge, title page from
 Philippe Culmacher's *Regimen wider
 die Pestilenz*, ca. 1495
 Woodcut
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.3

Francisco de Goya (Spanish, 1745–
 1828)
Que se rompa la cuerda [*May the
 cord break*], plate 77 from the series
Los Desastres de la Guerra [*The
 Disasters of War*], printed 1863
 Etching and aquatint
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.4

Francisco de Goya (Spanish, 1745–
 1828)
Ya no hay tiempo [*There is no
 time*], plate 19 from the series *Los
 Desastres de la Guerra* [*Disasters of
 War*], printed 1863
 Etching and aquatint
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.5

Jacob Hoefnagel (Flemish, 1575–
 ca.1630); after Joris Hoefnagel
 (Flemish, 1542–1601)
 Plate from the *Archetype Studiaque
 Patris Georgii Hoefnagelli*, 1592
 Engraving
 Purchase with the John Martyn
 Warbeke Art Fund
 2012.34.6

Minted under Hani (Near Eastern;
 Abbasid; Tabaristan)
Hemidrachm of Hani, 788 CE
 Silver (AR)
 Purchase with the Marian Hayes
 (Class of 1925) Art Purchase Fund
 2012.35

Thomas Moran (American, 1837–
 1926)
Mountain of the Holy Cross, 1888
 Etching
 Purchase with the Art Acquisition
 Endowment Fund
 2012.36

Muirhead Bone (Scottish, 1876–
 1953)
The Trevi Fountain, Rome, 1913
 and 1928
 Drypoint
 Purchase with the Abbie Bosworth
 Williams (Class of 1927) Fund
 2012.37

American Indian; Native American;
Pomo

Basket

Natural fibers, ca. 1845

Gift of Melvyn E. Pratt, Jr., and

Saisie Pratt (Class of 1941)

2012.38.1

American Indian; Pomo

Basket, ca. 1845

Natural fibers

Gift of Melvyn E. Pratt, Jr., and

Saisie Pratt (Class of 1941)

2012.38.2

American Indian; Pomo

Hat, ca. 1845

Natural fibers

Gift of Melvyn E. Pratt, Jr., and

Saisie Pratt (Class of 1941)

2012.38.3

Minted under Ardashir I (Near
Eastern; Sasanian)

Drachm of Ardashir I, 223–239 CE
Silver (AR)

Purchase with the Marian Hayes

(Class of 1925) Art Purchase Fund

2012.39.1

Minted under Shapur I (Near
Eastern; Sasanian)

Drachm of Shapur I, 240–244 CE
Silver (AR)

Purchase with the Marian Hayes

(Class of 1925) Art Purchase Fund

2012.39.2

Thai

Standing Buddha, 15th–16th
century

Cast bronze, gold, shell, and resin

Gift of the Arthur M. Sackler

Foundation

2012.40.1



Chinese (Song Dynasty or Yuan
Dynasty)

Guanyin (Avalokiteshvara), 960–
1368

Wood, gesso, paint, and gilding

Gift of the Arthur M. Sackler

Foundation

2012.40.2

Chinese (Majiyao Culture, from
Gansu Province)

Funerary storage jar, ca. 2800–2300
BCE

Earthenware; red and black pigment

Gift of the Arthur M. Sackler

Foundation

2012.40.3

Chinese (Han Dynasty)

Wine jar (Hu), 206 BCE–220 CE

Earthenware; white slip and red

pigment

Gift of the Arthur M. Sackler

Foundation

2012.40.4

Chinese (Tang Dynasty)

Jar with four loop handles, 7th–8th
century

Stoneware; transparent greenish

glaze with clear slip (white ware)

Gift of the Arthur M. Sackler

Foundation

2012.40.5

Chinese (Tang Dynasty)

Tomb figurine (yong), in form of a
court official, 8th century

Earthenware; sancai (three-color

glaze)

Gift of the Arthur M. Sackler

Foundation

2012.40.6

Chinese (Tang Dynasty)

Tomb figurine (yong), in form of a
camel, 8th century

Earthenware; sancai (three-color

glaze)

Gift of the Arthur M. Sackler

Foundation

2012.40.7

Chinese (Majiyao Culture, from
Gansu Province), *Funerary storage jar*
2012.40.3

Chinese (Song Dynasty)

Spherical vase, 960–1279

Stoneware; gray-green glaze and

blue and plum pigment (Jun ware)

Gift of the Arthur M. Sackler

Foundation

2012.40.8

Chinese (Eastern Han Dynasty)

Hill censor with lid, 25–220 CE

Earthenware; green glaze

Gift of the Arthur M. Sackler

Foundation

2012.40.9

Chinese (Song Dynasty or Jin
Dynasty)

Bowl with vegetal motif, 960–1234

Stoneware; white slip and black-

brown paint under transparent

glaze (Cizhou ware)

Gift of the Arthur M. Sackler

Foundation

2012.40.10

Near Eastern; Iranian, possibly from
Tepe Sialk

Spouted jar, 8th century BCE

Earthenware; red pigment

Gift of the Arthur M. Sackler

Foundation

2012.40.11

Near Eastern; Iranian

Rhyton (drinking horn), late 1st

millennium BCE

Earthenware

Gift of the Arthur M. Sackler

Foundation

2012.40.12

Near Eastern; Iranian (Safavid
period)

Dish with Chinese cranes, early

17th century

Earthenware; white slip with blue

and olive green pigment under

transparent glaze

Gift of the Arthur M. Sackler

Foundation

2012.40.13

- Near Eastern; Iranian (Samanid period)
Bowl with inscription, 9th–10th century
Earthenware; painted in black with slashes of green on opaque white (tin) glaze (splash ware)
Gift of the Arthur M. Sackler Foundation
2012.40.14
- Near Eastern; Iranian (Seljuk period)
Tankard with ten royal figures, late 12th–early 13th century
Stonepaste; polychrome in-glaze and overglaze painted and gilded on opaque monochrome glaze (*mina'i* ware)
Gift of the Arthur M. Sackler Foundation
2012.40.15
- Near Eastern; Iranian (Seljuk period)
Bowl with arabesque design, early 13th century
Stonepaste; painted in black under a transparent turquoise glaze
Gift of the Arthur M. Sackler Foundation
2012.40.16
- Chinese (Tang Dynasty)
Tomb figurine (yong), in form of a camel, 8th century
Earthenware; sancai (three-color glaze)
Gift of the Arthur M. Sackler Foundation
2012.40.17
- John Wilson (American, b. 1922)
Richard Wright Suite (Down by the Riverside), 2001
Suite of six etchings and aquatints
Purchase with the Nancy Eisner Zankel (Class of 1956) Art Acquisition Fund
2012.41.1–6
- Willie Cole (American, b. 1955)
Ogun Sisters, 2012
Serigraph
Gift of the Experimental Printmaking Institute, Lafayette College
2012.42
- Minted under Heraclius (Byzantine)
Follis of Heraclius and Heraclius Constantine, 616–617 CE
Bronze (AE)
Purchase with the Marian Hayes Art Museum Fund
2012.43
- Willie Cole (American, b. 1955)
Home and Hearth, 2011
Serigraph
Purchase with the Teri J. Edelstein Art Acquisition Fund
2012.44
- Adrian Piper (American, b. 1948)
Ur-Mutter #2, from the series *Ur-Mutter*, 1989
Photo-montage with silk screened text
Purchase with the Eleanor H. Bunce (Class of 1926) Art Acquisition Fund
2012.45
- Persian
Pen box, 19th century
Papier mache, paint, and laquer
Transfer from Archives and Special Collections, Mount Holyoke College; estate of Helene Brousseau Black (Class of 1931)
2012.46
- Chantal Joffe (English, b. 1969)
Megan in a Green Coat, 2012
Oil on canvas
Gift of Jeffrey and Julie Lavin Loria (Class of 1986)
2012.47
- Minted under Michael VIII Palaeologus (Byzantine)
Hyperpyron Numisma of Michael VIII Palaeologus, 1261–1282
Gold (AV)
Purchase with the Marian Hayes (Class of 1952) Art Purchase Fund
2012.48
- David C. Driskell (American, b. 1931)
Doorway Portfolio, 2008
Portfolio of 12 reductive serigraphs
Partial gift of Curlee Raven Holton and purchase with the Ann Nelson Behrman (Class of 1954) Art Acquisition Fund
2012.49.1–12
- Ellsworth Kelly (American, b. 1923)
Citron [Lemon], 1965–1966
Lithograph
Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund
2012.50.1
- Ellsworth Kelly (American, b. 1923)
Cyclamen II, 1964–1965
Lithograph
Gift of Phyllis Hattis
2012.50.2
- Kinke Kooi (Dutch, b. 1961)
Woman, 2000
Colored pencil on paper
Gift of Barbara H. Lloyd (Class of 1964)
2012.51.1
- Milena Dopitova (Czechoslovakian, b. 1963)
Untitled [Shampoo Bottles]
Black and white photograph printed on pink paper
Gift of Barbara H. Lloyd (Class of 1964)
2012.51.2
- Mary Lee Bendolph (American, b. 1935)
Mama's Song, 2005
Color aquatint etching
Gift of Renee Conforte McKee (Class of 1962)
2012.52.1
- Mary Lee Bendolph (American, b. 1935)
To Honor Mr. Dial, 2005
Color aquatint etching
Gift of Renee Conforte McKee (Class of 1962)
2012.52.2

- Thomas Nozkowski (American, b. 1944)
Untitled #1, 2006
Aquatint, etching, and drypoint
Gift of Renee Conforte McKee (Class of 1962)
2012.52.3
- Harvey Quaytman (American, 1937–2002)
Untitled [Red & Black], 1988
Aquatint and screen print
Gift of Renee Conforte McKee (Class of 1962)
2012.52.4
- Jake Berthot (American, b. 1939)
Untitled [Blue], 1994
Oil on masonite
Gift of Renee Conforte McKee (Class of 1962)
2012.52.5
- Kenneth Snelson (American, b. 1927)
Wing 1, 1992
Stainless steel and wire
Gift of the artist
2012.53
- Robert Adams (American, b. 1937)
Four Broadsides, 2009
Suite of four offset prints
Gift of Jock and Suzanne Reynolds in honor of Jean Dieffenbach Hellmuth (Class of 1942)
2012.54.1–4
- Vittoria Sella (Italian, 1859–1943)
Crevasses and Seracs on the Glacier Blanc, Grand Sagne and Ecrins, August 13, 1888, printed 1942 or before
Gelatin silver print photograph
Gift of Wendy Watson and John Varriano
2012.55
- Minted under Antoninus Pius (Roman; Imperial)
Aureus of Faustina the Elder, ca. 155–161 CE
Gold (AV)
Purchase with funds from Susan B. Matheson (Class of 1968) in honor of Wendy Watson
2012.56
- Algernon Wallner Moller (American, b. England, 1867–after 1920)
African American Couple in a Cotton Field, Thomasville, Georgia, ca. 1885
Albumen photograph
Gift of Paula and Mack Lee
2012.57
- Henri van der Stok (Dutch, 1870–1946)
Orpheus Playing for the Animals, 1920–1925
Woodcut
Gift of William P. Carl
2012.58
- African; Bamana
Jidaga (jar), 20th century
Earthenware
Gift of Charles and Blanche Derby
2012.59.1
- African; South African; Zulu
Child's belt, 19th century
Beadwork and metal
Gift of Charles and Blanche Derby
2012.59.2
- African; South African; Zulu
Love letter necklace, 19th century
Beadwork
Gift of Charles and Blanche Derby
2012.59.3
- African; South African; Zulu
Love letter necklace, 19th century
Beadwork
Gift of Charles and Blanche Derby
2012.59.4
- Giacomo Lauro (Italian, 1561–1645)
Prints from the series *Antiquae Urbis Splendor [The Wonders of Ancient Rome]*, 1612–1641
Engraving
Louise Fitz-Randolph Collection
2013.1.1–23
- African; Mende
Dance mask, early 20th century
Wood and metal
Purchase with the Art Acquisition Endowment Fund
2013.2
- J. J. Grandville (French, 1803–1847)
Resurrection de la Censure, 1832
Lithograph
Purchase with the Ann Nelson Behrman (Class of 1954) Art Acquisition Fund
2013.3.1
- Lodewijk Schelfhout (Dutch, 1881–1943)
Le Soleil [The Sun], 1918
Drypoint
Purchase with funds from Patricia Perkins Andringa (Class of 1966)
2013.3.2
- Pablo Picasso (Spanish, 1881–1973)
Joueur de diaule et faune [Double flute player and faun], 1956
Earthenware with white body and no glaze
Bequest of Marjorie R. Kaufman
2013.4.1
- John Piper (British, 1903–1992)
San Marco, Venice, 1961
Color lithograph
Bequest of Marjorie R. Kaufman
2013.4.2
- Nancy Campbell (American, b. 1952)
Tegakari, 2005
Screenprint
Gift of the Estate of Marjorie R. Kaufman
2013.4.3
- Utawaga Hiroshige I (Japanese, 1797–1858)
Okitsu: Okitsugawa [Okitsu: the Okitsu River], from the series *Tokaido gojusan tsugi no uchi [Fifty-three stations of the Tokaido Road, also known as the First Tokaido or Great Tokaido]*, 1831–1834
Woodcut; colored inks on paper
Gift of Jane Buck Hellawell (Class of 1949)
2013.5.1

Katsushika Hokusai (Japanese, 1760–1849)

Ryudo shoto [Pines and Waves at the Dragon Cavern], from the series *Ryukyo hakkei [Eight Views of the Ryukyo Islands]*, 1832–1833
Woodcut; colored inks on paper
Gift of Jane Buck Hellawell (Class of 1949)
2013.5.2

Georges Rouault (French, 1871–1958)
C'est par ses meurtrissures que nous sommes gueris [It is by His wounds that we all are healed], from the series *Miserere*, 1922 plate; 1948 print
Aquatint, drypoint, and etching
Gift of Jane Buck Hellawell (Class of 1949)
2013.5.3

Afruz Amighi (American, b. 1974)
Last Sky, 2012
Aluminum and base metal chain
Purchase with the Teri J. Edelstein Art Acquisition Fund
2013.6

Zwelethu Mthethwa (South African, b. 1960)
Untitled, from the *Hope Chest* series, 2012
Digital c-print
Gift of Susan Abert Noonan (Class of 1982) in honor of her sister, Janice E. Abert (Class of 1982) for all she does for MHC
2013.7.1

Carrie Mae Weems (American, b. 1953)
I looked and looked to See What so Terrified You, from the *Louisiana Project* series, 2006
Digital print
Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund and the Madeleine Pinsof Plonsker (Class of 1962) Fund
2013.7.2a–b

Dorothea Tanning
Still in the Studio, 2013.11

Jane Hammond (American, b. 1950)
Idol Worship, 2013
Monoprint with hand coloring and collage
Purchase with funds from Sharon Murray Lorenzo (Class of 1970) in honor of Eleanor Neill (Class of 1927), Susan Hansen Murray (Class of 1979), Tracy Storer Cast (Class of 1986) and Grace Elizabeth Ehlers (Class of 2011)
2013.8

Martin Parr (British, b. 1952)
Life's a Beach, 2012
Bound volume of four-color photographs
Purchase with the Elizabeth Peirce Allyn (Class of 1951) Fund
2013.9

Lin Tianmiao (Chinese, b. 1961)
Focus print 06–606A, 2007
Silk, cotton threads, foams, and print paper
Purchase with funds from Alice Godfrey Andrus (Class of 1963) and Enid Lasko Kay (Class of 1963) in memory of Candace Curlee Dumont (Class of 1963)
2013.10

Dorothea Tanning (American, 1910–2012)
Still in the Studio, 1979
Oil on canvas
Purchase with the Warbeke Art Museum Fund
2013.11

Spanish
Bill of Exchange, 1791
Paper and ink
Gift of Ellen M. Alvord (Class of 1989)
2013.12



Hendrik Martensz. Sorgh (Dutch, 1609/11–1670)
A Seated Man Smoking a Clay Pipe, ca. 1640
Black chalk and brown wash on vellum
Purchase with the Jean C. Harris Acquisition Fund
2013.13

Barbara Takenaga (American, b. 1949)
Day for Night, State I, 2012
Aquatint, sugarlift, white ground, and burnishing with hand painting on paper
Gift of the Class of 1966 in memory of their departed classmates, 50th Reunion, May 2016
2013.14.1

Barbara Takenaga (American, b. 1949)
Day for Night, State II, 2012
Aquatint, sugarlift, white ground, and burnishing with hand painting on paper
Gift of the Class of 1966 in memory of their departed classmates, 50th Reunion, May 2016
2013.14.2

Honoré Daumier (French, 1808–1879)
The Amateur Guitarist, 1840
Hand-colored lithograph on paper
Gift of Jane Gronau in memory of Gertrud Schocken Kuttner
2013.15

Minted under George III (British);
Minted under Carlos IV (Spanish)
*George III countermarked 8 reales
of Charles IV, 1796–1820*
Silver (AR)
Purchase with the Marian Hayes
(Class of 1925) Art Purchase Fund
2013.16

Petah E. Coyne (American, b. 1953)
Mt. Koyasan, 2012
Print
Gift of the Mount Holyoke College
Printmaking Workshop
2013.17

Bartolomeo di Giovanni (Italian,
active 1488–ca.1500)
*Madonna and Child with Saints
John the Evangelist, Benedict,
Romuald, and Jerome, 1498*
Tempera on panel
Purchase with the Warbeke Art
Museum Fund, the Belle and Hy
Baier Art Acquisition Fund, the John
Martyn Warbeke Art Fund, the
Marian Hayes (Class of 1925) Art
Purchase Fund, the Susan and
Bernard Schilling Fund, the Art
Acquisition Fund, the Henry Rox
Purchase Fund, the Teri J. Edelstein
Art Acquisition Fund, the Nancy
Eisner Zankel (class of 1956) Art
Acquisition Fund, and the Jean C.
Harris Art Acquisition Fund
2013.18

Artist unknown; formerly attributed
to Sanford Gifford (American,
1823–1880); formerly attributed to
Albert Bierstadt (American, 1830–
1902)
Mountain Landscape, 19th century
Oil on paper mounted on paper-
board
Gift of Nancy Young Duncan (Class
of 1955)
2013.19.1

William Trost Richards (American,
1833–1905)
Coastal Scene at Sundown, 1880
Watercolor on paper
Gift of Nancy Young Duncan (Class
of 1955)
2013.19.2

Peruvian
*Textile fragment with fish design
set into a modern silver box*
Silver, wool, and natural pigments
Gift of Sarah A. Nunneley (Class of
1963) in memory of Faithe Shaw
Nunneley
2013.20.1

Peruvian; Chancay or Chimú (Late
Intermediate Period)
*Weaving basket and tools, 1000–
1476*
Plant fibers, wood, and corn husks
Gift of Sarah A. Nunneley (Class of
1963) in memory of Faithe Shaw
Nunneley
2013.20.2a–nff

INCOMING LOANS

John Willis (American, b. 1957)
*Victoria Chipps, of the Horn Chipps
Lineage of medicine men, on her
ninetieth birthday with her great-
granddaughter, 2012*
Peiziographic pigment archival
inkjet printed on Hannamuele
Photo Rag paper
Promised Gift of Richard S. and
Jeanne Press
2012.L4.1

John Willis (American, b. 1957)
*Eugene Reddest preparing the
C'anupa (the sacred pipe), 2012*
Peiziographic pigment archival
inkjet printed on Hannamuele
Photo Rag paper
Promised Gift of Richard S. and
Jeanne Press
2012.L4.2

John Willis (American, b. 1957)
*Vern Sitting Bear and his niece's
pet wolf, 2012*
Peiziographic pigment archival
inkjet printed on Hannamuele
Photo Rag paper
Promised Gift of Richard S. and
Jeanne Press
2012.L4.3

John Willis (American, b. 1957)
*The Mass gravesite at Wounded
Knee, 2012*
Peiziographic pigment archival inkjet
printed on Hannamuele Photo Rag
paper
Promised Gift of Richard S. and
Jeanne Press
2012.L4.4

Julie Mehretu (American, Ethiopian,
b. 1970)
Landscape Allegories, 2004
Portfolio of seven etchings with
engraving, dry-point, sugar-bite,
and aquatint on Somerset white
textured paper
Lent by Jennifer Vorbach, New York
2012.L5.1–7

Greek
*Tetradrachm of Ptolemy VI, 180–
145 BCE*
Silver (AR)
Private Collection
2013.L2.1

Greek
*Drachm of Ptolemy III Eugertes,
256–226 BCE*
Bronze (AE)
Private Collection
2013.L2.2

South African
Kruggerand, 1979
Gold
Private Collection
2013.L5

Egyptian
Funerary stele for Nekht-Hor
Limestone
Private Collection
2013.L7.1

Egyptian
*Cartonnage mummy mask of a
crowned girl*
Plaster
Private Collection
2013.L7.2

Egyptian
*Coffin base ornament representing
a standing divinity (Isis?)*

Wood
Private Collection
2013.L7.3

Egyptian
Canopic jar lid
Terracotta
Private Collection
2013.L7.4

Egyptian
Isis feeding a child
Blue stone
Private Collection
2013.L7.5

Egyptian
Ushabti of Padi-Wsir
Green faience
Private Collection
2013.L7.6

Egyptian
Mummy mask
Wood
Private Collection
2013.L7.7

Egyptian
Vase
Alabaster
Private Collection
2013.L7.8

Egyptian
Cup and mortar
Ceramic
Private Collection
2013.L7.9

Egyptian
Grain mummy with gold face
Resin and gold
Private Collection
2013.L7.10

Egyptian
Slave figure
Wood
Private Collection
2013.L7.11

OUTGOING LOANS

Now Dig This! Art and Black Los Angeles 1960–1980

Hammer Museum, CA: 2 October 2011–8 January 2012
MoMA PS1, NY: 21 October 2012–11 March 2013
Williams College Museum of Art, MA: 20 July–1 December 2013

Raymond Saunders (American, b. 1934)
American Dream, 1968
Oil and collage on canvas
Gift of the American Academy of Arts and Letters (Childe Hassam Fund)
1970.300.I(b).PI

Robert Motherwell: Beside the Sea
Provincetown Art Association and Museum, MA: 20 July–30 Sept 2012

Robert Motherwell (American, 1915–1991)
Beside the Sea with Fish and Chips, 1977
Collage with acrylic on canvas board
Gift of Jeffrey H. Loria in honor of Julie Lavin (Class of 1986)
2005.23.2

A Feast for the Eyes: Traditions in Still Life

Lebanon Valley College, PA: 31 August–21 October 2012

Janet Fish (American, b. 1938)
Kraft Salad Dressing, 1973
Oil on canvas
Gift of Mr. and Mrs. Richard Barancik
1983.15

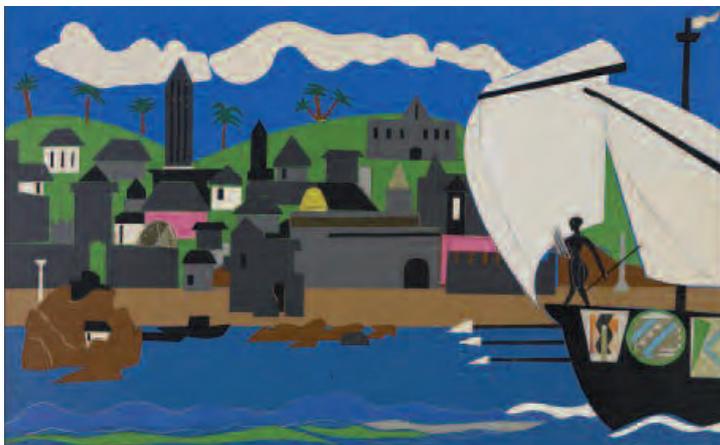
Romare Bearden: A Black Odyssey

Smithsonian Institution Exhibition Service (SITES)

Reynolda House, NC: 13 October 2012–13 January 2013
Memphis Brooks Museum of Art, TN: 2 February–28 April 2013
Amon Carter Museum, TX: 18 May–11 August 2013

Romare Bearden (American, 1911–1988)
Home to Ithaca, 1977
Cut paper collage
Gift of the estate of Eileen Paradis Barber (Class of 1929)
1997.14.39

Romare Bearden
Home to Ithaca
1997.14.39



Very Like a Whale

Folger Shakespeare Library,
Washington, DC: 16 October 2012–
6 January 2013

Jacques Callot (French, 1592–1635)
La Pendaison [The Hanging], 1633
Etching
Purchase with the Nancy Everett
Dwight Fund
1959.36.M.RII

Italian
Albarelo, ca. 1560–1570
Tin-glazed earthenware
Joseph J. Hammer Collection, Gift
of Roy A. Hammer
2002.3.2

Italian
Albarelo, ca. 1560–1570
Tin-glazed earthenware
Joseph J. Hammer Collection, Gift
of Roy A. Hammer
2002.3.3

Italian
Spouted Jar, probably 17th century
Tin-glazed earthenware
Joseph J. Hammer Collection, Gift
of Roy A. Hammer
2002.3.7

Italian
Albarelo, late 16th century
Tin-glazed earthenware
Joseph J. Hammer Collection, Gift
of Roy A. Hammer
2002.3.13

Teaching with Art: The Persian Image

Williams College Museum of Art,
MA: 2 February–18 August 2013

Persian
Album page, late 16th century or
later
Watercolor on paper
Purchase with the John Martyn
Warbeke Fund
1966.1.A(c).PI



Persian
Camel driver
1972.9.A(c).PI

Persian
Two figures by a tree, 17th century
Paper manuscript leaf
Purchase with the John Martyn
Warbeke Fund
1966.2.A(c).PI

Rovhani (Persian)
King Khusro and Queen Shireen,
20th century
Miniature painting on ivory
Gift of Richard S. Zeisler
1967.7.A(c).PI

Persian
Camel driver, 18th century
Ink and gouache on paper
Gift of Dorothy Cogswell
1972.9.A(c).PI

Persian
Battle scene from Shah-nameh,
19th–20th century
Ink and gouache on paper
Gift of Dorothy Cogswell
1973.10.A(c).PI

Persian
Woman holding a jar
Ink and color on paper, 17th century
Bequest of Helene Brosseau Black
(Class of 1931)
1991.4.49

Persian
*Woman standing with a flask and
cup*
Ink on paper, 19th century
Bequest of Helene Brosseau Black
(Class of 1931)
1991.4.75

Persian
Man with a falcon, 19th or early
20th century
Ink and color on paper
Bequest of Helene Brosseau Black
(Class of 1931)
1991.4.76

Persian
*Woman standing by a flowering
pink rose bush*, late 19th century
Ink and color on paper
Bequest of Helene Brosseau Black
(Class of 1931)
1991.4.156

Frohawk Two Feathers: You Can Fall, the War of the Mourning Arrows

Visual Arts Center of New Jersey,
NJ: 26 April–30 June 2013

Frohawk Two Feathers (American,
b. 1976)

Apollo in Irons. (“I need a new
nigga for this black cloud to follow,
'cause while it's over me it's too
dark to see tomorrow.”), from the
series *It's Yours*, 2012

Acrylic, ink, coffee, tea on paper
Purchase with the Belle and Hy
Baier Art Acquisition Fund
2012.19

COLLECTION RESEARCH

Balancing the needs of both classes and gallery installations, the curatorial staff and interns researched a diverse range of permanent collection objects over the course of the year. Our accomplishments were largely guided by the three-year goal to develop a formal Collecting Plan and the stated objectives of the IMLS digitization and cataloguing grant focusing on works of art on paper.

The Museum's print, drawing, and photography collections make up its largest holdings and are the works of art most frequently used in classes. Curatorial projects in this area ranged from researching Ansel Adams' portfolios to cataloguing kabuki theater prints and landscape drawings by distinguished artists such as J. M. W. Turner, John Marin, and Charles Burchfield, all of which were used in teaching. The Museum's unveiling of a newly constructed gallery devoted to exhibiting works of art on paper also prompted in-depth research on two distinct collections: 17th- and 18th-century prints representing views of Rome and Italian chiaroscuro woodcuts.

Advancing the Collecting Plan project, a number of consultations with outside scholars informed our research this year. Specialists in Asian and Iranian ceramics advised curatorial staff and two Andrew W. Mellon curatorial interns on their research on gifts from the Arthur M. Sackler Foundation. Additional sessions were held with specialists in Islamic art, Japanese scrolls, African art, early European panel paintings, and Islamic and Medieval coins.

This important and growing numismatic collection was widely used in teaching throughout the year, including such fascinating courses as "History of Money and Finance" and "Empire: Art and Archaeology of the Roman Provinces." In support of this heightened use, the Art Museum Advisory Board Fellow, Emily Wood, led a focused study on this extensive holding and oversaw the acquisition of key examples of Roman, Byzantine, and Sasanian coinage.

PUBLICATIONS

The Museum produces a range of catalogues and educational brochures related to its exhibitions and events. This year, these included collaborations with faculty and students and a celebratory publication in honor of our 135th anniversary.

Mount Holyoke College Art Museum Newsletter, Fall 2012, 20 pages.

Mount Holyoke College Art Museum Newsletter, Spring 2013, 20 pages.

Kara Walker: Harper's Pictorial History of the Civil War (Annotated), 2012: An exhibition catalogue featuring essays by John Stomberg, Elizabeth Young, and Patricia Banks.

Re:Vision: Landscapes from the Permanent Collection, 2013: An exhibition catalogue written by student curators in Art History 350, a Museum Studies seminar designed to explore art museum history, missions, methods, and procedures, taught by Visiting Professor Nancy Noble.

Hello is not a Question: An Andy Warhol Production, 2013: A digital brochure representing student artwork created in response to selections from the Museum's Warhol collection. The brochure and installation were part of an Art Building celebration of Warhol's 50th anniversary as a film maker.

Engage: The Mount Holyoke College Art Museum, 2013: A 182-page book illustrating 135 celebrated objects from the Museum's permanent collection and essays by Christopher Benfey, Aaron F. Miller, John R. Stomberg, Steven J. Tepper, and Wendy Watson.

DIGITIZATION AND COLLECTION ACCESS

The effects of having high-quality digital images of the Museum's collection accessible at the click of a button are felt by the Museum's community on a daily basis: faculty search the online collection for inspiration, students discover new topics for research papers, and Museum staff look for candidates for installation. The list is endless.

Having now completed three years of two back-to-back IMLS grant-funded projects focused on collection photography and cataloguing, the Museum staff and the community alike are reaping the benefits. As of 31 June 2013, the online collection database publicly displays approximately 8,500 objects with images (many with multiple detailed views) and over 6,000 records with completed cataloguing fields. This year, digitization focused on new acquisitions, works of art slated for publication or class use,

maps, drawings, prints, and photographs. Nearly 150 highlights from the Skinner Museum collection, including examples of 19th- and 20th-century domestic life and Native American objects, were also photographed by the professional photographers Stephen Petegorsky and Jim Gipe as part of the IMLS grant this year.

The photography project also coincided with ongoing efforts to enhance the Museum's cataloguing records and to update the data standards for entering this information. With controlled vocabulary and formatting, data fields like the maker's name and date of the artwork will be more readily searchable. These two projects work in collaboration to make the collection accessible digitally for professional, scholarly, and personal use.

COLLECTIONS MANAGEMENT

With an ever-growing number of classes using the Museum, collection management staff members continue to seek out new ways to safely facilitate faculty and student access to works of art. This year, the collection management team worked to upgrade the housings of works of art on paper and decorative arts. These improved storage solutions not only provided the objects with extra physical protection, but also increased the ease and efficiency with which they could be moved for classroom display.

Student interns also worked over the course of the school year to systematically review the Museum's print collection as part of the IMLS grant for digitization and cataloguing. While recording missing measurements in the

Museum's electronic collections database, they also replaced each print's protective cover sheet with a new transparent paper. This paper will enable staff to quickly and easily identify the prints without unnecessary handling.

OBJECTS CONSERVED

Greek

Black-figure skyphos with Herakles, Athena, and Hermes, ca. 500 BCE
Earthenware with added red and white

Purchase with the Nancy Everett Dwight Fund

Treated by the Williamstown Art Conservation Center

1925.3.B.II

Georg Braun (topographer, German, 1542–1622); Franz Hogenberg (engraver, Netherlandish, ca. 1540–ca. 1590)

Byzantium nunc Constantinopolis [Byzantium now Constantinople], from the *Civitates Orbis Terrarum [Atlas of Cities of the World]*, 1572–1574

Etching with hand coloring
Bequest of Helene Brosseau Black (Class of 1931)

Treated by Louise Baptiste, Paper and Map Conservator, Boston, Massachusetts
1991.4.84



Abraham Ortelius (Flemish, 1527–1598)

Turingia; Misnia [Thüringen and Meissen, Germany], 1584

Engraving with hand coloring
Bequest of Helene Brosseau Black (Class of 1931)

Treated by Louise Baptiste, Paper and Map Conservator, Boston, Massachusetts
1991.4.655

Giovanni Battista Nolli (Italian, 1701–1756); Domenico Pronti (Italian, active late 18th century)
Nuova Pianta di Roma, 1748 (the Nolli map), 1795 (the Pronti prints)

Engraving on paper laid down on Japanese paper
Bequest of Helene Brosseau Black (Class of 1931)

Treated by Louise Baptiste, Paper and Map Conservator, Boston, Massachusetts
1991.4.681.a-j

Albert Bierstadt (American, b. in Germany, 1830–1902)

Tuolomne Meadows
Oil on canvas

Loan from a private collection
Treated by the Williamstown Art Conservation Center
2010.L4.1

Albert Bierstadt (American, b. in Germany, 1830–1902)

Bears After a Storm, 1878
Oil on board

Loan from a private collection
Treated by the Williamstown Art Conservation Center
2010.L4.2

Ouyang Xingkai (Chinese, b. 1950)
Shen Jinqiu, born in 1921, now lives in No. 26, Xiangyangping, Hongjiang. He is a Chinese medical practitioner with 70 years of working experiences. He learned from many famous Chinese medical practitioners when he was young. He travels almost every mountain to collect herbal medicines and then processes and displays them in order, 2011

Color inkjet print on paper
Gift of the Artist
Framed at the Williamstown Art Conservation Center
2011.10.1

Kara Elizabeth Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated), 2005
Suite of 15 offset lithographs and silkscreens on Somerset textured paper

Purchase with the Susan and Bernard Schilling (Susan Eisenhart, Class of 1932) Fund and the Belle and Hy Baier Art Acquisition Fund
Framed at the Williamstown Art Conservation Center
2012.14.1-15



THE SKINNER MUSEUM

Joseph Allen Skinner's unique collection of objects has been part of the Mount Holyoke community for nearly a century, and yet the Museum continues to reveal exciting new potential for teaching and scholarship. Throughout the 2012–13 academic year, faculty and students alike were attracted to the curious mindset of the eclectic collector and discovered the outstanding resources housed in his collection. The Joseph Allen Skinner Museum holds an

important place in the campus and surrounding communities and the nature and depth of this relationship continues to grow.

EXHIBITIONS

One of the most valuable aspects of the Skinner Museum is the fact that it represents Skinner's vision for what a museum should be and the message it should communicate to its audience. The gallery space largely remains a record of where Skinner and his curators placed the objects in the 1930s and 1940s. Recent exhibitions, however, have featured some important individual stories by highlighting the significance of single artifacts away from the visual cacophony of the Museum itself.

These object spotlights or micro-exhibitions have taken place in the lobby of the Art Museum and are an ongoing project to promote knowledge of the Skinner Museum and its collection. The three objects chosen this year all had fascinating stories to tell: a creamware pitcher made in England between the Revolution and the War of 1812 with pro-American imagery designed to appeal to the market of the young Republic; a Polynesian whale-tooth necklace acquired in Fiji; and an 18th-century doll, "Jenette," that displays the disfiguring wear from more than a century of love from numerous generations of South Hadley children.



British; English
Pitcher, ca. 1810
Refined earthenware (creamware)
SK 2006.487.INV



TEACHING WITH ART

The Skinner Museum buildings and its collection saw increased use by Mount Holyoke and Five College faculty and students as part of the Museum's Teaching with Art program this year. Highlights of the diverse group of courses utilizing the Museum and collection included classes on American history, art history, film, Italian language, and museum studies. Faculty members taught with everything from a single artifact to assemblages of items, and from thematic groupings to the Skinner Museum in its entirety as an object of early 20th-century collecting.

In addition to tours and classes held at the Skinner Museum, many sessions at the Art Museum were augmented through the addition of material culture brought over from the Skinner collection. These items, along with the impressive holdings from the Art Museum, are creating new teaching opportunities across the campus, especially for history and social science faculty.

Faculty Outreach

In March, the Skinner Museum hosted a History Department seminar to expose inter-

ested faculty to the extensive 18th- and 19th-century documentary archive in the Skinner collection. Based on faculty feedback, three of the most intriguing documents were digitized including a 1753 exercise book from Yale, a 1758 diary, and a second diary from 1812-18 that were all written by local Massachusetts ministers.

Internships

This year, the Skinner Museum hosted two internships. Chelsey Talbot from Plymouth State University's College of Graduate Studies, Heritage Studies Program, assisted Museum staff with various curatorial and collections management duties. In addition, Marco Disantis, a high school student from Berkshire Hills Music Academy (at the site of Joseph Allen Skinner's South Hadley home) carried out a series of research projects focusing on the Museum collection.

COMMUNITY INVOLVEMENT

K-12 Education

The Skinner Museum staff is also devoted to K-12 education. This year, the Museum hosted tours for fifth graders from Leverett Elementary and the third grade classes from Mosier Elementary. As the Skinner Museum is further developed, tours and other K-12 programs focusing on local and American history will be an important component of the overall vision for the collection.

Community Programs

In addition to being open to the public with free admission May-October, Wednesdays and Sundays, 2:00-5:00 pm, the Museum was available for tours on request.

Collaboration between the Museum and other local historical institutions is ongoing with successful outreach events such as May's Art à la Carte Lunchtime Gallery Talk, "Whales and Sails: Maritime Treasures from the Joseph Allen Skinner Museum."

THE COLLECTION

Collections Research

We have made significant progress in studying the collection of more than 6,000 objects this year, with extensive research spurred on in many cases by increased class use. Highlights of the maritime, Native American, and document collections have received particular attention, resulting in the creation of more than 500 individual object files and amendments to nearly 4,000 database



A resource for the Five Colleges, the public, and local K-12 schools, the Skinner Museum captivated visitors of all ages.

records to date. Many other files have been updated with locations of manufacture or makers' marks, rendering the objects significantly more searchable for faculty, students, and researchers.

An ongoing initiative of the Museum is to utilize the expertise of outside consultants to better understand the collection. This year, visiting experts included Robert Cheney, Director of Clocks, Watches & Scientific Instruments at Skinner Inc., Amanda Lange, Curatorial Department Chair and Curator of Historic Interiors, and Ned Lazaro, Associate Curator of Textiles and Collections Manager from Historic Deerfield, Inc.

In the past, database entries had primarily consisted of the original Skinner catalogue information. We are now preserving this data in the records and also enhancing it with new research to create a more detailed catalogue entry. With these additions, online viewers can access both the information that Skinner and his curators intended for their audience as well as modern, more accurate descriptions.

Loans

The Skinner Museum loaned a group of more than a dozen objects to the Smith College Mortimer Rare Book Room for the exhibition *A Place of Reading: Three Centuries of Reading in America*, curated by Cheryl Harned, a student in the UMASS Five College Graduate Program in History. Running from 28 February to 28 May 2013, the show featured books and prints from the American Antiquarian Society alongside Skinner Museum artifacts:

Philip Matthews (British)
Mug, 18th century
 Pewter
 Joseph Allen Skinner Museum
 SK B.12.K.26.1

American
Candleholder, 18th or early 19th century
 Iron
 Joseph Allen Skinner Museum
 SK B.13.J.15.6

American
Candleholders and candle, 19th century
 Brass and wax
 Joseph Allen Skinner Museum
 SK B.13.N.15.8

European
Betty lamp, 18th or early 19th century
 Brass
 Joseph Allen Skinner Museum
 SK B.13.N.24.1

English
Inkwell, early 19th century
 Earthenware with lead glaze
 Joseph Allen Skinner Museum
 SK B.14.F.40.1

American
Inkwell, 19th century
 Soapstone
 Joseph Allen Skinner Museum
 SK B.14.V.40.1

American
Letter opener, 19th century
 Ivory
 Joseph Allen Skinner Museum
 SK G.D.4.1

American
Artillery shell, mid 19th century
 Iron, lead, and canvas
 Joseph Allen Skinner Museum
 SK L.D.3.1

Unknown
Hanging spout lamp, 18th century
 Copper
 Joseph Allen Skinner Museum
 SK 2006.143.INV

Friedrich A. Richter (German)
Set of anchor stone blocks, late 19th or early 20th century
 Wood and chalk
 Joseph Allen Skinner Museum
 SK 2006.526.INV

German
Flask, early to mid 18th century
 Glass and pewter
 Joseph Allen Skinner Museum
 SK 2006.601.INV

Unknown
Wallpaper, 18th century
 Ink on paper
 Joseph Allen Skinner Museum
 SK 2006.1090.INV

American
Flag bunting, mid 19th century
 Cotton
 Joseph Allen Skinner Museum
 SK 2006.1092.INV

European
Eyeglasses with holder, 17th or early 18th century
 Glass and wood
 Joseph Allen Skinner Museum
 SK 2006.1317.INV

Unknown
Eyeglasses, 1800-1820
 Brass and glass
 Joseph Allen Skinner Museum
 SK 2006.1330.INV

Swiss
Pocket watch, 18th century
 Silver, brass, glass, and colored enamel
 Joseph Allen Skinner Museum
 SK 2006.1359.INV

Nevada, United States
Gold Ore
 Quartz, gold
 Joseph Allen Skinner Museum
 SK 2006.1391.INV

Collections Management

Among the major challenges to further integrating the Skinner Museum into campus life is confronting outdated facilities, under-researched collections, and pressing conservation needs. This ongoing process is by necessity a slow one, guided by the thoughtful budgeting of time and other resources. This year, we took significant steps to continue to advance these goals.

Photography: One of the year's most noteworthy developments was the professional photography of more than 150 Skinner objects funded by an IMLS grant. For the first time, high-quality images of some of the most significant artifacts from the collection are available online for teaching, research, and publication. This digitization initiative is ongoing, and new objects are photographed as they are requested or used in teaching by faculty and students.

Lighting: Facilities Management completed their installation of new LED track lighting and the rewiring of antique light sources in the church. For the first time, visitors can properly view many of the objects that were long obscured by shadows.

Art Museum Staff

John R. Stomberg
Florence Finch Abbott Director

Ellen Alvord '89
Andrew W. Mellon Coordinator of
Academic Affairs

Rachel Beaupré
Assistant Curator

Linda Delone Best
Collections Manager

Debbie Davis
Manager of Museum Advancement
and Finance

Laurie DePino
Museum Guard

Jane Gronau
Education and Public Relations
Coordinator

Cheryl Harned
Curatorial Researcher, Joseph Allen
Skinner Museum

Brian Kiernan
Preparator

Jennifer Lind
Assistant Collections Manager

Aaron F. Miller
Assistant Curator, Joseph Allen
Skinner Museum

Gail Parker
Senior Administrative Assistant

Laura Shea '06
Digitization Specialist

Sue Sormanti
Museum Guard

Wendy M. Watson
Curator

Emily Wood '09
Art Museum Advisory Board Fellow

Student Receptionists & Guards:

Annick Brett-Kearns
Katharine DeLamater
Fitsum Gelaye
Eskedar Gessesse
Keenan Hale

Fiza Khatri
Priyanka Krishnamoorthy
Lali Muthusamy
Emily Nimptsch
Shannon Pace
Mallory Roarke
Emily Rueggeberg
Katherine Sumi
Carla Tamayo

Art Museum Interns:

Emily Carduff, Pierre and Tana
Matisse Curatorial Intern

Yingxi (Lucy) Gong, Andrew W.
Mellon Curatorial Intern

Lydia Malone, Education Outreach
Fellow

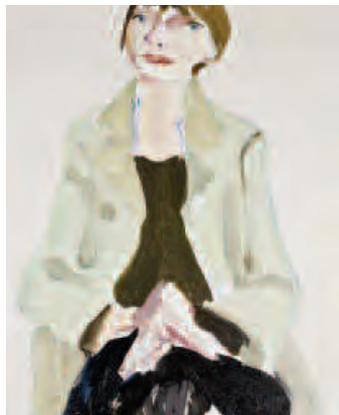
Maureen Millmore, Andrew W.
Mellon Curatorial Intern

Eleanor Morse, Collections
Management Intern (partial
volunteer)

Skinner Museum Interns:

Marco Disantis (Berkshire Hills
Music Academy)

Chelsey Talbot (College of Graduate
Studies, Heritage Studies Program,
Plymouth State University)



Donors and Membership Lists

Two hundred thirty-three donors made contributions to the Museum during the 2013 fiscal year. Of these, 35 gave at the Director's Circle level (\$1,000–\$2,499) and 39 gave at the Benefactor level (\$2,500 and up). Additionally, the Museum received three generous gifts at the \$100,000 level and above:

- Anonymous: for the purchase and installation of a Dale Chihuly sculpture on campus.
- Patricia and Edward Falkenberg: to establish the Patricia and Edward Falkenberg Lecture Fund to support an ongoing lecture program.
- Susan and Matthew Weatherbie: to establish the Weatherbie Curator of Academic Affairs Fund to match a grant from the Andrew W. Mellon Foundation for the endowment of the Museum's Curator for Academic Programs position.

The Museum is grateful for the continued support of its patrons and thanks the many donors who enhanced the Museum's collection through gifts of funds and of art (For a complete list of art acquisitions, see page 21).

Chantal Joffe (English, b. 1969)
Megan in a Green Coat, 2012
Oil on canvas
Gift of Jeffrey and Julie Lavin Loria
(Class of 1986)
2012.47

BENEFACTOR (\$2,500 and up)

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GRANT AWARDS

Andrew W. Mellon Foundation

An initial grant of \$500,000 was awarded to the Museum for the period of 1 January 2009 through 30 June 2012 to strengthen student and faculty engagement with the MHCAM collections. Continuing to support this program, the Mellon Foundation awarded a second grant of \$500,000 during the 2012 spring semester. \$150,000 of the second grant was designated to fund the salary and benefits of the Coordinator of Academic Affairs position through 30 June 2014. The remaining \$350,000 was to be used as a match to create a permanent endowment for the above-mentioned position. Long-time Mount Holyoke College Art Museum supporters Susan ('72) and Matthew Weatherbie accepted the challenge in spring 2013 and agreed to donate the required \$650,000 to meet the match requirements. The resulting endowed position will now be titled the Weatherbie Curator of Academic Programs.

Leon Levy Foundation

The Leon Levy Foundation granted \$10,000 to support two fall 2013 exhibitions, *In the Guise of the Brush* and *Conversations*. Highlighting the Museum's permanent collection, *Conversations* will present an art historical dialogue between contemporary painting, sculpture, prints, and photographs. *In the Guise of the Brush: The Italian Chiaroscuro Woodcut* will feature the Museum's recent acquisition of Bartolomeo Coriolano's *Fall of the Giants* (1638/41) alongside prints and drawings that contextualize the invention of the chiaroscuro woodcut.



Institute of Museum and Library Services (IMLS)

The Museum received notification in July 2012 that it was one of the 152 out of 470 applicants selected to receive a rare repeat grant of \$148,599 for the period of 1 August 2012 through 31 July 2014. Continuing the 2010–12 grant project, the Museum's second award supports the ongoing digitization and cataloguing of the collection with a goal of digitizing 4,000 objects during the grant period. During the first year alone, over 2,400 objects have already been photographed and made publicly available online. IMLS grant funds will be used for equipment, supplies, software maintenance, contracted photography professionals, and partial funding of the salary and benefits for the Museum's staff digitization specialist.

A second grant from the IMLS continues to support the crucial digitization and research of the collection.

Pierre and Tana Matisse Foundation

A three-year challenge grant totaling \$169,500 for the period of 1 January 2013 through 31 December 2015 was granted by the Pierre and Tana Matisse Foundation to support the Museum's new initiative, The Museum as Catalyst for the Creative Campus. This program will focus on developing new approaches to using art in a teaching context through four major projects, including:

- The reinstallation of the permanent collection galleries and the publication of a new book on the Museum
- The creation of a special exhibition (with catalogue) featuring a strength of the Museum's collection
- The development of a new educational meta-goal with art and innovation at its core
- The preparation for a new digital and print handbook of the collection



DIRECTOR'S CIRCLE

Philadelphia was the annual art tour destination for Director's Circle members on 3–4 May 2013. A total of 32 donors and their guests enjoyed visits to four private collections as well as behind-the-scenes tours at the Philadelphia Museum of Art and the Rodin Museum, The Barnes Collection, The Fabric Workshop and Museum, and the Pennsylvania Academy of the Fine Arts. A highlight was the gallery talk by Amy Driscoll ('94), and her husband Brian Clancy, at the Pennsylvania Academy of the Fine Arts. Deep gratitude is owed to Mount Holyoke College Trustee emeritus Leslie Miller ('73), who was instrumental in scheduling museum tours and securing access to several private collections.

FINANCIAL RESOURCES

The Museum ended FY13 with healthy balances in operating reserves, however, these reserves will be utilized to support salaries in FY14 and beyond as grant support for several key professional staff and student intern positions expires. Museum staff will continue working diligently with the College's Office of Advancement to seek and secure endowment and grant funding in order to maintain appropriate staffing levels.

Grants from the Andrew W. Mellon Foundation and the Pierre and Tana Matisse Foundation sponsor rich learning experiences for Mount Holyoke students.

