

MOUNT HOLYOKE COLLEGE ART MUSEUM

FALL 2013



Lorna
Bieber

New
Renaissance
Altarpiece

Chiaroscuro
Woodcuts

The Science
of Seeing

Engage!

FROM THE DIRECTOR



John Stomberg
Florence Finch Abbott Director
Mount Holyoke College
Art Museum
Photograph Jim Gipe

Fortuna Smiles on MHCAM

OUR MUSEUM HAS ENJOYED a series of fortunate events lately, leading us to feel that somehow we have caught Fortuna's attention. In 2011 we decided to redouble our efforts on behalf of the collection. This would involve inventory, photography, conservation, and, more excitingly, new acquisitions. On all fronts we have been making great strides. Our documentation is expanding weekly, the digitization project is producing amazing results, we have a regular flow back and forth to the conservators (just look at the stunning new condition of our Nolli map), and several important works of art have entered the collection.

As we've expanded our holdings, we have tried to maintain the balance that is the chief characteristic of the Mount Holyoke College Art Museum collection. While many museums focus on American or European art, Asian or Native American art, and so forth, with our history stretching to nearly 140 years now, the MHCAM is distinctive for the diversity of its holdings, displaying Erastus Salisbury Fields and Duccio, Iznik pottery and Pomo baskets. This means that we bring the entire world of art to Mount Holyoke, and we aim to continue and amplify this goal.

Readers of this newsletter will already know that we received a major gift from the Arthur M. Sackler Foundation featuring pre-modern Chinese, Thai, and Iranian objects. When studied in the context of our holdings, the Sackler gifts begin to complete important chapters in the story of cross-cultural exchange in pre-modern Asia. Ceramic production, for example, is now a story we can tell quite well with only a few additions required. To that end, our curatorial staff worked with guest advisors to identify two absolutely thrilling ceramic works coming to auction in London last spring. With our active MHC network in London, we were able to have first-hand inspections of the works. It was one of those times when Fortuna smiled in our direction and we prevailed, bringing to MHC two exquisite ceramic vessels representing Iran about 1000 years ago.

We are deeply aware, too, of the complex, rich, and important contemporary art deriving from the regions covered by the Sackler Foundation gift. We have committed to representing those areas in the collection as well. Over the past few years we have acquired works by Ouyang Xingkai, Binh Danh, and Afruz Amighi. Although we had also prioritized the work of Chinese artist Lin Tianmiao, a work for our collection had eluded us. Again, Fortuna stepped in and sent two dedicated alumnae our way this past spring. Their intention was to donate a work to the Museum in honor of a deceased classmate. They loved Tianmiao's work and were able to find a tremendous example of her large-scale photography to acquire for the Museum. Their donation could not be a better testimony to the incredible vitality of contemporary Chinese art. At the same time, a generous alumna approached us about donating an old master Italian painting of Judith and Holofernes, ca. 1565. Painted by the Florentine artist Mirabello Cavalori, the work is a tour-de-force of

COVER:

Dale Chihuly
(American, b. 1941)
Clear and Gold Tower (detail)
Blown glass and steel, 2013
Gift of the Centennial Class
of 1937
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FROM THE DIRECTOR

the Mannerist style. While the painting will not enter the collection for several years, we are able to examine our holdings with its presence in mind. With our Duccio and Simone Martini, as well as the early panel painting of Lucretia on a cassone, we have the early part of the Italian Renaissance well represented. With the Mannerist Mirabello coming (and our long-term loan of the Venetian Bonifazio Veronese) the need for a high Renaissance work became manifest. Again, as you will see in this issue, Fortuna smiled. At the Maastricht Art Fair this year, the Italian altarpiece of our dreams became available. With its acquisition, our collection represents the grand 300-year sweep that was the Italian Renaissance.

These gifts of art form the core of an initiative now planned to reach maturation on the Museum's 140th Anniversary in 2016. At that time, we will celebrate with *140 for 140: The Mount Holyoke College Art Museum, 1876-2016*. Inaugurated at the time of our 135th anniversary, the plan is to honor our next milestone anniversary by soliciting 140 gifts of art. We are already well on our way to achieving this goal with donations coming in from all periods of art history. In addition to the gifts mentioned above, we have received prints ranging from Michael Wolgemut to Ellsworth Kelly, photographs from Carleton Watkins to Sarah Charlesworth, paintings from Abraham Janssens to Chantal Joffe, and objects including an ancient gold aureus (coin) of Faustina, a Bamana jar, Zulu beadwork, and Peruvian textiles. As this initiative continues, we are overwhelmed by the generosity of our donors. The consummation of the project will include a large-scale publication of all the gifts and a celebration of the works throughout the Museum during our 140th season.

For this upcoming season, our 137th, we have great plans. Our first major publication on the collection in decades, *Engage: The Mount Holyoke College Art Museum*, was published in late summer. In the fall we are featuring contemporary art by New York artist Lorna Bieber, new photography by Barbara Bosworth, and exquisite chiaroscuro woodblock prints from the Italian Renaissance, as well as the dedication of a major work by Dale Chihuly commissioned by the Museum. For the spring we have organized an exhibition of the world-renowned Ghanaian artist El Anatsui. We'll have lectures by artists and scholars, performances, and sundry other exciting engagements. Finally, expect big news from us soon regarding several major new gifts of funds that will profoundly increase the parameters of our operations. The Museum's good fortune lies in having enlightened, engaged, and spirited individuals who care deeply about its future. So while I have continuously thanked Fortuna throughout this letter, it is really you, our steadfast supporters, who deserve our undying gratitude.

JOHN STOMBERG

Florence Finch Abbott Director

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A Chihuly for Mount Holyoke!

THANKS TO THE CENTENNIAL CLASS of 1937, Mount Holyoke College will become the site of artist Dale Chihuly's next ambitious sculpture. The Class wanted a gift for their alma mater that represented the creative vitality of the American Northwest. For this they selected Chihuly, the undisputed dean of American glass artists and a leading force in the international art glass movement. Chihuly is renowned for his ambitious architectural installations around the world in historic cities, museums, and gardens. When a Chihuly was proposed to the Museum, there were only really three questions—where, what, and how soon can we get it here?

During the spring of 2013, a representative from Team Chihuly spent time on campus, becoming acquainted with the spaces and the movements of students as they went through their day. He returned to the Studio with several locations in mind, but the artist immediately seized upon the opportunity to work in the atrium at the library—an idea the Museum strongly supported. Designed by Graham Gund in the form of an Italian Renaissance courtyard, the atrium offers Chihuly a perfect backdrop for his artwork for several reasons. In addition to the inspiring architectural setting, the ground floor is dominated by a wonderful sixteenth-century Venetian well-head placed there by the architect as a capstone to his project. Venice, and its extended association with great art, has a special place in Chihuly's heart. When we think of Murano and the grand tradition of Venetian glass blowing, it is no wonder that it early became meaningful to the artist. Chihuly has a decades-long history of working in Venice and with its master artists.

Considering the site and its associations with Italy, the Renaissance, and Venice, he decided to expand on an idea he originally worked on for a Venetian commission—the “Tower” form. “The idea of a *Tower*,” Chihuly tells us, “came from looking at one of my *Chandeliers* and imagining what it would look like upside down.” The *Chandeliers*, in turn, were inspired by the grand tradition of Venetian chandeliers—an idea Chihuly has taken to new heights.

The work for Mount Holyoke, *Clear and Gold Tower*, is specifically inspired by his *Palazzo Ducale Tower* created during the *Chihuly Over Venice* project, which took place in 1995–1996. *Clear and Gold Tower* is comprised of over 450 pieces of hand-blown clear glass shimmering with 24-karat gold. The sculpture is mounted with its base inside the Venetian well-head so that the tower proper stands 12-feet tall over the well. In its opulence, vitality, and scale, *Clear and Gold Tower* is a fitting heir to the Venetian tradition of glass-blowing, but in true Chihuly fashion, the work is a completely contemporary reworking of the forms that history has handed down.

The dedication of *Clear and Gold Tower* will take place during the College's convocation on September 3rd at 4:15 in the library atrium and coincides with the celebration of *Mount Holyoke College: The Next 175 Years!*

Dale Chihuly
(American, b. 1941)
Clear and Gold Tower
Blown glass and steel, 2013
Gift of the Centennial Class of
1937
Photograph Laura Shea
© Chihuly Studio, 2013,
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Lorna Bieber: Of Echoes and Grace

30 August–17 December 2013

John Stomberg, Florence
Finch Abbott Director

THIS EXHIBITION DEBUTS three large-scale montages by Lorna Bieber presented alongside several of the artist's earlier photographic murals. The montages form a series that has consumed the artist's attention for the past four years—exploring the spiritually evocative potential of imagery associated with traditional religious themes in the context of contemporary art. Included are *Baby Jesus: Flight Into Egypt*, 2009–10, *Judgment/Exile*, 2010–11, and the magisterial 22-foot-long *Eden*, 2012–13. The murals that are included derive from two separate series—one focused on trees and the other on birds—that now, with hindsight, seem to prepare the way for the new montages. Together, the artworks in *Lorna Bieber: Of Echoes and Grace* demonstrate the artist's arrival at the zenith of an artistic quest that began decades ago.

At the beginning of her career, Bieber had a job in the fast-paced office of a major US magazine where she worked as a professional picture editor. She studied thousands of photographs each week in an effort to select the most compelling images for publication. This occupation clearly informed her artistic practice which has evolved into constructing large-scale montages from multiple panels, each of which is created by copying, enlarging, altering, and reprinting details of published photographs. The half-tone dots and soft edges of these oft-copied blow-ups form the visual signature of her work—vestigial imagery glimpsed as from a great distance.

Bieber's latest works—*Baby Jesus: Flight into Egypt*, *Judgment/Exile*, and *Eden*—display an

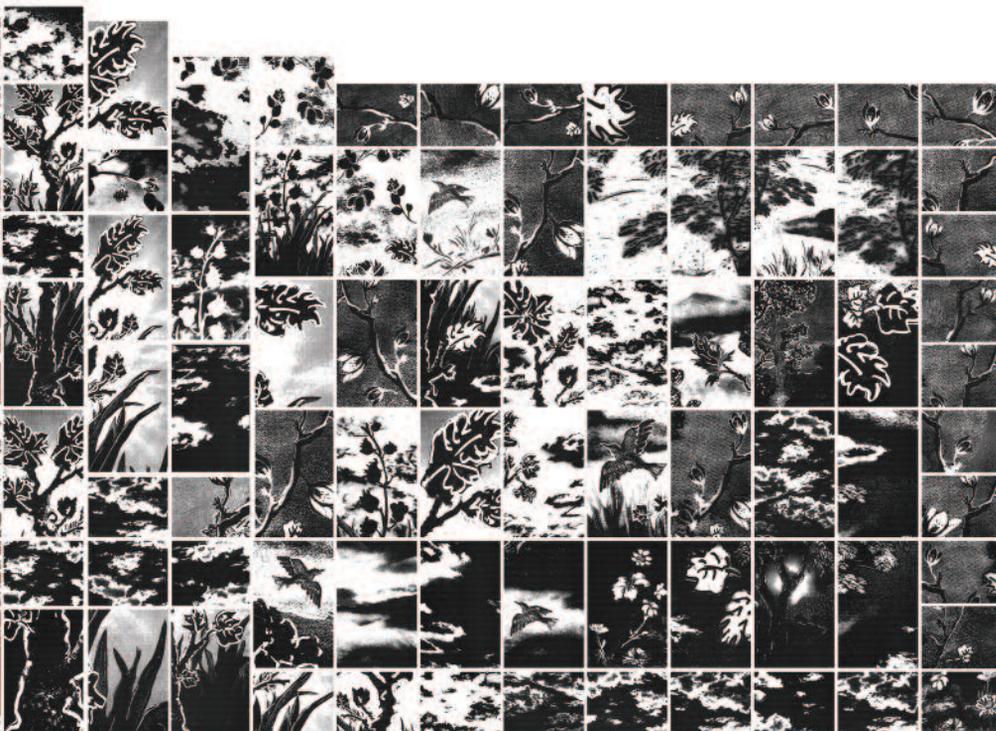
Lorna Bieber
Eden
Archival toner on archival
paper, 2012–13
Photograph © Lorna Bieber



evolution in how they are constructed visually. The earliest, *Baby Jesus: Flight into Egypt*, relates closely to her past montages in that there is equal compositional emphasis across the scene and she has drawn outlines of some images to give visual heft to those details. *Judgment/Exile* marks the beginning of a significant shift that reaches fruition in *Eden*. For these later two works, the individual panels sacrifice some of their visual autonomy to participate in an overall composition that is only clear when the work is viewed at a distance. These images, like so many of the Renaissance paintings which they depict, are arranged in a clear order; they are bilaterally symmetrical and light and dark emphases lead the eye around and through the composition. The earlier works are carefully constructed more as geometric abstractions where *Eden*, for example, suggests a floral meta-image emerging from the compilation of the 158 singular prints from which it is comprised.

Arresting in their complexity, Bieber's montages are richly conceptual engagements with the role of imagery in everyday life. Though Bieber's desk at the magazine was an extreme example, today nearly everyone encounters a seemingly endless flow of images in their lives. How do these add up to a conception of the world? The brain sorts, stores, and subtly transforms images in a process that begins at the moment of first sight. Vision is inextricably linked to memory—and nostalgia is never far away. Bieber commandeers these operations of the brain. Her montages act upon and overtly implicate the viewer. Though viewers may study the multiple panels for insight into the artist's ideas, ultimately it is their own mind's construction and reconstruction of memory that is revealed.

By virtue of their scale, spatial relationships across the montages become time relationships. We literally move through time as we move across the images. While this is true for all images, the process is typically neither so clearly marked nor so inherently part of the experience of the work of art. Engaging with individual panels, and the images within, brings thoughts of temporality to the foreground. How does this bird that I am looking at





Lorna Bieber
Bird Portrait
Silver gelatin print, 2000-01
Photograph © Lorna Bieber

here/now relate to the one I saw there/then? We journey through her large montages, but also back and forth. Our memories of the work are created and tested within a short time span.

In this way, Bieber's work suggests a metaphor for all knowledge and the way that humans collect and archive experiences—they file away for future use all the things they see. This filing system is never rigid and unexpected elisions, additions, and re-combinations are common in recollections and in dreams—the combination of which forms memory. Her work is viewed as though from a distance and close-at-hand simultaneously. We see details, yet they are obscure. We see the big picture, yet that too eludes specificity. We can feel lost, yet my experience is typically that of having being found, of recognizing my engagement with the myriad images as my journey.

The first in the new series of montages, *Baby Jesus: Flight into Egypt*, incorporates historical images of this oft-painted scene along with houses, domestic animals, trees, churches, and various landscapes. *Judgment/Exile*, made the following year, offers multiple scenes from Christian iconography—including the Crucifixion, Flight into Egypt, and Christ on the Sea of Galilee—combined with images of the natural world. *Eden*, the last in the series, exists as a pre-Christological world of natural wonder comprised of birds and trees, leaves and clouded skies.

Bieber's montage technique lends itself perfectly to the new series. These works are reflections on the personal search for spiritual meaning in life. The montages avoid the particulars of the three Biblical tales, addressing instead the ability of religious imagery to evoke mystical experience. Her work is not exegesis—the careful explanation of religious narrative—but rather an exploration of the power that images can have to evoke grace. As she works, she distills her source pictures into images that contain an essence—a visual echo—of the original. Perhaps we can see these three montages as “altar-like:” carefully constructed, multi-paneled, public-scaled artworks dedicated to a contemporary quest for deeper meaning.

While the new series presents a seeming departure thematically, much of Bieber's work has always involved an exploration of images for the locus of meaning. With the photographs of trees and birds also included in this exhibition, the artist pushes the limits of representation and recognition. In most cases, her magnification and distortion of the source imagery intensifies and amplifies the emotional impact of the subject. Her birds and trees become animated beings redolent with unspecified but richly experienced feelings. In this way, all of her work involves an exploration of the mysterious power of images to move viewers—perhaps especially the artist—emotionally through pattern and line, lightness and darkness, specific narratives and oblique allusions. In other words, through her work, Bieber deconstructs art's mystical forces and musters those very forces to reconstruct a visual world of her own.

In the Guise of the Brush: The Italian Chiaroscuro Woodcut

30 August–17 December 2013

THE NOVELTIES HOUSED IN COLLECTIONS across the globe—from rare specimens of the natural world to innovations of the human mind—attest to humanity's magnetic attraction to the extraordinary. The myriad materials and techniques employed by artists throughout history is indicative of this phenomenon; painters, printmakers, and sculptors alike have engaged in a constant quest to discover new modes of expression while creating something worthy of distinction. Experimentations in printmaking methods in particular are fascinating in their complexity, as artists have sought new ways in which to produce iterations of a single image.

But how does the print, which is reproductive in its very nature, fit into an artistic climate that values the original? The exhibition *In the Guise of the Brush: The Italian Chiaroscuro Woodcut* offers visitors the opportunity to investigate this provocative question and trace the inspirations and innovations behind one of printmaking's most intriguing media: the multi-block woodcut commonly referred to as the chiaroscuro print.

When the chiaroscuro woodcut was first produced in early 16th-century Italian workshops, printmakers had a variety of media at their disposal. The intaglio techniques of etching and engraving dominated the market, with most printed images presenting not original compositions, but reproductions of well-known masterpieces. Marcantonio Raimondi, for example, was employed as a member of Raphael's studio expressly for the purpose of engraving images of the painter's invention. Raimondi's *Ariadne*, from the Mount Holyoke College Art Museum's collection, demonstrates the artist's translation of Raphael's painterly marks into the finely tapered, crisp lines of the engraver's burin.

Rachel G. Beaupré, Pierre
and Tana Matisse Foundation
Assistant Curator

Antonio da Trento (Italian,
ca. 1510–ca. 1550); after
Parmigianino (Italian,
1503–1540)

*Augustus and the Tiburtine
Sibyl*

Chiaroscuro woodcut,
ca. 1527–1530

Purchase with the Nancy
Everett Dwight Fund
Photograph Laura Shea

1973.79.P.111



Opposite: Bartolomeo Coriolano (Italian, ca. 1599–ca. 1676); after Guido Reni (Italian, 1575–1642)
Fall of the Giants
 Chiaroscuro woodcut, 1638/
 1641
 Partial gift of David Tunick in honor of the appointment of John Stomberg as Director of the Mount Holyoke College Art Museum and purchase with the John Martyn Warbeke Art Fund
 Photograph Laura Shea
 2013.27



Anton Maria Zanetti (Italian, 1680–1757), after Parmigianino (Italian, 1503–1540)
St. James
 Chiaroscuro woodcut, 1722
 Mead Art Museum, Amherst College, Amherst, Massachusetts
 Museum Purchase
 AC 1985.11

Both etching and engraving could produce an image with the precision of a drawing—the effects of light and shadow constructed through varying densities of built-up marks. The most ambitious chiaroscuro printmakers, however, strove to create a new visual language that would embrace a closer likeness to the actual work of art they reproduced, generally an oil painting or fresco. Intaglio prints or preparatory drawings were likely used as reference materials in most instances, and yet masters of the chiaroscuro technique captured the three-dimensionality and atmosphere of the painted image. The woodcuts’ resemblance to ink and wash drawings in *chiaro* (light) and *scuro* (dark) prompted historian and artist Giorgio Vasari to describe them in his 1568 edition of *Lives of the Artists* as being “fashioned with a brush in the guise of chiaroscuro,” as if the woodcutter’s chisel had been transformed into a tool of facile fluidity. Subtly shaded ink and wash drawings in the exhibition demonstrate the style of image emulated by many chiaroscuro printmakers.

In its simplest form, a chiaroscuro woodcut involves layering two designs printed in different values from two carved blocks of wood: a line or key block holding the image’s outline, usually printed in black ink; and a tone or color block, typically printed in a muted shade, in which highlights are carved out to reveal the color of the paper. Ugo da Carpi, whom Vasari named as the pioneer of the technique, stretched this definition and utilized multiple tone blocks in such a way that no single block held the full composition alone. Almost exclusively reproducing images after Raphael, Ugo’s designs were never completely revealed without a complex overlaying of color blocks. His experimental process is demonstrated in a rare pair of impressions on loan from the Smith College Museum of Art. In the example *Descent from the Cross*, viewers can observe how the artist transitioned between states, carving subtle adjustments to the tone block, and printing in various color combinations.

In contrast to Ugo’s painterly prints, the chiaroscuro woodcuts of Bartolomeo Coriolano demonstrate a mastery of line work. He is one of few artists to devote his career entirely to this medium, and much of what is known about his life has actually been discerned from the inscriptions on his prints. Autobiographical in nature, they outline his various roles as woodcarver and publisher, while diligently crediting the painter who conceived of the design—most often Guido Reni, with whom Coriolano had a mutually beneficial partnership.

A new acquisition featured in the exhibition, Coriolano’s monumental *Fall of the Giants*, provides an ideal case study with which to understand these complex relationships. Composed of four sheets of paper each printed from three blocks (12 blocks in total), the classical scene from Ovid’s *Metamorphoses* is considered to be the artist’s most ambitious work, not only in terms of scale, but also for the meandering nature of its production history.

Coriolano issued two versions of the print in 1638 and 1641, each with at least three known states and multiple variants, ranging from subtle additions of stamped texts to dramatic changes in the composition. In Mount Holyoke’s 1641 impression, Coriolano recarved elements of all four sets of blocks, adding additional figures and methodically





Bartolomeo Coriolano (Italian, ca. 1599–ca. 1676); after Guido Reni (Italian, 1575–1642)
The Allegory of Peace and Abundance
 Chiaroscuro woodcut, 1627/1642
 Purchase with the John Martyn Warbeke Art Fund
 Photograph Laura Shea
 2010.10.3

inscribing dual texts that emphasized his new role as both the carver and publisher and expunging Reni's ownership of the prints. This massive effort hardly seems warranted, but it reflects the explicit copyright agreement between the two artists, and Coriolano's personal ambitions to expand the distribution of his work.

A textual resource for understanding the intricate commercial structure of printmaking workshops, *Fall of the Giants* illustrates the capacity for originality even within the parameters of reproduction. The three centuries of printmaking featured in this exhibition all embrace this common story. In the 16th century, the enterprising Ugo da Carpi re-envisioned the work of Raphael and introduces the medium to Italy; he emerges as the first of nearly a dozen Italian artists, including Antonio da Trento and Andrea Andreani, to celebrate the possibilities of the multi-color woodcut.

In the 17th century, Bartolomeo Coriolano was one of few printmakers who continued to promote chiaroscuro techniques, and by the 18th century, the novelty of the medium had nearly disappeared. Remarkably, it was the avid art collector and connoisseur Anton Maria Zanetti who most fully embraced the expressive possibilities of the medium in the 18th century and incorporated broadly interpretive colors rather than the somber palette that was typical of his predecessors. A three-block impression by Zanetti after Parmigianino on loan from the Mead Art Museum at Amherst College beautifully demonstrates the technique's lasting role as a platform for new aesthetics. In shades of salmon and rust, Zanetti creates the sense of a spontaneous watercolor; an original ink drawing by Parmigianino from Mount Holyoke appears starkly rigid in contrast.

Whether painstakingly imitating the crosshatched marks of intaglio or the fluid strokes of a brush, a remarkable transformation is discernible between the reference materials and the woodcut prints on view in this exhibition. *In the Guise of the Brush* celebrates the originality of these images—in spite of their reproductive roots—and the enterprising artists who created them.



Celebrated local printmaker Barry Moser recreates a detail of Bartolomeo Coriolano's chiaroscuro woodcut *Allegory of Peace and Abundance* for inclusion in the exhibition. Carving into the toned cherry plank, Moser begins to reveal the fine network of crosshatched shadows for the key block.

TO BE AT THE FARTHER EDGE: Photographs along the New England Trail
Barbara Bosworth · 30 August–17 December 2013

PHOTOGRAPHER BARBARA BOSWORTH spent the summer and fall of 2012 hiking sections of the New England National Scenic Trail (NET) as the National Park Service's first Artist-in-Residence for the NET. Traveling with her large-format view camera, she created a striking visual response to the vistas and paths she encountered along the 215-mile trail. The NET runs through a remarkable swath of New England from the Long Island Sound to the New Hampshire/Massachusetts border and has long been an inspiration and resource for artists, historians, scientists, and travelers.



In 1836, Thomas Cole created the iconic painting, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*, based on sketches from the summit of Mount Holyoke. Bosworth was especially drawn to this site along the trail, and she subsequently created a series of images documenting the famous vista at various times of day. Shown together at the Mount Holyoke College Art Museum, three of the resulting photographic triptychs capture the unique experience of nature—what is seen at one particular moment during one particular day, at one particular time of year—and the timelessness of the riverscape.

TO BE AT THE FARTHER EDGE: Photographs along the New England Trail/Barbara Bosworth is presented by the National Park Service in cooperation with the Appalachian Mountain Club and the Connecticut Forest & Park Association. Featuring 20 of Bosworth's photographs, the exhibition will be on view at nine venues throughout the fall, including the Beneski Natural History Museum and the Mead Art Museum at Amherst College and the New Britain Museum of American Art in New Britain, Connecticut.

Barbara Bosworth
*View of the Oxbow from
Dry Knob*
Archival ink jet print, 2012
Photograph courtesy of the
artist and the National Park
Service

The "EK" Hadley Chest: A Collection Spotlight
30 August–17 December 2013

Aaron F. Miller,
Joseph Allen Skinner
Assistant Curator

Artist unknown
(American)
Hadley Chest
Oak, pine, and paint,
ca. 1700
Gift of Herbert Boyden
Newton
Petegorsky/Gipe photo
1923.2.1(b)SIV

IN THE LATE 17TH AND EARLY 18TH CENTURIES, a distinctive furniture tradition evolved along the Connecticut River Valley. From Hartford, Connecticut, to Northfield, Massachusetts, chests and other objects sharing design methods and decorative motifs were produced by a handful of local craftsmen for affluent families of the Valley. These objects, informally known as "Hadley chests," were constructed by skilled joiners and artisans and adorned with stylized tulips, leaves, and other evocative iconography. Often, these chests would include the prominent initials of the unmarried girls and young women for whom they were commissioned. Often given as a dowry or wedding chest as a young woman transitioned to adulthood in her teens or early twenties, it was used to hold the textiles, silver, and other expensive objects of housewifery accumulated for her future role as a wife, mother, and administrator of the household. In an age in which property ownership of any kind was typically the domain of men, the declaration that an object was the sole possession of a woman was significant.

The Museum's chest with drawer is one of approximately 250 known examples of Hadley-style furniture and was given to the College in the 1920s by the local industrialist Herbert Boyden Newton. Constructed primarily of oak with pine as the secondary wood, the chest shares the tulip, leaf, and scroll motif that has come to define the style. The

boards were carved and scored, painted, and joined, and the recessed carvings were stippled. Although created and decorated by skilled hands, the "EK" chest reveals the interplay of an organic design, corrected mistakes, and even unfinished details.

This chest depicts a captivating construction of stylized flowers and other motifs framing the initials of Editha Kellogg. Hailing from a yet-unidentified Kellogg lineage, Editha was

likely born in the Hadley-Hatfield area around 1682. When she married Ebenezer Moody at the turn of the 18th century, her chest and its contents traveled with her as she began the transition from daughter to wife and mother. The tradition would survive a



second generation when a few decades later Editha's daughter Sarah Moody would own an "SM" Hadley chest of her own.

Editha passed away in 1757. Her grave marker, shaped from local red sandstone and adorned with a naively carved cherub flanked by foliate borders, asserts an artistic tradition rooted in the Old World and transmitted and adapted in the New. It is not coincidental that, like the Hadley chests, the floral ornaments are tulips, a motif that occurs not only on the Hadley chest of her youth, but also on the stone that marks her final resting place, bracketing her life as an 18th-century woman.

The "EK" chest collection spotlight is part of the statewide celebration of Massachusetts furniture (www.FourCenturies.org).



Frohawk Two Feathers (American, b. 1976)
Apollo in Irons from the series *It's Yours*
 Acrylic, ink, coffee, and tea on paper, 2012
 Purchase with the Belle and Hy Baier Art
 Acquisition Fund
 Photograph courtesy of the artist and
 Morgan Lehman Gallery, NY
 2012.19

On The Road

Entering the collection just last spring, the mixed media painting *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.") by contemporary artist Frohawk Two Feathers is already in high demand. It recently traveled to the Visual Arts Center of New Jersey as part of their exhibition *You Can Fall: The War of the Mourning Arrows (An Introduction to the Americas and a Requiem for Willem Ferdinand)* and now can be seen at the Ruth and Elmer Wellin Museum of Art at Hamilton College in Clinton, New York, until 22 December.

Two Feathers' work on paper, an intricate ink- and tea-stained portrait, is part of his inventive and complex narrative detailing the uprisings against the imaginary late 18th-century colonial power Frenghland, a blend of the 18th-century French and English empires. Using

actual events as points of departure, the artist presents a fresh spin on colonialism, imperialism, and racism based on his extensive historical research. Visually, his portraits contain elements of both the past and present, with references to 18th-century portraiture, 19th-century American folk art, and contemporary urban culture.

Frohawk Two Feathers was born in 1976 in Chicago, Illinois, and earned his BA at Southern Illinois University in 2000. His first solo museum exhibition was at the Museum of Contemporary Art in Denver, Colorado, in June 2012, and he has had recent solo exhibitions at Taylor de Cordoba Gallery, Los Angeles, and Stevenson, Cape Town, South Africa.

Creative Approaches to the Science of Seeing

Ellen Alvord, Andrew W.
Mellon Foundation
Coordinator of Academic
Affairs

EACH FALL, students in Professor Sue Barry's 300-level neurobiology course "Art, Music, and the Brain" spend class time at the Museum studying original works of art by such modern masters as Cezanne, Picasso, Kandinsky, Berenice Abbott, Josef Albers, Anni Albers, and Chuck Close to better understand the key functions of the brain's visual processing systems. Over the years, Professor Barry has incorporated hands-on components—such as color mixing and working with red and blue filtered glasses—as a part of this popular interdisciplinary course, widening the circle of students she attracts to include art and music majors as well as those from the sciences.

It should come as no surprise then that Museum staff sought out Sue Barry to be a founding faculty collaborator on "The Museum as Catalyst for Creative Campus" project, currently being supported by a three-year matching grant from the Pierre and Tana Matisse Foundation. Last fall, in partnership with Professor Barry, Museum staff piloted creativity-building exercises that were meant not only to deepen understanding of course material but also to hone the students' skills of divergent thinking and problem-solving.

These transferrable skill-building exercises mark the beginning of a new model of curricular enhancement that directly supports the College's mission to promote "purposeful engagement with the world." The new approach fosters habits of mind that lead to creative confidence, innovative thinking, and the expressive agility necessary to be a leader in any field.



Crafting an effective creativity skill-building exercise begins with a partnership between faculty and Museum staff. Working together, they can integrate course objectives and content with an experiential learning session that centers on close encounters with original works of art. Ideally, objects are selected collaboratively for their potential to spark imaginative connections with course material. The most powerful generators of creative thought are often those objects that offer novel or thematic—rather than literal—connections, presenting students with a provoking platform to explore the dialogue between art and ideas.

In the case of the “Art, Music, and the Brain” seminar, Museum Preparator Brian Kiernan (who is also a professional artist) worked with Professor Barry to pinpoint scientific concepts that were difficult to understand in their most abstract form, but could offer rich insights when examined through the complementary lens of artistic practice. Adapting two visual arts training techniques—a drawing exercise and a value/lumimance study—he challenged students to move beyond a theoretical approach to the material and cultivate the kind of understanding that can come only from direct experience and experimentation. In this case, the students were asked to consider—through practice—how their brains were interpreting what their eyes were seeing.

How does the human brain process visual information?

For most of us, color dominates our visual perception of the world. We identify much of what we see by color, which is not uncommonly reflected in naming conventions such as evergreen trees, red-winged blackbirds, violets, and golden retrievers. Colors are also cultural signifiers. A red stop sign, a green light, and a blue ribbon all have color-specific meanings to facilitate communication and exchange within our environment.

Yet the most fundamental visual information needed for humans to navigate their surroundings is something that very few of us recognize consciously—a phenomenon that physicists refer to as luminance. Luminance, defined as the intensity of light emitted from a surface, enables humans to process depth, form, volume, motion, and three-dimensional space. Artists have exploited their knowledge of this for centuries; as Picasso proclaimed “Colors are only symbols. Reality is to be found in luminance alone.”

As it turns out, the brain uses color and luminance in very different ways. Margaret Livingstone in her highly regarded textbook *Vision and Art: The Biology of Seeing* describes two distinct visual processing pathways in the human brain: the “What” system and the “Where” system. The former relies heavily on color as a source of information, while the latter is color-blind and instead filters a tremendous amount of data related to luminance.

To help the students distinguish between the “What” and the “Where” systems, Kiernan engaged the class in two creative, hands-on sessions early in the semester. For the first, he devised an intuitive drawing exercise using a still life of museum objects to concentrate on the visual properties of the “Where” system. Rather than focusing on the objects themselves, Kiernan directed the students to keep their eyes moving, recording the objects’ edges and intersections, enabling students to map space instead of forms. As Kiernan explains “the point of this exercise was to have the students focus on what they were

TEACHING WITH ART

actually seeing versus what they thought they were seeing. In order to immerse themselves in the 'Where' system, they had to suspend their natural inclination to shift back into the 'What' system."

In his second session, Kiernan took on the somewhat elusive concept of luminance, translating this unfamiliar term into the artistic idea of "value" (or the range of lights and darks). As Kiernan explained to the students, "Luminance is arguably the most important aspect of the design and quality of an artwork. It has the ability to establish a focal point, create a sense of depth, and give volume and weight to form." Since our visual "where" system functions without the use of color, Kiernan created an exercise to help the students separate the complex characteristics of color from the true luminance in an original work of art.

The most obvious way to understand luminance in its purest form is to convert a color scene into a black and white image, thereby translating color into grayscale. Instead, Kiernan's innovative exercise asked the students to do the opposite and translate a black and white photograph from the Museum's collection into an image using non-representational color. For instance, rather than using green for grass, they identified a color that matched the luminance value of the grass in the photograph.

Working in pairs to create a five-part value scale with random pieces of colored paper, students learned to differentiate the hue and saturation of a color from its luminance. Once they had completed accurate value scales, they used those same colors to reproduce the strong compositions and dramatic range of light conditions of the selected photographs, including works by Ansel Adams and Berenice Abbott.

To do this, the student teams applied torn pieces of their selected color papers, matching the lightest lights and the darkest darks first, followed by the medium values, to recreate the luminance of their chosen photograph. They quickly became absorbed in the task, working back and forth to make adjustments and give each other feedback.

The results were remarkable and demonstrated the sense of depth and space that can be captured through the accurate representation of contrasting values. As Professor Barry





commented, “The students loved the luminance exercise. Luminance is a hard concept to understand, and this activity made the concept much clearer. The novelty of the exercise will make it stand out in the students’ memories.” And indeed, many students commented on their positive experience. As one student told us, “I think luminance isn’t a concept that can be completely conveyed in words—it needs to be practiced.” (To see a short video of this class in action, please visit <http://vimeo.com/51016070>)

The benefits of creativity skill-building exercises like these are just beginning to reveal themselves. Stepping out of the classroom and into an experiential session at the Art Museum gives students an opportunity to gain not only deeper understanding of the subject matter but also heightened observation skills, the increased flexibility of thinking that comes from working in small collaborative groups, and experience expressing their ideas in different formats. Museum staff look forward to working with an ever expanding range of faculty to develop other transformative experiences for Mount Holyoke students.

An Altarpiece for Mount Holyoke

Wendy M. Watson, Curator

"THE RIGHT ART changes lives." Director John Stomberg says this often when talking to students, faculty, alumnae, and friends about why the Museum continues to expand and refine its collection. Last spring, we were able to acquire a truly extraordinary work of art that we had been seeking for a very long time.

Missing from the Museum's fine collection of early Italian paintings was a large-scale altarpiece, something rare and difficult to find in today's art market. But during a recent curatorial pilgrimage to the annual European Fine Art Fair at Maastricht, Holland, I discovered the perfect painting. Arriving at the stand of Marco Grassi Studio, I spied a gem-like altarpiece with the Virgin and Child surrounded by four male saints, glowing on the brocade-covered wall. This spectacularly beautiful painting possessed all the elements of the perfect teaching painting and boasted an impeccable provenance as well, having been commissioned in 1498 from Bartolomeo di Giovanni for a women's convent on the outskirts of Florence.

While not a high-profile name in art-historical literature today, Bartolomeo was a talented artist and a significant player in the Florentine workshops of his time. The first document referring to him dates to 30 July 1488, when the prior of Florence's famous Ospedale degli Innocenti commissioned him to paint the *predella* (a series of small narrative panels placed below an altarpiece) for the *Adoration of the Magi* by Domenico Ghirlandaio that was to grace the high altar of the church. Bartolomeo's hand can also be recognized in earlier devotional works of Ghirlandaio and in those of Sandro Botticelli as well. His collaborations in these workshops establish him as an external associate, or "freelancer," rather than an assistant based in a single studio.

Stylistic evidence reveals his presence in Rome in 1481 where he worked alongside Ghirlandaio on a major fresco, *The Calling of Peter and Andrew*, on the lower walls of the Sistine Chapel. The younger artist's Roman sojourn must have been key in the development of his technique and style, the Sistine Chapel being a crucial meeting place for painters from Florence, Umbria, and elsewhere. A decade later, he returned to the city, this time working with Pinturicchio to decorate the Vatican apartments of the new Borgia pope, Alexander VI. Although Pinturicchio planned and supervised this major project, most of the work was done by members of his entourage, including Bartolomeo who was entrusted with sole responsibility for the *Room of the Mysteries*.

We know that Botticelli availed himself of the services of our artist as early as 1483, calling upon him to execute one of a series of panel paintings illustrating a story from Boccaccio for a marriage between the Pucci and Bini families. Bartolomeo's beautiful *spalliera* painting, destined for the wall of the newly married couple's bedroom hangs today in the Prado in Madrid. Not surprisingly, the influence of Botticelli, as well as Ghirlandaio, Pinturicchio, and Perugino, can be seen in much of Bartolomeo's later work,



Bartolomeo di Giovanni,
(Italian, active 1488–ca.1500)
*Madonna and Child with Saints
John the Evangelist, Benedict,
Romuald, and Jerome*
Oil on panel, 1498
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
Photograph courtesy of Grassi
Studio
2013.18

including the Mount Holyoke altarpiece.

By 1495, Bartolomeo was once again back in Florence, where he had established his own shop in a space rented from the celebrated sculptor Benedetto da Maiano. Three years later, when he created the Mount Holyoke altarpiece, the painter was in the midst of a very busy career, not only as a predella and cassone specialist, but as the author of numerous altarpieces, many of which show the influence of the Umbrian masters he encountered in Rome.

The professional relationships that developed among artists—some of them very famous, and others less well-known or even still unidentified today—were typical of 15th-century workshop practice. And complex studio arrangements—very far from modern artistic practice—are a central feature in the teaching of art history of this period. Our new painting, in fact, has many elements that make it a valuable teaching tool. As a classic *sacra conversazione*—a depiction of the Virgin and Child enthroned, surrounded by saints in a single picture field—it represents the most popular and prevalent form of altarpiece in the period. Earlier works in the Museum’s collection can be fruitfully compared with Bartolomeo’s painting as well: the Duccio pinnacle panel, for one, exemplifies the earlier tradition of polyptych altarpieces comprising multiple paintings in an elaborate ornamental framework. The Museum’s small panels of the *Virgin and Child* by Simone Martini and Sano di Pietro (see photo p. 22), on the other hand, typify the smaller devotional paintings made for intimate domestic rather than ecclesiastical settings.

The Mount Holyoke altarpiece’s impeccable documentation and provenance provides

CURATOR'S DESK

an excellent window into the mechanics of artistic patronage, another important teaching opportunity. Documents of 3 June 1498, state that Bartolomeo di Giovanni, “dipintore al canto de’ Pazzi” (painter of the Canto dei Pazzi, the locale of his studio just steps from the great Florentine Duomo) was paid for “dipintura della tavola del monasterio di Boldrone” (painting a panel for the monastery of Boldrone, on the outskirts of Florence). Founded in the late 12th century by the Frenchman Boldrone di Guardino, the monastery was dedi-



Sano di Pietro (Italian,
1405–1481)
Virgin and Child
Tempera and gold on panel,
ca. 1465–75
Bequest of Caroline R. Hill
Petegorsky/Gipe photo
1965.48.P.PI

cated to Saint John the Evangelist who appears in the painting standing in the position of honor at the right hand of the Virgin, accompanied by his emblematic eagle. The commission document specifies each of the other saints in this “sacred conversation,” too: Saint Benedict, whose teachings were followed by the Camaldolese nuns of the convent, kneels below Saint John, with a book representing his famous “rule” along a bundle of rods for self-flagellation; kneeling at lower right is the Camaldolese order’s founder, Saint Romuald, holding a charming small model of a church; and standing above him is Saint Jerome, with his red cardinal’s hat hanging from his hands. Finally, the presence of Saint Jerome may be linked to Don Girolamo da Bibbiena, who drafted and signed the commissioning document on behalf of the nuns.

How the painting came to leave the convent remains unknown at present, but it surfaced in the very distinguished and well-documented collection of Sir Francis Cook (1817–1901) who also owned major paintings

by Fra Angelico, Filippo Lippi, Jan Van Eyck, Velasquez, and Rembrandt. From there, it came down by descent to other members of the Cook family and finally to the art market.

The restrained and sober setting of the altarpiece is typical of Bartolomeo’s later style, and reveals the influence of religious reforms propounded by the fiery ascetic monk, Giovanni Savonarola. Following Savonarolian principles, the artist has created an altarpiece devoid of extraneous decoration or embellishment—the only ornament being the elegant but subdued gold tracery on the borders of the robes of the Virgin and Saint John. Bartolomeo is known to have been the author of illustrations that accompanied Savonarola’s writings, which exercised a strong influence on the artist. The clear blue sky in the background bears the incised traces of classical shell motifs that would have formed architectural niches behind the heads of the two standing saints. In the end, though, they were excluded from the final composition, perhaps deemed too decorative for a painting following Savonarola’s strictures and destined for a convent devoted to Benedictine rule of prayer and work.

Dating to 1498, the Mount Holyoke altarpiece provides a fascinating glimpse of artistic activity in this tumultuous moment dominated by the charismatic Savonarola. His famous “bonfires of the vanities,” where paintings, expensive clothes, jewelry, books, and other materialistic items were destroyed, came to an end with his own dramatic execution in the Piazza della Signoria on May 23rd of that year. The fascinating connections to the art and politics of the time—along with its high artistic caliber and beautiful state of preservation—are among many reasons why Bartolomeo di Giovanni’s masterpiece will take its place as a superlative teaching tool in the Museum’s collection.

Celebrating the Collection: Past and Future

ON THE EVE of its 135th anniversary, the Mount Holyoke College Art Museum conceived of a publication that would celebrate the history and diversity of its collection. *Engage: The Mount Holyoke College Art Museum* presents exquisite photographs of the Museum's 135 most revered objects while simultaneously unveiling an unusual glimpse at its formation. Organized by the date at which the objects entered the Museum, each spread of pages unfolds a chapter in its story: a hair necklace from Hawaii documents the travels of Mount Holyoke missionaries; a Greek vase by the Eupolis Painter denotes the establishment of an important art acquisition fund; and Milton Avery's *Discussion* reflects the instrumental role played by Museum patrons. The first of a group of objects donated by Roy R. Neuberger (1903–2010) that amplified the Museum's modern holdings, the Avery is just one example of the transformational gifts that have shaped the Museum's history. *Engage* is published in honor of Neuberger through the generous support of his daughter, Ann Neuberger Aceves ('56).

Guiding readers through the chronological tour are five insightful essays on topics ranging from collecting to the potential for fine art to inspire creativity, including authors Christopher Benfey, Andrew W. Mellon Professor of English at Mount Holyoke College, and Steven J. Tepper, Associate Director, Curb Center for Art, Enterprise and Public Policy at Vanderbilt University. Readers will fully "engage" the Mount Holyoke College Art Museum in this publication and gain a new appreciation for its riches.

A second text released this fall highlights the most recent episode in the Museum's collecting history: the remarkable donation of 17 Asian and Near Eastern objects from the Arthur M. Sackler Foundation. Including the distinguished Thai bronze Buddha and Tang dynasty bodhisattva that grace the Norah Warbeke Gallery, these objects have been a prominent part of the Museum's collection since they first arrived on loan in 2004. Last year, the Museum was thrilled to accept Dr. Elizabeth Sackler's unprecedented gift and welcome these objects to the permanent collection.

Gifts from the Arthur M. Sackler Foundation was a semester-long project undertaken by two of the Museum's Andrew W. Mellon interns, Maureen Millmore ('13) and Yingxi Lucy Gong ('13). Maureen and Lucy oversaw the brochure from start to finish, researching the objects, writing both thematic essays and catalogue entries, and consulting with outside experts. The publication embraces the breadth of cultures and time periods through the students' investigation of ancient funerary vessels, the styles of the Tang and Song dynasties, and the relationship between Chinese and Iranian ceramics. This ambitious and fruitful project has resulted in a key resource to aid in the future study of these objects.

Rachel G. Beaupré,
Pierre and Tana Matisse
Foundation Assistant
Curator



The Skinner Museum's Documentary Archive:
Conserving and Exploring an Exceptional Collection

Aaron F. Miller,
Joseph Allen Skinner
Assistant Curator

IT COMES AS NO SURPRISE—to those who know it well—that the Skinner Museum still has many exciting secrets to reveal. The eclectic 19th- and early 20th-century collection of Joseph Allen Skinner, a veritable *wunderkammer* assembled and arranged by a Massachusetts industrialist, has educated and amazed Mount Holyoke students, visiting scholars, passersby, and travelers from afar since the 1930s. Skinner's assortment of curiosities continues to enthrall, and most recently, expand our understanding of America's past through the documentary record.

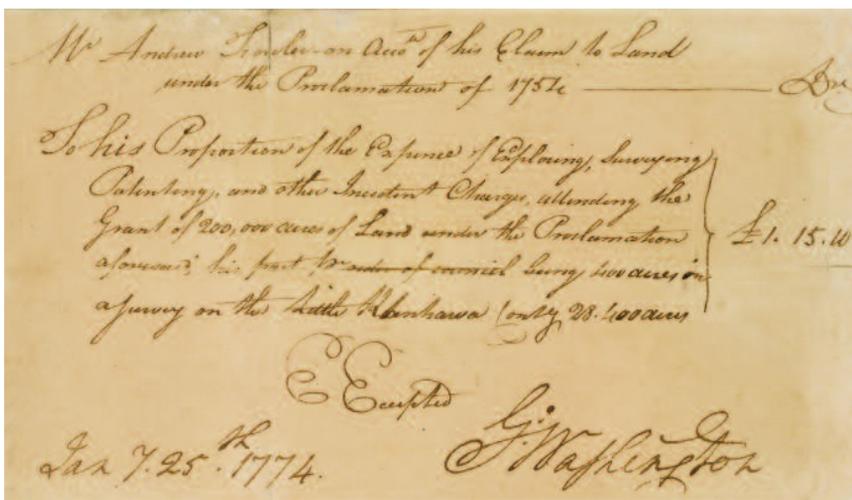
Within the 7,000-object collection, there are hundreds of documents from the early United States, particularly New England. Some of these letters, receipts, journals, and books relate to Skinner's own lineage; many more have to do with early ministers and farmers of South Hadley and nearby towns; and others still, pertain to the founders and statesmen of the early Republic.

An ongoing initiative is underway to discover and classify these important paper items and ensure their continued preservation through conservation, rehousing measures, and digitization. A group of two dozen historic documents have been the first to receive professional conservation, having suffered from the matting and framing techniques of the 1930s, less-than-ideal environmental conditions, and the general passing of time. As part of the treatment, these documents were removed from their acidic mats and backings, creases or warping were reversed, stains were diminished, and tears and losses were mended and filled. In time, high-quality reproductions will be hung in their stead at Skinner Museum to maintain Joseph Allen Skinner's placement, while the originals will remain available for scholarship. This effort is in large part thanks to the generosity of Mr. William Skinner Armistead, the great-grandson of Joseph Allen Skinner.

The recently conserved group includes signed letters and appointments of presidents and politicians including Benjamin Franklin, Andrew Jackson, James Monroe, and George

Washington. Other documents bear the names of notable poets and authors such as James Fenimore Cooper, Ralph Waldo Emerson, and Henry Wadsworth Longfellow. There are contracts for indentured servitude, appointments to military service, and an 1851 letter written on behalf of a "self-emancipated slave" who sought to free his wife and child from the bondage he had recently endured. These

*Invoice from George
Washington to Andrew Fowler
for Surveying Services
January 25, 1774
Ink on paper
Joseph Allen Skinner Museum
Photograph Laura Shea
SK C.C.7*



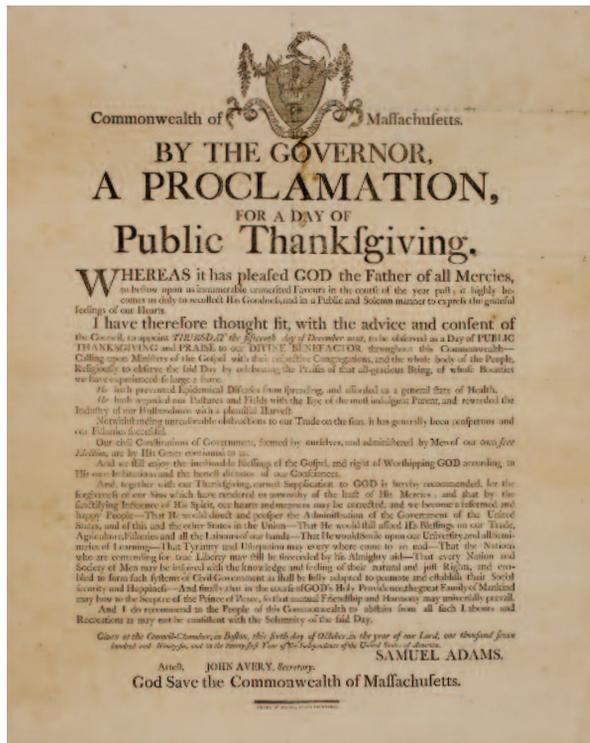
objects chronicle the people and events that shaped early America and hold great promise for education at all levels.

Many of the documentary objects that have been preserved in the collection are the more ephemeral papers of everyday life. Rare survivals include a copy of the *New England Weekly Journal* from 1728 and a receipt for the donation of \$1.00 to fund the construction of the Washington Monument. Four other conserved objects are rare 18th-century Massachusetts broadsides proclaiming days of "Public Thanksgiving" issued by successive Governors Increase Sumner, John Hancock, and Samuel Adams.

These recently conserved items reflect just a small sample of the rich document collection housed at the Skinner Museum. Highlights include a turn-of-the-19th-century mourning picture and poem in remembrance of George Washington, the morbidly fascinating deathbed writings that Skinner cataloged as "the dying thoughts of a consumptive," a beautifully inked family register, and a ca. 1830 hand-drawn and painted map by the schoolgirl Maria L. Stow. From a more local stage are dozens of rare stock certificates for the late 18th-century South Hadley Canal project, one of the first major canal-works in the United States. Additionally, there are mid-19th-century records of the South Hadley School District and numerous journals and daily account books of local residents from the 18th and early 19th centuries. These diaries and records offer fascinating points of entry into past social and economic life in the region, just waiting for student or faculty researchers to mine their secrets.

The Museum also hosts an impressive collection of more than 700 secondary sources. The oldest is a 1598 English-language Geneva Bible, the chosen scripture of many of the Puritan founders of Massachusetts. While the collection includes books of all kinds, primarily dating to the 18th and early 19th centuries, the majority relate to either religious or educational topics. Highlights include Increase Mather's 1719 *Sermons* and an impressive collection of early bibles and hymnals. The educational materials consist of dozens of primers, including the 1772 *Young Man's Best Companion* and many other early books for teaching geography, arithmetic, and more. The massive two-volume set of Spooner's 1852 American edition of Boydell's illustrations of the dramatic works of Shakespeare prompted Skinner to commission the massive oak table in the Museum to display and store these important texts. The list goes on.

The Skinner Museum is a fantastic place that has inspired wonder for nearly a century. While the collection of documents may not have the initial visual impact of a ship's figurehead or a suit of armor, the historical significance and potential for illuminating life in the past is profound. The Skinner archive of documentary artifacts holds tremendous potential. Through research and generosity, these paper testimonials will continue to amaze and educate for centuries to come.



Printed Proclamation by Samuel Adams for a Day of Thanksgiving
October 6, 1796
Engraving on paper
Joseph Allen Skinner Museum
Photograph Laura Shea
SK 2006.2079.INV



Comings and Goings

Since the program's initiation in 2005, the Art Museum Advisory Board Fellowship has fostered four exceptional Mount Holyoke alumnae whose skills and dedication to the arts have made them instrumental team members. This summer, **Emily Wood** ('09) completed her second and final year as the AMAB Fellow to pursue a doctoral degree in Art History from Northwestern University. During her time at the MHCAM, Emily charmed us all with her impressive knowledge and resourcefulness and was a critical voice in acquisitions, academic programs, and curatorial research, mastering the growing numismatic collection and curating the stunning exhibition *Vedute di Roma*.

It is with great pride that we wish Emily well in her new program and introduce another long-standing member of our Museum community, **Yingxi (Lucy) Gong** ('13), as the 2013–14 AMAB Fellow. An art history major and political science minor, Lucy has been involved with the Art Museum since her first year and has already made a lasting impact through her previous role as the Andrew W. Mellon Curatorial Intern. She brings with her an innate curiosity and enthusiasm for art of many forms, as well as superb Chinese and Japanese language skills. Additional curatorial internships at the Cleveland Museum of Art and the Museum of Fine Arts, Boston, make her well poised for this new position.

As Lucy reflects, "Since my first year at Mount Holyoke, I have continued to discover the greatness of our Art Museum: the expansive collection, the innovative collaborations between the Museum and the faculty, and what's more, the enormous energy and encouragement one might receive when pursuing intellectual achievements and personal growth. I am very passionate about working in the art museum field, and the AMAB Fellowship is the perfect opportunity to dive deep into this dynamic world." We are pleased to welcome Lucy to our staff.



A Farewell to Jane Gronau

We are pleased and sad to share the news that Jane Gronau, our longtime Education and Public Relations Coordinator, has retired and will now no doubt become involved in myriad new and exciting endeavors. Jane has been the consummate team player, assuming diverse roles within the Museum and always bringing her signature charm, insight, and passion to every project. Her work with our docents has been exemplary. They have become a tight-knit and active group, contributing incalculably to the

cultural life of our community. The programs they have implemented have become a mainstay for surrounding schools. In her capacity as the Communications liaison to the Museums10 group, Jane has helped raise the visibility of all the Museums in the Pioneer Valley, and our institution has benefited greatly from this boost. Finally, it is Jane's collegiality that we will all miss so much—she has always made coming into work a joy. We look forward to hearing updates on the new chapters of her life.



CALENDAR

Fall Exhibitions

Lorna Bieber: Of Echoes and Grace
30 August–17 December 2013

In the Guise of the Brush: The Italian Chiaroscuro Woodcut
30 August–17 December 2013

TO BE AT THE FARTHER EDGE: Photographs Along the New England Trail/Barbara Bosworth
30 August–17 December 2013

Fall Events

Tuesday, 3 September 2013 (Convocation), 4:15 p.m.

Please join us in celebrating a new installation by Dale Chihuly
Clear and Gold Tower
Gift of an alumna from the Centennial Class of 1937
Library Atrium
Reception to follow

Thursday, 12 September 2013, 5:30 p.m.

Lorna Bieber: Of Echoes and Grace
Exhibition opening and artist talk
“In Conversation with Lorna Bieber”
Hosted by John Stomberg,
Florence Finch Abbott Director
Gamble Auditorium
Reception to follow

Thursday, 26 September 2013, 5:30 p.m.

The Third Annual Louise R. Weiser Lecture in Creativity, Innovation, and Leadership through Art
“Comics, Innovation, and Visual Communication”
Scott McCloud, author and comics artist
Gamble Auditorium
Reception to follow

Art à la Carte Gallery Talk Series

Thursday, 3 October 2013, 12:20-12:50 p.m.

Student dance performance directed by Professor James Coleman
In conjunction with *Lorna Bieber: Of Echoes and Grace*

Thursday, 17 October 2013, 12:20-12:50 p.m.

“In the Guise of the Brush: The Italian Chiaroscuro Woodcut”
Gallery talk by Rachel Beaupré, Pierre and Tana Matisse Foundation Assistant Curator

Thursday, 31 October 2013, 12:20-12:50 p.m.

“To Be At the Farther Edge: Photographs Along the New England Trail”
Gallery talk by Barbara Bosworth, Artist-in-Residence of the NET, National Park Service

Thursday, 14 November 2013, 12:20-12:50 p.m.

“The “EK” Hadley Chest: A Collection Spotlight”
Gallery talk by Aaron Miller, Joseph Allen Skinner Assistant Curator



How does an art form communicate content effectively when all assumptions about its form are up for grabs? That's the challenge facing comics in a changing media environment. Bolstered by literary ambitions, international influences, and a flood of new devices, the comics landscape

continues to reinvent itself every year. Author and comics artist Scott McCloud puts these trends into perspective in a fast-moving visual presentation on September 26.

For more information, call 413.538.2245 or visit www.mtholyoke.edu/artmuseum



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Membership categories

Student/Young Alumna (Mount Holyoke students or alumnae in classes 2008-2013)	\$10
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Patron	\$500
Director's Circle	\$1,000
Benefactor	\$2,500 and up

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I would like information on bequests, life insurance annuities, endowed funds, gifts of art, and other planned giving opportunities.

Please send form and check, payable to MHCAM Friends of Art, to Mount Holyoke College Art Museum, Lower Lake Road, South Hadley, MA 01075-1499. Questions? Call 413-538-2245 or email artmuseum@mtholyoke.edu.

Become a Friend of Art.

Friends of Art provides crucial funding for special exhibitions, publications, and public programs. Friends receive invitations to opening receptions, lectures, and other events as well as the newsletter. Memberships, valid for one year, are tax-deductible contributions to support Mount Holyoke College Art Museum.

ABOVE: William Trost Richards (American, 1833-1905), *Coastal Scene at Sundown*, watercolor on paper, 1880, gift of Nancy Young Duncan (Class of 1955), photograph Laura Shea, 2013.19.12

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

To sign up for MHCAM News and receive exhibition and event announcements, go to www.mtholyoke.edu/artmuseum.