REPORT FROM THE DIRECTOR

Six temporary exhibitions. Two scholarly catalogues. Eighty-six college class visits. One hundred fourteen public events. One hundred thirteen art acquisitions. The discovery of a rare antiquity in the collection. Seventeen thousand visitors. 2010-11 proved to be characteristically energetic and rewarding for the Mead.

Angelique Harrell, Assistant to the Director; Samuel Rowlett, Coordinator of Community Programs; Triin Vallaste, Collections Handbook Coordinator; and Dr. Miloslava Waldman, Researcher for Russian Art. As this publication goes to press in the autumn of 2011, the Mead is preparing to welcome several new colleagues: David Dashiel as Digitization Project Photographer, Ashley Hogan as Digitization Project Data Specialist, Rachel Rogol as Assistant to the Director, Dr. Miloslava Waldman as Study Room Supervisor, and Betsy Wolfson as Publication Coordinator. Seven of the nine positions listed above are new to the museum; their establishment would not have been possible without generous support from foundations and private donations. We are grateful to all of our supporters, including the Friends of the Mead Art Museum, whose membership increased in 2010-11 by 15.3%.

The year ahead promises to be equally dynamic. The consortium of Five College-affiliated museums to which the Mead belongs will launch a new design of its collection database, offering a streamlined appearance and enabling broader and more precise searches. The museum will publish its first collection guide, co-authored by more than seventy faculty, alumni, and curatorial contributors. The Mead will present a year-long, two-part exhibition of its recently conserved collection of Tibetan thangka, accompanied by a rich roster of related events. We hope that you will be able to experience those and other programs at the museum in the months ahead. All of us at the Mead would be honored and delighted to welcome you back to Amherst’s extraordinary art museum in 2011-12.

Elizabeth E. Barker, Ph.D.
Director and Chief Curator

Attendance continued to rise, increasing by 7.7% overall and by 7.9% for special events, and climbing by 17.3% for school and community groups and by 22.9% for college class visits – substantial growth, made more impressive by the challenges of a one-month period when most of the museum’s galleries were closed for renovation and an unusually severe winter marked by emergency snow closures.

The museum’s professional staff, likewise, has advanced, pursuing the numerous projects outlined in the following pages, and increasing in size. As the 2010-11 academic year began, the Mead welcomed four new colleagues: Maggie Detloff, Andrew W. Mellon Post-Baccalaureate Curatorial Fellow; Lizzie with her dog Lottie at The Haunted Museum: A Pioneer Valley Community Celebration at the Mead Art Museum. Photo by Jessica Mestre ’10

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<td>Vanessa Bell (British, 1879-1961), In the Garden. Watercolor on white wove paper. Given in memory of William and Mary Heath (AC 2011.07)</td>
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<td>Marco Dente, (Italian, ca. 1486-1527) after Francesco Salvati, (Italian, 1510-1563), An Assembly of Scholars, ca. 1515-1527. Engraving. Given in memory of William and Mary Heath (AC 2011.06)</td>
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<td>Duncan Grant (Scottish, 1883-1978), Still Life, 1963. Watercolor and gouache (maybe black chalk) on buff paper. Given in memory of William and Mary Heath (AC 2011.08)</td>
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<td>Ernest Haskell (American, 1876-1925), Amelia, ca. 1913. Stipple engraving on off-white wove paper. Gift of Christine Huber in memory of Dorothy L. Hoehn of Pala Alta, California (AC 2011.11)</td>
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<td>Edward Hopper (American, 1882-1967), Cat Root, 1922. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.110)</td>
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<td>Edward Hopper (American, 1882-1967), Night Shadows (from the Six American Etchings, Series I), 1921 (published 1924). Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.113)</td>
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<td>Jack Levine (American, 1915-2010), Plate 1, Artist’s statement. (AC 2010.114.1)</td>
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<td>Jack Levine (American, 1915-2010), Mortitur. (AC 2010.114.3)</td>
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Jack Levine (American, 1915-2010), Look! There Goes Mack the Knife. (AC 2010.114.4)

Jack Levine (American, 1915-2010), Mack Sees Polly Peachum. (AC 2010.114.5)

Jack Levine (American, 1915-2010), Quadrille. (AC 2010.114.6)

Jack Levine (American, 1915-2010), Thieves. (AC 2010.114.7)

Jack Levine (American, 1915-2010), A Wedding Gift. (AC 2010.114.8)


Jack Levine (American, 1915-2010), Peachum Tries to Stop the March to St. Paul’s. (AC 2010.114.23)


John Marin (American, 1870-1953), Woolworth Building, No.2, 1913. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.115)


Jill Mathis (American, born 1964), Morse Code (Gottinara, Italy), 2000. (AC 2010.181.2)


Jill Mathis (American, born 1964), Windfall (Czech Republic), 1996. (AC 2010.181.4)

Caleb Cain Marcus (American, born 1978), Smoke and Fog (Udaipur, India), 2005. (AC 2010.181.7)

Caleb Cain Marcus (American, born 1978), Waiting to Carry the Dead (The Ganga, India), 2005. (AC 2010.181.8)

Caleb Cain Marcus (American, born 1978), A Painting for a King (Humayun’s Tomb, India), 2005. (AC 2010.181.9)

Caleb Cain Marcus (American, born 1978), Window of Kumbhalgarh (Kumbhalgarh, India), 2005. (AC 2010.181.10)

Monogramist Z.B.M. (Italian, 16th century) formerly attributed to Battista dell’Angelo del Moro (Italian, ca. 1515 - ca.1573), Pandora’s Box or An Allegory of Les Sciences qui Eclairent l’esprit de l’homme, 1557. Etching. Given in memory of William and Mary Heath (AC 2011.02)


Adriaen van Ostade (Dutch, 1610-1685), The Singers (state 7 of 7), ca. 1667. Etching and engraving. Given in memory of William and Mary Heath (AC 2011.04)

Giuseppe Nicola Rossigliani (Italian, active early 16th century) after Raphael (Italian, 1483-1520), Hercules Strangling the Nemean Lion, ca. 1515-1540. Etching and engraving. Given in memory of William and Mary Heath (AC 2011.03)


Edward Hopper (American 1882-1967), Night Shadows (from the Six American Etchings, Series I), 1921 (published 1924). Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.113)

Jill Mathis (American, born 1964), Shore/Coast (Varigotti, Italy), 2004. (AC 2010.181.5)

Caleb Cain Marcus (American, born 1978), The Weight of a Cat Boat (Humayun’s Tomb, India), 2005. (AC 2010.181.6)

John Sloan (American, 1871-1951), Copyist at the Met, 1908. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.116)

John Sloan (American, 1871-1951), Easter Eve, Washington Square, 1926. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.117)

John Sloan (American, 1871-1951), Saturday Afternoon on the Roof (Temenoph Roof), 1919. Lithograph. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.118)

John Sloan (American, 1871-1951), Nude on Hearth, 1933. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.119)

John Sloan (American, 1871-1951), Night Windows, 1910. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.120)

John Sloan (American, 1871-1951), Memory, 1906. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.121)

John Sloan (American, 1871-1951), Washington Arch, 1923. Etching. Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.122)
John Sloan (American, 1871-1951), View of the East River, 1905. Etching, Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.126)

John Sloan (American, 1871-1951), Wake on the Ferry, 1949. Etching, Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.127)

John Sloan (American, 1871-1951), Bob Cat Wins, 1924. Etching, Dr. Sanford B. Sternlieb (Class of 1946) and Esther Sternlieb Collection of American Art (AC 2010.128)

Giovanni Battista Tiepolo (Italian, 1696-1770), Capriccio: The Astrologer and the Young Soldier, 20th century. Lithograph, Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.141)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.6) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.142)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.7) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.143)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.8) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.144)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.9) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.145)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.10) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.146)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.11) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.147)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.13) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.149)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.14) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.150)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.15) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.151)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.16) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.152)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.18) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.154)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.19) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.155)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.20) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.156)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.21) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.157)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.22) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.158)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.23) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.159)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.24) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.160)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.26) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.162)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.27) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.163)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.28) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.164)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.29) from "House with the Mezzanine" series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.165)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.9) from “House with the Mezzanine” series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.177)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.2) from related “House with the Mezzanine” series with poem in center “At Night/ Nothing at All/ At Night Nothing at All/ Black Drizzle/ Black Drizzle/ White Snow/ Probably/ White Snow”, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.170)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.3) from related “House with the Mezzanine” series with poem in center “They’re All Like That!/ No Use/ Everything is Like/ It Needs to Be/ Like That I/ Didn’t Live Here”, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.171)


Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.5) from “House with the Mezzanine” series, 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.173)

Oleg Vassiliev (Russian, born 1931, active in America), Untitled (No.6) from “House with the Mezzanine” (Artist in dialogue with Anton Chekhov), 1991. Lithograph on cream paper. Gift of Joan Afferica, L. Clark Seelye Professor Emerita of History, Smith College (AC 2010.174)

Albrecht Dürer (German, 1471-1528), The Virgin and Child with the Monkey, 1498. Engraving. Museum Purchase (AC 2011.10)

Purchases (alphabetical by artist)


Albrecht Dürer (German, 1471-1528), The Virgin and Child with the Monkey, 1498. Engraving. Museum Purchase (AC 2011.10)


Alexandre Lunois (French, 1863-1916), Le picador aidant la lutte (The Picador Aiding the Fight), Number 3 from “La Corrida”, 1897. Lithograph on laid Japanese paper. Purchase with William K. Allison (Class of 1920) Memorial Fund (AC 2010.134)

Alexandre Lunois (French, 1863-1916), La Corrida (Bullfighting), Number 4 from “La Corrida”, 1897. Lithograph on laid Japanese paper. Purchase with William K. Allison (Class of 1920) Memorial Fund (AC 2010.135)

Alexandre Lunois (French, 1863-1916), Un tourreau boulevardant un cheval (A bull upsetting a horse), Number 6 from “La Chevalerie”, 1897. Lithograph on laid Japanese paper. Purchase with William K. Allison (Class of 1920) Memorial Fund (AC 2010.136)

Alexandre Lunois (French, 1863-1916), Une corrida a la campagne (A country bullfight), Number 8 from “La Corrida”, 1897. Lithograph on laid Japanese paper. Purchase with William K. Allison (Class of 1920) Memorial Fund (AC 2010.137)


Bekquests (none)

Transfers (alphabetical)

Unknown (early 20th century?) after Albrecht Dürer (German, 1471-1528), The Prodigal Son. Heliogravure printed in black ink. Gift of Alfred and Magda Barr to the Smith College Museum of Art, transferred to the Mead Art Museum in 2010 (STUDY 2010.03)

Unknown (early 20th century?) after Albrecht Dürer (German, 1471-1528), The Knight, Death and the Devil. Heliogravure printed in black ink. Gift of Alfred and Magda Barr to the Smith College Museum of Art, transferred to the Mead Art Museum in 2010 (STUDY 2010.04)

Unknown (early 20th century?) after Anthony van Dyck (Flemish, 1599-1641), Heliogravure printed in black ink. Gift of Alfred and Magda Barr to the Smith College Museum of Art, transferred to the Mead Art Museum in 2010 (STUDY 2010.05)

Deaccessions (none)
**Research**

**African Art:** Andrew W. Mellon Post-Baccalaureate Curatorial Fellow Katrina Greene identified the bird motifs depicted in a group of twelve Akan goldweights (weights for measuring gold dust) from the Barry D. Maurer collection of African art (AC 1999.201-12). Ms. Greene linked each of the small brass castings to a related proverb from the Ghanaian society, and published her discoveries in the Mead’s online collection database.

**American Art:** Ms. Greene rediscovered the previously unpublished commercial drawing product “liquid graphite,” and identified that ink-like metallic mixture as the medium used by Ernest Haskell to make three drawings in the Mead’s collection (AC 1996.176-178). Ms. Greene published her discovery in the exhibition catalogue *How He Was to His Talents: The Work of Ernest Haskell* (2011).


**Antiquities:** Andrew W. Mellon Coordinator of College Programs Pamela Russell initiated research on a Greek silver perfume vessel, or amphoriskos, which entered the Mead’s collection in 1958 as a gift of Susan D. Bliss (AC 1958.125). The small vessel, which dates to around 400 B.C.E., is decorated with elegant, chased depictions of two sea nymphs (Nereids), one riding on the back of a dolphin and the other on a horse-fish composite creature, or hippocamp. The nymphs are shown carrying a helmet, spears, and a sword – gifts for the Trojan War hero Achilles. The beautiful Amherst amphoriskos, an important addition to surviving art from classical antiquity, is without close parallel and may be unique. In December 2010, Boston fine arts conservator Nina Vinogradskaya examined the vessel and determined it was constructed from seven separate pieces of silver.

**Asian Art:** Director and Chief Curator Elizabeth Barker continued to coordinate a three-year project to conserve, research, exhibit, and publish Amherst’s previously little-known collection of historic Tibetan scroll paintings of Buddhist figures, or thangka.

**European Art:** Andrew W. Mellon Post-Baccalaureate Curatorial Fellow Maggie Dethloff researched the Kress Foundation’s gift of fifteen Italian paintings to the Mead in the early 1960s, and published her findings in the gallery guide *Treasures from Nickels and Dimes*.

**Russian Art:** Thomas P. Whitney, Class of 1937, Curator of Russian Art Bettina Jungen oversaw the completion of the conservation assessment of the Russian art collection, and its limited treatment (as needed) at the Williamstown Art Conservation Center and at Amherst – the latter, by Yury Bobrov, Head of the Painting and Icon Conservation Department at the Repin Art Institute in St. Petersburg, performing a conservation treatment of the Russian icon collection. Photo by Angelique Harrell

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Ghanaian, Akan people, Goldweight: two birds on a bench, ca. 1700-1900; late period. Brass. From the Collection of Barry D. Maurer (AC 1999.201.3)


ABOVE: Greek, Amphoriskos, n.r. Silver. Gift of Miss Susan D. Bliss (AC 1958.125.a)

RIGHT: Yury Bobrov, Head of the Painting and Icon Conservation Department at the Repin Art Institute in St. Petersburg, performing a conservation treatment of the Russian icon collection. Photo by Angelique Harrell
LOANS

LENDERS TO THE MUSEUM

American Antiquarian Society
Amerhart College, Frost Library, Archives and Special Collections
Amherst Museum of Natural History
Anonymous
The Children of Josephine Haskell Aldridge
Deerfield Academy, Deerfield Academy Archives,
Frank L. and Helen Childs Boyden Library
Historic Deerfield Memorial Libraries, Henry N. Flynt Library
Historic Deerfield, Memorial Hall Museum
Historic Deerfield, Pocumtuck Valley Memorial Association
Library
Jones Library Special Collections
Mount Holyoke College Archives and Special Collections
Mount Holyoke College Art Museums and Joseph Allen Skinner Museum
Smith College Archives
Smith College Museum of Art

OBJECTS LENT BY THE MUSEUM
(chronological by exhibition)

Attributed to the Medea Group (Greek, late Archaic period), ca. 500-490 BCE, bronze, Gift of Mrs. George D. Pratt (M.1940.3), to the Special Wise Prize collection overseen by the Mead. The tax for this object was $1,500 for her print Archangel. As a requirement of the prize, the work entered the special Wise Prize collection overseen by the Mead. The tax for this object was $1,500.

Lenders to the Mead

American Antiquarian Society
Amerhart College, Frost Library, Archives and Special Collections
Amherst Museum of Natural History
Anonymous
The Children of Josephine Haskell Aldridge
Deerfield Academy, Deerfield Academy Archives,
Frank L. and Helen Childs Boyden Library
Historic Deerfield Memorial Libraries, Henry N. Flynt Library
Historic Deerfield, Memorial Hall Museum
Historic Deerfield, Pocumtuck Valley Memorial Association
Library
Jones Library Special Collections
Mount Holyoke College Archives and Special Collections
Mount Holyoke College Art Museums and Joseph Allen Skinner Museum
Smith College Archives
Smith College Museum of Art

GRAINS RECEIVED

In April 2011, the Mead received a grant of $16,000 from the Henry Luce Foundation to support the cleaning and conservation of the two important picture frames surrounding The Past and The Present (1838) by Thomas Cole, the so-called "Father of the Hudson River School!" The paintings, which depict the rise and fall of a medieval society, stand with Cole's most significant compositions of the late 1830s, when his artistic star reached its peak. Works of art in their own right, the frames exemplify Cole's preferences for his major paintings. Conservation of the frames will be completed during the summer of 2011 with the help of the Larry Fink Fine Period Frames and Gilding Restoration of New York.

In June 2011, the Mead received a grant of $35,473 from the E. Rhodes and Leona B. Carpenter Foundation to support the costs of producing a catalogue of the museum's important collection of primarily 18th-century Tibetan thangkas, scroll paintings of Buddhist figures.

In July 2011, the Mead received a grant for a Museum for America Program Grant of $148,256 from The Institute of Museum and Library Services (IMLS) to digitize more than 10,000 objects in its collection, including prints, drawings, photographs, sculpture, furniture, ceramics, and silver. The IMLS grant will allow the Mead to meet the first goal articulated in the museum's strategic plan, to digitize its entire 16,000-object art collection, and in this way, to aid in the fulfillment of its mission, which seeks to make the collection available to the students, faculty, staff and alumni of Amherst College, and to visitors from around the world.

AWARDS GIVEN

The 2011 Wise Fine Arts Award was presented to Jessica Joy, Class of 2011, in the amount of $5,000 for her print Archaeopteryx. As a requirement of the prize, the work entered the special Wise Prize collection overseen by the Mead. The tax for this object was $1,500.

The 2011 Wise Fine Arts Award was presented to Jessica Joy, Class of 2011, in the amount of $5,000 for her print Archaeopteryx. As a requirement of the prize, the work entered the special Wise Prize collection overseen by the Mead. The tax for this object was $1,500.

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DONATIONS RECEIVED

Generous support from individuals and academic departments allowed the Mead to complete its successful past year. The Amherst Association of Students continued its support for the Docent-organized Evenings at the Mead series. The Friends of the Mead Art Museum underwrote the Mead’s Haunted Pioneer Valley Community Celebration. H. Nicholas B. Clark renewed his gift to the Trinkett Clark Memorial Student Acquisition Fund, thereby ensuring the continuation of the docents’ remarkable art collecting project. Faye DeWitt offered generous support for the ongoing research into and care for the Thomas P. Whitney, Class of 1937, Collection of Russian Art. The Amherst College Department of Religion and the Louis and Nettie Horch Foundation provided crucial support for the conservation of the Tibetan thangka collection. A multi-year pledge from Younghee Kim-Wait, Class of 1982, will allow the museum to strengthen its community programs. The Terra Foundation for American Art, acting on behalf of Charles Eldridge, Class of 1966, made a meaningful gift in support of research of the Mead’s collection of American art. Anonymous donations, deposited in the museum’s lobby piggy bank by many generous visitors, enhanced numerous student activities and events.

CURRICULAR COLLABORATIONS

In 2010–11, under the leadership of Dr. Pamela J. Russell, Andrew W. Mellon Coordinator of College Programs, curricular engagement with Amherst’s art collection continued to deepen. Fifty-two separate courses held at least one class session at the Mead, and eleven courses met at the museum on multiple occasions. The academic year saw eighty-six individual class visits, an increase of almost 23 per cent over the previous year. The museum welcomed an average of three classes to the Study Room each week, including eleven classes led by professors who had not previously used the facility for teaching. The text below features a selection of the year’s curricular collaborations. A complete list of courses that met at the Mead in 2010–11 follows.

ART HISTORY AND STUDIO ART COURSES

Students of art benefitted from close examination of original objects in a variety of media. Drawing and printmaking classes visited in both semesters. Two sections of Professor Courtright’s “Art and Architecture of Europe from 1400 to 1800” held weekly sessions at the museum. Professor Swee- ney’s students viewed several pieces of eighteenth-century furniture and decorative arts as part of their study of the material culture of American homes. Students in Professor Morse’s “From Edo to Tokyo: Japanese Art from 1600 to the Present” studied traditional ukiyo-e woodblock prints and their contemporary variants. Professor Harris’s advanced seminars, “Contemporary Art Since 1945” and “Art and Its Display in the Twentieth Century,” used the museum collections on multiple visits.

FIRST YEAR SEMINARS

Eleven of the small, writing intensive seminars required of all first-year Amherst College students met at the Mead for intensive study sessions, almost twice the number that visited during the previous academic year. Among the First Year Seminars that visited the Study Room in 2010–11 were Professor Townsend’s “Friendship,” in which students discussed the personal significance of miniature portraits as well as depictions of friends...
by Winslow Homer and George Bellows, and Professor Umphrey’s Privacy, in which students examined private devotional objects and images of nude figures.

HISTORY AND SOCIAL SCIENCE COURSES
Several classes viewed works of art that provided a visual context for historical periods or social topics. Working in groups, students in Professor Shawcross’s Medieval Europe: From Charlemagne to Columbus compared pairs of objects to discover how artifacts can reveal aspects of economy and religion. Students in Professor Redding’s Colonial and Post-Colonial Africa considered issues of representation and artistic intention in relation to twelve photographs. Students in Professor Engelhardt’s Anthropology of Music: Listening, Hearing, Audition examined nine images of musicians and their audiences as indicators of musical experience.

LITERATURE AND LANGUAGE COURSES
Students in Professor Van Compernolle’s Traditional Japanese Literature visited the museum on two occasions to study objects related to the Noh and Kabuki Theater. Students in Professor Griffiths’s Greek Civilization also came twice to hear presentations by Dr. Russell on Greek art in relation to ancient Greek society. Creative writing students in novelist Amity Gaige’s Unreliabilities explored honesty and subjective expression in the work of five photographers. Advanced Spanish language students of Professor Maillo expanded their working vocabularies by discussing in Spanish a selection of prints from Goya’s Caprichos.

FALL 2010
AMHERST COLLEGE CLASSES HELD AT THE MEAD
Art and the History of Art 4: Drawing I, Professor Culhane
Art and the History of Art 13: Printmaking I, Professor Garand
Art and the History of Art 85: Witches, Vampires, and Other Monsters, Professor Staller
Asian Languages and Civilizations 14/Religion 23: Introduction to Buddhist Traditions, Professor Heim
Asian Languages and Civilizations 20: Reinventing Tokyo, Professors Maxey and Morse
Asian Languages and Civilizations 21: Traditional Japanese Literature, Professor Van Compernolle
English 1: American Wilderness, Professor Hayashi
English 1: Visuality and Literature, Professor Cayer
English 21: Writing Poetry I, Professor Hall
First Year Seminar 8: Figures of Ill Repute, Professors Katsaros and Van Compernolle
First Year Seminar 9: Slavery and the American Imagination, Professor Moss
First Year Seminar 11: Eros and Insight, Professors Upton and Zajonc
First Year Seminar 12: Friendship, Professor Townsend
First Year Seminar 18: Arts of Spain, Professor Staller
First Year Seminar 19: Growing Up in America, Professor Aries
First Year Seminar 21: Giving, Professor Heim
First Year Seminar 22: Genocide, Professors Epstein and Redding
First Year Seminar 23: Happiness, Professor Barbeat
First Year Seminar 25: Privacy, Professor Umphrey
First Year Seminar 28: Reading Nature, Professors Courtright and Lopez

OTHER CLASSES HELD AT THE MEAD
University of Massachusetts Amherst, History 315: Tsarist Russia, Professor Glebov
Hampshire College, Humanities, Arts, and Cultural Studies 121T: The Body in Modern and Contemporary Art, Professor Levine
Smith College, Religion 231: The Making of Christianity, Professor Shevzov
Smith College, Religion 238: Mary: Image and Cults, Professor Shevzov

SPRING 2011
AMHERST COLLEGE CLASSES HELD AT THE MEAD
American Studies 24: The Neo-Western, Professor Hayashi
American Studies 68/English 95: Research Methods in American Culture, Professor Hayashi
Art and the History of Art 13: Printmaking I, Professor Garand
Art and the History of Art 27: Printmaking II, Professor Garand
Art and the History of Art 33/History 37: Material Culture: American Homes, Professor Sweeney
German 63: Traumatic Events, Professor Gilpin
History 4: Early Modern Europe, Professor Hunt
History 13: Medieval Europe: From Charlemagne to Columbus, Professor Shawcross
Music 21: Music and Culture I, Professor Moricz
Russian 1: First-Year Russian I, Professor Dengub
English 17: Unreliabilities, Professor Gaige
History 22/Black Studies 47: Colonial and Post-Colonial Africa, Professor Redding
History 54: Environmental History of Latin America, Professor Lopez
Music 49: Anthropology of Music: Listening, Hearing, Audition, Professor Engelhardt
Political Science 98: Gender and Alpinism, Professor Picq
Religion 26/Asian Languages and Civilizations 69: Theravada Buddhism, Professor Heim
Russian 18: Russian Lives, Professor Ciepiela
Russian 26/History 6: Introduction to Peoples and Cultures of Eurasia, Professor Glebov
Spanish 5: Advanced Spanish, Professor Maillo
COURSE PROJECTS

Partnership with the American Antiquarian Society: Thanks to the kind cooperation of Lauren Hewes, Andrew W. Mellon Curator of Graphic Arts, and Georgia Barnhill, Director of the Center for Historic American Visual Culture, both of the American Antiquarian Society (AAS) in Worcester, Massachusetts, the Mead collaborated with this historic institution to borrow twenty-one original documents for use by students in two classes. In the fall, students in Professor Moss’s Slavery and the American Imagination carried out original research on twelve original documents, including cartoons, prints, and broadsides. One student commented that close examination required him to “think outside the box” and that now he could bring that approach to other projects, concluding this type of study formed the subject of intensive research by students in Professor Moricz’s Music and Culture I. Working in small groups, the students transcribed the Latin texts, searched computer databases to identify the chants, and determined the ritual context for each page. They discovered that one page (AC 1952.9) contains antiphons for Lauds on the Feast of St. Michael the Archangel (September 29) and the other (AC 1961.16) contains responsories for the fourth Sunday in Advent. The project culminated in the students’ public performance of the liturgical works in the museum’s Rotherwas Room on December 1, 2010. The performance was broadcast on WFCR, New England Public Radio, and published on the Mead’s website.

Interterm Class: In January 2011, Katrina Greene, Andrew W. Mellon Post-Baccalaureate Curatorial Fellow, taught an intensive full-day, not-for-credit workshop, “The Drawing Methods of Ernest Haskell,” in which eleven students learned alpoint and graphite wash techniques inspired by original objects from Amherst’s sizeable collection of artworks by the self-taught American artist.

Medieval Musical Manuscripts: Two fourteenth-century, north Italian illuminated manuscript pages with musical notation formed the subject of intensive study by students in Professor Moricz’s Music and Culture I. Working in small groups, the students transcribed the Latin texts, searched computer databases to identify the chants, and determined the ritual context for each page. They discovered that one page (AC 1952.9) contains antiphons for Lauds on the Feast of St. Michael the Archangel (September 29) and the other (AC 1961.16) contains responsories for the fourth Sunday in Advent. The project culminated in the students’ public performance of the liturgical works in the museum’s Rotherwas Room on December 1, 2010. The performance was broadcast on WFCR, New England Public Radio, and published on the Mead’s website.

FACULTY ENGAGEMENT

Andrew W. Mellon Faculty Seminars: Designed to promote faculty use of some particular segment of the Mead’s collection in teaching, while enhancing curatorial understanding of that collection area, each semi-annual Mellon Faculty Seminar brings a leading expert to the museum for several days. The visiting expert first studies the Mead’s holdings, and works with curatorial staff to refine the related cataloguing data, before leading a two-day seminar for selected Five College faculty. During the seminar, the expert shares insights into original objects from the Mead’s collection, and explores with the participants effective pedagogical strategies for presenting such artworks (or artifacts) to college students.

January 20–21, 2011
Teaching with Photographs in the Collection of the Mead Art Museum: Art, Science, and History
VISITING SCHOLAR: Keith Davis, Senior Curator of Photography, Nelson-Atkins Museum of Art
PARTICIPANTS: Sandra Burkett, Amherst College, Department of Chemistry; Christopher Dole, Amherst College, Department of Anthropology; Catherine Epstein, Amherst College, Department of History; Deborah Gewertz, Amherst College, Department of Anthropology; Heidi Gilpin, Amherst College, Department of German and European Studies; Laure Katsaros, Amherst College, Department of French; Ronald Lembo, Amherst College, Department of Sociology and Anthropology; Victoria Maillo, Amherst College, Department of Spanish; Edward Melillo, Amherst College, Department of History & Environmental Studies; Saaid Mendoza, Amherst College, Department of Psychology; Samuel Morse, Amherst College, Department of Art and the History of Art; Asian Languages and Civilizations; Manuela Picq, Amherst College, Department of Political Science; Sean Redding, Amherst College, Department of History. Auditors: Claudia F. Brühwiler, Amherst College, Department of Political Science; Lindsay Harris, Amherst College, Department of Art and the History of Art; Art History; Lisa Stoffer, Amherst College, Director of Foundation and Corporate Relations.

SESSION TOPICS: A Revolution in Seeing: The Daguerreotype in America; Looking at Photographs: A Technical History; The Chosen Few: What makes a Photographic Masterpiece; Photographic Style: Cultural and Individual Visions; A History of Was Photo...
American College, Department of Asian Civilizations;
Asian Languages and Literatures; Paola Zamperini,
University of Massachusetts Amherst, Department of
and Women's and Gender Studies; Reiko Sono, Uni-
Saxton, Amherst College, Department of History
Department of Art and East Asian Studies; Martha
and Art History; Marylin Rhie, Smith College,
Hampshire College, Department of Architectural
College, Department of Religion; Karen Koehler,
Department of Religion; Jamie Hubbard, Smith
ies and German; Maria Heim, Amherst College,
Department of European Stud-
ies and German; Maria Heim, Amherst College,
Department of Religion; Jamie Hubbard, Smith
College, Department of Religion; Karen Koehler,
Hampshire College, Department of Architectural
and Art History; Marylin Rhie, Smith College,
Department of Art and East Asian Studies; Martha
Saxton, Amherst College, Department of History
and Women's and Gender Studies; Reiko Sono,
University of Massachusetts Amherst, Department of
Asian Languages and Literatures; Paola Zamperini,
Amherst College, Department of Asian Civilizations
and Language. Auditors: Camille Breeze, Museum

Hampshire College Professor of Architectural and Art History
Karen Koehler at the Andrew W. Mellon Faculty Seminar on
Tibetan thangka in the museum’s collection

PARTICIPANTS: Lisa Battaglia, Mount Holyoke
College, Department of Religion; Sue Darlington,
Hampshire College, Department of Anthropology
and Asian Studies; Ranjanaa Devi, University of
Massachusetts Amherst, Asian Arts and Culture,
Five College Dance Program; Jay Garfield, Smith
College, Department of Philosophy; Heidi Gilpin,
Amherst College, Department of European Stud-
ies and German; Maria Heim, Amherst College,
Department of Religion; Jamie Hubbard, Smith
College, Department of Religion; Karen Koehler,
Hampshire College, Department of Architectural
and Art History; Marylin Rhie, Smith College,
Department of Art and East Asian Studies; Martha
Saxton, Amherst College, Department of History
and Women’s and Gender Studies; Reiko Sono,
University of Massachusetts Amherst, Department of
Asian Languages and Literatures; Paola Zamperini,
Amherst College, Department of Asian Civilizations
and Language. Auditors: Camille Breeze, Museum

VOLUNTEER STUDENT DOCENTS

The 2010-11 academic year proved to be
characteristically active for the museum’s volunteer
student docents, a diverse and energetic group of
forty-two Amherst and Five College students. Led
by Coordinator of Community Programs Samuel
Rowlett, the docents learned the craft of leading
tours and the ins-and-outs of a college art museum.

EVENTS FOR FACULTY AND STUDENTS

In September 2010, museum staff introduced new
Amherst College faculty members to the Mead’s
teaching resources during an afternoon reception
highlighted by an animated group discussion of
Thomas Cole’s The Past and The Present (1838) (AC
1950.189 and AC 1950.190).

Throughout the year, the museum collaborated
with student groups on special events. On five
Tuesday evenings in February, March and April,
2011, four students – Alice Wang, Class of 2013,
Thea Goldring, Class of 2014, Perry De La Vega,
Class of 2013, and Alex Strecker, Class of 2013 –
held an informal discussion series, Exposing
the Mead, about photographs in the Mead’s
collection. A weekly blog accompanied the series:
http://exposemeadphotos.blogspot.com/ In
April 2011, the Mead’s docents partnered with
the International Student Association to host an
evening highlighting Asian art, held in the galleries
and in the Study Room.

During weekly meetings, the docents’ polished
their public speaking skills by giving on-the-spot “lighting
tours,” conducted research on the collection for
a growing docent tour database, hosted curators
and visiting artists, and honed the close-looking
skills with drawing and description exercises in the
galleries. Acting as the Mead’s “art ambassadors,”
the docents organized a variety of public events and
educational programs. In addition to leading tours
of the museum for community and school groups,
the docs forged new collaborations with two
regional not-for-profit organizations: the Center
for New Americans, a community-based education
and resource center for immigrants and refugees,
and Soldier On, an organization dedicated to helping
homeless veterans.

Art and a cappella pairings continued with the
docent’s popular Evenings at the Mead series,
featuring performances by the Zumbyes, the DQ,
Route 9, the Sabrinas, the Madrigal Singers, and
the Bluestockings. Highlights of the 2010-11 docent
year included the Haunted Museum, a Halloween-
themed community event replete with pumpkin
carving and spooky museum tours; field trips to
MassMoCA, the Francine and Sterling Clark Art
Institute, the Williams College Museum of Art,
and the Amherst Biennial; the first Stearns Steeple
Student Art Installation Competition, awarded to
Christopher Cole, Hampshire College Class of 2011,
for “Untitled (bathtub)”; and the annual Trinkett
Clark Memorial Student Acquisition Project. Thanks
to generous support from H. Nichols B. Clark
and Jeannot Barr, the last-named project brought six
contemporary prints, by Ambreen Butt and Gillian
Pederson-Krag, into the collection of Mead.
EXHIBITIONS

Permanent Collection Reinstallation
Opened incrementally beginning July 3, 2010
This major reinstallation, undertaken during the summer of 2010, refurbished, refreshed and reorganized the museum’s displays. As a result, regularly changing highlights of the museum’s collection are presented in rough chronological order from 1400 to the present, with antiquities incorporated throughout, independent displays of portraits and Japanese prints, and a gallery of artifacts from around the world.

Goya: Prints of Darkness
September 10 – December 19, 2012
Selected by Professor Natasha Staller, the twenty-two aquatints presented in this installation came from Los Caprichos, an eighty-print series satirizing human follies first published in 1799 by the Spanish Romantic painter and printmaker Francisco José de Goya y Lucientes. Goya’s compelling scenes of grotesque, vacuous, and monstrous figures rapidly proved controversial – and successful on an international scale. The Mead’s set, donated by Edward C. Crosett (Class of 1905), dates to 1803.

Treasures from Nickels and Dimes: Gifts of Italian Painting from the Samuel H. Kress Foundation
Opened September 15, 2010
This installation featured four Italian Renaissance paintings by Sano di Pietro, Guidoccio Cozzarelli, Mariotto di Nardo, and Girolamo da Santacroce, donated to Amherst by the Kress Foundation in 1961.

Beyond Ideology: Russian Art of the 1960’s and 1970’s from the Collection of Thomas P. Whitney, Class of 1937
September 28–December 19, 2010
In honor of the 70th anniversary of the birth of Joseph Brodsky, this exhibition featured drawings, prints, and paintings by twelve contemporaries of Brodsky including Erik Bulatov, Ernst Neizvestnyi, and Mikhail Shemiakin, whose art was dismissed by state institutions.

Orra White Hitchcock (1797–1863): An Amherst Woman of Art and Science
January 28–May 29, 2011
Co-curated by Robert Herbert and Daria D’Arienzo, this exhibition brought to light striking watercolors of native plants, picturesque lithographs of the Connecticut and Deerfield rivers, symbolic compositions and drawings of prehistoric fossils as well as large, colorful geological designs by one of the Connecticut River Valley’s earliest female artists.

How He Was to His Talents: The Work of Ernest Haskell
March 24–August 7, 2011
Drawn entirely from the Mead’s collection, this exhibition featured thirty-five drawings and prints by self-taught American artist Ernest Haskell and his colleagues Arthur B. Davies, Childe Hassam, Bertha Jacques, Charles Prendergast, Sir Frank Short, and James McNeill Whistler.

ABOVE: Francisco Jose de Goya y Lucientes (Spanish 1746-1828), El sueño de la razon produce monstruos, 1803. Etching. Gift of Edward C. Crosett (Class of 1905) (AC 1951.1115.x.43); featured in Goya: Prints of Darkness.

LEFT TOP: Docent Alice Wang ’13 leading an Evenings at the Mead series discussion of artwork from the collection. Photo by Rose Lenehan ’11

LEFT BOTTOM: The Bluestockings performing at an Evenings at the Mead event. Photo by Rose Lenehan ’11
Enduring Impressions: Prints from the Dr. Sanford B. Sternlieb and Esther Sternlieb Collection of American Art
July 2–August 16, 2010.
This exhibition marked a recent gift of American prints from the collection of Dr. Sanford Sternlieb (Class of 1946) and Esther Sternlieb (1925–2003). The installation featured forty etchings by Edward Hopper, Jack Levine, John Marin, and John Sloan.

PUBLICATIONS
In December 2010, the Mead published the exhibition catalogue Orra White Hitchcock (1797–1863): An Amherst Woman of Art and Science, distributed by the University Press of New England, and featuring essays by Robert L. Herbert, Professor emeritus of Humanities at Mount Holyoke College, Daria D’Arienzo, Head of Amherst’s Archives and Special Collections from 1984 to 2007, Elizabeth Farnsworth, Senior Research Ecologist with the New England Wild Flower Society, and Tekla Harms, Professor of Geology at Amherst College.

In March 2011, the Mead published the exhibition catalogue How He Was to His Talents: The Work of Ernest Haskell by Katrina Greene, Andrew W. Mellon Post-Baccalaureate Curatorial Fellow. Like Orra White Hitchcock, Ernest Haskell was designed by Su Auerbach, Amherst College Design Director for Print and Web Communications.

PODCASTS
In October 2010, the Mead posted a video podcast of a public conversation between the artist Daniel Heyman and Lawrence Douglas, James J. Grotsfeld Professor of Law, Jurisprudence and Social Thought at Amherst College.

In December 2010, the Mead posted audio recordings of a student musical performance of the chants inscribed on two illuminated manuscript pages in the museum’s collection.

In January 2011, the Mead launched an audio tour for the exhibition Orra White Hitchcock (1797–1863): An Amherst Woman of Art and Science, featuring commentary by Robert Herbert, Daria D’Arienzo, Elizabeth Farnsworth, and Tekla Harms.

BLOG
In the spring 2011 semester, students involved with the evening discussion series of museum photographs, Exposing the Mead, developed a weekly blog: http://exposemeadphotos.blogspot.com/

Programs
All programs took place at the Mead Art Museum unless otherwise noted.

FALL 2010
Orientation Event
Highlights Tour: Bettina Junger, Thomas P. Whitney, Class of 1937, Curator of Russian Art
Sunday, August 29, 2010, 5:00 p.m.

Orientation Event
Highlights Tour: Randall Griffey, Curator of American Art
Monday, August 30, 2010, 9:00 a.m.

Orientation Event
Highlights Tour: Elizabeth Barker, Director and Chief Curator
Monday, August 30, 2010, 11:30 a.m.

What’s Cooking at the Mead Event
A Taste of Europe: Elizabeth Barker, Director and Chief Curator, and Emmanuel Proust, Manager of Chez Albert
Sunday, September 12, 2010, 4:00 p.m.

Artist Daniel Heyman discussing the portrait pictured behind him, They Took Me to a Dark Room. Photo by Jessica Mestre ’10

Career Information Session
Everything you always wanted to know about working in an art museum, but were afraid to ask: Elizabeth Barker, Director and Chief Curator, Bettina Junger, Thomas P. Whitney (Class of 1937) Curator of Russian Art, Pamela Russell, Andrew W. Mellon Coordinator of College Programs, and Stephen Fisher, Collections Manager
Wednesday, October 20, 2010, 7:30 p.m.

Amherst Today Event
Artist’s Talk: Blackwater Accordion Book: Even the Stones Cried Blood: Daniel Heyman
Thursday, October 21, 2010, 3 p.m.
Converse Hall Main Lobby

Gallery Talk
They Took Me to a Dark Room: contemporary artist Daniel Heyman with Lawrence Douglas, Professor of Law, Jurisprudence, and Social Thought
Thursday, October 21, 2010, 4:30 p.m.

Pioneer Valley Community Celebration
The Mounted Museum: museum docents with special guests The Zumbyes
Tuesday, October 19, 2010, 8:00 p.m.

Girolamo da Santacroce (Italian, circa 1485-1556), Madonna and Child with Saint Ambrose, ca. 1549. Tempera on panel. Gift of the Samuel H. Kress Foundation (AC 1961.84); featured in Treasures from Nickels and Dimes: Gifts of Italian Painting from the Samuel H. Kress Foundation.

What’s Cooking at the Mead Event
Contemporary Tastes: Local Food, Global Art: Maggie Dethloff, Andrew Mellon Post-Baccalaureate Curatorial Fellow, and Adrian d’Errico, Chef at Tabellas
Sunday, September 26, 2010, 4:00 p.m.

What’s Cooking at the Mead Event
Not Only Vodka: Russia’s Artistic and Culinary Spirit: Bettina Junger, Thomas P. Whitney, Class of 1937, Curator of Russian Art
Sunday, October 10, 2010, 4:00 p.m.

Gallery Talk
Beyond Ideology: Russian Art of the 1960s and 1970s from the Collection of Thomas P. Whitney, Class of 1937: Bettina Junger, Thomas P. Whitney, Class of 1937, Curator of Russian Art
Thursday, October 14, 2010, 4:30 p.m.

Musical Celebration and Museum Tour
Evening at the Mead: museum docents with special guests The Zumbyes
Tuesday, October 19, 2010, 8:00 p.m.

They Took Me to a Dark Room. Photo by Jessica Mestre ’10

Cover of the exhibition catalogue How He Was to His Talents: The Work of Ernest Haskell by Katrina Greene (ISBN: 978-0-914337-30-0)

Artist Daniel Heyman discussing the portrait pictured behind him, They Took Me to a Dark Room. Photo by Jessica Mestre ’10

Gallery Talk
Not Busted but Medallioned: Robert Louis Stevenson and the St. Gaudens Medallion, 1887
Timothy Clark, Class of 2012, and Robert-Louis Abrahamson, Class of 1971
Thursday, September 23, 2010, 4:30 p.m.

What’s Cooking at the Mead Event
A Taste of Europe: Elizabeth Barker, Director and Chief Curator, and Emmanuel Proust, Manager of Chez Albert
Sunday, September 12, 2010, 4:00 p.m.

Pioneer Valley Community Celebration
The Mounted Museum: museum docents with special guests The Zumbyes
Saturday, October 23, 2010, 11:00 a.m.–3:00 p.m.

Timothy Clark, Class of 2012, and Robert-Louis Abrahamson, Class of 1971
Thursday, September 23, 2010, 4:30 p.m.

What’s Cooking at the Mead Event
A Taste of Europe: Elizabeth Barker, Director and Chief Curator, and Emmanuel Proust, Manager of Chez Albert
Sunday, September 12, 2010, 4:00 p.m.

Pioneer Valley Community Celebration
The Mounted Museum: museum docents with special guests The Zumbyes
Saturday, October 23, 2010, 11:00 a.m.–3:00 p.m.

Timothy Clark, Class of 2012, and Robert-Louis Abrahamson, Class of 1971
Thursday, September 23, 2010, 4:30 p.m.

What’s Cooking at the Mead Event
A Taste of Europe: Elizabeth Barker, Director and Chief Curator, and Emmanuel Proust, Manager of Chez Albert
Sunday, September 12, 2010, 4:00 p.m.

Pioneer Valley Community Celebration
The Mounted Museum: museum docents with special guests The Zumbyes
Saturday, October 23, 2010, 11:00 a.m.–3:00 p.m.

Timothy Clark, Class of 2012, and Robert-Louis Abrahamson, Class of 1971
Thursday, September 23, 2010, 4:30 p.m.
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What’s Cooking at the Mead Event
American Traditions: Randall Griffey, Curator of American Art, with Pengyew Chin, Chef of Pengyew Catering
Sunday, November 7, 2010, 4:00 P.M.

Musical Celebration and Museum Tour
Evening at the Mead: museum docents with special guests The Bluестockings
Tuesday, November 9, 2010, 8:00 p.m.

Copeland Fellow Salon
The Development Game: Experiences with International Development in Fact and Fiction: Roger King, Amherst College
Copeland Fellow
Wednesday, November 10, 2010, 4:00 p.m.

Meditation at the Mead
Amy Scheffer’s Paola and Francesca: Arthur Zajonc, Andrew W. Mellon Professor of Physics
Wednesday, November 10, 2010, 7:30 p.m.

Museum Tour
Muscles at the Mead: museum docents
Friday, November 12, 2010, 2:00 p.m.

Museum Tour
Highlights at the Mead: museum docents
Friday, November 12, 2010, 4:00 p.m.

The Friends of the Mead Celebration
An Evening of Art and Song with the Docents and the Zumbyes
Friday, November 12, 2010, 5:30 p.m.–7:00 p.m.

Museum Tour
Muscles at the Mead: museum docents
Saturday, November 13, 2010, 10:00 a.m.

Museum Tour
Muscles at the Mead: museum docents
Saturday, November 13, 2010, 10:00 a.m.

Museum Talk and Book Signing
Crafting Mexico: Intellectuals, Artisans, and the State After the Revolution: Rick Lopez, Associate Professor of History
Wednesday, November 17, 2010, 4:30 p.m.

Project Presentations
2010 Mead/Fine Art Summer Fellows in History of Art and the Practice of Art: Julia Massey, Class of 2012 (in absentia), Laila Milevskii, Class of 2011, Zoe Pagonis, Class of 2011, and Angela Pratt (Class of 2011)
Thursday, November 18, 2010, 7:30 p.m.

What’s Cooking at the Mead Event
Art of the Ancient Mediterranean: Pamela Russell, Andrew W. Mellon Coordinator of College Programs, with Deborah Snow, Chef at the Blue Heron
Sunday, November 21, 2010, 4:00 p.m.

Musical Performance
Songs at Sunset: Medieval Chant at the Mead: students in Music 21 (European Studies 27)
Wednesday, December 1, 2010, 5:15 p.m.

Dance Performance
Moments of Grace: Ballet Meets Art at the Mead: students of East Street Dance Center in Hadley with musical interludes performed by Amherst students
Thursday, December 2, 2010, 7:30 P.M.

Dance Performance
Moments of Grace: Ballet Meets Art at the Mead: students of East Street Dance Center in Hadley with musical interludes performed by Amherst students
Thursday, December 9, 2010, 7:30 P.M.

Meditation at the Mead
Hung Liu’s Jade Lady: Daniel Barbezat, Professor of Economics
Wednesday, December 8, 2010, 7:30 p.m.

Gallery Talk
The Spanish Monster: Natasha Staller, Professor of the History of Art
Thursday, December 9, 2010, 4:30 p.m.

Poetry Slam
Jared Paul and Sole: organized by Maxwell Suëchting, Class of 2011, on behalf of Amherst DIY
Thursday, December 9, 2010, 8:00 p.m.

Visitor to the Haunted Museum: A Pioneer Valley Community Celebration at the Mead Art Museum. Photo by Jessica Mestre ’10

Public Presentation
A New Partnership with Amherst College: Francesca Zambello, Artistic and General Director of the Glimmerglass Opera
Sunday, December 12, 2010, 12:00 P.M.
Strin Auditorium

SPRING 2011

Interterm Course
Drawing Methods of Ernest Haskell: Katrina Greene, Andrew Mellon Post-Baccalaureate Curatorial Fellow Tuesday and Wednesday, January 18 and 19, 2011, 1:00–3:00 p.m.

Meditation at the Mead
Charles Harry Eaton’s Beginning of a Stormy Day: Mark Hart, Amherst College Buddhist Adjunct Advisor
Wednesday, January 26, 2011, 7:30 P.M.

Lecture and Opening Reception
Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Robert Herbert and Daria D’Arienzo, exhibition guest curators
Sunday, January 27, 2011, 4:30 P.M.
Strin Auditorium and the Mead

Gallery Talk
Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Robert Herbert and Daria D’Arienzo, exhibition guest curators
Sunday, January 30, 2011, 4:00 p.m.

Poetry Slam
The Church of Love & Ruin: Bernard Dolan and Jamie DeWolfe: organized by Maxwell Suëchting, Class of 2011, on behalf of Amherst DIY
Tuesday, February 8, 2011, 8:00 p.m.

Lecture
The Icon as a Concept: Yury Bobrov, Head of the Painting and Icon Conservation Department, Repin Art Institute, St. Petersburg, Russia
Thursday, February 10, 2011, 4:30 p.m.

Lecture
Conserving Icons: Yury Bobrov, Head of the Painting and Icon Conservation Department, Repin Art Institute, St. Petersburg, Russia
Thursday, February 10, 2011, 5:45 p.m.

Discussion
Exposing the Mead: Alice Wong, Class of 2013: Organized by Alex Strecker, Class of 2013, of Amherst College’s Marsh Arts House
Tuesday, February 15, 2011, 8:00 p.m.

Meditation at the Mead
Frank Stella’s Of Wholes in Paint, in Teeth, &c.: Pamela Russell, Andrew W. Mellon Coordinator of College Programs, Wednesday, February 16, 2011, 7:30 P.M.

Gallery Talk
Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Elizabeth Farnsworth, Senior Research Ecologist, New England Wild Flower Society, and exhibition catalogue contributor
Sunday, February 20, 2011, 4:00 P.M.
Pre-Lecture Reception
Colleges, Cider, and Conversation: featuring jazz historian Robert O’Neill
Tuesday, February 22, 2011, 2:30 P.M.

Musical Celebration and Museum Tour
Evening at the Mead: museum docents with special guests
The DQ
Tuesday, February 22, 2011, 8:00 P.M.

Discussion
Exposing the Mead: Thea Goldring, Class of 2014: organized by Alex Strecker, Class of 2013, of Amherst College’s Marsh Arts House
Tuesday, March 1, 2011, 8:00 P.M.

Gallery Talk
Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Teikla Harms, Professor of Geology and exhibition and Science curator
Wednesday, March 2, 2011, 4:30 P.M.

Mediation at the Mead
Claude Monet’s Meditation at the Mead
Graduate student
Wednesday, March 3, 2011, 7:30 P.M.

Discussion
Exposing the Mead: Perry De La Vega, Class of 2013: organized by Alex Strecker, Class of 2013, of Amherst College’s Marsh Arts House
Tuesday, March 1, 2011, 8:00 P.M.

Exposing the Mead: Perry De La Vega, Class of 2013
Discussion
Wednesday, March 9, 2011, 7:30 P.M.

Art and the History of Art
Morning on the Seine
Claude Monet’s Meditation at the Mead
Thursday, April 7, 2011, 4:30 P.M.

Gallery Talk
On the Edge: A Talk about Frames: Tracy Gill and Simeon Lagodich
Sunday, April 10, 2011, 4:00 P.M.

Reception
Stearns Steeple Art Installation Competition: Christopher Cole, Hampshire College, Class of 2011, Untitled (bathtub)
Thursday, April 14, 2011, 4:30 p.m.

Workshop
Outward Bound: Katrina Greene, Andrew Mellon Post-Baccalaureate Curatorial Fellow
Saturday, April 16, 2:00–4:00 P.M.

Gallery Talk
‘The Desert of Forbidden Art’ and the Mead’s Collection: Bettina Jungen, Thomas P. Whitney, Class of 1937, Curator of Russian Art
Sunday, April 17, 2011, 5:00 p.m.

Slide Lecture
Phidias and the Artists: Nineteenth-Century Responses to the Elgin Marbles: Elizabeth Prettejohn, Professor of History of Art, University of Bristol
Monday, April 18, 2011, 4:30 P.M.

Musical Celebration and Museum Tour
Evening at the Mead: museum docents with special guests
The Sabrinas
Tuesday, April 19, 2011, 8:00 P.M.

Outdoor Activity
Tai Chi at the Mead: David Mazor, Amherst College Tai Chi and Quigong Meditation and Exercise instructor
Wednesday, April 20, 2011, 11:00 a.m.

Discussion
Exposing the Mead: Alex Strecker, Class of 2013, of Amherst College’s Marsh Arts House
Wednesday, April 20, 2011, 8:00 P.M.

Workshop
Outward Bound: Katrina Greene, Andrew Mellon Post-Baccalaureate Curatorial Fellow
Saturday, April 2, 2011, 4:30 P.M.

Public Conversation
Now He Was to His Talents: The Work of Ernest Haskell: Katrina Greene, Andrew Mellon Post-Baccalaureate Curatorial Fellow and exhibition curator with Haskell collector Cheryl Vogel
Sunday, March 27, 2011, 4:00 p.m.

Musical Celebration and Museum Tour
Evening at the Mead: museum docents with special guests
The Sabrinas
Tuesday, March 29, 2011, 8:00 P.M.

Workshop
Outward Bound: Katrina Greene, Andrew Mellon Post-Baccalaureate Curatorial Fellow
Saturday, April 2, 2:00–4:00 P.M.

Discussion
Exposing the Mead: Alex Strecker, Class of 2013: led and organized by Alex Strecker, Class of 2013, of Amherst College’s Marsh Arts House
Tuesday, April 5, 2011, 8:00 P.M.

Public Conversation
Baseball in Japan: A Discussion with Bobby Valentine: sponsored by the Amherst Department of Athletics, the Department of Asian Languages and Civilizations, and the Mead Art Museum
Wednesday, April 6, 2011, 4:30 P.M.

Exhibition Tour
Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Randall Griffin, Curator of American Art
Thursday, May 26, 2011, 11:00 A.M.

Reunion Presentation
Re-Inventing Tokyo: Japan’s Largest City in the Artistic Imaginaton: Samuel Morse, Professor of Art and the History of Art and Asian Languages and Civilizations
Thursday, May 26, 2011, 1:00 P.M.

Exhibition Tour
How He Was to His Talents: The Work of Ernest Haskell: Katrina Greene, Andrew W. Mellon Post-baccalaureate Curatorial Fellow
Thursday, May 26, 2011, 3:00 P.M.

Museum Tour
Who’s Afraid of the Weaker Sex? Images of Women at the Turn of the 20th Century: Bettina Jungen, Thomas P. Whitney, Class of 1937, Curator of Russian Art
Friday, May 27, 2011, 11:00 A.M.

Museum Tour
Extraordinary Art for a Great College: Highlights of the Mead Art Museum: Elizabeth Barker, Director and Chief Curator
Friday, May 27, 2011, 1:00 P.M.
Exhibition Tour
Orro White Hitchcock (1796–1863): An Amherst Woman of Art and Science: Daria D’Arienzo, co-curator of the Hitchcock exhibition and co-author of the catalog
Friday, May 27, 2011, 10:00 a.m.

Reunion Presentation
Friday, May 27, 2011, 3:00 p.m.

Museum Tour
Highlights around Curriculum: Maggie Dethloff, Andrew W. Mellon Post-Baccalareate Curatorial Fellow, with 2010 Wise Prize winner Mike Greenberg
Saturday, May 28, 2011, 10:00 a.m.

Reunion Presentation
Saturday, May 28, 2011, 2:30 P.M.

Outdoor Activity
Tai Chi at the Mead: David Mazor, Amherst College Tai Chi and Quigong Meditation and Exercise Instructor
Wednesday, June 22, 2011, 11:00 a.m.

SUMMER 2011

Gallery Talks
It’s Cool at the Mead: museum curators and educators, co-sponsored by Atkins Farms Orchard Run Ice Cream Shop
June 2 through August 12, 2011, Thursdays at 2:00 p.m. and Fridays at 11:00 a.m.

Outdoor Activity
Tai Chi at the Mead: David Mazor, Amherst College Tai Chi and Quigong Meditation and Exercise instructor
Wednesday, June 22, 2011, 11:00 a.m.

ATTENDANCE

MUSEUM

July 2010–June 2011: 16,935 (3,961 for special events)
July 2010: 811 (0 for special events)
August 2010: 961 (20 for special events)
September 2010: 1460 (372 for special events)
October 2010: 2743 (881 for special events)
November 2010: 1664 (360 for special events)
December 2010: 1064 (318 for special events)
January 2011: 735 (188 for special events)
February 2011: 438 (100 for special events)
March 2011: 1700 (298 for special events)
April 2011: 1824 (254 for special events)
May 2011: 1760 (947 for special events)
June 2011: 744 (51 for special events)

* The Mead was partially opened due to gallery renovations.

STUDY ROOM

July 2010–June 2011: 1,200
July 2010: 1
August 2010: 1
September 2010: 136
October 2010: 200
November 2010: 95
December 2010: 58
January 2011: 85
February 2011: 199
March 2011: 186
April 2011: 200
May 2011: 39
June 2011: 0

SCHOOL & COMMUNITY GROUPS

July 2010–June 2011: 1,145
July 2010: 73
August 2010: 52
September 2010: 137
October 2010: 210
November 2010: 128
December 2010: 21
January 2011: 59
February 2011: 43
March 2011: 125
April 2011: 218
May 2011: 56
June 2011: 0
SECURITY AND FACILITY

The Mead made various improvements to its security program and facility in 2010-2011. In August 2010, the museum completed a reinstalling of the entire museum, which included a substantial remodeling of its Fairchild Gallery. During the 2010-11 academic year, the museum added light-blocking and UV-filtering coverings to the windows in its lobby doors, and, with funding assistance from the Amherst College Facilities Department, upgraded its exterior lighting. The Mead added a key access system to its first floor office wing, thereby simplifying employee access and reducing the movement of non-art objects through the galleries.

The museum refined the location-reporting specificity of its climate tracking software, and installed new hardware that creates a comprehensive electronic climate history for each gallery. In September 2010, the Mead’s Security Program became an institutional member of the International Foundation for Cultural Property Protection (IFCPP). To present specific exhibitions, a grant-funded two-year position for aspiring museum curators open to recent Five College graduates. Maggie’s exhibition, PHOTOdocument, will open in March 2012.

In July 2010, Maggie Dethloff (Smith College Class of 2010) became the Mead’s second Andrew W. Mellon Post-Baccalaureate Curatorial Fellow, a grant-funded two-year position for aspiring museum curators open to recent Five College graduates. Maggie’s exhibition, PHOTOdocument, will open in March 2012.

In July 2011, Katrina Greene (Smith College Class of 2008) concluded her position as Andrew W. Mellon Post-Baccalaureate Curatorial Fellow. In the fall, she will begin graduate studies as a doctoral candidate in Art History at the University of Delaware.

In August 2010, Angelique Harrell (University of Massachusetts, Amherst, Master of Arts, Class of 2011) began work as the Assistant to the Director. Angel interned at the Metropolitan Museum of Art, and previously worked at the University Gallery (now the University Museum of Contemporary Art) at UMass and at Smith College’s Summer Institute for Art Museum Studies. In July 2011, Angel left the position of Assistant to the Director at the Mead in order to relocate to another area.

In August 2011, Ashley Hogan, Class of 2011, will begin the grant-funded position of Digitization Project Data Specialist. A major in Art and the History of Art at Amherst, and a graduate of Smith College’s Summer Institute for Art Museum Studies, Ashley previously worked as an intern at the Mead and at Shelburne Museum, and as a studio assistant at the Eric Carle Museum of Picture Book Art.

In August 2011, Rachel Rogol, who holds a B.A. in English and Creative Writing from Emory University, began work as Assistant to the Director. Rachel previously worked as a studio assistant to the artist Tom Friedman and as an education coordinator at Mad Science of Western New England.

In August 2010, Samuel Rowlett became Coordinator of Community Programs. Samuel received his M.F.A. from the Cranbrook Academy of Art and teaches art at Holyoke Community College. He formerly served as Youth Programs Coordinator at Artspace in New Haven, Connecticut.

In May 2011, Inga Stevens left the position of Assistant Collections Manager after six years of outstanding work for the Mead.

In September 2010, Dr. Miloslava Waldman joined the museum as Researcher for Russian Art. In January 2011, she was appointed Interim Study Room Supervisor, and in August 2011, she became Study Room Supervisor. Dr. Waldman previously served as the director of the Lobkowicz Collections, a private art foundation in the Czech Republic. Since relocating to the United States, she has focused her professional interests on the management and documentation of art collections for private collectors and institutions (including the Mount Holyoke College Art Museum), and established the company Documenting Collections.

In August 2011, Betsy Wolfson began work as the Mead’s Publication Coordinator. A freelance graphic designer, Betsy previously worked as in-house Graphic Designer at the Yiddish Book Center.


In November 2010, Heath Cummings became an internationally Certified Institutional Protection Specialist with the International Foundation for Cultural Property Protection (IFCPP), after attending a training and evaluation course. Heath was also recertified as a Healthcare Provider-Level CPR and First Aid Instructor, after attending a workshop on vital 2010 changes in CPR procedures in April of 2011.

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In May 2011, Maggie Dethloff and Stephen Fisher attended the international seminar A New Era of Collaboration and Digitized Resources: World War II Provenance Research at the United States National Archives in Washington, D.C., sponsored by the American Association of Museums (AAM), the National Archives, the American Association of Art Museum Directors and the Smithsonian Institution, with additional support provided by the Samuel H. Kress Foundation.

In April 2011, Katrina Greene was offered admission to the University of Delaware’s Direct Ph.D. program in Art History. She will begin the program in the Fall 2011 semester.

In January 2011, Randy Griffey presented “New Thoughts on Old Favorites: Thomas Cole’s The Past and The Present” to an online audience as part of Amherst College’s Telephone Lecture Series. In March, Randy published “Other and Self: Evolving Manifestations of Primitivism in Two Still Lifes by Marsden Hartley” in the exhibition catalog Poetical Fire: Three Centuries of Still Lifes, published by the Sheldon Museum of Art at the University of Nebraska–Lincoln. In April, he presented “Still Life Stories” at the Sheldon in conjunction with the same exhibition. In May, Randy attended the annual meeting of the Association of Art Museum Curators, in which he serves on the prize committee.

In February 2011, Pamela Russell attended the conference Rethinking the University Museum: Engaging Collections at the John Nicholas Brown Center for the Public Humanities and Cultural Heritage at Brown University. In May 2011, Pam was elected to the Executive Council of the Western Massachusetts Society of the Archaeological Institute of America.

In April 2011, Miloslava Waldman attended a Workplace Writing Workshop organized by Amherst College. Focused on effective and concise methods of communication in writing, it also provided resources for grammatical and stylistic writing rules as well as professional and technical writing.

PROFESSIONAL STAFF
Elizabeth E. Barker, Ph.D., Director and Chief Curator
Karen Cardinal, Accounting, Web, and Marketing Manager
Heath Cummings, Head of Security and Facility Manager
Maggie Dethloff, Andrew W. Mellon Post-Baccalaureate Curatorial Fellow
Stephen Fisher, Collections Manager
Tim Griffin, Preparator
Katrina Greene, Andrew W. Mellon Post-Baccalaureate Curatorial Fellow
Randall R. Griffey, Ph.D., Curator of American Art
Angélique Harrell, Assistant to the Director
Dr. Bettina Jungen, Thomas P. Whitney, Class of 1937 Curator of Russian Art
Pamela Russell, Ph.D., Andrew W. Mellon Coordinator of College Programs
Samuel Rowlett, Coordinator of Community Programs
Inga Stevens, Assistant Collections Manager
Trin Vallaste, Collections Handbook Coordinator
Miloslava Waldman, Ph.D., Intern Study Room Supervisor

SECURITY GUARDS
Jill Bierly
Gill Bolduc
Jerry Devine
Mary Hazlett
Joe Kosiolek
Chester Palerma
Joseph Russell
Nicholas Taupier
Jamison Taupier
Arthur Williamson
Tony Yacuzo

LOBBY ATTENDANTS
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Kimona Cameron, Class of 2012
Emily Dick, Class of 2011
Ashley Hogan, Class of 2011
Lila Kilburn, Class of 2012
Peter Kremsky, Class of 2011
Angela Pratt, Class of 2011
Ewelina Przybyszewska, Class of 2013
Samantha Regenbogen, Class of 2011
Mark Seager, Class of 2011
Nicole Starrett, Class of 2012

PAID STUDENT INTERNS
Katherine Abbey, Class of 2011
Timothy Clark, Class of 2012
Katherine Eisen, Class of 2012
Thea Goldring, Class of 2014
Samantha Schnell, Class of 2011
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Perry De La Vega, Class of 2013
Keith Wine, Class of 2012

VOLUNTEER STUDENT DOCENTS
Katherine Abbey, Class of 2011
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David Baird, Class of 2014
Brooke Bennett, Class of 2014
Jill Bierly, M.A./Ph.D. Candidate, UMass
Libby Blanco, Class of 2013
Madeleine Chan, Class of 2014
Alejandro Chaviano, Class of 2012
Tim Clark, Class of 2012
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Aninka Lawrence, Class of 2011
Alice Li, Class of 2013
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Diana Madden, Class of 2013
Miranda Marraccini, Class of 2012
Sophia Meyerson, Class of 2013
Asgeir Nielsen, Class of 2014
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Emily Pawlowski, Class of 2012
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Vanessa Pratt, Class of 2013
Leslie Quiroz, Class of 2013
Sam Schnell, Class of 2011
Molly Scott, Class of 2013
Suzi Stein, Class of 2014
Caroline Stern, Class of 2011
Kendra Stern, Class of 2011
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Dylan Vasey, Class of 2014
Jake Walters, Class of 2014
Ji An (Julian) Wang, Class of 2013
Jiaman (Alice) Wang, Class of 2013
Yi Lin (Andre) Wang, Class of 2013
Daneen Wilkerson, Hampshire College, Class of 2013
Keith Wine, Class of 2012
Fengsheng (HeLEN) Zhu, Class of 2014

In October 2010, Samantha Wallof exhibited work in Album – Artists Portraits of Artists at the ArtGym at Marylhurst University in Portland, OR. In November 2010, while a visiting artist and guest critic at Green Mountain College in Poultney, Vermont, Samuel presented a lecture on his recent work, Peer Mythology: Manifest Destiny and Ge-Engineering. In spring 2011, Samuel was selected for an artist’s residency at MassMoCA; his work will be exhibited in North Adams during summer 2011.

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Yi Lin (Andre) Wang, Class of 2013
Daneen Wilkerson, Hampshire College, Class of 2013
Keith Wine, Class of 2012
Fengsheng (HeLEN) Zhu, Class of 2014
During her senior year at Amherst, when Kendra Stern, Class of 2011 and National Swimmer of the Year, wasn’t breaking records in the pool, she spent much of her time at the Mead Art Museum, where she was both a volunteer student docent and the Faculty Coordinator Intern. Working closely with Pamela Russell, Andrew W. Mellon Coordinator of College Programs, Kendra created thematic guides and extensive object listings on the topics of Spain, the Hispanic world, American history through the Civil War, and world wars of the twentieth century to help facilitate faculty and student use of artworks in the museum’s collection. Each guide brings together dozens of works of art and conveniently groups them in ways not yet possible with the online database, thereby providing a convenient new way to examine the Mead’s collection and suggest new avenues of learning and research.

As a culminating project, Kendra prepared an annotated, visual essay on Latin American identities as revealed in selected works of art at the Mead.

How did the recently announced National Swimmer of the Year juggle her talents? According to Kendra it wasn’t always easy, but she spent her days (and nights) doing what she loved. Often swimming up to four hours a day, Kendra balanced a heavy load of academics and extracurriculars, and said that it was easy to make time to do the things that she enjoyed, like being involved at the Mead, because she needed these outlets to decompress.

Kendra double majored in Spanish and the History of Art and hopes to enter graduate school in a few years so that she can someday become a curator of American art. She said that her experiences at the Mead gave her “a lot of insight into the museum world”, and she thinks herself extremely lucky to have gotten to spend so much time there. According to Kendra, the Mead is a “spectacular resource” that enriched her college experience.

**ADVISORY BOARD**

Danielle Allen, Amherst College Trustee Representative
Elizabeth Barker, Mead Art Museum Director and Chief Curator
Greg Call, Dean of the Faculty, Professor of Mathematics
Nicola Courtright, Associate Dean of the Faculty, Professor of Art and the History of Art
Linda and Ronald Daitz, Class of 1961, and Parents, Class of 1988
Suzannah Fabling, Director Emerita, Smith College Museum of Art
Thomas Firman, Class of 1966
Younghee Kim-Watt, Class of 1982
Adam Lindemann, Class of 1983
Anthony Marx, Amherst College President
John Middleton, Class of 1977
Megan Morey, Amherst College Chief Advancement Officer
Brooke Kamin Rapaport, Class of 1984, Chair of the Mead Art Museum Advisory Board
Kenneth Rosenthal, Class of 1960, Secretary of the Mead Art Museum Advisory Board
Axel Schupf, Class of 1957 and Amherst College Life Trustee
Perrin Stern, Class of 1984 and Parent, Class of 2012
Elizabeth and Thomas Sturgis II, Class of 1966
Helen and Charles Wilkes, Class of 1971 and Parents, Class of 2008, Vice Chair of the Mead Art Museum Advisory Board
Patricia and Philip Winterer, Class of 1953 and Amherst College Life Trustee

**FRIENDS OF THE MEAD ART MUSEUM OFFICERS**

Werner Gundersheimer, Class of 1959, President
James B. Lyon, Class of 1952, Treasurer
H. Hylton Cooke, Class of 1986, Vice President
Suzannah J. Luft, Class of 2008, Vice President

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Katherine Abbey, Class of 2011
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Lynetta Arts, Esq., Class of 2005
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Lucy Benson, Class of 1943
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Jennifer Brown
John Burlington, Class of 1956
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Sharon Carty
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Claude Eribsen, Class of 1959
Suzannah Fabing
Kent Faerber, Class of 1963
Robert Fay, Class of 1956
Arnold and Suri Friedman
Stephen, Class of 1972, and Gail Gang
David Golann, Class of 2004, and Joanne Golan, Class of 2004
Emily Goldberg
Louis Goldring, Class of 1974
Fredrick Griffiths
Werner Gundersheimer, Class of 1959, and Karen Gundersheimer
Jack Hargstrom, Class of 1955
William Hart, Class of 1969
Lisa Heath
Harvey Hecht, Class of 1958
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Henry Meneely, Class of 1963
Richard Milles, Class of 2008
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George Morgan, Class of 1955
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James Mospriatt
Edward O’Connor
Gene O’Grady, Class of 1969
Kevin O’Mara, Class of 1961
Stephen Peteckra, Class of 1975
Charles Pittman III, Class of 1953
Dwight Poler, Class of 1987, and Kirsten Poler, Class of 1988
Stephen Pollock, Class of 1977
Alexander Radetich, Class of 1990
Francis Randall, Class of 1952
V. Ross Read III, Class of 1973, and Mary Read
Gary Roginski, Class of 1971
Ronald and Betty Rosbottom
Kenneth Rosenthal, Class of 1960
John Saratoff, Class of 2014
Patrick Savage, Class of 2007, and Sawu Savage, Class of 2007
Barret Schleicher, Class of 1953
Paul Schnell, Class of 1976, and Joanne Schnell
Ernest Van Seasholes, Class of 1955
Nadine Shapiro
Chris Shipley
Anne Spencer
Edward Stein, Class of 1984, and Perrin Stein, Class of 1984
James and Gladys Strain
Trudi Goheen Swain
Albert Swett, Class of 1975
G. Wylie and Sallie Spyher
Michael Takemori, Class of 1968
Nancy Tang, Class of 2014
Miriem Teitel, Class of 2000
Three Little Pigs Foundation (Bill Ford, Class of 1983,
and Charlotte Ford)
George and Sidney Tretz
Benjamin Turner, Class of 1995
Karen Vaites, Class of 1998
William Vickery, Class of 1957
Judy Vowles
W.W. Norton & Company, Inc.
Jacob Watters, Class of 2014
Ji An Wang, Class of 2013
Stephen Warner
Whitney Morrisman Ebnmeyer, Class of 1996
Charles Wilkes, Class of 1971, and Helen Wilkes, Parents, Class of 2008
Cheryl Wilson, Class of 1962
Philip Winterer, Class of 1953, and Patricia Winterer
George Wittwer, Class of 1981
Sunny Xiao, Class of 2014
Jacob Yamins, Class of 1936
David and Myrna Yashon
George Zigler, Class of 1948

**AD HOC FACULTY ADVISORY COMMITTEE FOR THE MEAD ART MUSEUM**

Carol Clark, Professor of the History of Art and American Studies
Nicola Courtright, Professor of the History of Art
Lawrence Douglas, Professor of Law Jurisprudence and Social Thought
Heidi Gilpin, Associate Professor of German
Luca Grilli, Assistant Professor of Classics
As noted in the 2008-09 report on the strategic plan, the museum’s staff has adjusted the order in which collections areas are digitized, but continues to work at an ambitious pace. By summer 2011, 45% of the collection was illustrated in the on-line database. A major grant from the IMLS awarded in summer 2011 will allow the museum to complete the digitization of nearly the entire collection by the end of 2013.

B. Enrich cataloguing information recorded in the database:
   i. Catalogue thoroughly all new acquisitions and outgoing loans (Curatorial staff, ongoing, no special funding required)
   ii. Enter all didactic wall labels and exhibition texts concerning collection objects into database (Administrative Assistant and forthcoming ‘Green Dean’, ongoing, no special funding required)
   iii. Establish, monitor clear cataloguing research goals for curatorial staff (Curatorial staff, 2008, no special funding required)

Curatorial and collectors management staff progressed on the Mead’s cataloguing work in 2010-11, entering many new acquisitions, updating data on works placed on view or seen in the Study Room, and furthered work on a forthcoming collection guide and catalogues of American nineteenth-century paintings, American twentieth-century photography, and Russian art.

C. Expand the opening hours of the Study Room
   i. Increase position of Assistant Collections Manager to full time (2008-2009 academic year, Amherst College funding)
   ii. Create ‘Green Dean’ two-year competitive, rotating position for graduating student to oversee Study Room, learn the ropes of museum work, assist in cataloguing the collection, and curate a small in-house exhibition of works on paper (2009-1010 academic year, Amherst College funding)

D. Encourage the use of the Study Room
   i. Meet with incoming faculty at orientations (Director and Chief Curator, beginning in 2008, no special funding required)
   ii. Approach specific faculty members with ideas relating collection objects to specific courses (Museum Educator, Curatorial staff, ongoing, no special funding required)
   iii. Post Study Room information on the Frost Library website, where student researchers are likely to encounter it (Museum Educator, 2008, no special funding required)

In 2010-11, the Andrew W. Mellon Coordinator of College Programs expanded upon the previous years’ success in continuing to meet the first two objectives. The Mead’s Director arranged for representatives of the Five Colleges-affiliated museums that employ a consortial collections database to meet with the Five College Libraries Discovery Service Task Force to discuss opportunities for federated searching of museum and library catalogues.

2. Increase opportunities for curricular, including interdisciplinary, collaboration with and involving the Museum.

A. Hire a full time Museum Educator to promote and coordinate institutional research involving the Museum (2008, Amherst College funding)

B. Invite faculty to participate in exhibitions and special events (Curatorial staff, ongoing, no special funding required)

C. Establish a Museum Forum open to faculty, students, and the public to exchange ideas and information with Museum staff at least four times per year (Director and Chief Curator, then Museum Educator, 2008, no special funding required)

D. Expand curatorial experiences offered to student docents (currently Director and Chief Curator, later in collaboration with Museum Educator, ongoing, no special funding required)

E. Offer Interterm courses that provide opportunities for students to learn about museum work and to curate exhibitions (currently Director and Chief Curator, later in collaboration with other Curators and Museum Educator, ongoing, no special funding required)

F. Provide internship opportunities for students (Curatorial staff, ongoing, Museum and Amherst College funding)

The Mead met all of these goals by and/or in 2009–10.
3. Create small, innovative, collections-based, curriculum-related exhibitions.

(Curatorial staff in collaboration with Faculty coordinated by Museum Educator, planning to begin in 2008, resulting exhibitions to appear by 2010, Museum funding with possible support from outside sources)

In 2010-11, the Mead continued to create resonant collections-based displays, outlined in the Exhibitions section of this annual report.

4. Engage a wide community of Museum stakeholders.

A. Form a Mead Advisory Board comprised of trustees, major donors, alumni collectors, regional museum professionals, and senior administrators to oversee acquisitions, deaccessions, and museum policies (Director and Chief Curator pending the approval of the College’s Board of Trustees, 2008, no special funding required)

B. Create a Museum Forum open to faculty, students, and the public to share information and ideas about exhibitions, events, and services (Director and Chief Curator and Museum Educator, 2008, no special funding required)

C. Relaunch the Friends of the Mead Art Museum (Director and Chief Curator in coordination with Advancement, 2008, no special funding required)

D. Strengthen relationships with local and regional groups and institutions (specific priorities and activities to be developed by the Museum Educator in conjunction with the Director and Chief Curator, Advisory Board, Museum Forum, and Friends, 2008-2010, funding needs and sources to be determined)

As outlined in the 2008-09 Report on the Strategic Plan, the Mead met the first three goals by the spring of 2009. In 2009-10, the museum replaced the all-stakeholders two-hour Museum Forum meetings with more public-focused several-hour Community Days, and created an Ad Hoc Faculty Advisory Committee to consult on academic matters. The museum’s ongoing efforts to attain the fourth goal were assisted in 2010-11 by the presence of a new Coordinator of Community Programs charged with connecting the Mead’s volunteer student docents with area schools and community groups.

ASSESSMENT

The Museum will provide status reports on its progress in meeting these goals and objectives in its annual reports for 2008, 2009, 2010, and 2011. In 2011, informed by the experiences of the current plan, and with the assistance of a complete professional staff, a lively Museum Forum, and active Friends group, the Mead Advisory Board will reopen the planning process to draft a new, longer-term institutional plan for the Museum.

MISSION

The Mead Art Museum at Amherst College seeks to stimulate thought, inspire creativity, provide insight, interrogate preconceptions, and invite contemplation through interaction with the original works of art that the Museum collects, researches, interprets, exhibits, publishes, and preserves.

To realize its mission, the Museum makes its collections available to the students, faculty, staff and alumni of Amherst College, and to visitors from around the world; develops innovative exhibitions drawn primarily from the permanent collection and linked meaningfully to the curriculum and to the wider intellectual life of the College; engages faculty, students, and other visitors in fresh, sometimes interdisciplinary inquiries involving art and visual understanding; and produces original, engaging, academically rigorous publications.

VISION

The Mead strives to become an essential, integrated participant in the intellectual and cultural life of Amherst College; a leader among college and university art museums; and a destination for a diverse range of visitors from around the world.

VALUES

AUTHENTICITY | The Museum grounds all of its activities in the unique experience of original works of art, which offer irreproducible insights into the human condition.

INTEGRITY | The Museum endeavors to meet the highest professional, academic, and ethical standards in all of its activities, policies, and procedures.

EXCELLENCE | The Museum is committed to providing the best possible experiences for its various audiences, and to undertaking rigorous and regular self-assessment to ensure its ongoing advancement.

AGILITY | The Museum seeks to act rapidly to realize new ideas that serve its mission, and by extension, the educational mission of Amherst College.

INNOVATION | The Museum strives continuously to test fresh ideas and implement improvements.

DIVERSITY | The Museum aims to present art representing a wide range of cultures and historical periods; to offer a rich array of interpretative and educational programs; and to cultivate an environment in which visitors from all backgrounds feel welcome.

ACCESSIBILITY | The Museum recognizes its responsibility to make the art collection of Amherst College available in person, in print, and in new electronic media to its audiences, and to make its facility accessible to many types of visitors, including people with disabilities.

INQUIRY | The Museum pursues its activities in a spirit of intellectual curiosity, always testing received ideas and seeking new understanding.