

Alfred Baber Fonds

Correspondence

Mount Holyoke Art  
Museum 1994-95

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	49







Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211

January 23, 1995

Dr. Wendy Watson  
Curator, Art Museum  
Mount Holyoke College  
South Hadley, Massachusetts 01075-1499

Dear Dr. Watson:

I am happy to be able to tell you that the Sweerts arrived home safely. My very competent restorer examined it very carefully and could find no indication of any problem. What a relief!

Could you please send me a description of what was done by your restorer to stabilize the painting.

Many thanks for your help.

Sincerely,







OUTGOING

RECEIPT The object(s) described below, or on the attached pages, have been released by the Milwaukee Art Museum.

DATE SHIPPED January 19, . 1995

SHIPPED TO name Alfred Bader

street address 2961 N. Shepard Avenue

city, state, zip code Milwaukee, WI 53211

business telephone 277-0730 home telephone

PURPOSE return of painting lent by Dr. Bader to Mt. Holyoke College Art Museum

INSURED BY Mt. Holyoke TRANSPORT VIA Milwaukee Art Museum staff

PACKING crated

RELEASED BY Leigh A. Brutton signed for the Milwaukee Art Museum

MUSEUM REFERENCE NUMBER DESCRIPTION INSURANCE VALUE

Michael Sweerts  
Self-Portrait with a Skull  
oil on canvas  
property of Dr. Alfred Bader

Receipt of the object(s) described above, in good condition unless otherwise noted, is hereby acknowledged.

signature for recipient

name and title

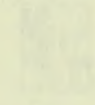
date objects received

COPY 1 — REGISTRAR COPY 2 — RECIPIENT COPY 3 — FILE

Please sign and complete the bottom section of this receipt, and return the white (top) copy to:  
Registrar, Milwaukee Art Museum, 750 N. Lincoln Memorial Dr., Milwaukee, WI 53202.  
The yellow copy is for your records.



Section header text, possibly a title or subject line.



Main body of faint, illegible text, possibly a list or a series of entries.

A line of text, possibly a signature or a specific entry, located in the middle of the page.

A small, faint stamp or mark located near the bottom edge of the page.

Faint text at the bottom of the page, possibly a footer or concluding remarks.

FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

December 9, 1994

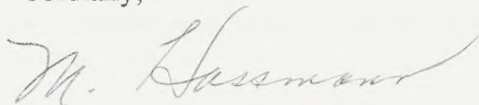
To: Mr. Sean Tarpey  
Mount Holyoke College Art Museum

If at all still possible, please ship Dr. Bader's painting to arrive at the Milwaukee Art Museum on December 16th.

Alternately, please ship to arrive during the following week so it does not sit somewhere over a weekend. If to arrive after the 16th, please let us know new date.

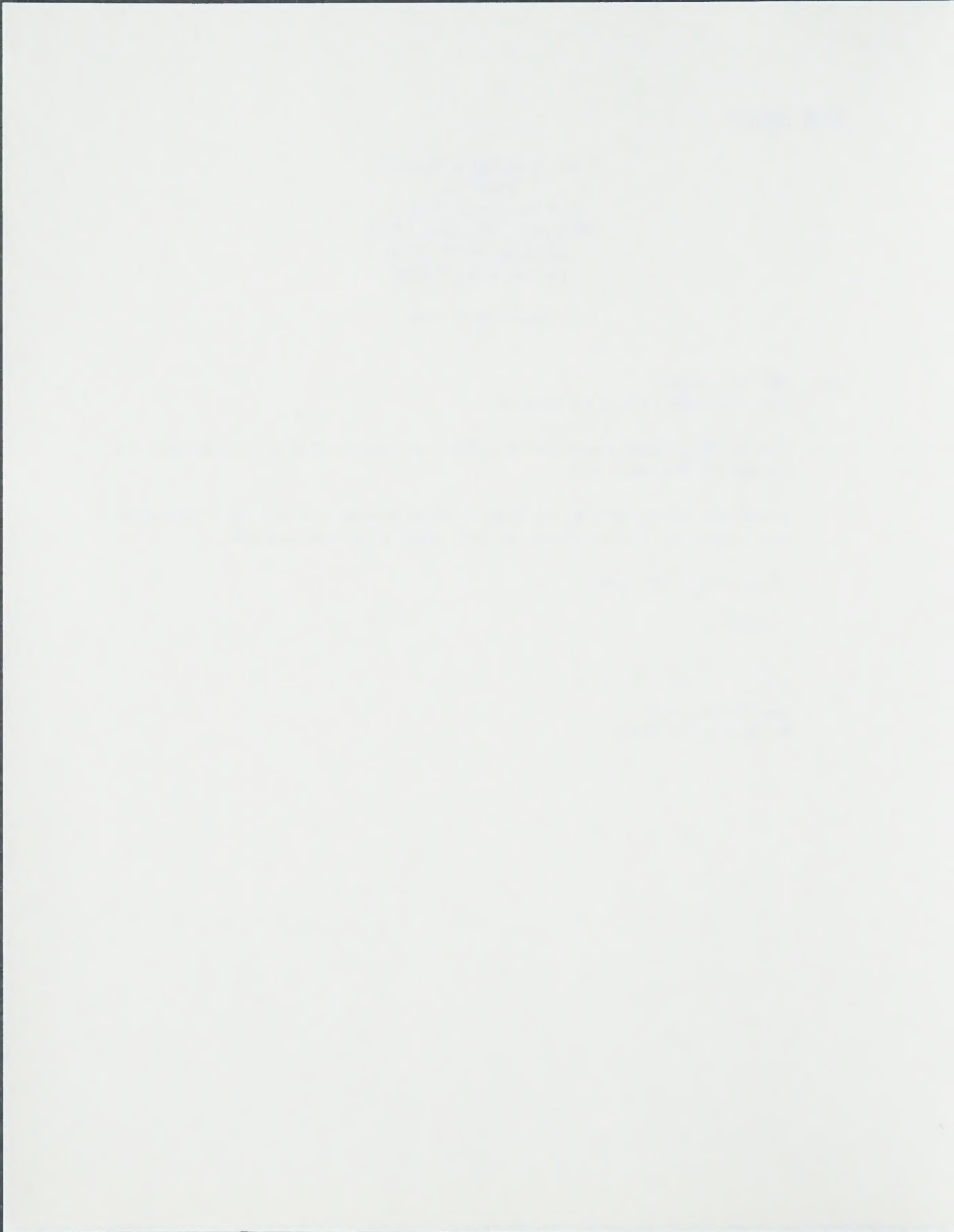
Thank you for your patience.

Cordially,



Marilyn Hassmann  
Secretary to Dr. Bader







FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

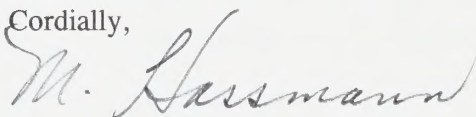
December 8, 1994

To: Sean B. Tarpey  
Museum Registrar  
Mount Holyoke College Art Museum  
413 538 2144

In response to your fax of December 7th to Dr. Alfred Bader, he is in England and I will try to reach him this afternoon. I was not in the office yesterday as we had to shovel out from our first significant snowfall this winter.

I will read your fax to Dr. Bader and I am sure he will authorize return of the painting as your propose; however, please wait to hear from me or Dr. Bader before shipping. In the meantime I will try to reach Larry Stadler at the MAM to make sure he will be able to receive the painting on December 16th.

Cordially,

A handwritten signature in cursive script, appearing to read "M. Hassmann".

Marilyn Hassmann  
Secretary to Dr. Bader



1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate evidence and are clearly documented.

3. The second part of the document outlines the procedures for handling any discrepancies or errors that may arise.

4. It is important to review the records regularly to ensure their accuracy and to identify any potential issues.

5. The final part of the document provides a summary of the key points and offers some concluding remarks.



FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

To: Wendy M. Walpole &  
Jean B. Tarpey

413 538 2144

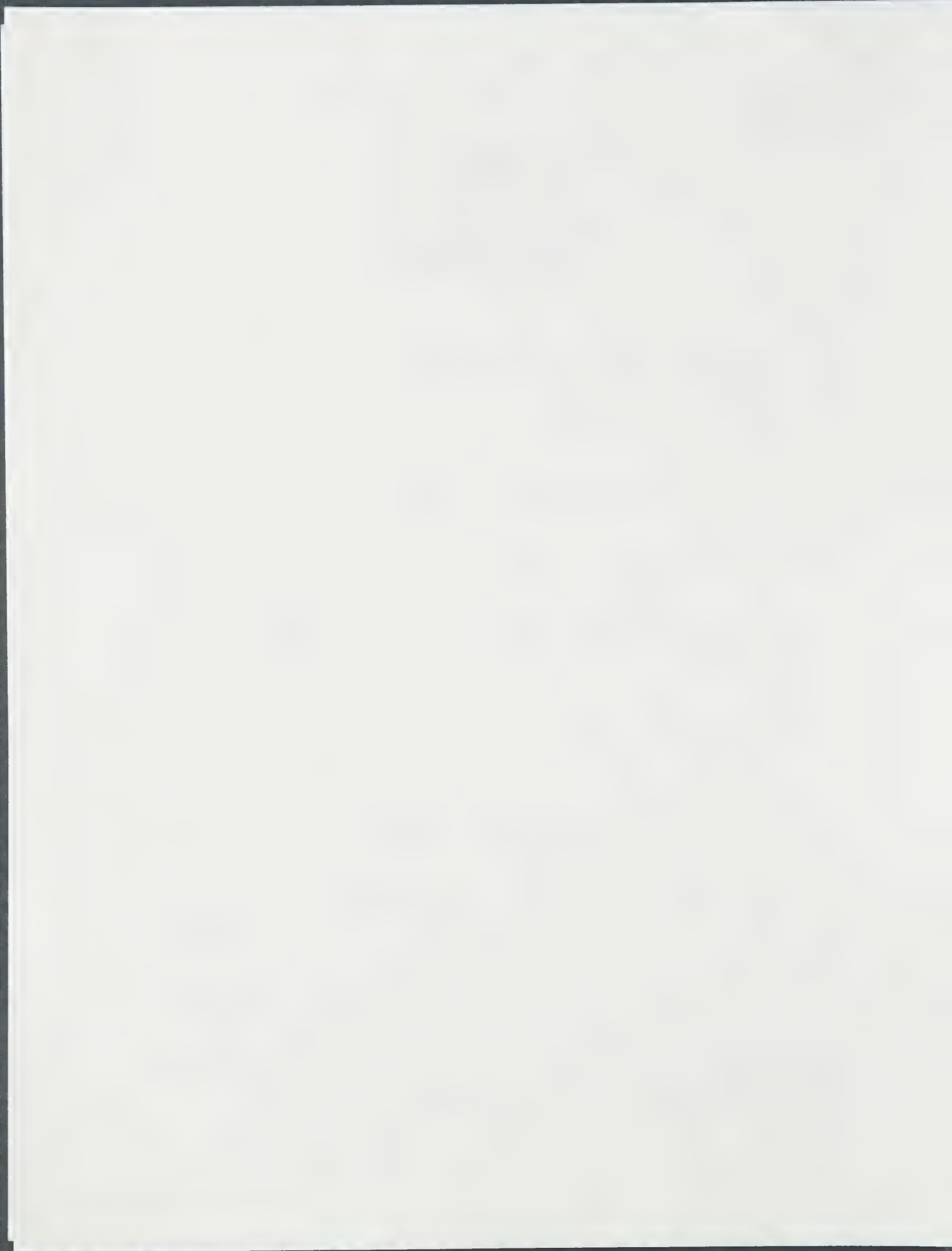
Many thanks for your great care with my  
works

I talked to Mr Harry Stadler at the  
W. W. Hecker Art Museum who checked the  
painting, surely most carefully &  
confirmed that he could not see any  
damage, nor could I

Your wonderful catalog and my  
old photo arrived yesterday. Congratulations  
May I have another copy for my restorer ~  
I am sending you two of my catalogs -  
Telling Images and The Perceptive Eye,  
both 1989 as a small thank you.

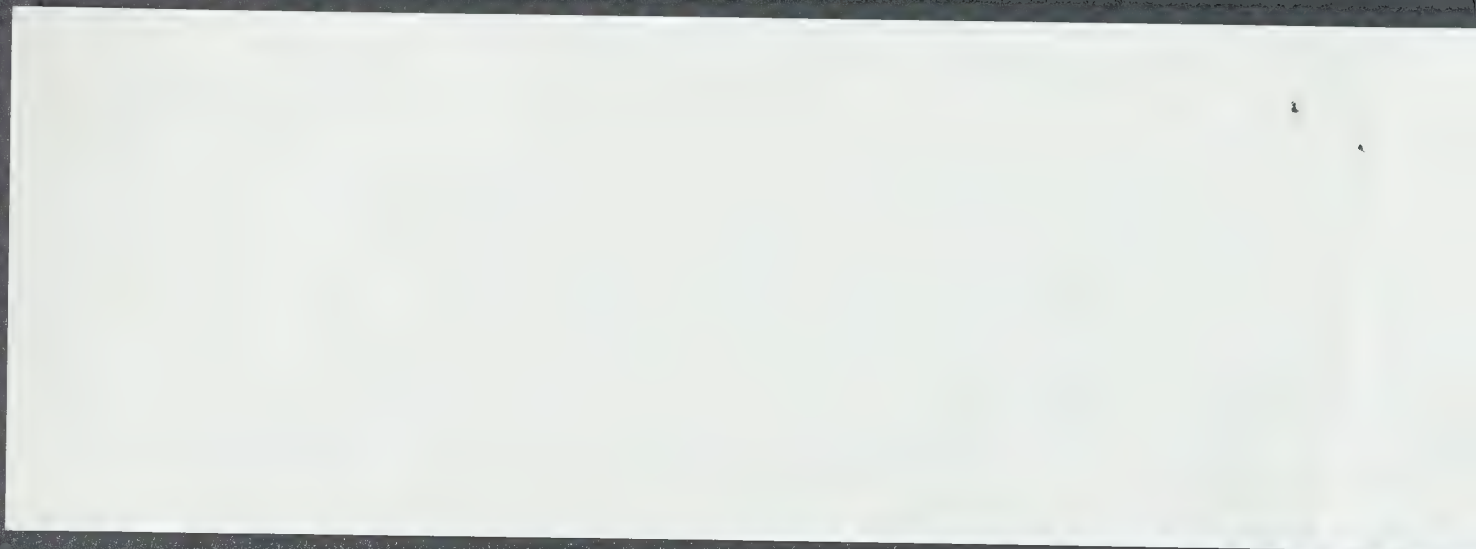
Best wishes  
Alfred Bader





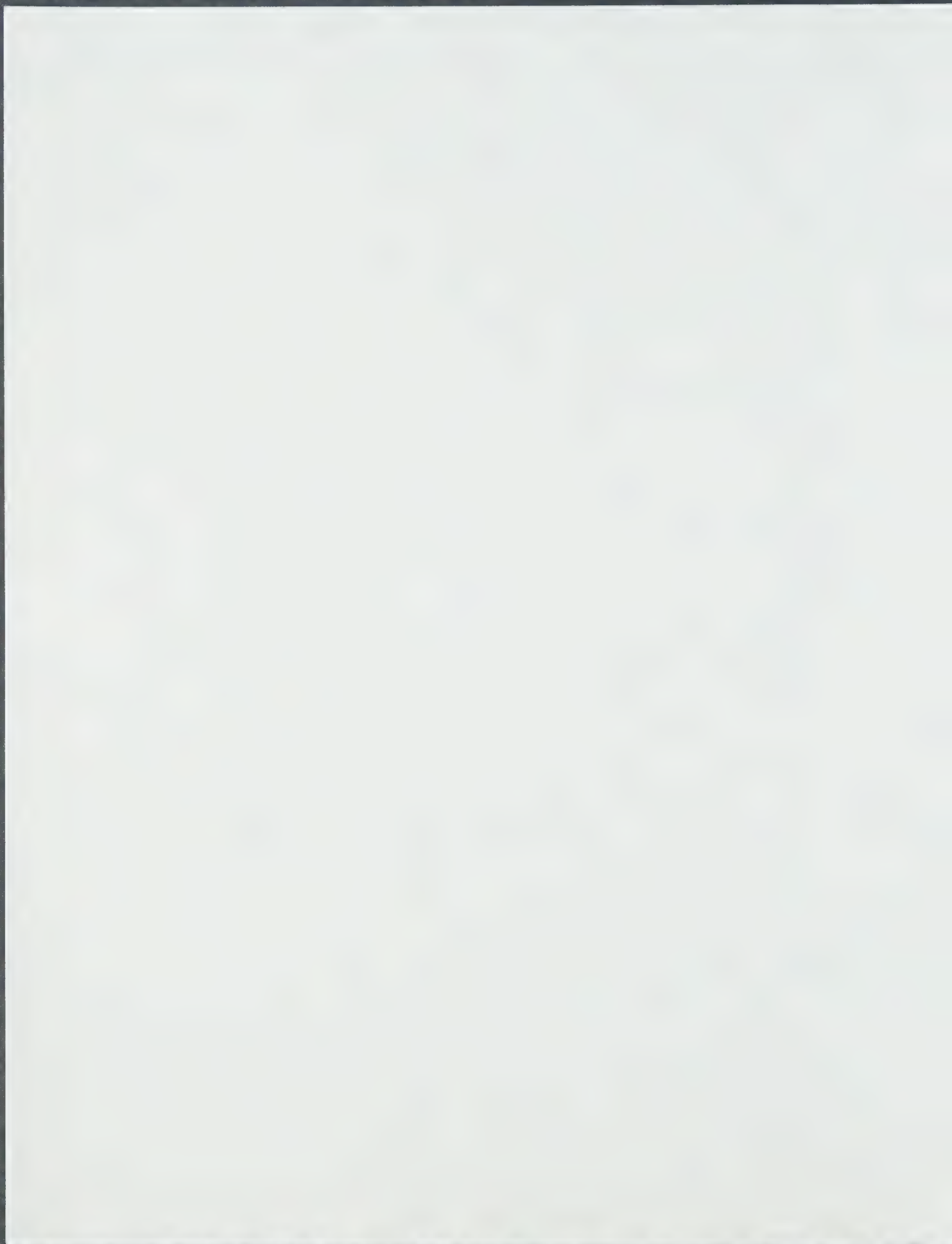












MOUNT HOLYOKE COLLEGE ART MUSEUM

South Hadley, Massachusetts 01054-1131

Phone: (413) 564-1131



To Larry Stodley  
271 7548

[Faint, mostly illegible text from a letter or document, possibly containing a list or description of items.]

*Handwritten signature or name*



1

M O U N T   H O L Y O K E   C O L L E G E   A R T   M U S E U M

SOUTH HADLEY, MASSACHUSETTS 01075-1499   TELEPHONE: 413 538-2245

12 April 1994

Dr. and Mrs. Alfred Bader  
2961 North Shepherd Avenue  
Milwaukee, WI 53211

Dear Dr. and Mrs. Bader:

Enclosed is a copy of the catalogue for the exhibition *Altered States: Conservation, Analysis, and the Interpretation of Works of Art* which opened last week. Your painting plays an important role in the show, as you will see when you peruse the catalogue. The symposium last Saturday drew more than two hundred people, ranging from students and faculty members to conservators, art historians, curators, and other museum professionals. It seems to have been a great success.

I do hope you will have a chance to see *Altered States* either here in South Hadley or at the other two venues. As I mentioned, there will be a second symposium held in New York while the exhibition is at the National Academy of Design in October-November, so perhaps you can plan a trip east at that time. We'll be sure to let you know as soon as that event has been scheduled.

Please accept my deepest gratitude for your generosity in lending the Michael Sweerts. You know it is a favorite work of mine, and it is a special delight to have it in this exhibition--for both scientific and aesthetic reasons! With all best wishes,

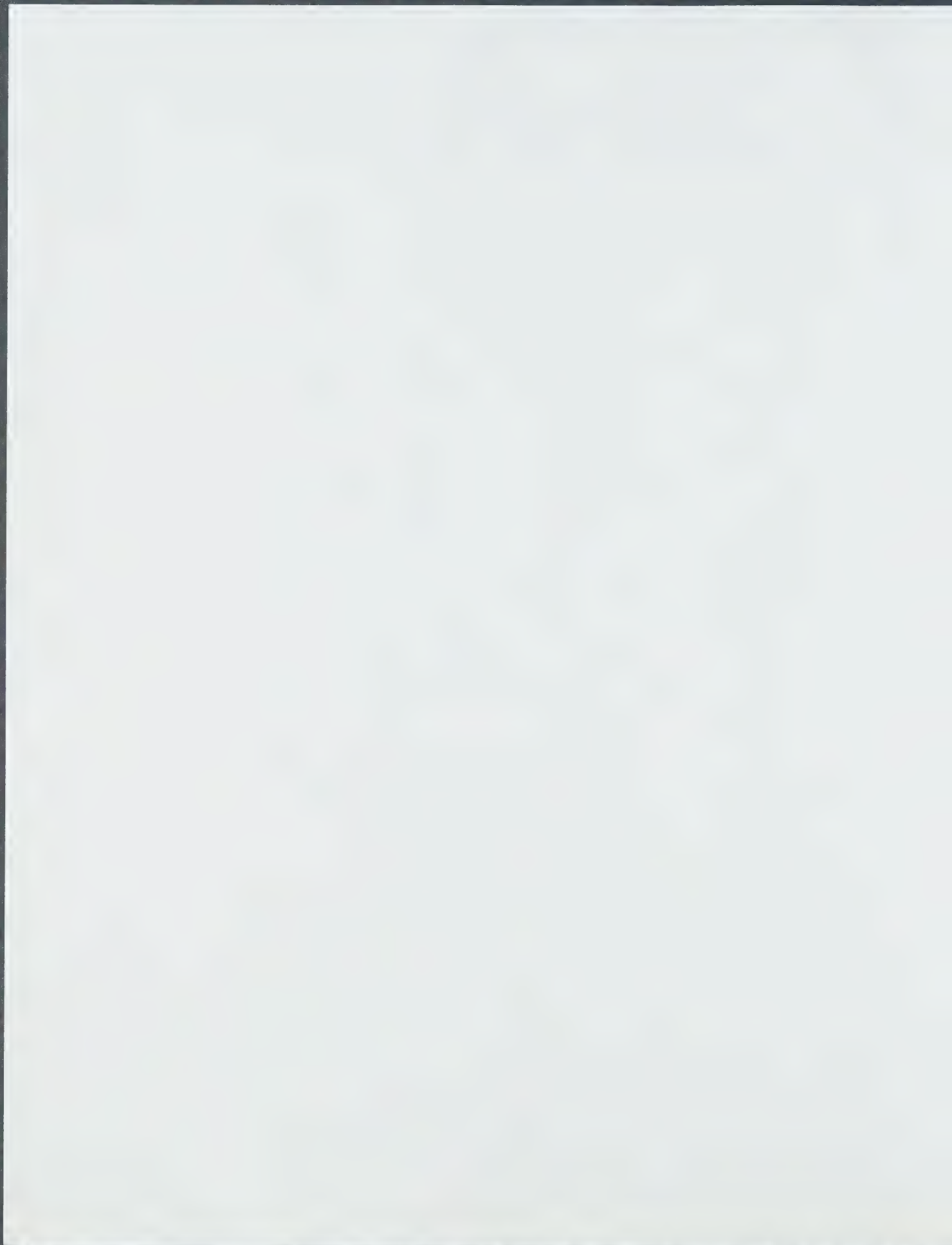
Sincerely yours,



Wendy M. Watson  
Curator

encl.: catalogue







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 22, 1994

Via Fax 413 538 2144

Dr. Wendy Watson  
Mount Holyoke Art Museum  
Mount Holyoke College  
South Hadley, Massachusetts 01075

Dear Dr. Watson:

Larry Stadler of the Milwaukee Art Museum plans to pick up the Sweerts today.

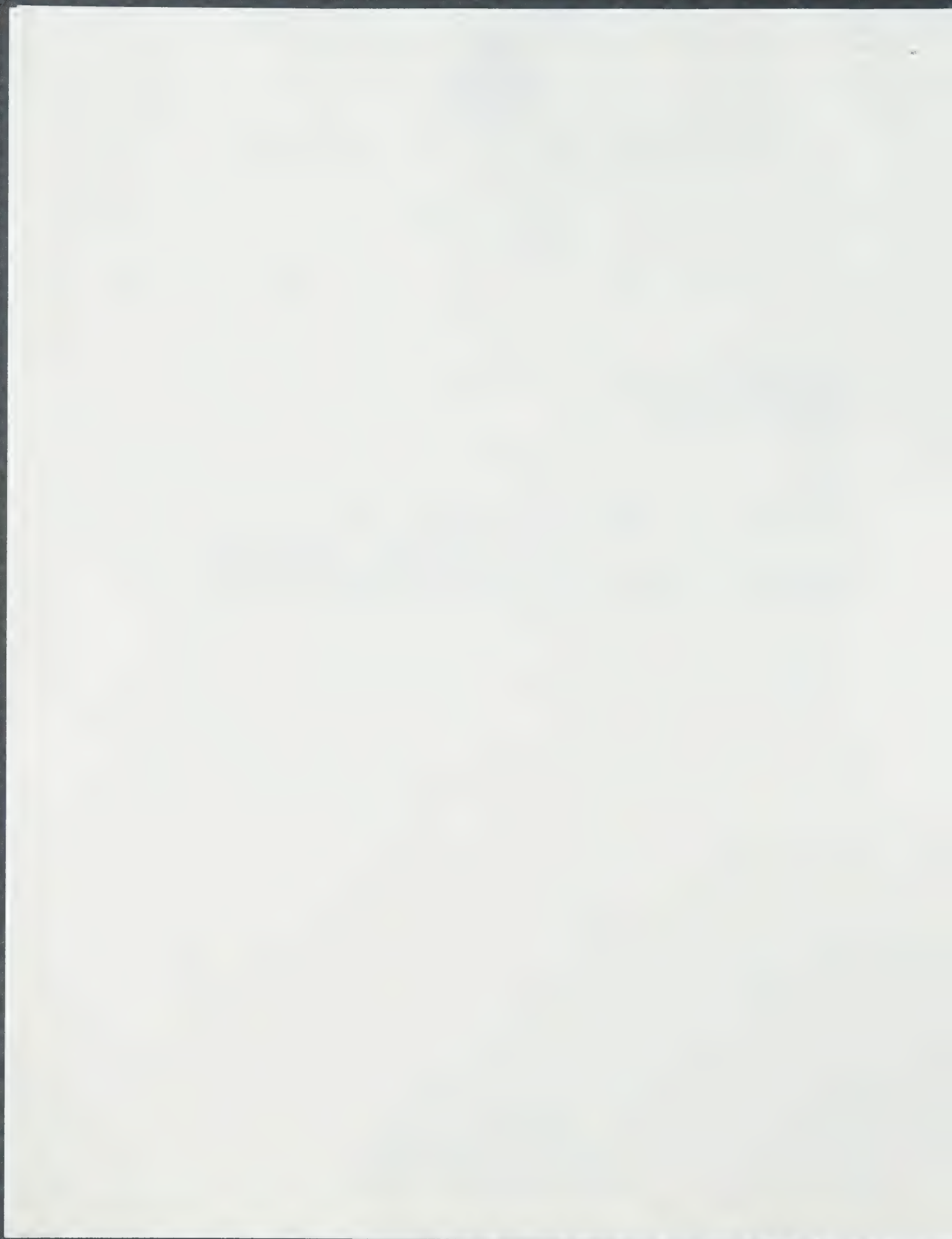
Could you please confirm that you will have a catalog which will illustrate this painting. Please do not mind this question which may seem silly, but I have just had the experience of loaning three paintings to a museum which did not even have a check list for the exhibition.

Best wishes.

Sincerely,

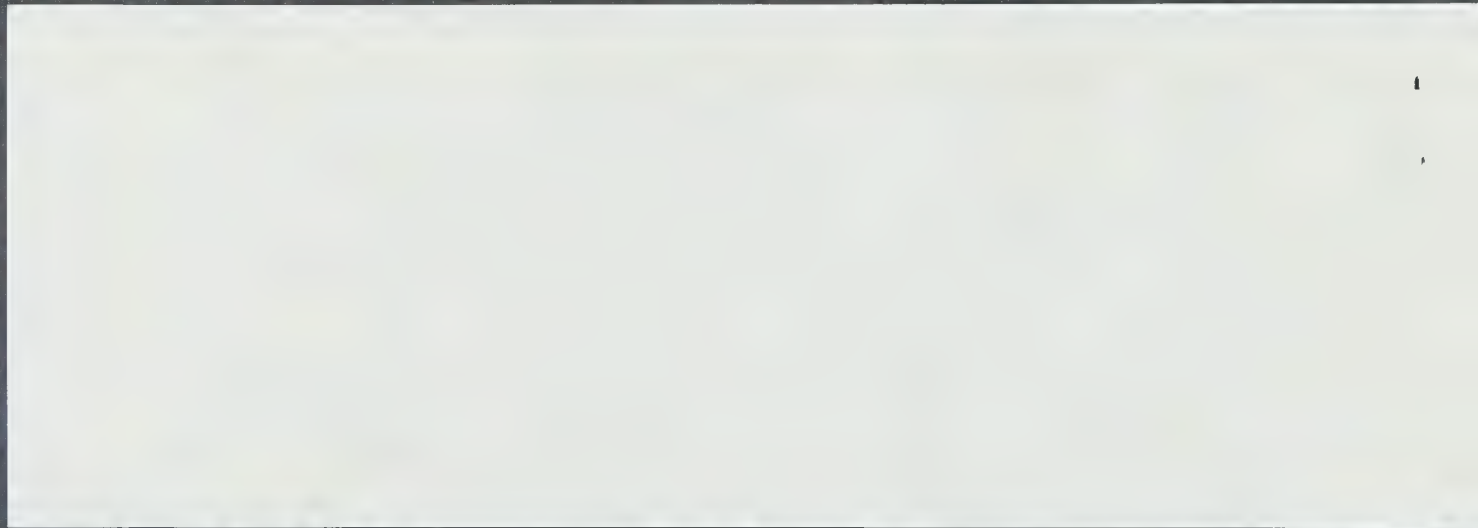
*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709













## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 18, 1994

Via Fax 413 538 2144

Dr. Wendy Watson  
Mount Holyoke Art Museum  
Mount Holyoke College  
South Hadley, Massachusetts 01075

Dear Dr. Watson:

I have now received your registrar's three-page fax of February 16th and am returning the loan agreement by fax.

By certified mail, I am sending you my only photograph taken before cleaning, as well as a lot of documentation which might interest you.

I purchased the painting from Dr. H. Fetscherin, a dealer in Munich, who believed this portrait may be that of a ship owner or a captain of a ship because the man is pointing to the sea. He also believed that the painting might be by a Flemish artist, Pieter Franchoys.

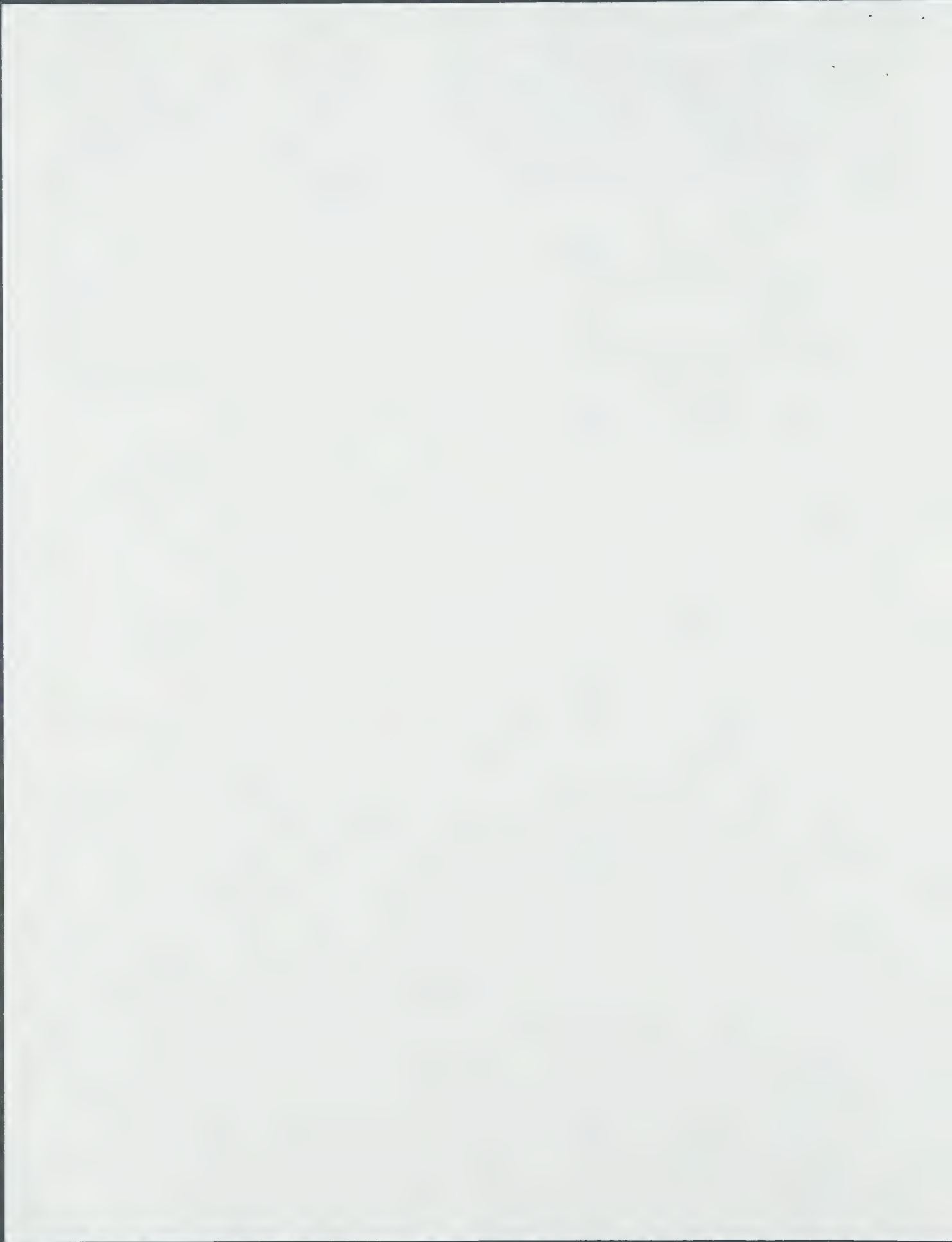
The cleaning was done by a very competent lady restorer who had worked for many years at the Alte Pinakothek. Mrs. M. von Lilenthal lives in Munich and retired quite a few years ago.

When I sent a black and white photograph of the painting to Professor Stechow, he did not believe that the painting was by Sweerts. However, when I sent the original to him at Oberlin and he could make a direct comparison with Oberlin's self-portrait, he sent me his congratulatory letter of August 29, 1969, by air mail, special delivery. Copy of that letter and of other letters from art historians are going out to you with the photograph.

When I submitted my paper on this discovery to Benedict Nicholson of The Burlington Magazine, he replied that it was a fine painting but that he could not publish the note because he didn't believe that the painting is by Sweerts. We then agreed that I would bring the original to a meeting we were attending in Cleveland. When I showed the original to him and to Vitale Bloch in Benedict's hotel room there, his immediate reaction was, "I will publish your note. Now I am convinced that it is by Sweerts." The note appeared on page 475 of the July 1972 issue of The Burlington Magazine.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709







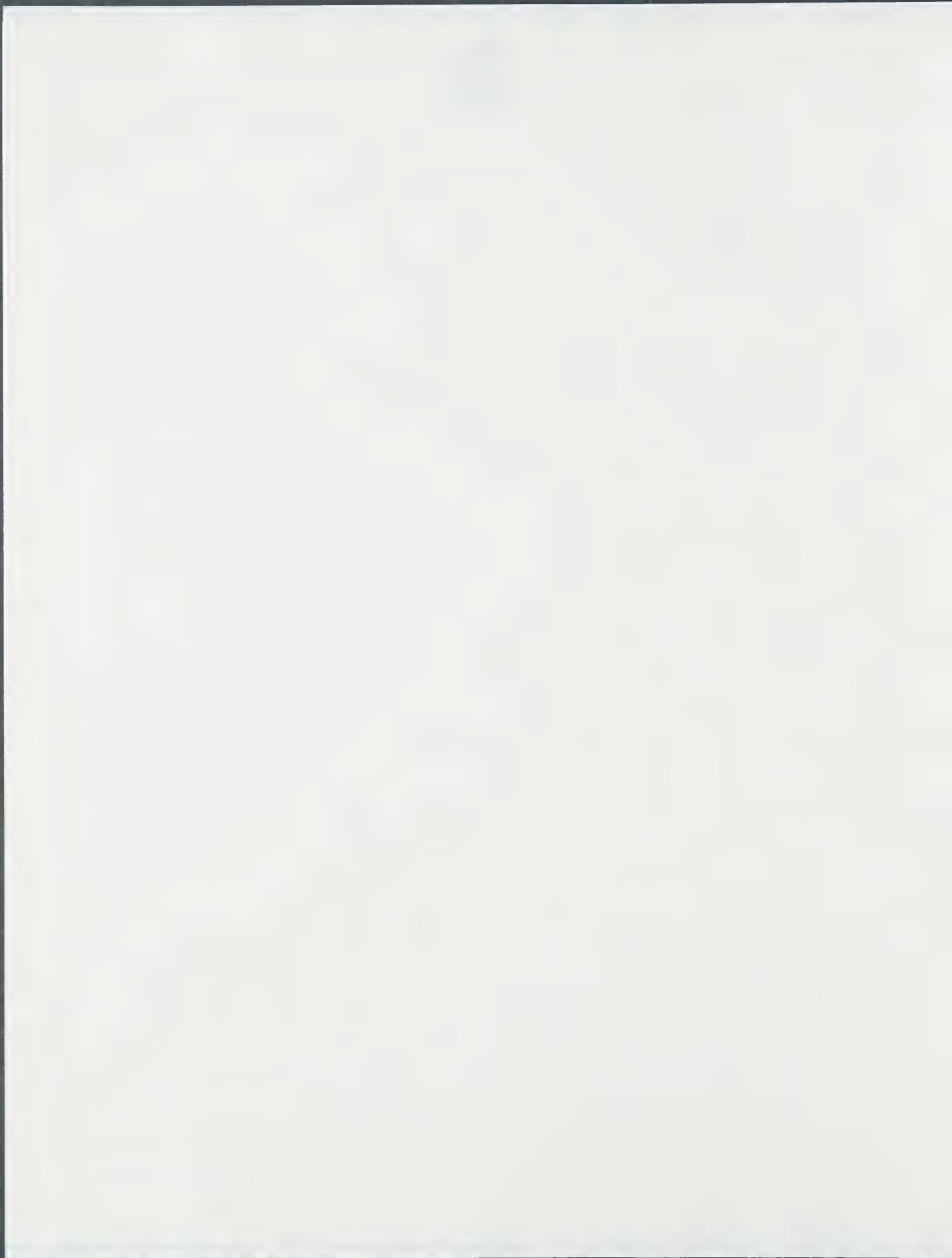
Dr. Wendy Watson  
Mount Holyoke College  
February 18, 1994  
Page Two

I hope that you will find the documentation which I am sending you helpful and that you will have a fine exhibition.

Best personal regards.

Sincerely,

Enclosures





MOUNT HOLYOKE COLLEGE ART MUSEUM

SOUTH HADLEY, MASSACHUSETTS 01075-1399 TELEPHONE 413 538-2245

LOAN AGREEMENT: *Altered States: Conservation, Analysis, and the Interpretation of Works of Art* MHCAM 2 April - 29 May 1994, Clark Art Institute 23 July - 18 September 1994, and National Academy of Design 5 October - 27 November 1994

Lender:

Address: 924 East Juneau Avenue, Suite 622 Milwaukee, WI 53202

REVISED

Credit Line for Label and Catalogue (Will be as above unless indicated here)

Artist: Michael Sweerts

COLLECTION OF

Title of Work: Self-portrait with a Skull Accession number: \_\_\_\_\_

ISABEL & ALFRED BADEL

Date of Work: ca. 1660 Medium: Oil on canvas

Signature, Other Inscriptions, and Their Location on Work:

Dimensions (Without Mat. Frame or Base): Height 31" Width 23 3/4" Depth  
Dimensions (With Mat. Frame or Base): Height Width Depth

Framing Is the work framed? Yes (YES or NO) Is the work glazed with plexi? No (YES or NO)

Shipping Please list any special requirements: **Contact Larry Stadler at MAM.**  
(Borrower assumes all costs of packing and transportation)

Insurance Value of this loan in US Dollars (\$): \$500,000.00 (See conditions below)  
Shall borrower insure loan? Yes (YES or NO)  
Do you prefer to maintain your own insurance? No (YES/NO)

Photographs: Are photographs available? 8x10 black&white prints No (YES/NO)  
Color Transparencies No (YES/NO)  
If no photograph exists, may we have one made? Yes (YES/NO)

IT IS OUR POLICY NOT TO ALLOW THE GENERAL PUBLIC TO PHOTOGRAPH IN THE MUSEUM.

This agreement is subject to the conditions stated below.

Signed: [Signature]  
(Lender or Authorized Agent)

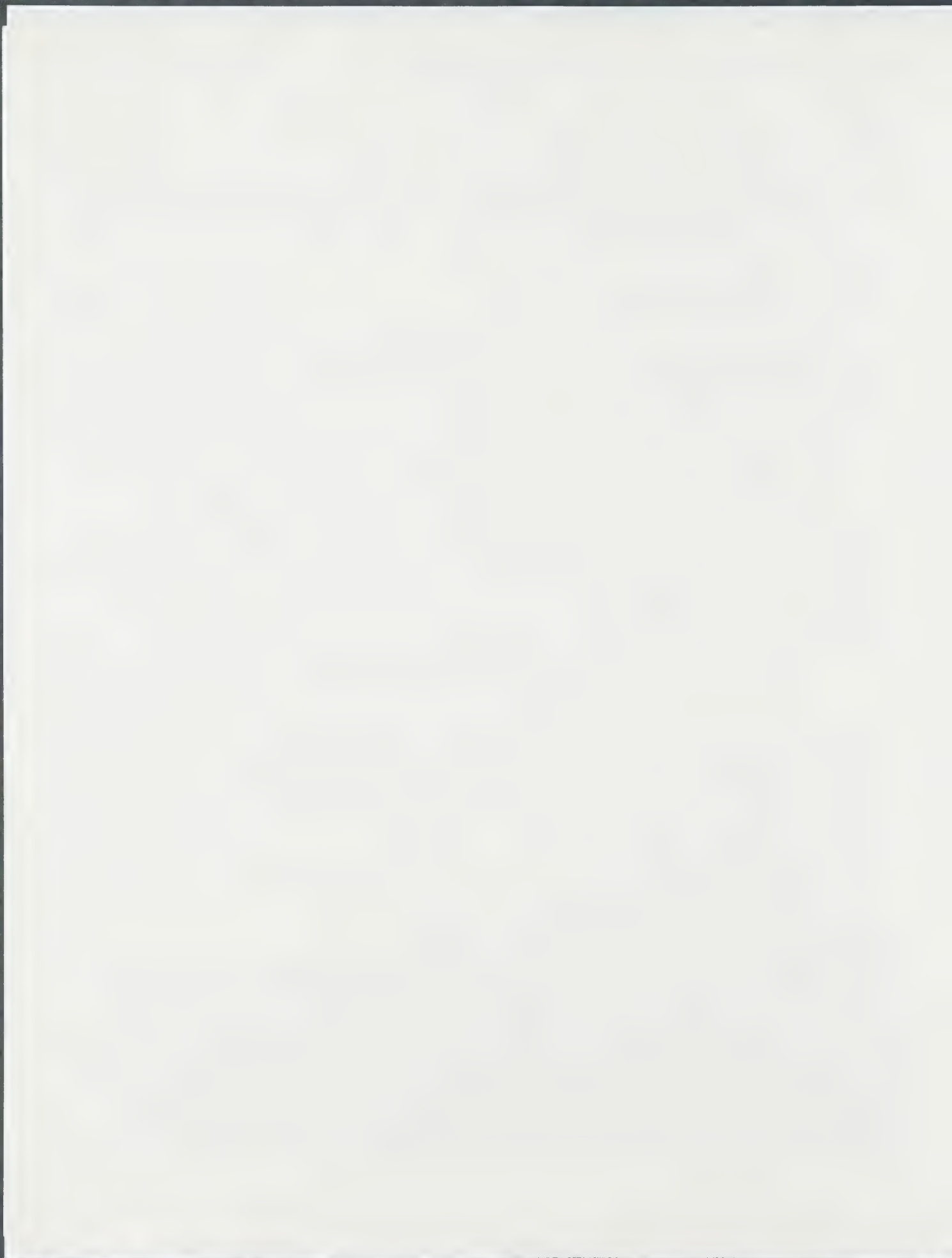
Date: Feb 17 1994

(For Mount Holyoke College Art Museum)

Please complete, sign and return to Mount Holyoke College Art Museum

Conditions governing loan:

1. The Mount Holyoke College Art Museum (the borrower), will exercise the same care of loans as it does in the safekeeping of its own property.
2. The work will be returned only to the lender at the address indicated hereon or to his or her representative, duly authorized in writing. If the lender should die or be adjudged bankrupt, the work will not be surrendered except to a duly certified, court-appointed executor, administrator or trustee. It is incumbent on the lender to notify the borrower in writing of any change of address of the lender.
3. INSURANCE: Unless the lender expressly elects to maintain his or her own insurance, the borrower will insure this loan "wall-to-wall" under its fine arts policies in the amount indicated on the face of this form, against all risks of physical loss or damage from any external causes while in transit and on location throughout the period of this loan. The policy referred to contains the usual exclusions of loss or damage resulting from such causes as wear and tear, gradual deterioration, moths, vermin or inherent vice, damage sustained due to and resulting from any repairing, restoration or retouching process, or due to such causes as hostile or warlike actions, insurrection, confiscation by public authority or risk of contraband or illegal transportation of trade, nuclear reaction (except by loss of fire resulting therefrom), and shipments by unregistered mail. If the lender elects to maintain his or her own insurance, this shall constitute a release of the borrower from any liability in connection with the loan (except as provided in 1 above) and the borrower can accept no responsibility for any error or deficiency in information furnished to or by the lender's insurers, nor for lapses in coverage. In this case we must receive either a Certificate of Insurance naming the borrower and any participating museums as "Additional Insured" under the lender's policy, or a "Waiver of Subrogation" executed by the lender.
4. All parties agree that signed facsimile transmissions shall constitute binding documents.



FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

To 413 534 2144

To:

Dr. Wendy Waepon

2/16/94

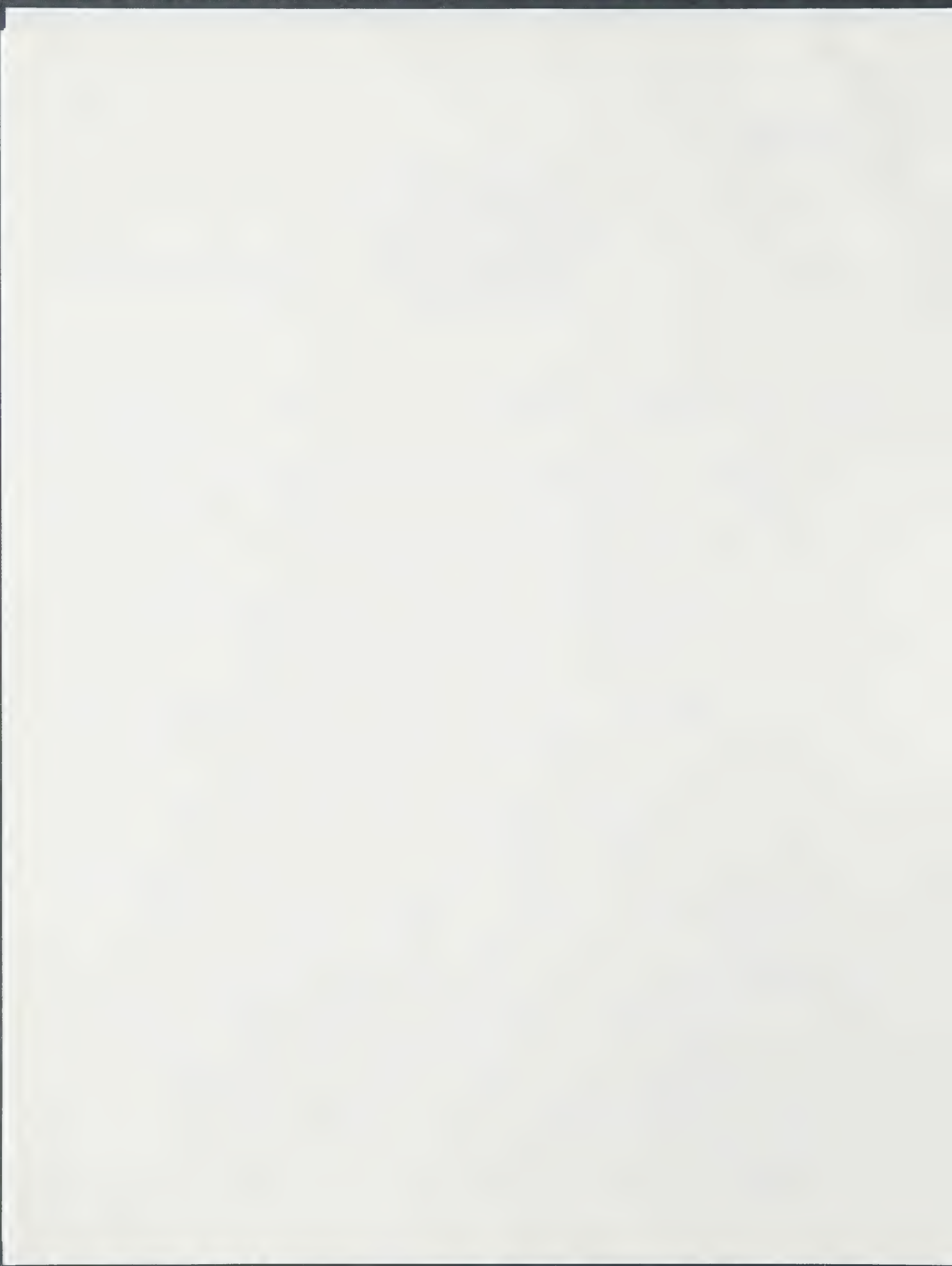
Just a hurried note in response to  
your 2 page fax just received.  
Some of your questions are answered  
in entry 16 of your 1979 catalog.

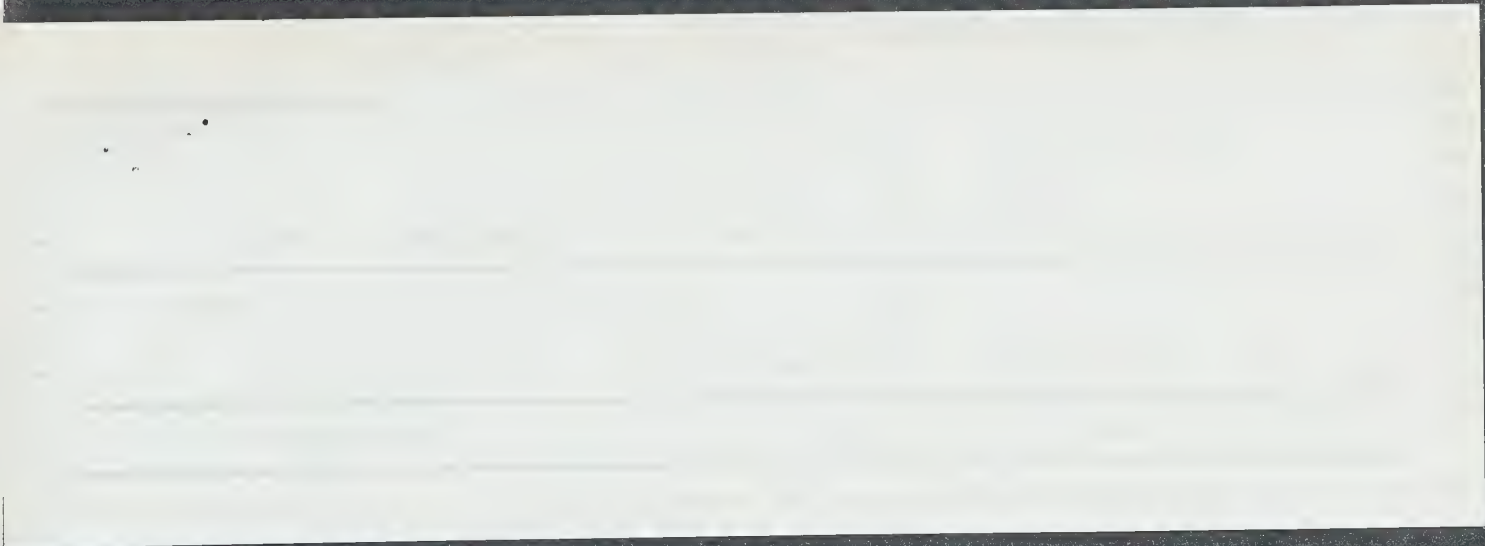
Oberpaint to skull was recorded by  
a collector in Munich in 1960s. I do not  
have a report, and she retired long ago.  
The piece, Dr. H. Forchman in Munich, believed  
the portrait to depict a physician or a physicist  
captain - he was pointing to the piece.

I hope you received my earlier fax holiday.  
As there is so little "clearing information",  
feel free to change your mind & take the  
fragment - after Heemskerck

Best wishes  
Alfred Bader











# THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT

1100 EAST 58TH STREET, CHICAGO, ILL. 60637

Dear \_\_\_\_\_:

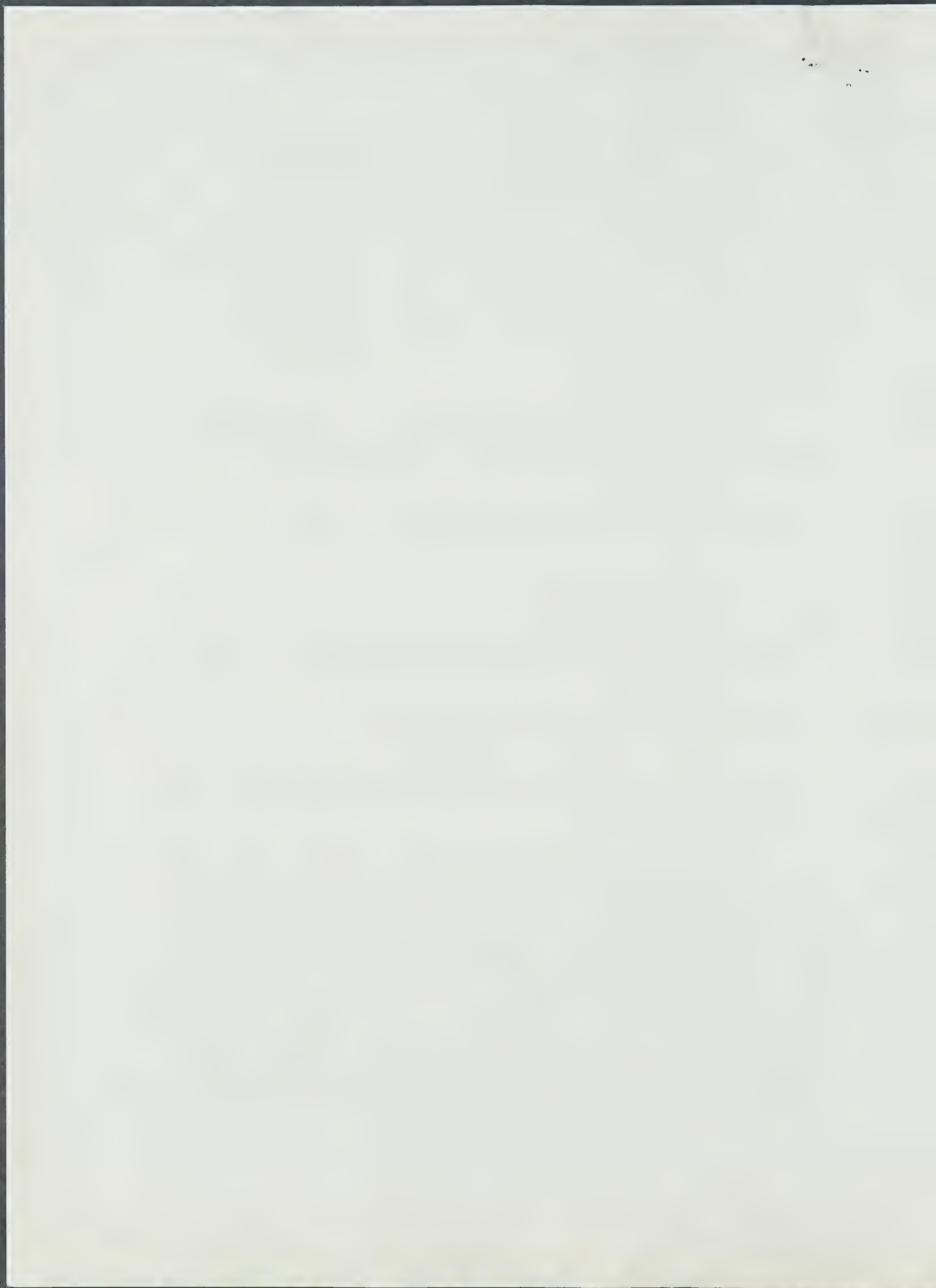
I am pleased to inform you that your application for admission to the Philosophy Department has been reviewed and you have been accepted for admission to the University of Chicago in the fall of 19\_\_\_\_.

Your academic record is excellent and we are confident that you will find the intellectual environment of the University of Chicago to be most stimulating and rewarding.

The Philosophy Department at the University of Chicago is one of the leading departments in the world. We offer a wide range of courses and research opportunities in all areas of philosophy, including metaphysics, epistemology, logic, and ethics.

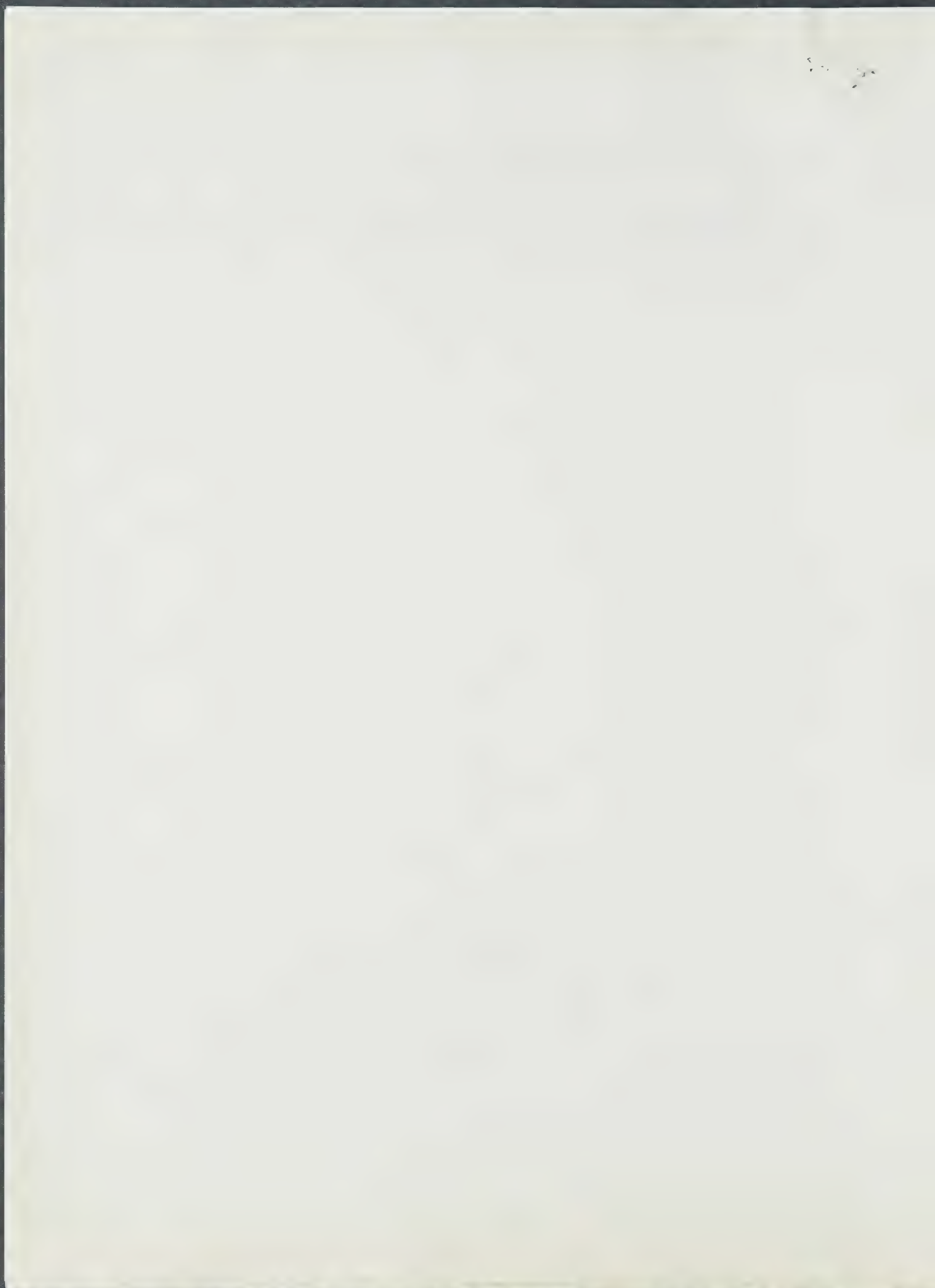
We are pleased to have you join our community of scholars and students. We look forward to your arrival in the fall and to the many years of intellectual collaboration and friendship that lie ahead.

Very truly yours,  
\_\_\_\_\_  
Chairman, Philosophy Department









# THE HISTORY OF THE UNITED STATES

CHAPTER I

THE DISCOVERY OF AMERICA

In the year 1492, Christopher Columbus, an Italian navigator, discovered the continent of America. He sailed from Spain in search of a westward route to the Indies, and on October 12, 1492, he landed on the island of San Salvador in the West Indies.

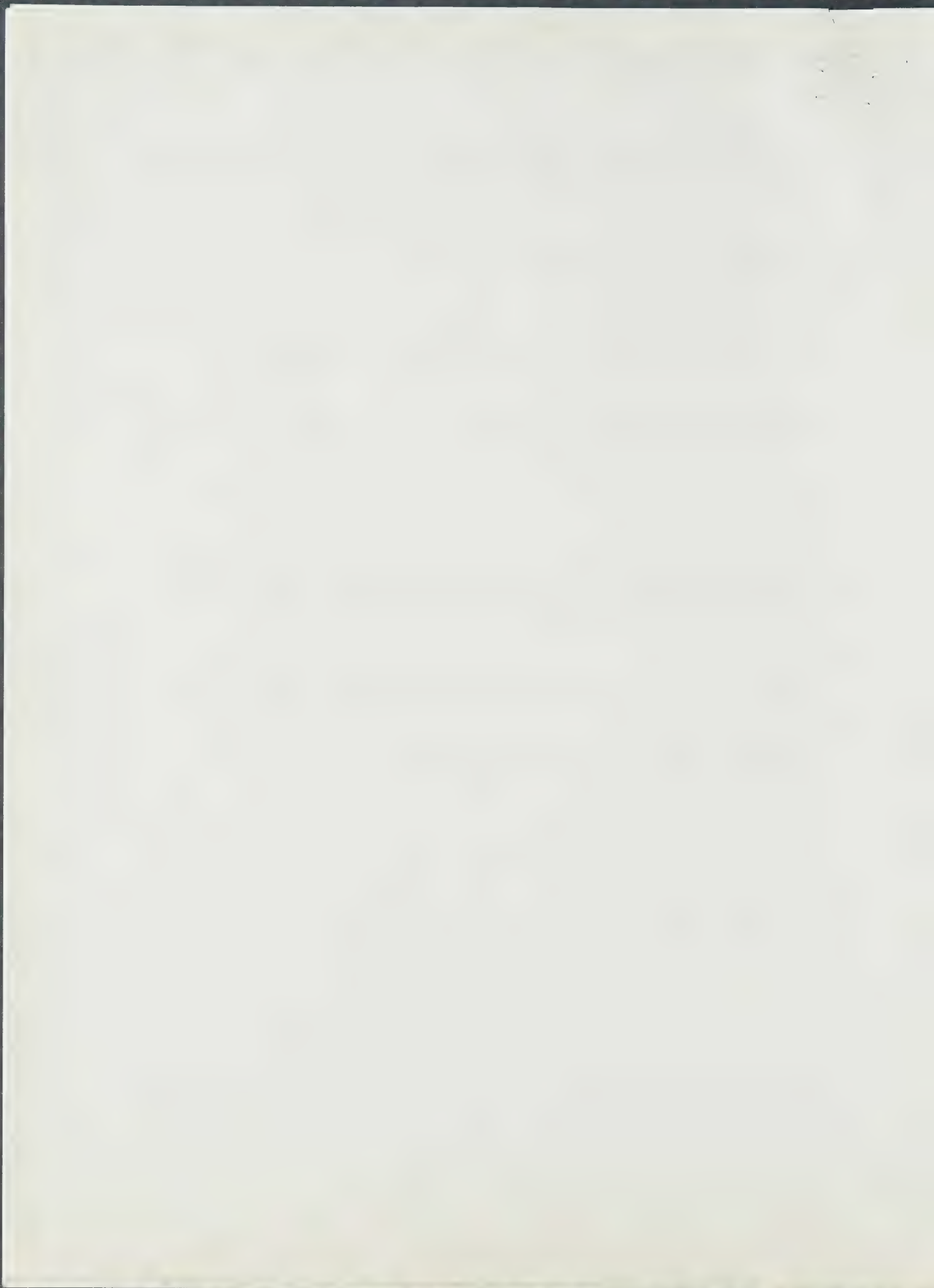
At the time of his discovery, the continent was inhabited by a number of different tribes of Indians. Columbus named the continent "America" in honor of Amerigo Vesputi, an Italian navigator who had sailed with him on his first voyage.

The discovery of America opened up a new world of opportunity for Europe. It led to the great age of exploration and the establishment of colonies in North America.

The first English colony was established in 1607 at Jamestown, Virginia. It was the first permanent English settlement in North America.

The Pilgrims, a group of English Puritans, established the Plymouth colony in 1620. They were seeking religious freedom and a better life in America.

The American Revolution began in 1775. The colonists fought for independence from Great Britain and established the United States of America.





COLLECTION OF  
ISABEL & ALFRED BADER

yes

NO

yes  
no

NO  
NO  
yes

Alfred Bader

Feb. 17 1994



# MEMORANDUM FOR THE RECORD

MEMORANDUM FOR THE RECORD

DATE: [illegible]

TO: [illegible]

FROM: [illegible]

SUBJECT: [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]





FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

To 414 534 2144

To:

Dr. Wendy Watson  
Curator  
Mount Mary College Art Museum

Dear Dr. Watson:

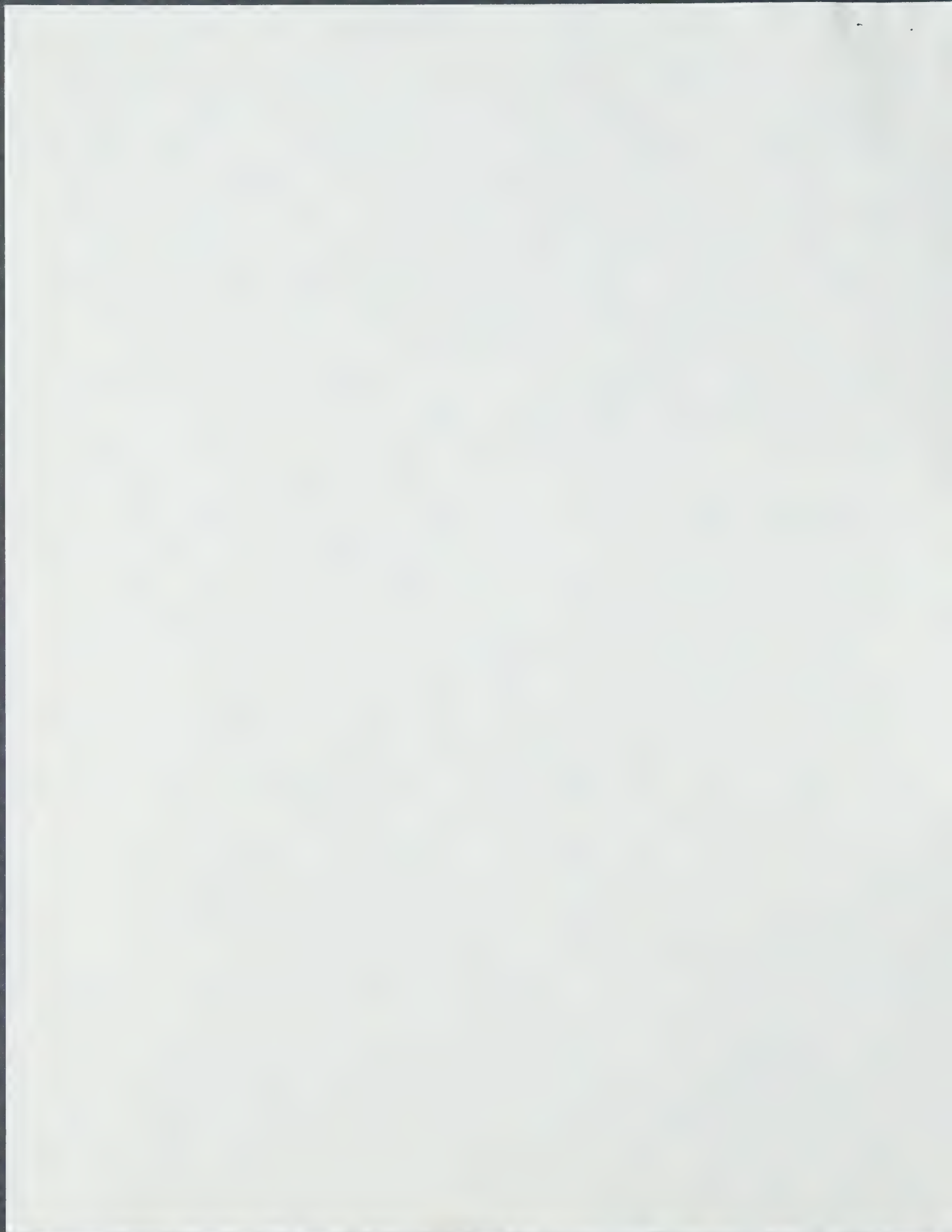
I will make my only stop  
today at the post office to mail

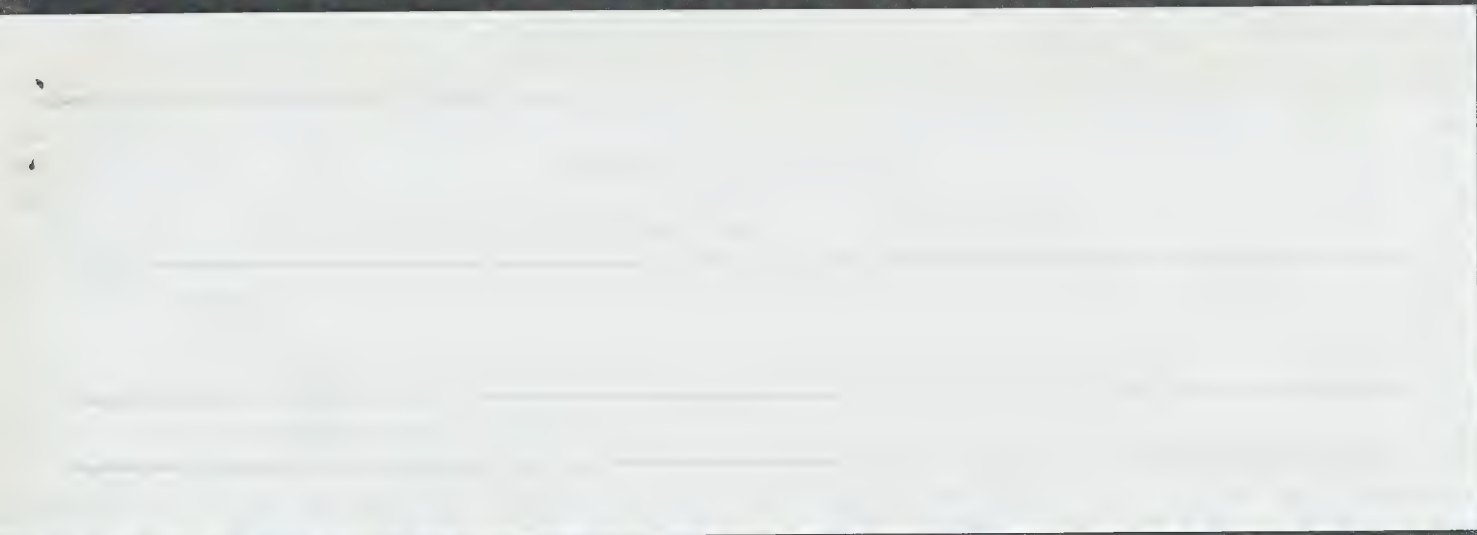
Mr. LARRY STADLER  
at the Milwaukee Art Museum will  
do the packing & shipping. His  
fax no. is 414 271 7522

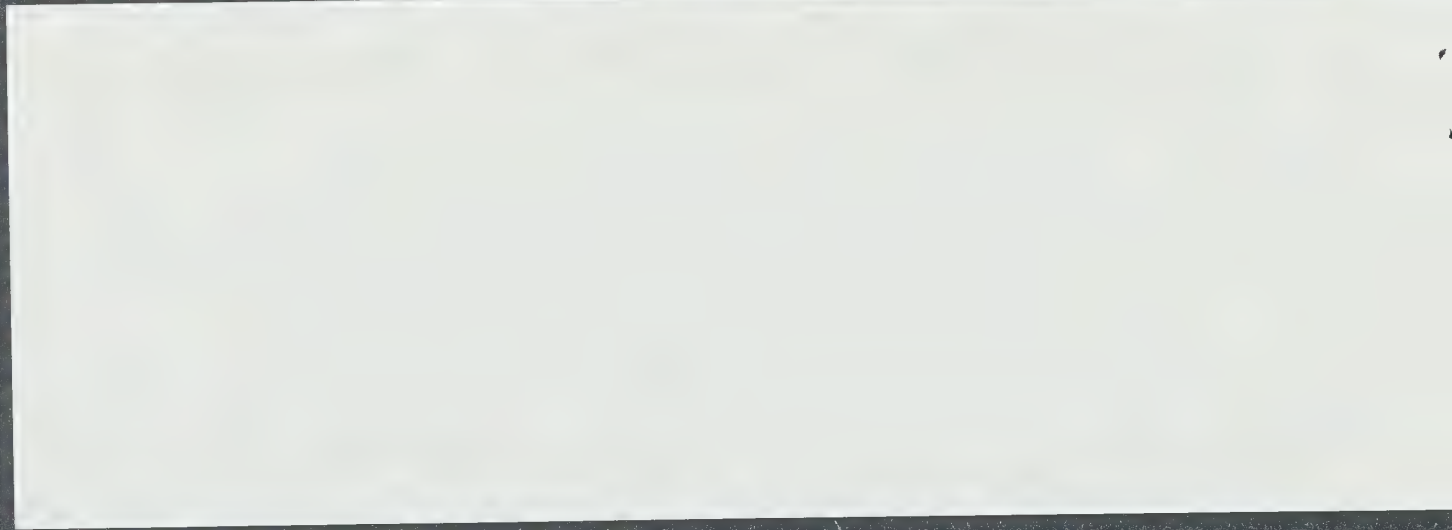
Best wishes

2/16/94

Alfred R. Bader









FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709



February 14, 1994

To: Dr. Wendy Watson, Curator  
Mount Holyoke College Art Museum

413 538 2144

Dear Dr. Watson:

I am sorry that I was on a trip when your letter of February 3rd arrived.

I would be willing to loan my Sweerts, but you may not be able to afford the costs involved. The painting would have to be insured for \$500,000 wall to wall and packed and shipped by the Milwaukee Art Museum at the exhibition's expense.

I do have just one, not very good photograph of the painting before restoration, and I do not have slides taken in between.

If this is too expensive, then you might like to consider a painting which I found almost completely overpainted of a 19th century church interior, and of that painting, which is a fragment attributed to Heemskerck, I do have slides taken during the very difficult restoration. I enclose Xerox of the photograph and letter from the expert on Heemskerck, Dr. R. Grosshans, giving his views.

That painting is in a sturdy frame and value for insurance is \$30,000.

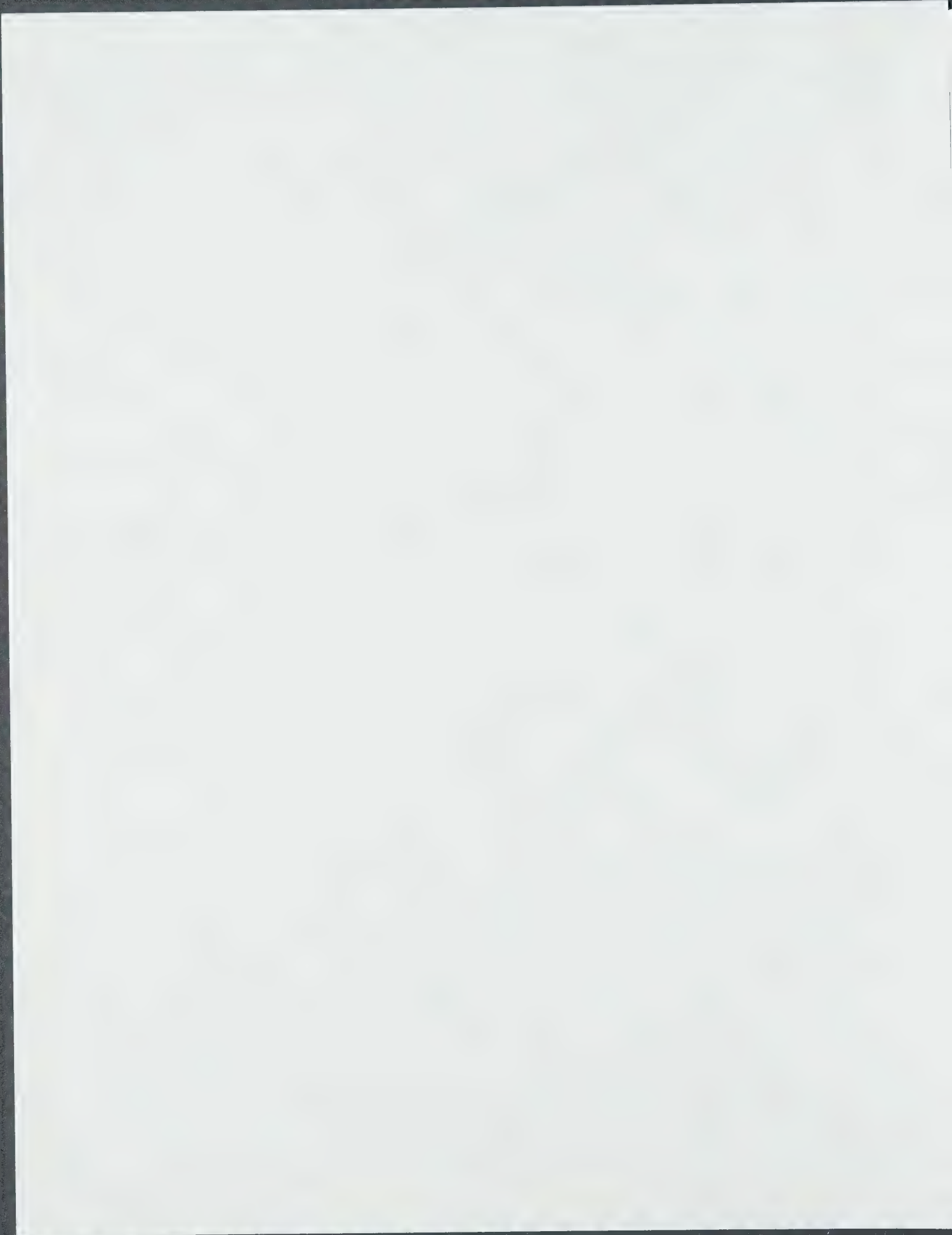
I much look forward to your reply, perhaps best by fax.

All good wishes for a great exhibition.

Sincerely,



Enclosures (2)



M O U N T H O L Y O K E C O L L E G E A R T M U S E U M

SOUTH HADLEY, MASSACHUSETTS 01075-1499 TELEPHONE 413 538-2245

3 February 1994

fax

413 538 2144

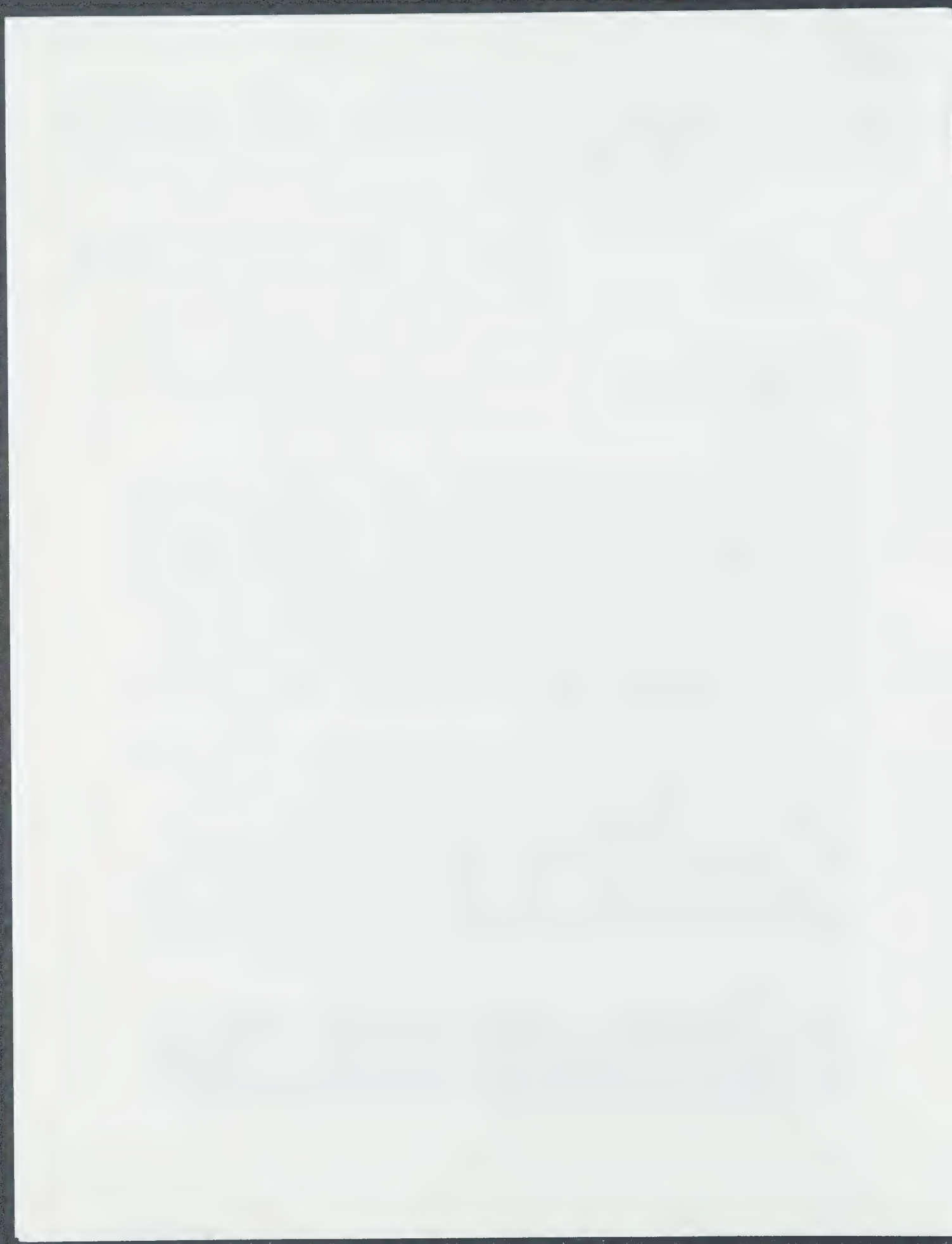
Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, WI 53211

Dear Dr. Bader:

I am enclosing an updated press release for the exhibition that opens here in April entitled *Altered States: Conservation, Analysis, and the Interpretation of Works of Art*. The exhibition is now planned to travel to three venues, starting at the Mount Holyoke College Art Museum (2 April - 29 May), and then going to the Sterling and Francine Clark Art Institute (23 July - 18 September) and to the National Academy of Design in New York City (5 October - 27 November). Also enclosed is a copy of the program for the symposium on collaboration in conservation and art historical studies, and a copy of the current loan list. A second symposium will take place in New York City in November, organized by the Williamstown Conservation Laboratory and the Mount Holyoke College Art Museum and supported by funding from the Equitable Assurance Company.

Although I know it is late to be doing so, I would like to ask if you would be willing to lend a painting to the exhibition? I had planned to include a work by Judith Leyster (*The Last Drop*, from the Philadelphia Museum) to show how dramatic changes in iconography can result from later interventions by restorers. Unfortunately, I was informed this morning the due to unforeseen circumstances, they will not be able to lend the painting. Before requesting this picture from Philadelphia last summer, I had thought of asking if you would lend your Michael Sweerts, *Self-Portrait with Skull*, which we had on loan here at Mount Holyoke for your exhibition and which was also included in *The Detective's Eye* in Milwaukee. Could I prevail upon you now to participate in this show by allowing us to include it?

The fully-illustrated catalogue of the exhibition (funded by an NEA grant) will be 184 pages in length and will include essays by me, introducing the exhibition and talking about collaboration between art historians and conservators, one by David Carrier (Department of Philosophy, Carnegie Mellon University) on philosophical questions about art and its restoration, and one by James Martin (Williamstown

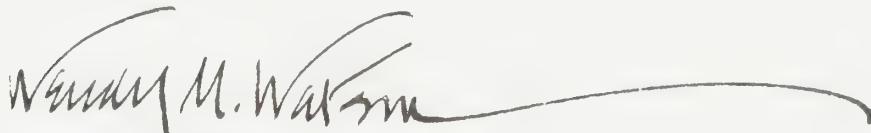




conservation lab) about analytical techniques (history, definition, application, recent advances). In addition, there will be individual entries for of the objects. If you were willing to lend the Sweerts, John Varriano could write the art-historical section of the entry, and the conservator who worked on your painting (or you, perhaps) could contribute the section describing the condition, history, and various treatments the painting has undergone. As I noted in the *Detective's Eye* catalogue, you have a good before-treatment photograph, and I know that we have a good color transparency of the painting here. If you had photographs taking during the treatment as well, it would be very interesting to include. one

Because of the pressing publication deadline, I would appreciate hearing from you at your earliest convenience and send many thanks for your consideration of this request. Needless to say, I would be extremely grateful for a positive reply to my inquiry and would look forward to your attendance at both symposia and the opening of the exhibition here in April.

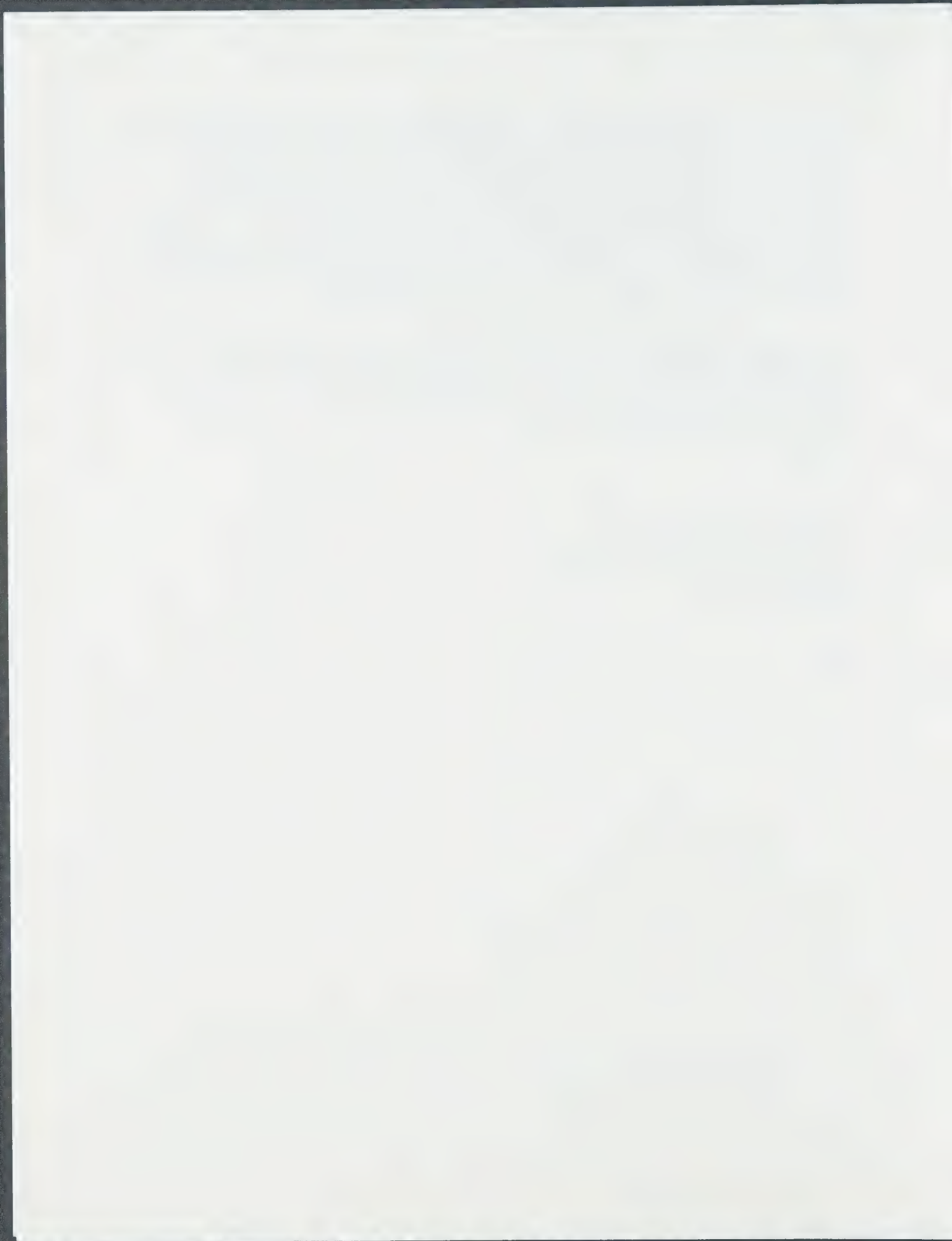
Sincerely,



Wendy M. Watson

Wendy M. Watson  
Curator

encls.



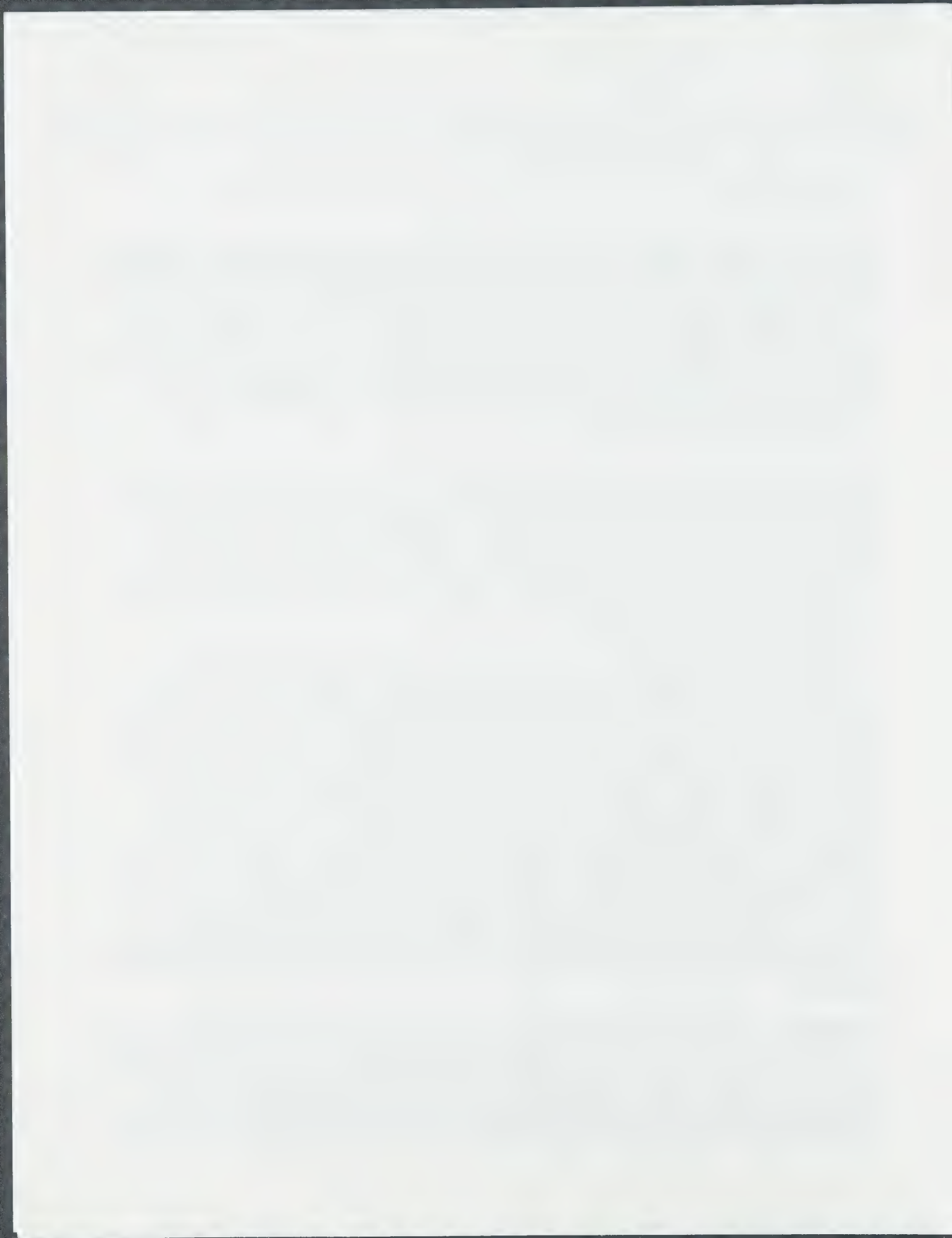
## PRESS RELEASE....

The Mount Holyoke College Art Museum is organizing an exhibition entitled *ALTERED STATES: CONSERVATION, ANALYSIS, AND THE INTERPRETATION OF WORKS OF ART* that examines the ways in which art historical inquiry intersects with conservation science. Funded in part by the National Endowment for the Arts and organized with the assistance of the Williamstown Regional Art Conservation Laboratory (WRACL), the show is on view at Mount Holyoke from 2 April through 29 May 1994. The exhibition will also be seen at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts (23 July-18 September 1994) and the National Academy of Design, New York City (5 October-27 November 1994).

The show investigates the means by which modern technology can enable the art historian and the general viewer to understand more fully the circumstances of a work's creation and the transformations caused by inherent physical properties, aging, or outside forces that have brought it to its current physical state. Also addressed are questions of artistic technique and authenticity, the ethical concerns posed by conservation treatment, and recent advances in the field of conservation science, such as the use of computer imaging, isotopic analysis of sculptural media, and the development of new materials for the cleaning and preservation of objects.

A variety of analytical methods and treatments are illustrated through the thirty-three works of art in the exhibition which will include paintings, sculpture, prints, drawings, pastels, furniture, and ceramics; the chronological range extends from antiquity to the present day. Among the three-dimensional objects in the show is an ancient Greek bronze statuette which has undergone extensive analysis to determine whether its head and body originally belonged together or whether the sculpture is composed of pieces of two disparate works. New techniques of isotopic analysis have been used to determine the dates and origins of the fragments from which a Roman marble portrait bust had been recomposed to suit the Renaissance taste for Classical antiquities. A series of treatments applied over the last two centuries to an important Greek Panathenaic amphora show the differing historical approaches to the restoration and conservation of ancient ceramics. The treatment of a Florentine Renaissance sculpture of the Madonna and Child led to the discovery of its 15th-century polychromy beneath multiple layers of later pigments. Similarly, a Renaissance revival cabinet of ca. 1860 by Frederick Roux had been drastically overpainted; recent cleaning and conservation have restored it to its original 19th-century appearance.

A painting by Théodore Géricault that was in need of cleaning was discovered to have had strips of canvas added to its original margins, thus altering its composition and the artist's original intentions. Research done during conservation process determined that a smaller related work was most likely a preliminary sketch by Géricault himself for the larger painting, rather than a copy after it by another artist, and the investigations into the two canvases offered a unique opportunity to study the artist's working methods at close range.





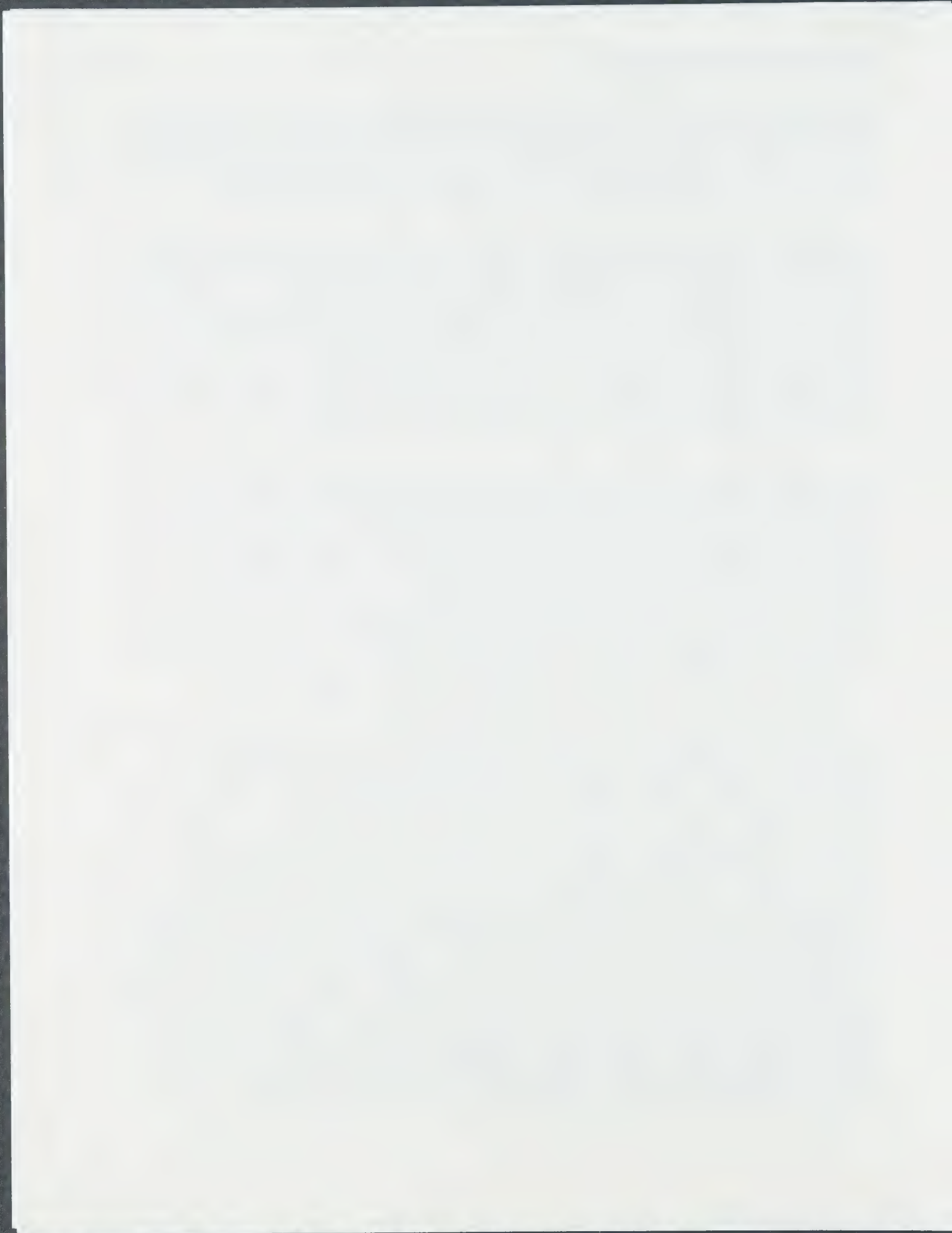
## Conservation exhibition, page two

A Spanish 15th-century panel painting of St. Lucy illustrates the ways in which artists' compositions have been altered by later owners to suit their own tastes or the fashions of the time. The special problems of paintings on wood panels and the techniques used by Italian Renaissance artists are exemplified by a triptych attributed to the Milanese master Ambrogio da Fossano (Il Bergognone) and a predella panel by Luca Signorelli.

Some of the particular issues faced by conservators treating modern works of art are represented by a painting by Philip Guston that had been severely vandalized and by a Calder stabile whose deteriorating paint surface required reconstruction, and the notion of an artist restoring his own works long after their completion is dealt with in a 1940s genre painting by the American artist Thomas Hart Benton. Questions of authenticity and forgery are exemplified by several works in the exhibition, among them a drawing of Mona Lisa attributed to Leonardo da Vinci and a painting in the style of the important 17th-century master Jan Vermeer. A pastel by William Merritt Chase and a chalk drawing by Camille Pissarro show the inexorable changes of particular pigments over time and the subsequent unintended shifts in appearance and compositional balance.

It is an unavoidable fact that every work of art begins to deteriorate in some way as soon as the artist has completed it; however, the application of new analytical technologies and treatment stratagems can help to provide detailed information about the changes that have occurred and can begin to return an object to a condition closely approximating its original appearance. The collaboration of art historians and museum curators with conservation scientists has become a critical element in art conservation today, and these interdisciplinary efforts are now accepted as an essential part of the analytical and restorative processes. Conversely, the study of artistic technique made possible by new analytical methods has allowed for a more integrated approach to the work of art as object and as image, extending the study of technique to the study of meaning. The current exhibition is intended to investigate both aspects of this interaction.

Accompanying the show will be a fully-illustrated catalogue with essays by Wendy Watson (curator of the Mount Holyoke College Art Museum), David Carrier (professor of philosophy, Carnegie Mellon University), and James Martin (associate conservator of paintings/research associate, WRACL) and catalogue entries by Martin, Watson, Arthur Beale (Director, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston), Thomas Branchick (conservator of paintings/department head, WRACL), Anna D'Ambrosio (curator of Decorative Arts, Munson-Williams-Proctor Institute, Museum of Art), Anne Driesse (associate conservator of works of art on paper, Straus Center for Conservation, Harvard University Art Museums), Eugene Farrell (senior conservation scientist, Straus Center for Conservation, Harvard University Art Museums), Hugh Glover (conservator of furniture, WRACL), Randon Jerris (Williams College), Stephen Koob (conservator, The Corning Museum of Glass), Susan Matheson (curator of ancient art, Yale University Art Gallery), Ingrid Newman (associate conservator of objects, WRACL), Richard Newman (research scientist, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston), Leslie Paisley (conservator of paper, WRACL), Sandra Webber (conservator of paintings, WRACL), and others. In the exhibition, photographic documentation and didactic labels will outline the various treatments and analyses that have been applied to the works of art on view.



## Conservation exhibition , page three

A scholarly symposium, *Dialogue and Discovery: Collaboration between Conservators and Art Historians*, will be held at Mount Holyoke College on Saturday, 9 April 1994, organized in conjunction with the Williamstown laboratory and with the assistance of Marigene Butler (head of conservation, Philadelphia Museum of Art). Partial funding in support of the symposium has been provided by the Massachusetts Cultural Council. The conference will feature papers by conservators, art historians, and a philosopher, and will focus upon collaborative projects between historians and scientists, philosophical issues of conservation, contemporary controversies, and specific analyses and treatments. In addition, gallery talks, video screenings and educational programming for regional public schools is also planned. Group tours with docents will be available at the Mount Holyoke College Art Museum.

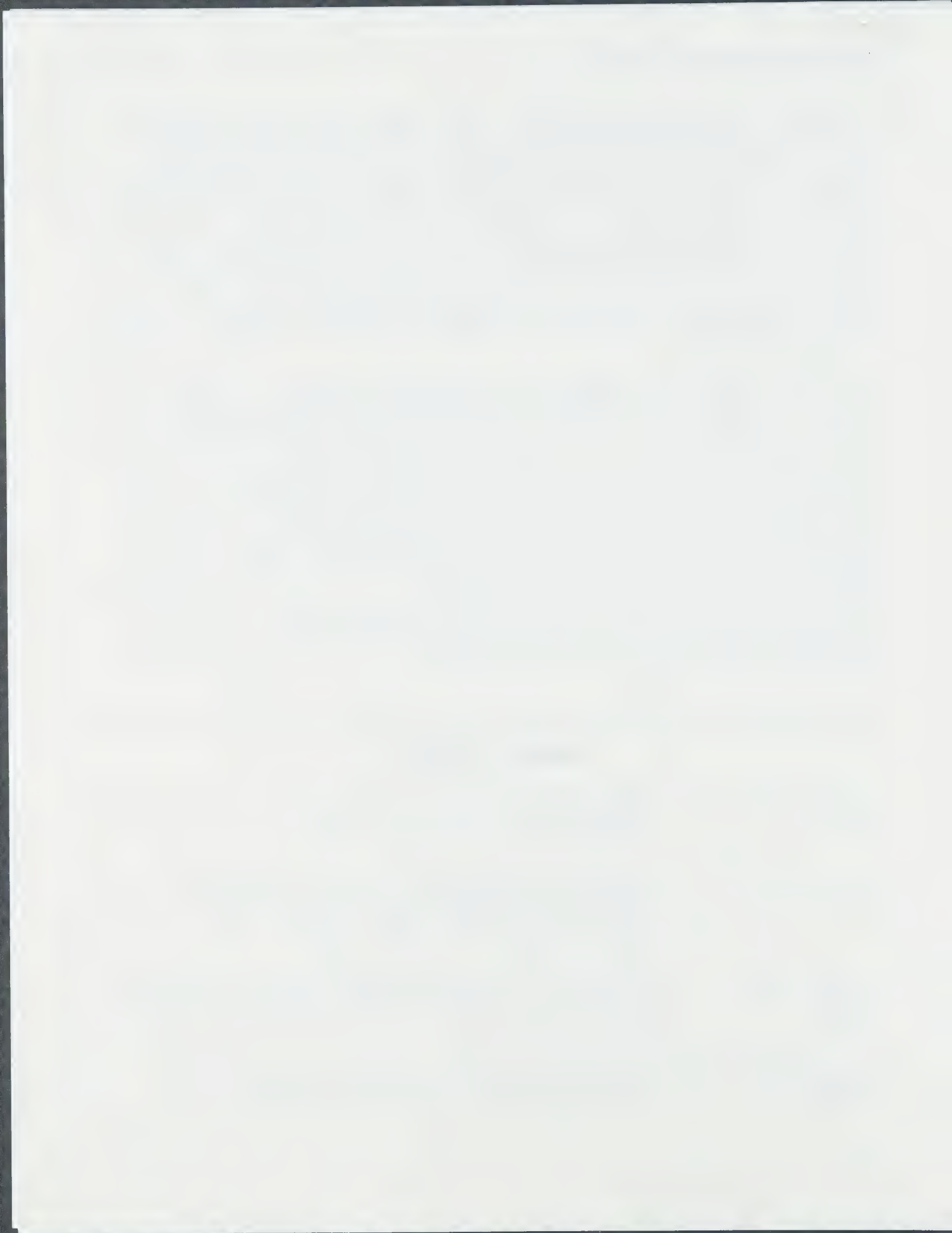
Many of the lenders to the exhibition are members of the Williamstown Regional Art Conservation Laboratory and include the Addison Gallery of American Art, Phillips Academy (Andover, MA), the Sterling and Francine Clark Art Institute (Williamstown, MA), the Bowdoin College Museum of Art (Brunswick, ME), the Colby College Museum of Art (Waterville, ME), The Hyde Collection (Glens Falls, NY), the Johnson Museum of Art, Cornell University (Ithaca, New York), the Munson-Williams-Proctor Institute, Museum of Art (Utica, NY), the Museum of Art, Rhode Island School of Design (Providence, RI), the Augustus Saint-Gaudens National Historic Site (Cornish, NH), the State of New York, Governor Nelson A. Rockefeller Empire State Plaza Art Collection (Albany, NY), the Williams College Museum of Art (Williamstown, MA). The Mount Holyoke College Art Museum, which is contributing a number of works from its own collection, was one of the five founding members of the Williamstown conservation laboratory in 1976. Other lenders to the exhibition are the Yale University Art Gallery (New Haven, CT) and the Harvard University Art Museums (Cambridge, MA).

---

---

### Gallery Presentations

- |                            |   |
|----------------------------|---|
| 6 April, Wed.<br>12:30 pm  | <b>Gallery talk:</b> Wendy Watson (curator, MHCAM, and co-organizer of the exhibition), <i>Where Science and Art Intersect: An Introduction to the Exhibition</i>   |
| 13 April, Wed.<br>12:30 pm | <b>Gallery talk:</b> Tom Branchick (conservator of paintings/department head, WRACL, and co-organizer of the exhibition), <i>What's Wrong With This Picture? Art as Viewed Through the Conservator's Eyes</i> |
| 20 April, Wed.<br>12:30 pm | <b>Gallery talk:</b> James Martin (associate conservator of paintings/research associate, WRACL), <i>Scientific Analysis and Museum Collections</i>   |
| 27 April, Wed.<br>12:30 pm | <b>Gallery talk:</b> Leslie Paisley (conservator of paper, WRACL) <i>The Dialogue Between Curator and Conservator</i>   |





**Conservation exhibition, page four**

- 4 May, Wed.  
12:30 pm                      **Video:** *The Fine Art of Faking It* (A *Nova* program © WGBH Educational Foundation; 60 minutes)
- 11 May, Wed.  
12:30 pm                      **Video:** *Saving the Sistine Chapel* (A *Nova* program © WGBH Educational Foundation; 60 minutes)
- 18 May, Wed.  
12:30 pm                      **Video:** *Saving the Future of the Past* (©The Williamstown Regional Art Conservation Laboratory; 20 minutes)
- 
- 

**Symposium and Opening of the Exhibition**

**Saturday, 9 April 1994**

**Symposium 9:00 am - 5:00 pm      Opening reception 5:00-6:30 pm**

Speakers will include:

**William Agee**, independent art historian

**Joyce Ahrens**, Acting Director, MHCAM

**Arthur Beale**, Director, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston

**Thomas Branchick**, Conservator of paintings/department head, Williamstown Regional Art Conservation Laboratory, and co-organizer of the exhibition

**Marigene Butler**, Head of Conservation, Philadelphia Museum of Art

**David Carrier**, Professor, Department of Philosophy, Carnegie Mellon University

**Sondra Castile**, Associate Conservator of Asian art, Metropolitan Museum of Art

**Kimberly Davenport**, Associate Curator of Contemporary Art, Wadsworth Atheneum

**Margaret Leveque**, Associate Conservator, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston

**Wendy Watson**, Curator, MHCAM, and co-organizer of the exhibition

**James Martin**, Associate conservator of paintings/research associate, Williamstown Regional Art Conservation Laboratory

---

---

**Exhibition tour:**

**Mount Holyoke College Art Museum**

South Hadley, Massachusetts

2 April - 29 May 1994

**The Sterling and Francine Clark Art Institute**

Williamstown, Massachusetts

23 July - 18 September 1994

**The National Academy of Design**

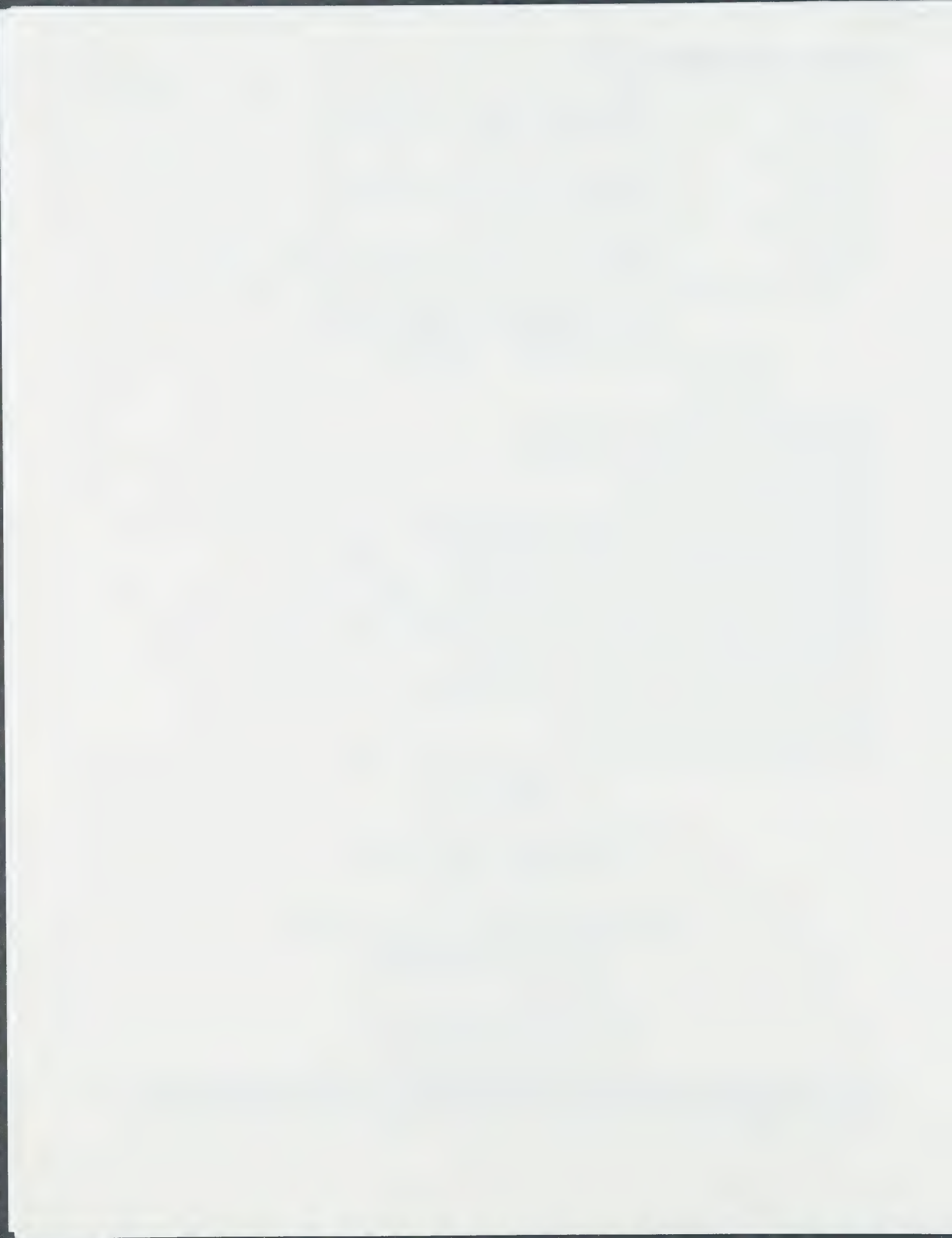
New York, New York

5 October - 27 November 1994

---

---

For further information about the exhibition or group tour arrangements, please contact the Mount Holyoke College Art Museum, South Hadley, MA 01075-1499 (413/538-2245; FAX 413/538-2144).



Program of a symposium to be held at the  
Mount Holyoke College Art Museum  
on Saturday, 9 April 1994

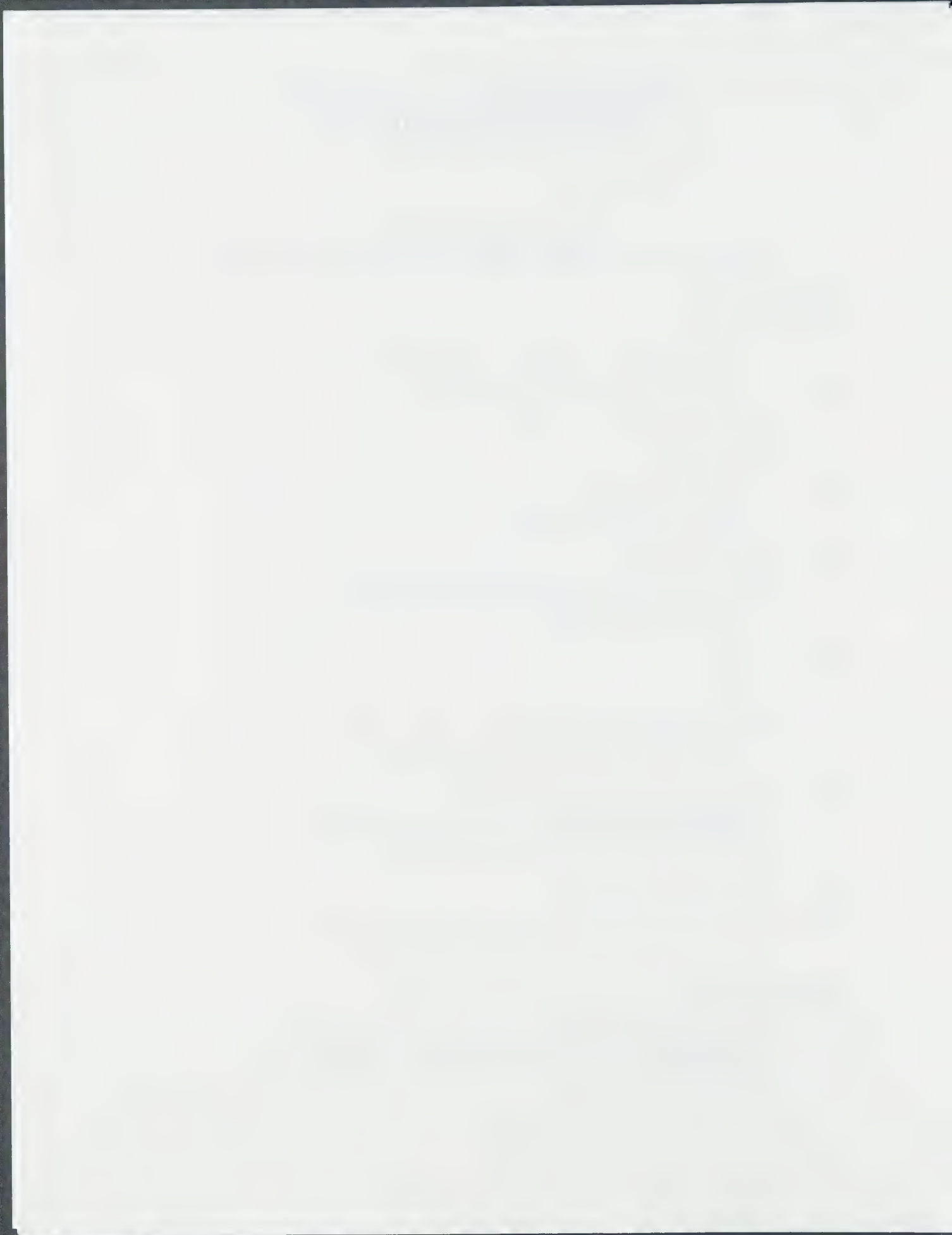
*Dialogue and Discovery:  
Collaboration between Conservators and Art Historians*

Morning sessions:

- 9:00 Registration/coffee in museum lobby (exhibition open for viewing)
- 9:30 **Joyce Ahrens**, Acting Director, MHCAM, *Welcome*
- Wendy Watson**, Curator, MHCAM, co-organizer of the exhibition, *Introduction*
- 9:45 **David Carrier**, Professor, Department of Philosophy, Carnegie Mellon University, *Restoration as Interpretation*
- 10:15 **Margaret Leveque**, Associate Conservator, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston, *Putting the Mummies Away, and Other Ethical Issues of Conservation and Exhibition*
- 10:45 Break
- 11:15 **Arthur Beale**, Director, Department of Objects Conservation and Scientific Research, Museum of Fine Arts, Boston, *Looking Into Sculpture: Fabulous Finds from Team Efforts*
- 11:45 **William Agee**, art historian, and **Thomas Branchick**, Conservator of Paintings/Department Head, WRACL, co-organizer of the exhibition, *The Reconstruction of a Painting by Patrick Henry Bruce*
- 12:15 Questions and discussion
- 12:30 Lunch (preregistration required, fee) and exhibition viewing

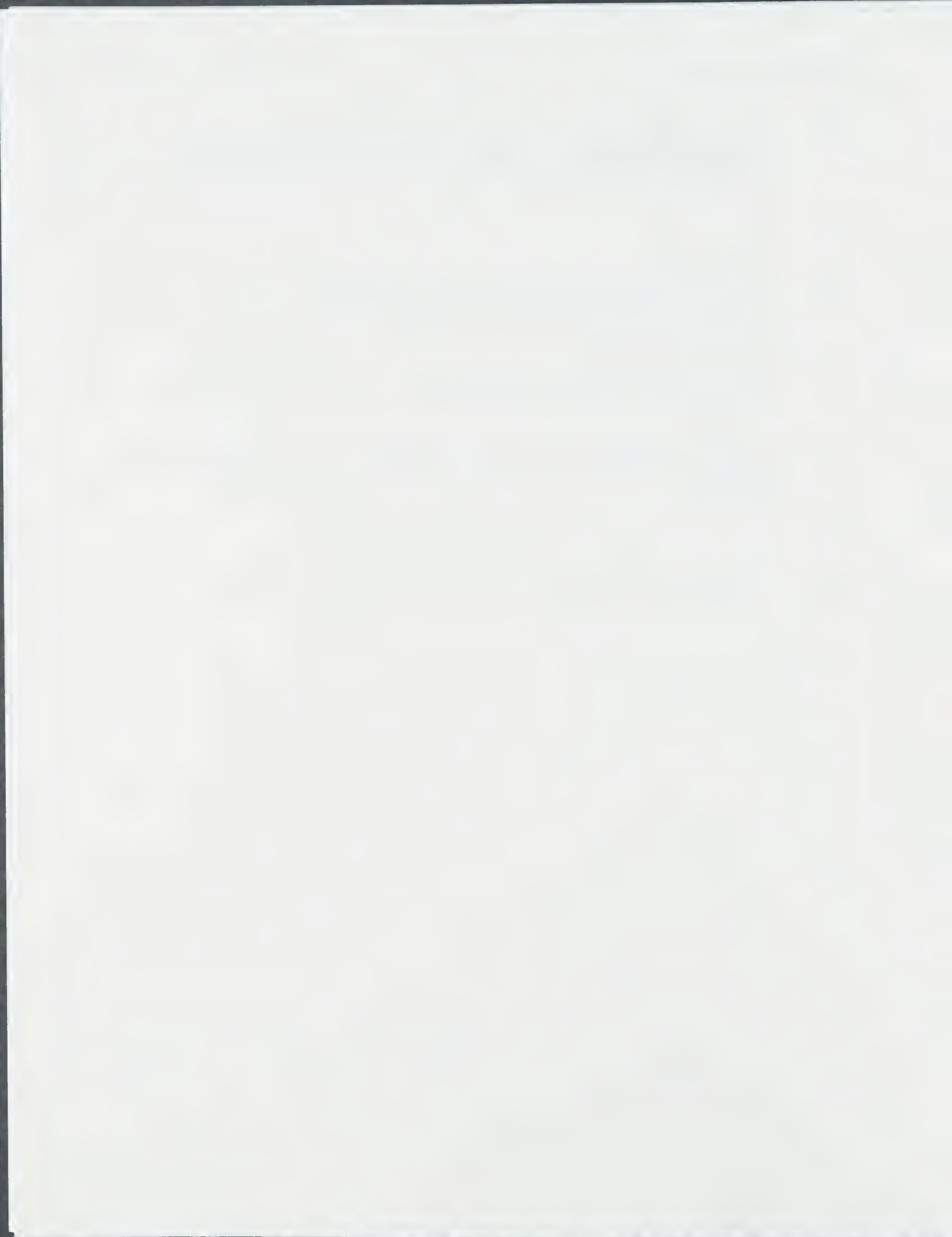
Afternoon sessions:

- 2:00 **Marigene Butler**, Head of Conservation, Philadelphia Museum of Art, *Investigating Van Eyck's Saint Francis: A Voyage of Discovery.*





- 2:30 **James Martin**, Associate Conservator of Paintings/Research Associate, Williamstown Regional Art Conservation Laboratory, *Applications of Science in the Analysis, Conservation, and Interpretation of Works of Art and Antiquities*
- 3:00 Break
- 3:30 **Kimberly Davenport**, Associate Curator of Contemporary Art, Wadsworth Atheneum, *I'm Only Doing This For Your Own Good: Issues of Artistic Intent in the Conservation of Contemporary Art*
- 4:00 **Sondra Castile**, Associate Conservator of Asian Art, The Metropolitan Museum of Art, *Concepts and Techniques in the Conservation of Asian Paintings*
- 4:30 **Thomas Branchick**, Conservator of Paintings/Department Head, WRACL, co-organizer of the exhibition, *Summary remarks, questions, and discussion*
- 5:00 Reception in lobby (exhibition open for viewing)
- 6:00 Dinner at the Willits Hallowell Center, Mount Holyoke College



2/2/94 Updated

Cons. II disk:  
Objects/Current

Altered States:  
Analysis, Conservation, and  
the Interpretation of Works of Art

Greek, Attic  
attributed to the Kleophrades Painter  
Panathenaic Prize Amphora with Chariot Race  
Terracotta, c. 490 B.C.  
Yale University Art Gallery, Gift of Frederic W. Stevens, B.A. 1858

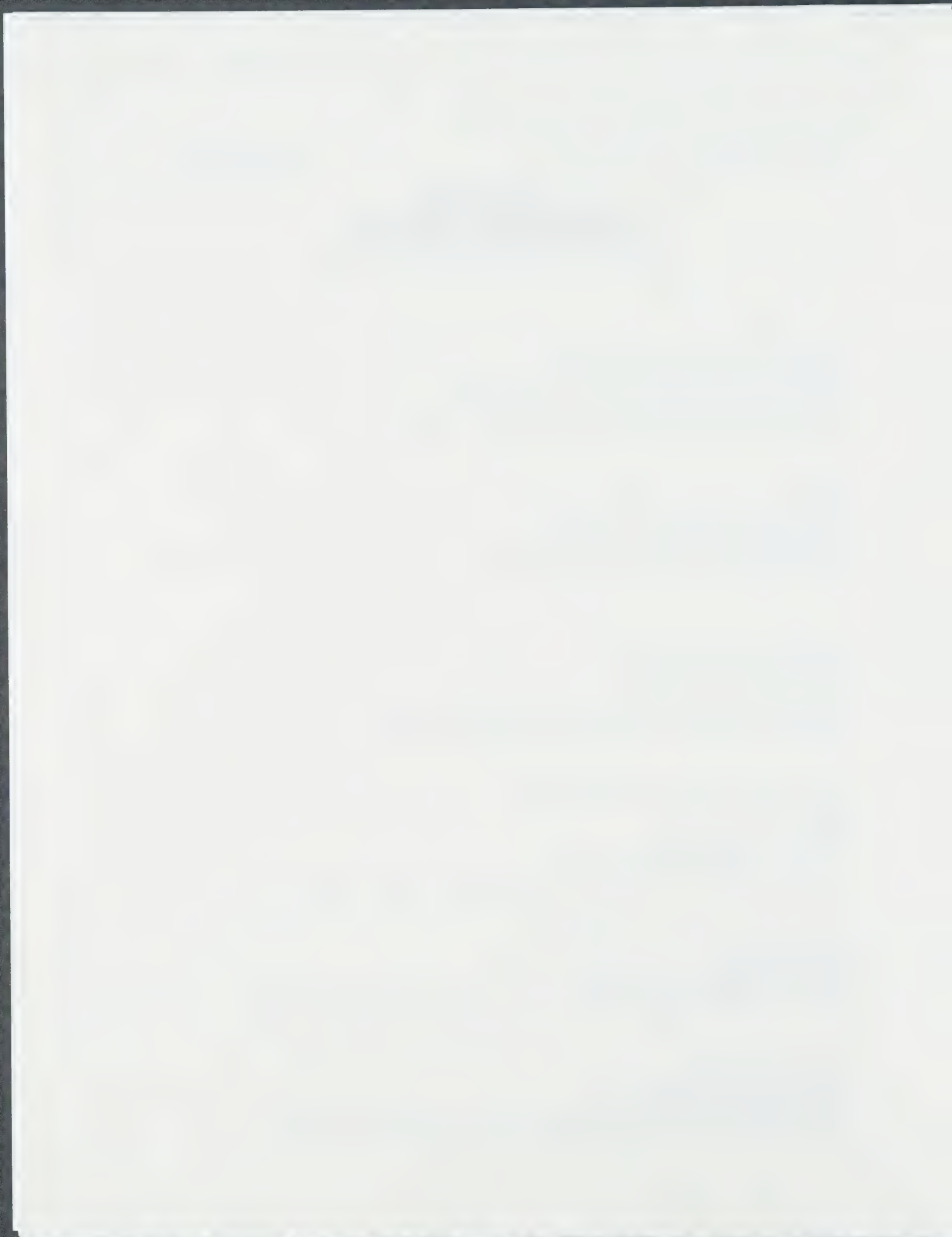
Greek  
Statuette of a Youth, probably Apollo  
Cast bronze, c. 470 B.C.  
Mount Holyoke College Art Museum, Museum purchase, Nancy Everett Dwight  
Fund, 1926

Roman  
Portrait of Antonia Minor  
Parian marble, ca. A.D 50  
Harvard University Art Museums, Purchase from the Fund in Memory of John  
Randolph Coleman II, Harvard Class of 1964, 1972.306

Chinese, T'ang Dynasty (A.D. 618-906)  
Horse  
Terracotta and pigment  
Gift of Dr. and Mrs. Tatlock  
Mount Holyoke College Art Museum, Gift of Mrs. Hugh Tatlock, 1992

Chinese, T'ang Dynasty (A.D. 618-906)  
Two Equestrians  
Glazed and pigmented terracotta  
Mount Holyoke College Art Museum, Gift of Mrs. H.A. Metzger, 1964

Italian, Campanian  
Fragment of a Tomb Slab  
Marble, second half of the 14th century  
Mount Holyoke College Art Museum, Gift of Caroline R. Hill, 1959





Altered States: List of the works, page two

Italian, Florentine School, associated with the workshop of Lorenzo Ghiberti

Madonna and Child

Painted and gilded *stucco-forte*, c. 1420s

Mount Holyoke College Art Museum, Museum purchase, Mary Jane Benner and Nancy Everett Dwight Funds, 1941

Spanish, attr. to Gonçal Peris (before 1380-1451)

St. Lucy

Oil on panel with gilding

Williams College Museum of Art, Williamstown, MA

In the style of Bergognone (Ambrogio da Fossano, called Il Bergognone)

Italian, Milanese, active 1481-1522

Virgin and Child with Saints John the Evangelist and Paul

Oil on panel, triptych

Sterling and Francine Clark Art Institute, Williamstown, MA

Italian, Tuscan

Luca Signorelli (ca. 1450-1523)

The Martyrdom of Saint Catherine of Alexandria

Oil and tempera on panel, ca. 1498

Sterling and Francine Clark Art Institute, Williamstown, MA

Italian

attributed to the school of Leonardo da Vinci (1452-1519)

Mona Lisa

Silverpoint, black chalk and graphite drawing, c. 1503

The Hyde Collection, Glens Falls, NY

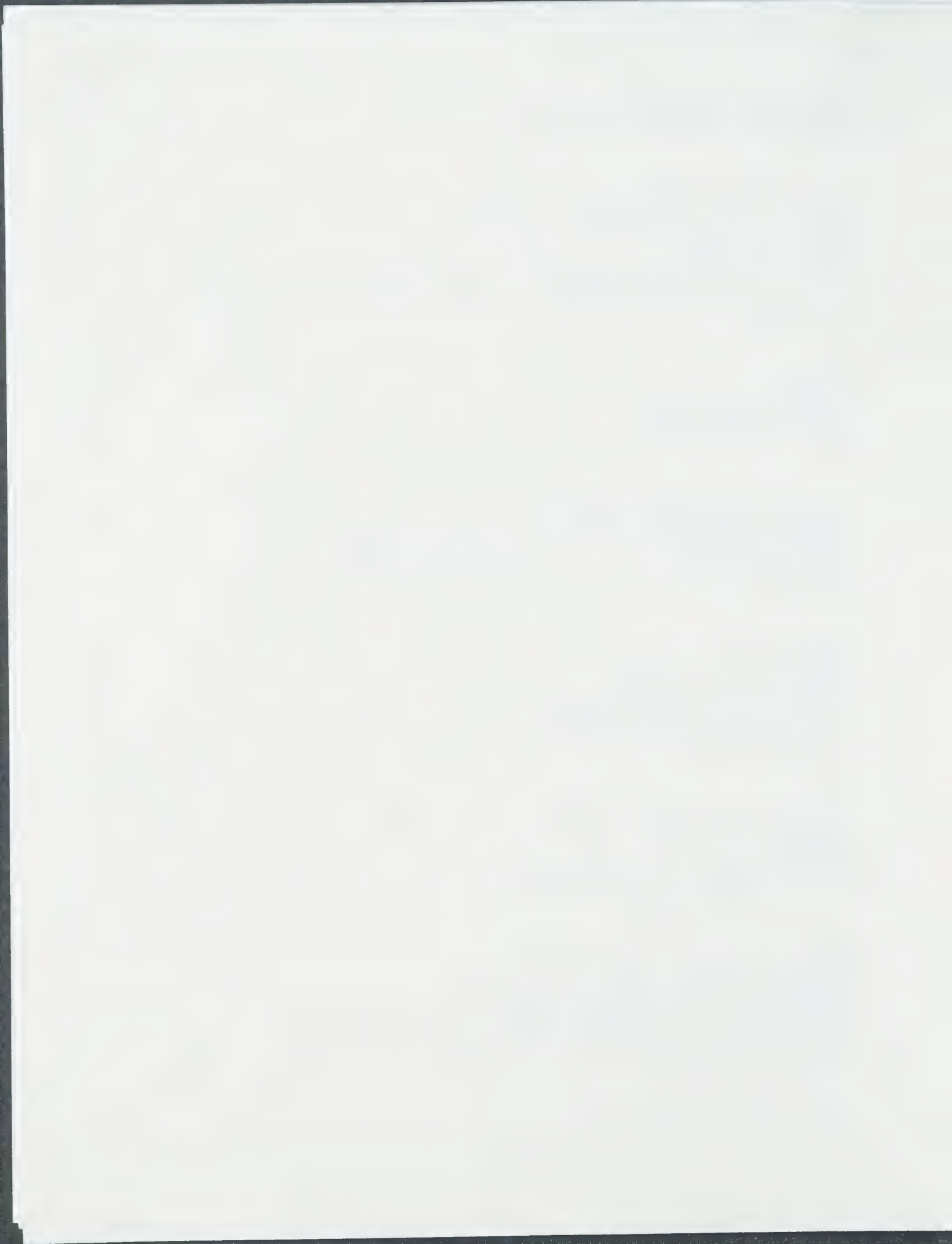
Italian

Giovanni Benedetto Castiglione (ca. 1616-1670)

Crucifixion

Oil painting on paper (formerly on panel)

Museum of Art, Rhode Island School of Design, Providence, RI



Altered States: List of the works, page three

Dutch

Style of Jan Vermeer, possibly by Hans van Meegeren

Girl with Blue Bow

Aqueous medium and oil on canvas, c. 1925 (in the style of the 17th century)

The Hyde Collection, Glens Falls, NY

Italian

Paolo Farinati (1524-1606?)

Two Putti (with fragment of another figure on the verso)

Pen and brown ink on light tan laid paper

Mount Holyoke College Art Museum, Gift of Dr. and Mrs. Malcolm Bick in honor of Professor John Varriano and Wendy M. Watson, 1984

Italian, Venetian

Giovanni Battista Tiepolo (1696-1770)

Madonna and Child with Saints and Bishops

Ink, wash and black chalk on paper

The Hyde Collection, Glens Falls, NY

American

John Singleton Copley (1738-1815)

Portrait of Benjamin Hallowell

Oil on canvas

Bowdoin College Museum, Brunswick, ME, and Colby College, Waterville, ME (jointly owned)

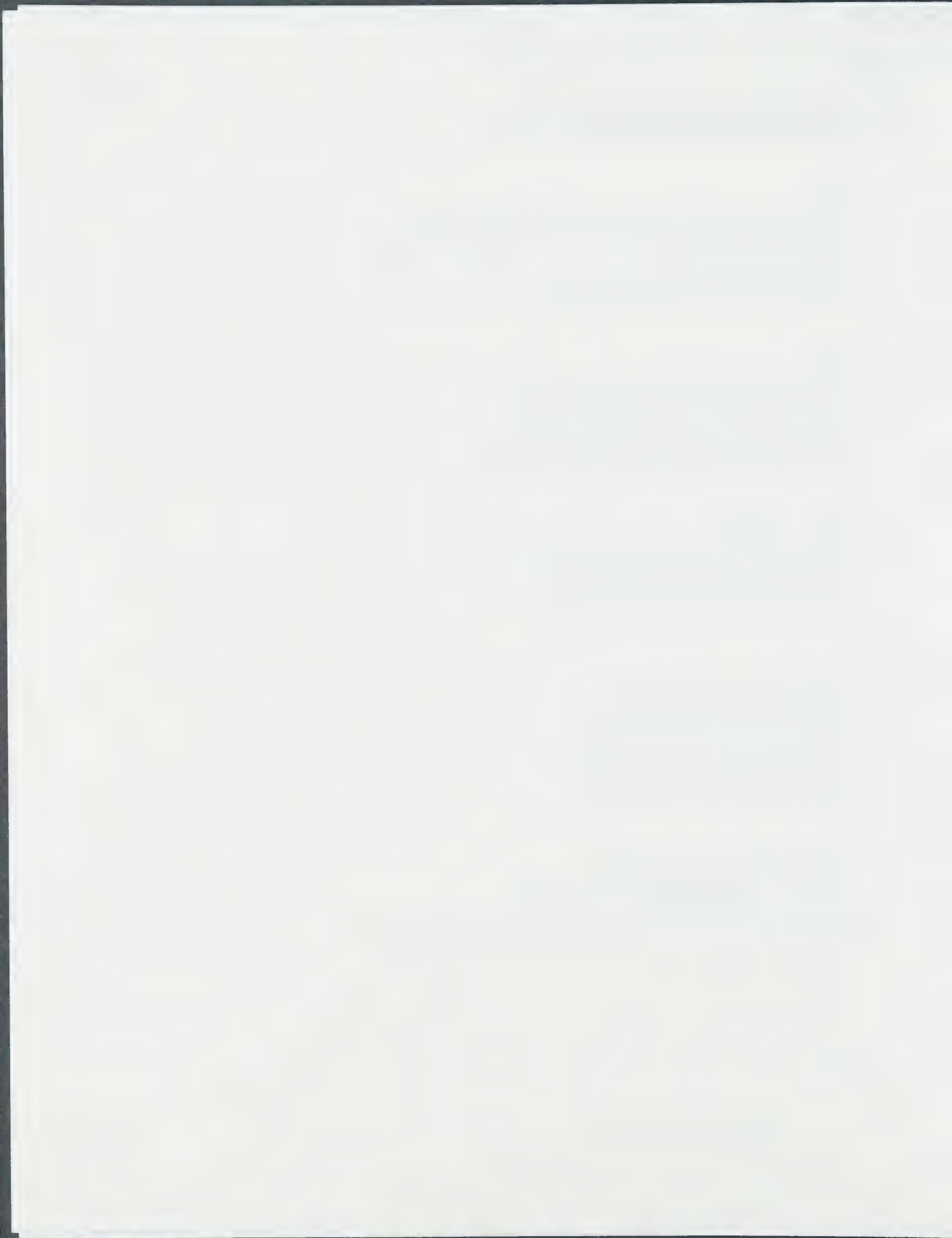
French

Théodore Géricault (1791-1824)

Trumpeter of the Hussars on Horseback

Oil on canvas, ca. 1815-20

Sterling and Francine Clark Art Institute, Williamstown, MA





Altered States: List of the works, page four

French

Théodore Géricault (1791-1824)

Study for Trumpeter of the Hussars on Horseback

Oil on canvas, ca. 1815-20

Sterling and Francine Clark Art Institute, Williamstown, MA

American, Shaker

Hannah Harrison Cohoon

A Bower of Mulberry Trees

Watercolor and ink on paper, 1854

Hancock Shaker Village, Pittsfield, MA

French

Pierre-Auguste Renoir (1841-1919)

At the Concert

Oil on canvas, 1880

Clark Art institute, Williamstown, MA

American

Augustus Saint-Gaudens (1848-1907)

Magee Sketch

Cast and carved plaster

Saint-Gaudens National Historic Site, Cornish, NH

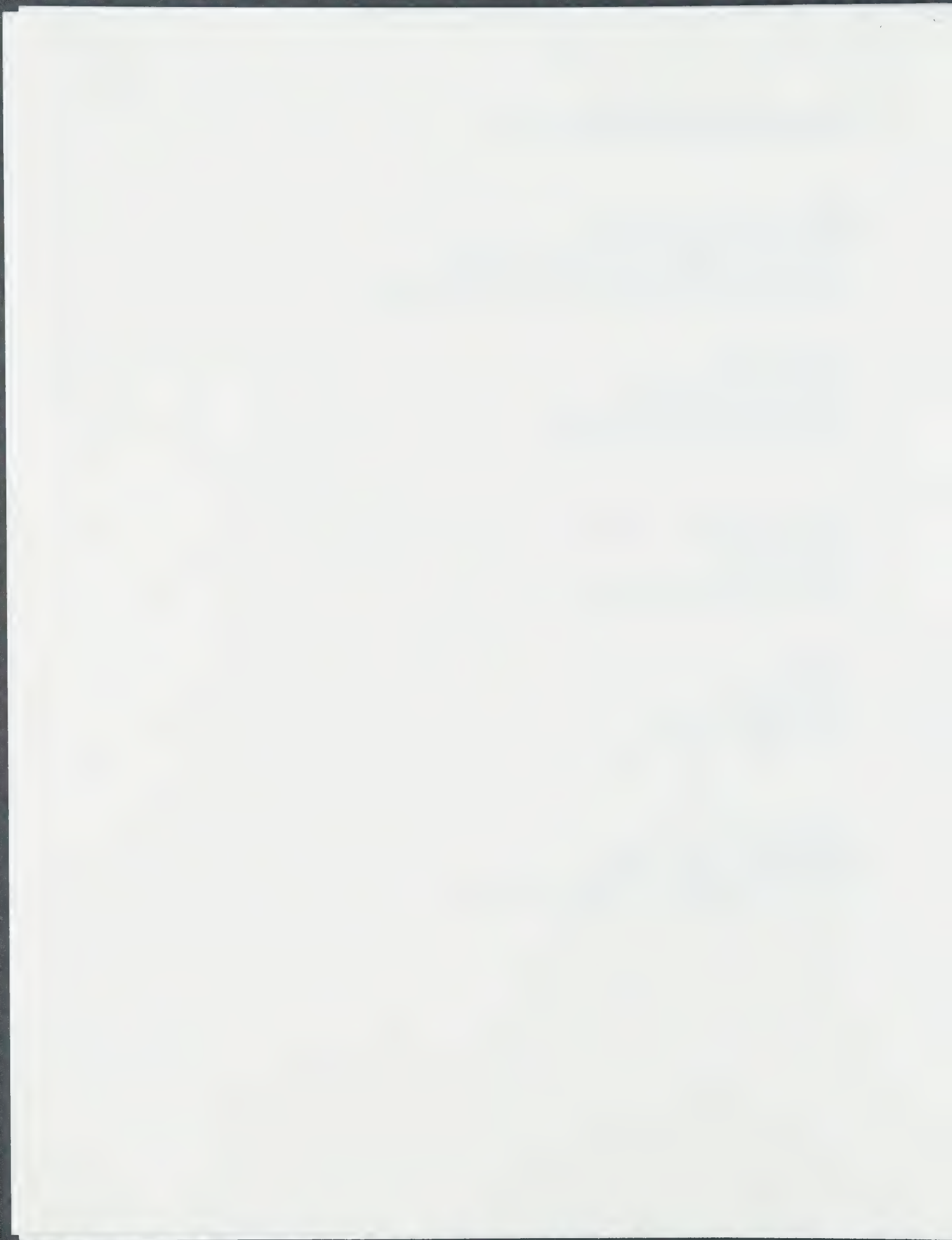
American, 19th century

Alexander Roux

Renaissance Revival Cabinet

Wood veneers, metal and porcelain mounts, ca. 1860

Munson-Williams-Proctor Institute, Utica, NY



Altered States: List of the works, page five

American

George Inness (1825-94)

The Coming Storm

Oil on canvas, ca. 1880

Addison Gallery of American Art, Phillips Academy, Andover, MA

French

Camille Pissarro (1830-1903)

Sous-bois

Black chalk with white highlights on paper

The Hyde Collection, Glens Falls, NY

American

William Merritt Chase (1849-1916)

End of the Season

Pastel on paper, 1884-85

Mount Holyoke College Art Museum, Gift of Mrs. Dickie Bogle (Jeanette C. Dickie, Class of 1932)

American

John Singer Sargent (1856-1925)

Cypress Trees

Oil on canvas

Addison Gallery of American Art, Phillips Academy, Andover, MA

American

Thomas Hart Benton (1889-1975)

Roadside Bin, Louisiana

Oil on canvas mounted on masonite, 1943-45

Herbert R. Johnson Museum of Art, Cornell University, Ithaca, NY

American

Patrick Henry Bruce (1881-1936)

Forms (Nature Morte)

Oil and pencil on canvas, ca. 1923-24

Museum of the Rhode Island School of Design, Providence, RI

Abstracts of the 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s  
Abstracts of the 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s

Abstracts of the 1950s  
George Brown (1951-52)  
The 1950s  
The 1950s



Altered States: List of the works

American

John Storrs (1885-1956)

Construction, Study in Pure Form #4

Bronze, steel, and aluminum, ca. 1924

Munson-Williams-Proctor Institute, Utica, NY

American

Philip Guston (1913-80)

Smoker

Oil on canvas, 1963

Empire State Plaza Art Collection, Albany, NY

American

Arthur Dove (1880-1946)

Graphite and Blue

Pencil and crayon drawing

Addison Gallery of American Art, Phillips Academy, Andover, MA

American

Alexander Calder (1898-1976)

Untitled stabile

Painted metal, c. 1960

Museum of Art, Rhode Island School of Design, Providence, RI



Final Report: List of the works

Journal  
John Gower (1887-1952)  
The Gower Society, 1953, in *Proc. Soc. Lit.*  
Gower and Gower, 1954  
Gower and Gower, 1954

Journal  
John Gower (1887-1952)  
Gower  
The Gower Society, 1953  
Gower and Gower, 1954

Journal  
John Gower (1887-1952)  
Gower and Gower  
The Gower Society, 1953  
Gower and Gower, 1954

Journal  
John Gower (1887-1952)  
Gower and Gower  
The Gower Society, 1953  
Gower and Gower, 1954