



Art at Vassar

Spring / Summer 2017

Italy and its art have meant much to the curriculum and museum collection at Vassar for a century and a half. The early curriculum featured the study of ancient Rome and the Classical collection grew with small examples of Roman sculpture, vessels, inscriptions, and metalwork that would bring the Roman world to life for the students. The late nineteenth century was a period of veneration for the High Renaissance and academic Baroque artists of Italy. When the college first opened, Milo Jewett, its first (and briefest sitting) president, had already commissioned from an American expatriate artist in Florence copies of key works by Raphael, Carlo Dolci, and Guercino. In 1917, after he had donated the funds to build the art building, Taylor Hall, Charles Pratt further endowed the collection with a superb group of Italian fourteenth-, fifteenth-, and sixteenth-century paintings, many of them Florentine but also a significant number from the Veneto. The pedagogy within the art department at Vassar featured a sequence of specialists in the art of Italy from its classical origins through the eighteenth century. The library grew rich in resources in this field and many Vassar-trained art historians found future careers grounded by their Italian studies. Even those who were not inclined to pursue art history as a vocation were inspired by the classes in Italian art taken with such memorable professors as Richard Krautheimer, Leila Barber, Christine Havelock, Pamela Askew, and Eugene Carroll.



Over the years, the Italian collection has grown to incorporate more Baroque painting. Our superb canvas of Saint Dorothea by Luca Giordano was acquired at the very early moment of 1937, a time when few American museums had an interest in anything later than Italian Renaissance work. The collection of Italian works on paper benefitted from the gifts of the family of Felix M. Warburg in 1941 and those of Mary Weitzel Gibbons Landor, class of 1951. Recent additions to the Italian collections have included the mesmerizing Roman first-century funerary relief of Attia Rufilla and the imposing painting of the Finding of Moses by the Florentine Jacopo Vignali, dated 1625 and acquired in 2015, discussed elsewhere in this issue by Associate Professor of Art Yvonne Elet. Vassar has owned the oil sketch for this painting since 1937.

Italian art is in fact the theme of this issue of *Art at Vassar* with additional features on the spring exhibition devoted to the art of Francesco de Mura, resident in Naples and one of the last great Italian impresario painters of the Baroque age. Later in this issue we learn about three Northern European artists (the German Kniep, the Englishman Ruskin and Dane Lunde) who traveled extensively through Italy and were inspired by what they found. This was evidence of what the Germans during the time of Goethe labeled *Sehnsucht nach Italien*, a romantic yearning for a country unlike their own where the living was easier and the senses and imagination were constantly provoked. The same impulse, with perhaps less romantic impetus, compelled members of the Hudson River School also to make their Grand Tours of Europe with obligatory stops in Italy resulting in a number of studies that were to form part of Vassar's founding collection. Italy is not as far from Poughkeepsie as one might at first think.

James Mundy
The Anne Hendricks Bass Director

In the Light of Naples: The Art of Francesco de Mura

ON VIEW

April 21– July 2, 2017

When, in 1944, Allied Forces bombed what they thought were fortified German troops that had taken a position in the hilltop Benedictine abbey of Montecassino about sixty-five miles northwest of Naples, they destroyed most of the contents of that ancient site. The destruction included around one third of the entire creative output of the eighteenth-century Neapolitan painter Francesco de Mura (1691–1782). Between 1731 and 1745, the artist was commissioned to paint numerous chapels and the choir of the abbey's church. Some of these projects are reflected in a few of the oil sketches included in the present exhibition, *In the Light of Naples: The Art of Francesco de Mura*, organized by the Cornell Fine Arts Museum at Rollins College in Winter Park, Florida, and on view at the Art Center this spring. The exhibition is the first survey of this fascinating artist who is considered by many to be the last great painter of the visually exuberant late Baroque period in Italy before the onset of the rigorous discipline of the Neoclassical age.

De Mura entered the workshop of the premier painter of the Kingdom of Naples, Francesco Solimena, in 1708 at the age of twelve and remained there until 1729 when he started his own studio. Naples has a rich and complicated history as a geopolitical entity that had been ruled over the centuries by Lombard, Norman, Angevin, and Spanish conquerors. Austrian rule briefly superseded Spanish rule in 1714, when Naples was the second largest city in Europe after Paris, but control of the kingdom reverted to Spain via the House of Bourbon in 1738 with the Treaty of Vienna. The period after 1738 marks the city's greatest artistic flowering and coincides with the mature work of De Mura and the founding in 1752, by Charles VII Bourbon, of the Neapolitan Academy of Fine Arts. De Mura was active in executing multiple paintings in Naples for the Royal Palace and for the churches of Santa Maria Donnarómita, San Giuseppe dei Ruffi, Santi Severino e Sossio, and San Nicola alla Carità to name a few. His paintings were also destined for more distant venues. In 1730 he was commissioned to execute fifteen paintings for the church of the Nativity in the Holy Sepulcher in Jerusalem. He was also called upon to decorate ceiling frescoes for the Royal Palace in Turin and the Church of San Nicola di Bari on the Adriatic coast of Italy. When De Mura died in 1782 he was a wealthy man and donated his fortune and 192 paintings to Pio Monte della Misericordia, the church and charity brotherhood located in the historic center of Naples. Its extensive art collection is most famous for housing Caravaggio's *Seven Acts of Mercy*. Today, thirty-nine of De Mura's canvases are preserved at Pio Monte, three of which are included in the present exhibition. Many of the paintings from De Mura's original bequest were sold over the years to help raise money for the charitable works of Pio Monte. The last of the public auctions took place in 1845. However, in 1907, a number of other works were purchased very cheaply by the Italian government and transferred to the Museo Capidomonte in Naples.

De Mura's early paintings before 1730 are largely driven by the inherent drama of moments from the accounts of Christ's Passion such as the two paintings of the *Ecce Homo* (Christ Shown to the People after his arrest); the *Pietà*; and the



Francesco de Mura (Italian, 1696–1782)
Self-portrait, ca. 1740
Oil on canvas
The Minneapolis Institute of Arts,
purchased with funds from the
John R. Van Derlip Fund,
acc. no. 62.48



Francesco de Mura (Italian, 1696–1782)
Ecce Homo, ca. 1726
 Oil on canvas
 Collection of Bob and Teresa Wilson, Greenville, S.C.

two scenes of his miraculous appearances after his death, on loan from the Davis Museum at Wellesley College. The first of these Davis loans is the *Noli Me Tangere*, where Christ appears to Mary Magdalene as a gardener and tells her after she recognizes him not to touch him. The second is the *Supper at Emmaus* where Christ meets two pilgrims and reveals his divinity to them over a frugal supper. The artist's skill in achieving the essence of these moments of *denouement* resides in a combination of narrative simplicity and the power of gesture and facial expression to

carry the message. The colors used are largely bold and primary and the settings without distracting subordinate details. Most of these elements derive from his long collaboration with Francesco Solimena and reflect the latter's approach to painting.

The mature works after 1730 take on a more grand and operatic nature and style as the artist begins to separate himself from the artistic personality of his mentor Solimena. The *Adoration of the Magi*, a relatively large (42 x 83 inches) oil sketch for an even larger painting frescoed in the curved section of the apse behind the altar in the church of the Nunziatella (the military academy) in Naples is just such a work. A visual tumult surrounds the Holy Family as muscular porters wrangle heavy chests of gifts, horses and camels twist and turn in agitation, and airborne angels cling to clouds and banderoles. All these motives signal a definite break with the more sober early work and a brightening and lightening of the artist's palette suggests the nascent influence of French Rococo style. The holy figures themselves are threatened with being overwhelmed by the

Francesco de Mura (Italian, 1696–1782)
Adoration of the Magi (Epiphany), 1732
 Oil on canvas
 Pio Monte della Misericordia, Naples, inv. no. 101





theatrics of the assembled company. A similar feeling is conveyed by the large oil sketch for the illusionistic ceiling of the church of Santi Severino e Sossio, also in Naples, where *The Vision of St. Benedict* is depicted. Figures in a strongly torqued s-curve climb and recline on steep stairs toward the standing saint who, in turn, gazes above upon a celestial vision of God and angels collected on caramel-hued pillows of cloud. The entire experience of this work is filled with both vertiginous spatial virtuosity and a burst of

Francesco de Mura (Italian, 1696–1782)
An Allegory of Music, or Portrait of Agnellus Nobile, ca. 1770?
 Oil on unlined canvas
 Collection of Clovis Whitfield, London

confectionary coloring that could challenge de Mura’s Venetian contemporary G.B. Tiepolo. The illusion of the sketch, however, is nothing compared to that of the finished ceiling where the architecture is positively shattered by the accuracy of the illusion of heaven.

While De Mura continued to receive large-scale commissions through the 1750s and 1760s such as that for the now lost ceiling decoration depicting the *Glory of the Princes or the Allegory of the Virtues of King Carlo Borbone* (Charles VII Bourbon), destined for the king’s dressing room in the Royal Palace in Naples and an oil sketch for which is included in the exhibition, he also produced during the last phase of his career works on a more modest scale. Some were religious, sweet portrayals of the Virgin and Child while others were of musicians and fetching *contadine*.

To understand Francesco de Mura is only to clap eyes on his *Self-Portrait* of ca. 1745–47 on loan from the Minneapolis Institute of Art. The portrait is filled with grandeur and hauteur. The artist has transcended the boundaries of earthly craft, has left behind the twelve-year-old working-class apprentice and elevated himself to the aristocrat whose prerogatives include the judgmental stare and the pursed lips of the overconfident *grandee*. While some tools of the trade lie on the marble tabletop, the focus is on the sumptuary trappings of success, the richly embroidered golden waistcoat and the dramatic horseshoe of vermillion drapery. The artist as noble gentleman of the world has arrived in eighteenth-century Naples as elsewhere in Europe. Within forty years, revolutionary fervor will radically alter this view and much else of Continental culture.

In the Light of Naples is underwritten at Vassar College by Christie’s.

James Mundy
 The Anne Hendricks Bass Director

Francesco de Mura (Italian, 1696–1782)
An Allegory of Autumn, or Portrait of Signora Nobile, ca. 1770?
 Oil on unlined canvas
 Collection of Clovis Whitfield, London



Visualizing the Finding of Moses in Seventeenth-century Florence

Jacopo Vignali (Italian, 1592-1664)
The Finding of the Infant Moses
 Oil on canvas
 Museum purchase, 1937.4



When Vassar lent its small oil sketch by Jacopo Vignali to the Metropolitan Museum in 1969 for an exhibition on Florentine Baroque art, one of the show's curators—the legendary art historian Howard Hibbard—wrote a note of thanks for contributing to “this rather esoteric enterprise.” In the half-century since, the art of seventeenth-century Florence has received considerable scholarly attention, although it remains less well known or understood than other schools of Italian Baroque art, notably the work of Caravaggio and the Carracci. Vignali is one of the finest painters of the Florentine school, and happily, his sketch was joined in the Art Center collection in 2015 by the large finished painting for which it was made, *The Finding of Moses*.

Vignali (1592–1664) was trained in the Florentine painting studio of Matteo Rosselli, later becoming a member of the Florentine Accademia del Disegno, and a teacher of Carlo Dolci. Skilled in fresco and oil technique and also the designer of tapestries, Vignali worked for top patrons including the Medici and the Pucci, for whom our painting was created. This large oil painting on canvas, signed and dated 1625, is one of his most important works. Its subject, which the artist treated several times, is the Old Testament narrative of the

infant Moses, whose mother protected him from the massacre of Israelite boys by hiding him in a basket in the river Nile, where he was discovered and rescued by the Pharaoh's daughter (Exodus 2:3-6). Vignali's visualization of this scene sets richly clad women in a pastoral landscape. The vibrantly attired figures of the Pharaoh's daughter and her attendants are spotlighted against dark and moody woods, with blue sky above a mountain in a distant clearing, creating a sense of drama for this narrative of discovery. One of the attendants has hiked up her skirt to wade barelegged into the river to retrieve the child, her skin above and below water a demonstration of the painter's skill. The chromatic richness and luminous effects in the scene are hallmarks of Vignali's work, and the sumptuous, pearl-encrusted garment of the Pharaoh's daughter reflected Florence's proud tradition of fine textile production.



Jacopo Vignali (Italian, 1592-1664)
The Finding of Moses, 1625
 Oil on canvas
 Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund; Betsy Mudge Wilson, class of 1956, Memorial Fund; gift of Mr. and Mrs. Malcom Pitt (Juliet Thompson, class of 1922), by exchange; Suzette Morton Davidson, class of 1934, Fund, 2015.6

The painting was commissioned by a member of the noble Florentine Pucci family to decorate the Villa Pucci di Granaiolo, begun in the seventeenth century on a large estate in nearby Castelfiorentino, which had been in their family since the thirteenth century. The painting remained in the villa until the mid-1960s when it passed by descent to a private collection in Montecatini, and subsequently to Vassar. In the late 1960s, the Pucci villa was refurbished to house the archives of a recent descendant—fashion designer Emilio Pucci—and to serve as a study center for fashion design and textiles. So, the vibrant colors and patterns of Pucci's garments now hang where Vignali's painting of the richly attired Pharaoh's daughter once did. And with Vignali's oil sketch and finished painting together in the Art Center, students and visitors have the opportunity to compare the strikingly divergent works to consider how the artist developed this rich and theatrical visualization.

Yvonne Elet
 Associate Professor of Art

Lost and Found Photographs

Other People's Pictures: Snapshots from the Peter J. Cohen Gift

EXHIBITION FEATURE

July 14–September 17, 2017

More photographs are taken today than ever before in the history of the medium, yet the vast majority of the images captured today are made, stored, and shared digitally and are never printed. In fact, a photograph as a tangible object has become a thing of the past, a charming remnant of a time when taking a photograph was a rarified event, rather than an everyday, every hour, or every minute experience. Perhaps for that reason, snapshots made before the digital age are the subject of renewed fascination among individual collectors, as well as fine art galleries and museums. These objects, often called vernacular photographs, are not taken as works of art or official records of events made for mass consumption, yet they reflect the texture of modern life by capturing moments in the lives of ordinary people. Even before the rise of Instagram and the selfie-stick, these snapshots, lost or discarded by their original owners, were collected, exhibited, and studied for their visual traces of bygone times. To view them today is to bring new life to old stories and to mine our memories through a communal photographic archive.

This summer, the Art Center presents the exhibition *Other People's Pictures*, which comprises over 100 small black-and-white photographs mostly of American women from the early and mid-twentieth century selected from a gift of more than 500 such images donated by Peter J. Cohen in 2015. Mr. Cohen, a tireless and enthusiastic collector, has amassed more than 35,000 amateur photographs culled from antique shops, flea markets, private dealers, and online sources. Thanks to his inclination to collect and donate them to museums such as this one, these photographs have been rescued from neglect and possible oblivion. Gathered in this exhibition, they are seen in a new context; separated from their individual origins and stripped of their provenance, they become cultural artifacts, blank slates for narrative rewrites, ripe for reinterpretation.

In addition to a focus on women in America as subject, individual images were chosen for their idiosyncratic, adventurous, and sometimes humorous spirit. The idea of perfection and the impossibility to achieve it lingers in the poses, outfits, and faces of the women depicted. The images in the exhibition are eclectic yet also familiar as reminders of the past and the ways in which



CLOCKWISE FROM UPPER RIGHT

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.15

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.130

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.115



CLOCKWISE FROM UPPER LEFT

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.23

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.19

Untitled
Gelatin silver print
Gift of Peter J. Cohen
2015.12.1.51

women present themselves and are depicted throughout the last century. While the mood is often casual, even playful as women mug and pose for the camera, the anonymity of the subjects opens them up to a somewhat analytical if not critical eye. This exhibition offers an opportunity to view the pictures from the temporal distance of the twenty-first century in a time when women's rights and the social mores that determine their behavior are being questioned, debated, and even protested in the political arena.

Included in the exhibition is a range of images depicting traditional roles such as women with children, in couples, or in domestic scenes, as well as women dressed for work, leisure, or in the fashion of the times. In addition we see women revealing a rebellious independence, breaking with propriety, seducing the viewer, flaunting their sexuality, and dressing as men. An underlying theme that emerges from this collection of pictures is the power of the pose and the desire to shape one's identity for the camera. Lying just beneath the surface of these lost and found photographs is the question of the photographer. Who is taking the picture, for whom do these women pose, and for what purpose? While we can only guess at the answers to these questions, it is clear that many of the anonymous photographers and sitters are influenced, either knowingly or unintentionally, by the methods and styles of fine art or fashion photography of the time. There is often an obvious attempt to achieve ideal notions of beauty and polish found in the pages of women's magazines and in popular cinema. However, the charm of these amateur photographs of ordinary women lies not in their adherence to popular styles or professional standards of the medium but in their inadvertent digressions from them. These snapshots are full of mistakes and mishaps, near perfect compositions and awkward expressions, and collectively they attest to the tremendous impact that photography has had on the ways in which women see themselves. The women that stare back at us from the small frame of each picture project self-possession and allure that makes them at once timeless and fleeting, forthright and vulnerable.

Support for *Other People's Pictures* is provided by the Evelyn Metzger Exhibition Fund and the Hoene Hoy Photography Endowment Fund.

Mary-Kay Lombino
The Emily Hargroves Fisher '57 and Richard B. Fisher Curator
and Assistant Director for Strategic Planning

Touchstones of the Grand Tour

CURATOR'S CHOICE

The late eighteenth to mid-nineteenth centuries witnessed waves of landscapists sketching and painting en plein air in and around Rome and Naples, principal destinations on the Grand Tour. Drawn from a range of countries, these cosmopolitan painters and draughtsmen sought the artistic and architectural touchstones of this world and its dramatic, ancient wonders of nature. Through individual works and sketchbooks picturing both the ideal and the objective, they made broad views and more focused features of the landscape.

For instance, a mountainous, wooded Italian scene in the Art Center's collection shows Greek deities Hebe and Jupiter resting at a classically inspired tomb for the young poet Theodor Körner, a fighter and national hero during the war against French Emperor Napoleon. The artist, Christoph Heinrich Kniep (1755–1825), lived in Naples where he became very good friends with the writer Goethe, who had taken his first drawing lessons with Körner's grandfather. In the late eighteenth century Naples had attracted



Christoph Heinrich Kniep
(German, 1755–1825)
*Italian Landscape with the
Tomb of Theodor Körner*
Black chalk on cream
wove paper
Purchase, Dexter Ferry Fund
2016.10.4



John Ruskin (British, 1819–1900)
Church of the Annunciation at Vico Equense on the Bay of Naples, 1841
 Watercolor over charcoal
 on blue-gray paper
 Gift of Matthew Vassar
 1864.1.206

Anders Christian Lunde
 (Danish, 1809–1886)
Marina Piccola, Capri, 1847
 Oil on paper mounted on canvas
 Gift of Mary Bridges Boynton,
 class of 1936
 2012.4.3

numerous German artists, who found patronage in Ferdinand IV and the Archduchess Maria Carolina. Kniep was a topographical watercolorist, documenting picturesque sites there through careful drawing and often adding watercolor washes. The Art Center’s chalk drawing is from his later years in Naples and demonstrates his penchant for classical themes. The sheet also suggests Kniep’s strong admiration for Körner, for the artist imaginatively inserted the poet’s rural tomb in northern Germany into an Italianate, idyllic setting and added classical gods tending the sacred location and mourning the young poet’s death.

Our vigorous watercolor by British art critic and painter John Ruskin (1819–1900) depicts the church at Vico Equense, a town atop an enormous cliff that overlooks the Bay of Naples with Mount Vesuvius in the distance. Noting in his diary what he called the area’s tufa rocks, Ruskin made the watercolor in early 1841 when he was twenty-two years old and on a convalescent, Grand Tour trip to Europe with his parents. His youthful interests in minerals and modern geology informed his observations along the route. Holding great influence among fellow artists, Ruskin would become the leading voice for artists hailing a more sharply detailed, intense naturalism, a philosophy codified in the first volume of his *Modern Painters*, published two years later.

In this same direction, the crusty textures of the boulders and rocks on the island of Capri clearly entranced Danish Golden Age painter Anders Christian Lunde (1809–1886). These are evoked in his oil sketch of Marina Piccola, an ancient harbor found below the cliffs of Monte Solaro on Capri, twenty-six miles south of Naples. His attention to detail in this work at the Art Center wholeheartedly corresponded with Ruskin’s prescription for “truth to nature.” Lunde’s visit was part of his lengthy period of study in Italy, from 1842 to 1847. Painted during the last year of that sojourn, our sketch transmits his vital enthusiasm for a less adulated corner of the Old World.

Patricia Phagan
The Philip and Lynn Straus Curator of Prints and Drawings



2016 Acquisitions

PAINTINGS

Paul Claude Michel Lecarpentier

(French, 1787-1877)

Portrait du graveur Antoine Gelée, 1833

Oil on canvas

Purchase, gift from the estate of Gertrude B. Pascal and the Betsy Mudge Wilson Memorial Fund, by exchange, 2016.8



Allison Miller (American, b. 1974)

Snare, 2015

Oil stick, acrylic, modeling paste and pencil on canvas

Purchase, Luisa LaViola Fund for Contemporary Art, 2016.7



Jean-François Millet (French, 1814-1875)

Woman Mending

Oil on paper laid down on canvas

Gift of Sheila Ffolliott, class of 1967, 2016.37



Gustave Moreau (French, 1826-1898)

Hercules and the Strymphant Birds, ca. 1872

Oil on panel

Purchase, gift of Elizabeth S. Colie, Mrs. Ruth Britten (Ruth Rutchik, class of 1958) and Mrs. Harold Deutsch (Barbara Cabot, class of 1956), by exchange, 2016.3

Benjamin Franklin Perkins

(American, 1904-1993)

Cherokee Love Birds, 1991

Acrylic on canvas

Gift of Thomas J. Branchick, 2016.28.1

Anton Refregier (American, b. Russia, 1905-1979)

Finding Gold at Sutter's Mill, large color sketch for Rincon Annex Post Office, San Francisco, California, 1947

Oil on canvas

Gift of Susan and Steven Hirsch, class of 1971, 2016.14

Jimmy Lee Sudduth (American, 1910-2007)

Portrait of a Girl, late 1940s

House paint and mud on plywood

Gift of Thomas J. Branchick, 2016.28.3

Mose Tolliver (American, 1915-2006)

Cat, ca. 1970

Paint on wood

Gift of Thomas J. Branchick, 2016.28.2

Inez Nathaniel Walker

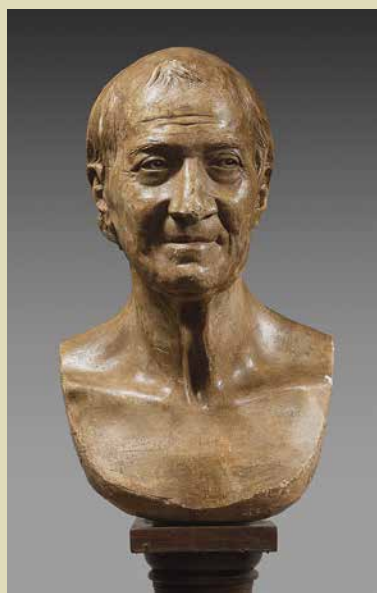
(American, 1911-1990)

Two Figures, 1977

Mixed media on paperboard

Gift of Thomas J. Branchick, 2016.28.4

SCULPTURES



Jean-Antoine Houdon (French, 1741-1828)

Jean-Jacques Barthélemy

Patinated plaster

Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund and Suzette Morton Davidson, class of 1934, Fund, 2016.13

French, late 19th century

Portrait of a Woman

Portrait of a Man

Wax on slate background, framed in gilded wood with *frise d'oves*

Gift of Jonathan Kagan, 2016.33.1.1 - .2

DRAWINGS



Florentine, early 17th century

A Seated Man (recto); Small Sketches (verso)

Red chalk on paper

Purchase, Frances Lehman Loeb Art Center

Purchase Fund, 2016.23

Lorna Halper (American, 1924-2012)

Untitled, 1978

Ink on cream wove paper

Gift from the estate of the artist, 2016.9

Christoph Heinrich Kniep (German, 1755-1825)

Italian Landscape with the Tomb of Theodor Körner

Black chalk on cream wove paper

Purchase, Dexter Ferry Fund, 2016.10.4



Jan Lievens (Dutch, 1607-1674)

Densely Wooded Landscape with a Pond

Pen and brown ink on Japanese paper

Gift of Katrine Ames, class of 1969, in memory of her parents: Anna Rebecca Gerhard Ames, class of 1928, and Winslow Ames, 2016.20

Chloe Piene (American, b. 1972)

Mas. 3, 2004

Homunc 03, 2004

Charcoal on vellum

Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.11 & .12

Johann Gottlieb Samuel Rösel (German, 1768-1843)

The First Bridge Across the Rhine...in Graubünden

Pen and ink over graphite on cream wove paper

Purchase, Milton Bellin Fund, 2016.10.3

Andrew Wyeth (American, 1917-2009)
Published by Little, Brown, and Company for the cover of *Mr. Midshipman Hornblower* by C. S. Forester, 1950
Mr. Midshipman Hornblower
Tempera and graphite on Masonite
Anonymous gift, 2016.6

PRINTS

Georges Aubert (French, 1886-1961)
After **Georges Rouault** (French, 1871-1958)
Published by Ambroise Vollard, Paris
Crouching Nude, from *Cirque de l'Étoile filante*, 1938
Wood engraving on cream wove paper
Gift of Robert Kuretsky, 2016.38.1

Marc Chagall (French, 1887-1985)
Passover, from *The Bible*
Etching on cream wove paper
Gift of Robert Kuretsky, 2016.38.2

Johann Adolf Darnstedt
(German, late 18th - early 19th century)
After **Gottlob Friedrich Thormeyer**
(German, 1775-1842)
Theodor Körners Grabstätte
(*Tomb of Theodor Körner*)
Etching and engraving on cream wove paper
Purchase, Dexter Ferry Fund, 2016.10.5



Richard Diebenkorn (American, 1922-1993)
Published by Crown Point Press
Folsom Street Variations III (Primaries), 1986
Aquatint, etching, and drypoint on Rives Heavyweight White paper
Bequest of Virginia Johnson, class of 1952, 2016.19.4

Pierre-Simon-Benjamin Duvivier (French, 1730-1819)
Published by J. Mawman and other Proprietors, London
Portrait of Jean-Jacques Barthélemy (1716-1795), 1817
Engraving on paper
Gift of Jonathan Ganan, 2016.25.3

Sam Francis, American (1923-1994)
Published by Litho Shop
Untitled, 1991
Color aquatint on white wove paper, artist's proof
Bequest of Virginia Johnson, class of 1952, 2016.19.3

Helen Frankenthaler (American, 1928-2011)
Published by Crown Point Press
Bay Area Sunday VI, 1982
Hand-painted monotype on thick handmade paper
Bequest of Virginia Johnson, class of 1952, 2016.19.1

Jean-Michel Grobon (French, 1770-1853)
Vue de Lyon: Prise du Quai St. Antoine, 1812
Etching, burin, roulette, and drypoint on cream wove paper, with collector's mark

Purchase, bequest of Gladys K. Delmas, class of 1935, and gift from the estate of Gertrude B. Pascal, by exchange, 2016.10.1



Pierre Guérin (French, 1774-1833)
Le repos du monde, ca. 1818
Lithograph on cream wove paper
Purchase, gift of Mr. and Mrs. Edwin R. Meiss (Jean Hoffeimer, class of 1925), Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931) and Mrs. R. Kirk Askew, Jr., by exchange, 2016.10.2



Pieter van der Heyden
(Flemish, ca. 1530-after 1572)
After **Pieter Bruegel the Elder**
(Flemish, ca. 1525-1569)
Ira (Anger), 1558
Engraving on cream laid paper
Purchase, gift of Mr. and Mrs. Louis Allen, class of 1922, Mr. and Mrs. George D. O'Neill, Paul Rosenfeld, and bequest of Mrs. Maurice Sterne, by exchange, 2016.18



Wangechi Mutu (Kenyan, b. 1972)
Histology of the Different Classes of Uterine Tumors, 2006
Set of 12 digital prints and mixed media collage
Gift of Jeanne Greenberg Rohatyn, class of 1989, 2016.35.1a-1



Richard Prince (American, b. 1949)
Untitled (Nurse), 2007
Untitled (Nurse), 2007
Untitled (Nurse), 2007
Untitled (Nurse), 2007
Untitled (Nurse), 2007
Untitled (Nurse), 2007
Collages on paper
Gift of Jeanne Greenberg Rohatyn, class of 1989, 2016.35.2.1 - .6



Rembrandt van Rijn (Dutch, 1606-1669)
The Return of the Prodigal Son, 1636
Etching on cream laid paper
Purchase, gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931), by exchange, 2016.24



Pat Steir (American, b. 1938)
Published by Crown Point Press
Waterfall, 1988

Color aquatint, etching, and drypoint
on white wove paper
Bequest of Virginia Johnson, class of 1952,
2016.19.2

Harry Herman Wickey (American,
1892-1968)
Negro Cabin, 1921
Landscape
Storm King in Winter, 1933
Etchings on cream wove paper
The End of the Rainbow, ca. 1930s
Lithograph on cream wove paper
Bequest of Janet Dempsey, 2016.15.1 - .4

Benjamin Zix (German, 1772-1811)
La Prise de Tabac
Etching on cream wove paper
Gift of Nicolas Teeuwisse, 2016.11

PHOTOGRAPHS

Dmitri Baltermants (Russian, b. Poland,
1912-1990)
After Tchaikovsky, 1945, printed 2004
Entering the Troops, 1941-1945, printed 2003
Forward, 1943, printed 2003
Gelatin silver prints
Gift of Stephen Nicholas, 2016.34.1 - .3

Ellen Carey (American, b. 1952)
Push Pins, 2002
Ray Bands, 2003-2004
Photograms on metallic paper
Gift of Linda Cheverton Wick and
Walter Wick, 2016.1.1 - .2
Multichrome Pull, 2008
Polaroid color positive
Multichrome Pull, 2008
Polaroid color negative
Gift of the artist in memory of her parents and
brother, Dr. John T. Carey, 2016.2.1.1 - .2



Henri Cartier-Bresson (French, 1908-2004)
Nanking Wall, View of Canal and Rice Fields,
late 1950s
Les Halles, Paris, 1968
Catholic Congress, Hanover, Germany, 1962
Jean Monnet, Father of the
Common Market, 1962
Separatists in Protest, Quebec, 1965
Buying Thread and Fabric, Andijan Province,
Uzbekistan, U.S.S.R., 1954

Tennis Match, Resort Near Black Sea,
Georgia, U.S.S.R., 1954
Singing Lessons, Russia, c. 1954
Ferrotyped gelatin silver prints
Gift of Stephen Nicholas, 2016.34.4 - .11



William Castellana (American, b. Italy 1968)
Two Men at Makeshift Carnival / Taylor Street,
Brooklyn, NY, 2014
Boy on Bicycle / Lee Avenue, Brooklyn, NY, 2014
Boy Throwing Paper Airplane / Roebling Street,
Brooklyn, NY, 2014
Woman and Children / Lee Avenue, Brooklyn, NY,
2014
Girl Touching Fire Hydrant / Lee Avenue,
Brooklyn, NY, 2014
Purim 2014 / Bedford Avenue, Brooklyn, NY, 2014
Kids Sitting on Milk Crates / Lee Avenue,
Brooklyn, NY, 2014
Archival pigment ink prints
Gift of the artist, 2016.4.1 - .7

John Coplans (English, 1920-2003)
Self-portrait, 1984
Self-portrait, 1984
Platinum prints
Gift of Ellen Carey in memory of John
Coplans, 2016.2.2 & .3



Rineke Dijkstra (Dutch, b. 1959)
De Panne, Belgium, August 7, 1992, 1992
Lycée Hector Guimard, Paris,
March 19, 1999, 1999
C-prints
Gift of Nicholas Rohatyn and Jeanne
Greenberg Rohatyn, class of 1989,
2016.36.1 & .2



Michael Disfarmer (American, 1884-1959)
Smiling Middle-aged Woman with Brightly-
patterned Blouse, ca. 1940
Standing Girl with Hunched Shoulders, ca. 1940
Seated Young Woman, Striped Background, ca.
1940
Standing Formally-dressed Young Man,
Striped Background, ca. 1940
Two Young Men Embracing, Striped
Background, ca. 1940
Standing Man in Broad-brimmed Hat, ca. 1920
Infant Girl Standing on Table, ca. 1931
Smiling Woman in Short-sleeve Dress, ca. 1940
Soldier and Brother, ca. 1940
Gelatin silver contact prints
Gift of Stephen Nicholas, 2016.34.12 - .20

Robert Louis Frank (American, b. 1924)
De Kooning, 1952
Gelatin silver print
Gift of Richard and Alice Thall, 2016.30

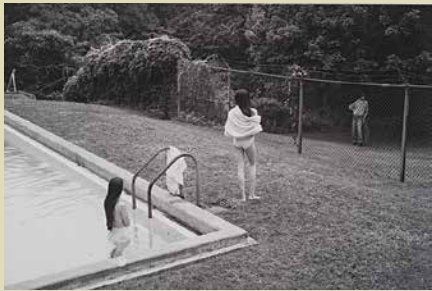
Leonard Freed (American, 1929-2006)
Boy Walking with Umbrella, London,
England, 1971
Jewish Shoe Repair and Kosher Butcher,
London, England, 1971
Six-day War, Praying at Wall, Jerusalem,
Israel, 1973
What Was Once the Mandelbaum Gate,
a Jewish Israeli Man Talks with Christian Arab
Israeli Woman, Jerusalem, Israel, 1962
Israeli Youth in Military Training, Negev Desert,
Israel, 1962
Israeli Soldiers in the Sinai Desert, Israel, 1967
Theatergoers and Transvestites, New York City,
USA, 1995
Dead by Drug Overdose. Officers said "Drug-
related Deaths are Hard to Solve. With Drugs One
Never Knows." Dirty Drugs are a Lethal Weapon,
1976
A Thirty-year Old Woman of Two Children
Committed Suicide by Jumping from the Roof of
Her Tenement Building. Clutched in Her Hand was
a Syringe of Drugs, 9th Precinct, Homicide Task
Force Under Detective Sgt. Gerald McQueen (the
real Kojak), New York City, 1979
Police Officers Visit a Counterculture Dress
Boutique, 1976
Man with Flag Walking Past St. Paul's Chapel,
New York City, USA, 2002
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman,
2016.32.1 - .11
Transvestite Performers Backstage at a
Performance of the Cockettes, New York City, 1971
Residents Protest Building of Low-income Public

Housing in Their Neighborhood, Forest Hills, Queens, New York City, 1972
Georgian Jew Reading Prayer Book, Israel, 1973
A Family of Eight Puts Mattresses on the floor at Night and Stack Them Up by Day, London, England, 1973
Two Boys on Rocks Near River, Papua New Guinea, 1993
A Family Argument. When the Man Went for the Woman the Police Jumped Him, 1976
Police Artist Makes Drawing with the Witness Pointing Out Detail, Police Headquarters, New York City, 1975
Men Praying on the Street, New York City, USA, 1980
Skaters, Walkers on Frozen Canal with Modern Building in Background, Amsterdam, Holland, 1964
Two Women Embrace a Fire Fighter in Uniform, World Trade Center, New York City, USA, 2001
 Gelatin silver prints
 Gift of Stephen Nicholas, 2016.34.21 - .30



Anna Gaskell (American, b. 1969)
Untitled #26 (override), 1997
Untitled #68 (by proxy), 1999
 C-prints
 Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.3 & 4

Laura Gilpin (American, 1891-1979)
Portrait of Mrs. Francis
 Platinum print
 Gift of David Morse in memory of Joan Joffe Hall, class of 1956, 2016.29



Martine Gutierrez (American, b. 1989)
Girl Friends (Anita & Marie 1-7), 2014
 Set of 7 archival inkjet prints on Arches Baryta on Sintra
Clubbing (Still), 2012
 Still image from color video with same title
 Purchase, Advisory Council for Photography, 2016.21.1.a-g; 2016.21.2.2



Japanese, 19th century
Full-length Portrait of a Shinto Priest, 1880s
Portrait of a Young Geisha (seated), a Maid, and a Young Man, 1886
 Ambrotypes, ¼ plate in original kiri wood cases
Studio Portrait of Two Couples, c. 1875
Portrait of Standing Man with Topknot and Seated Man in Western Dress, 1872
 Ambrotypes in original kiri wood cases
 Purchase, gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931), Florence Weinstein, and Eleanore Lockspeiser, by exchange, 2016.27.1; .2; .4 & .5



In-Jeung Jo (Korean, b. 1962)
Seascape 0013, 2013, printed 2015
Seascape 0026, 2015
Landscape 0033, 2013, printed 2015
Landscape 0038, 2014, printed 2015
 Pigment print on Korean rice paper
 Gift of the artist, 2016.5.1 - 4

Sarah Jones (American, b. 1959)
Dining Room (Mulberry Lodge) (III), 1997
Consulting Room (Couch) (XIII), 1997
 C-type photographic print mounted on aluminum
 Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.5 & 6

Sojiro Kotani of Kyoto
 (Japanese, active 1859-1904)
Group of Five Men (Three Seated, Two Standing), 1891
 Ambrotype in original kiri wood case
 Purchase, gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931), Florence Weinstein, and Eleanore Lockspeiser, by exchange, 2016.27.3a&b

Justine Kurland (American, b. 1969)
The Secret of Girls, 1999
 C-print
 Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.7

Jacques Lowe (American, b. Germany, 1930-2001)
NYC Boy Playing with Friends in Empty Court, ca. 1960
The Danger of City Play, ca. 1960
Mother Cutting Her Son's Hair, ca. 1960
Mother Bathing Seven Children, ca. 1960
NYC Boy Standing in Front of the Lion, a Ship from Rondout, NY, ca. 1960
 Gelatin silver prints
 Gift of Hilary Leff and Elliot Groffman, 2016.31.1 - .5



Tanya Marcuse (American, b. 1964)
Woven No. 1, 2015
 Pigment print
 Purchase, Milton Bellin Fund, 2016.16
Fruitless, No. 26, 2006
 Pigment print
 Gift of the artist and Julie Saul Gallery, New York, 2016.17

Klea McKenna (American, b. 1980)
Rain Study (Kona) #19, 2014
 Photogram on gelatin silver fiber paper
 Purchase, Advisory Council for Photography and Elizabeth Cabot Lyman, class of 1964, 2016.22

Joel Meyerowitz (American, b. 1938)
Before Dawn, 1984
Mothers and Daughters, 1987
Danny and Sacha, 1986
Bay Sky Series, 1984
Bay Sky Series, 1986
St. Louis, 1978
The Arch of St. Louis, 1978
 Chromogenic contact prints
 Gift of Stephen Nicholas, 2016.34.31 - .37

Arthur Rothstein (American, 1915-1985)
Mississippi River Flood, 1938, printed later
Pool Hall, Illinois, 1936, printed later
Farmer and Silos, Iowa, 1941
Oklahoma Migrants, 1936, printed later
 Gelatin silver prints
 Gift of Hilary Leff and Elliot Groffman, 2016.32.12 - .15
Winter Wheat Harvest, Whitman County, Washington, printed later
Shepherd's Wagon, Montana, 1939, printed later
Farmers at Auction, 1940, printed later
A Ghost Town, Rhyolite, Nevada, 1940, printed later

Migrant to Oregon from South Dakota, 1936, printed later
Sand Drift with Trees and Oil Barrel
Cowhand, William Tonn Ranch, Custer County, Montana, 1939, printed later
Window, Birmingham, Alabama, 1937, printed later
Farmers and County Agent, Broken Bow, Nebraska, 1936, printed later
Man and Children Building Fence, printed later
Gelatin silver prints
Gift of Stephen Nicholas, 2016.34.38 - .47

Annika von Hausswolff (Swedish, b. 1967)
Study for Sculpture (Leaving this World Behind), 1999
The Petrified Couple, 1999
C-print
Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.8 & .9



Garry Winogrand (American, 1928-1984)
From Women Are Beautiful, 1975
Two Women Listening
Woman in Fur-trimmed Coat Lighting Cigarette
Two Women with Poodles
Woman Crossing Street with Briefcase and Bag Near Greenwich Village
Woman Writing on Bench Near Pomodoro Sculpture
Young Woman Walking with Very Tight Blouse, Traffic Behind
Young Woman Giving Young Man a Drag on a Cigarette
Young Couple Dancing in Front of Hundertwasser
Woman with Disheveled, Balding Man Near Hundertwasser
Couples Dancing
Woman in White Feathered Dress
Couple Conversing on Park Avenue Corner
Young Couple Passed by an Older Woman in Sun Glasses
Hurrying Young Woman
Young Woman in Black with Bandana
Revolving Door
Woman Reading Newspaper by Store Window
Young Couple at a Rally
Woman Entering London Taxi

Reclining Young Woman Reading
Young Woman Near Russell Stover
An Assembly of Dogs
Smiling Young Woman with Paper Cup
Two Women Leaving Women's Room
Pensive Young Woman in Large Hat
Nude Woman About to Swim
Women Waiting at Bus Stop, A Blonde with Legs Crossed
Women Reclining Poolside
Oriental Woman in Striped Coat
At a Bar
Woman in Fountain Throwing Ball
Woman in Bathing Suit Leaving Motel
Young Woman at Fifth Avenue and 53rd Street
Young Mother and Child Petting a Horse Near the Plaza Hotel
Two Black Women and Child in Central Park, New York
Young Woman Eating a Pretzel
Hand-stand in Motel Swimming Pool
Woman with Spit Curls
Woman Walking Along Quay
Two Women Walking and Talking Along Lower Fifth Avenue
Women and Children at the Beach
Gift of Richard and Alice Thall, 2016.26.1 - .41

FILMS

Nancy Graves (American, 1940-1995)
Isy Boukir, 1970
16mm color film with sound transferred to DVD, duration: 16 minutes
Gift of David V. Anderson, 2016.12

Martine Gutierrez (American, b. 1989)
Clubbing, 2012
Color video with sound, duration: 3:06, edition of 5
Purchase, Advisory Council for Photography, 2016.21.2.1

Chloe Piene (American, b. 1972)
Self Portrait, 1997
Monitor small format version (DVD)
Gift of Nicholas Rohatyn and Jeanne Greenberg Rohatyn, class of 1989, 2016.36.10

DECORATIVE ARTS

Pierre-Simon-Benjamin Duvivier
(French, 1730-1819)
Portrait Medal of Jean-Jacques Barthélemy (1716-1795)
Bronze
Gift of Jonathan Kagan, 2016.25.2

Jacques Édouard Gatteaux (French, 1788-1881)
Portrait Medal of Jean-Jacques Barthélemy (1716-1795), by Dubois, from the series *Galerie Métallique des grands Hommes Français*, minted in Paris, 1824
Bronze
Gift of Jonathan Kagan, 2016.25.1

**CURRENT AND UPCOMING
EXHIBITIONS**

*In the Light of Naples: The
Art of Francesco de Mura*
April 21–July 2, 2017

*Other People's Pictures:
Snapshots from the
Peter J. Cohen Gift*
July 14–September 10, 2017

*Fluid Expressions:
The Prints of Helen
Frankenthaler, from
the Collections of Jordan
D. Schnitzer and His
Family Foundation*
October 6–December 10, 2017

Art
at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Spring/Summer 2017



The Frances Lehman Loeb Art Center
Vassar College
124 Raymond Avenue
Poughkeepsie, New York 12604
<http://fllac.vassar.edu>



Helen Frankenthaler (American, 1928–2011)
Snow Pines, 2004
Water-based color Ukiyo-e style woodcut
Collection of Jordan D. Schnitzer
2004.330

On the front cover:
Francesco de Mura (Italian, 1696–1782)
Glory of the Princes, ca. 1763–68 (detail)
Oil on canvas
Pio Monte della Misericordia,
Naples, inv. No. 104