

Art at Vassar



Spring / Summer 2019

Celebrating an Era

Honoring James Mundy

April 26-27, 2019



Events honoring James Mundy’s 28-year tenure as the director of the Art Center took place April 26 & 27, 2019, and included an opening lecture by Susan Taylor ’77 and a panel with Heather Lemonedes ’93; Whitney Wilson Donhauser ’89; Andaleeb Badiee Banta ’97, and Allison Whiting ’86.

April 26, from top, left to right:

Row 1: Guests at exhibition viewing and reception in the Frances Lehman Loeb Art Center.

Row 2: Exhibition viewing and reception; James Mundy addressing dinner guests in the Class of 1951 Reading Room in the Main Library.

Row 3: Nicolas Pron and Sidney Babcock; Dinner guests at the table of Dean Marianne Begemann (center); Curator Mary-Kay Lombino and Eric Steinman.

Row 4: Curator Patricia Phagan, Steven Lichtenberg, Margaret Nelson, and Charles Andola; James Mundy toasting the evening’s speaker, Susan Taylor ’77 (seated).



April 27, from top, left to right:

Row 1: Panelist Heather Lemonedes '93, Chief Curator, Cleveland Museum of Art; Vassar College president Elizabeth Bradley and James Mundy.

Row 2: George Putnam and Kathy Zillweger Putnam '75 speaking with Eugénie Aiguier Havemeyer '51; President Bradley introducing the panelists in Taylor Hall.

Row 3: Shelley Farmer Allen '92, Whitney Wilson Donhauser '89, and Peter Donhauser; Katharine Lee Reid '63 and President Bradley discuss a Japanese scroll in the exhibition.

Row 4: Professor Emerita of Art Susan Donohue Kuretsky '63 and Frances Beatty Adler '70; Andrea Leeds Miron '75 and Brian Farkas '10; Frances Lehman Loeb's great-grandson James Beatty '05, Tim Kane, Vice President for Alumnae/i Affairs and Development, and Ashley Patterson Beatty enjoying the exhibition.

Honoring James Mundy

An Era of Opportunity: Three Decades of Acquisitions

April 26–September 8, 2019



Japanese, Heian period, 12th century
*One Hundred Images
of the Amida Buddha*
Ink stamps on paper
Purchase, The Frances Lehman Loeb
Art Center Purchase Fund, 2009.3

This exhibition is a tribute to James Mundy (Vassar class of 1974) upon his retirement as the Anne Hendricks Bass Director of the Frances Lehman Loeb Art Center, a post he has held for twenty-eight years. Mundy assumed the role of director in 1991 in time to complete the planning of the Art Center's present building designed by Cesar Pelli and opened its doors to visitors in 1993. Organized by the curators of the Art Center, the special exhibition spotlights over ninety drawings, prints, photographs, hanging and hand scrolls, sculptures, and paintings acquired over three decades, and encompasses art from across the geographic scope of the collection.

The permanent collection has grown to over 21,000 works, from 12,500 when Mundy stepped in as director. While strategy has been central to his thinking, the exhibition emphasizes the dynamic role that opportunity has played in shaping the dramatic growth of the collection under his stewardship. In fact, a sequence of key gift-events has filled lacunae, increased depth, or spurred new collecting areas throughout the decades, and that trend continued throughout Mundy's tenure. In every part of the show, labels feature his

recollections, revealing anecdotal details behind the acquiring of many of the Art Center's most significant objects.

Arranged roughly chronologically, the exhibition begins with the twelfth century and an early, exceedingly rare print, called *One Hundred Images of the Amida Buddha*, installed among later Asian scrolls and sculpture. The Art Center was extremely fortunate to acquire this relief print, which is stamped with figures of Buddha. Mundy was elated to find

it: "Working for years to build the Japanese collection with Vassar's professor in this area, Andrew Watsky, we set our sights on finding one of the earliest prints in existence, the so-called '100 Buddha Print' from the twelfth century. These are very rare and mostly survive in fragments but in the 1990s around thirty full sheets were retrieved from the hollow core of a large wooden sculpture of the Buddha in a Kyoto temple when it was being studied for conservation. A dealer in that city knowing of our interests acquired this one for us."



Circle of Rogier van der Weyden
(Flemish, ca.1399–1464)
Crucifixion with the Donor Brother Amelius of Emael, ca.1465
Oil on oak panel
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund;
Pratt Fund; Suzette Morton Davidson, class of 1934, Fund; Francis
Woolsey and Helen Silkman Bronson, class of 1924, Fund, 1995.10

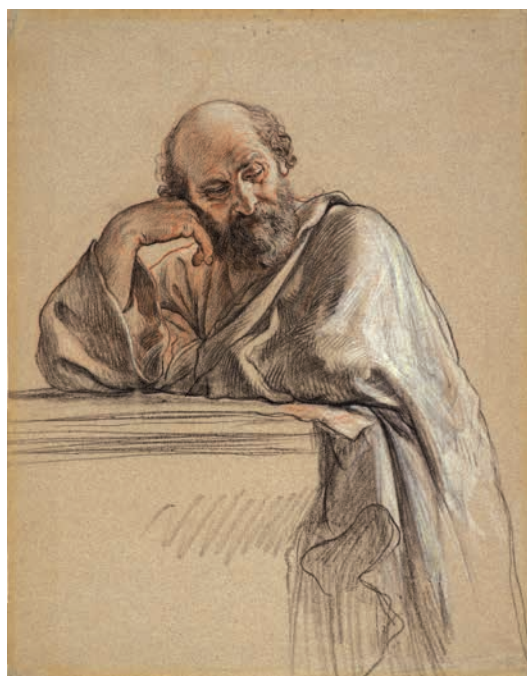
Featured in the same gallery, early Northern European art is represented by a panel painting from the circle of Rogier van der Weyden along with prints and decorative art. In order to acquire this striking work, Mundy took advantage of an auction of deaccessioned works from the New-York Historical Society in 1995 that included the oil from the circle of van der Weyden. The *Crucifixion with the Donor Brother Amelius of Emael* of ca. 1465 now anchors the Art Center's late Gothic and Renaissance painting collection.

The second and third galleries spotlight fine European drawings and prints from the sixteenth to the nineteenth centuries, and include a cache of Old Master Italian drawings, Mundy's scholarly specialty. He was surprised and elated last year to acquire a splendid drawing by the pivotal Italian Mannerist draftsman Parmigianino, *Study of a Nude*, of ca. 1535. He noted: "This recent gift came to us from a donor who spent one year at Vassar during the years of World War II after which she dropped out and joined the Navy having reached the eligible age. She had a great aunt who often traveled to Europe during the 1920s and picked up 'souvenirs.' This drawing was one such memento purchased in Florence and later bequeathed to our donor. This work by Parmigianino was unknown to the scholarly world until now."

Building up depth in the Art Center's nineteenth-century figural and landscape drawings within the past decade led to several outstanding purchases, including a beautifully rendered chalk drawing from 1863 of Saint Joseph by the French academic painter Alexandre-Jean-Baptiste Hesse. It is a study for the figure of Saint Joseph in a fresco by the artist at the church of Saint Julien in Chevry-en-Serienne, near Fontainebleau. Mundy acquired it from the Salon du Dessin in Paris in 2011.

Steadfast and committed donors have been crucial to the Art Center's acquisition of seminal modernist works from the late nineteenth and early twentieth centuries. The exhibition includes Edvard Munch's enigmatic color woodcut *Moonlight* of 1896, given to the Art Center by Philip and Lynn Straus, class of 1946, in 1995, and a favorite print among students. Mundy acknowledged the donors' contributions: "Over the past twenty-five years, it has been a privilege to get to know and work with Lynn Straus, class of 1946, and her late husband Phil. Their art collecting was always very informed and stressed quality, and in the case of Edvard Munch, extreme depth. Collectors like the Strauses can elevate a museum collection to the next level."

At the same time, key twentieth-century modernist works of art came into the Art Center, including a masterful pastel by Marc Chagall, *Bouquet of Flowers*, of 1952–53, a gift from the collection of Mr. and Mrs. Alexander E. Racolin in 1995. Mundy described the unusual circumstances of how he obtained it: "Upon the death of Mr. Racolin, whose grandson went to Vassar, his will stipulated that his collection of around 150 works of art should be equally divided between Vassar and the Neuberger Museum at the State University of



Alexandre-Jean-Baptiste Hesse
(French, 1806–1879)
Saint Joseph
Black, red, and white chalk
on light brown paper
Purchase, Suzette Morton Davidson,
class of 1934, Fund, 2011.10



Edvard Munch (Norwegian, 1863–1944)
Moonlight, 1896
Color woodcut on Japanese paper
Gift of Philip and Lynn Straus, class of 1946, 1995.20

New York at Purchase where they were being housed. But how should this be done? I met the Neuberger director at her museum one Saturday morning and we flipped a coin and ‘chose sides.’ This Chagall was Vassar’s choice on the second round.”

Abstraction is a strength of the post-war and contemporary collection at the Art Center, and this area prospered under Mundy’s guidance, as one readily sees walking through the permanent collection galleries and viewing canvases by Arshile Gorky, Jackson Pollock, and others from the collection of Katherine Sanford Deutsch, class of 1940. *An Era of Opportunity* features several additional abstract works acquired during the director’s tenure, including paintings by Josef Albers, Alfred Jensen, and Thomas Nozkowski.

In the same gallery is a carved wooden assemblage entitled *Adam and Eve* by the eastern Kentucky self-taught artist Carl McKenzie, donated in 2005 by the late Pat O’Brien Parsons, class of 1951. An art dealer in Bedford, NY, and Vermont, Parsons gave over 130 sculptures, paintings, and drawings by untrained artists to the Art Center, beginning in the 1990s. Encouraged by Mundy, her donations catapulted the permanent collection into a readymade resource for the study of these unconventional, powerfully creative American artists.



Carl McKenzie (American, 1905–1998)
Adam and Eve
Carved wood and red paint on plywood base
Gift of Pat O’Brien Parsons, class of 1951, 2005.33.92



Sally Mann
(American, b. 1951)
Tobacco Spit, 1987
Gelatin silver print
Purchase, Betsy Mudge Wilson,
class of 1956, Memorial Fund
1992.16
Image © Sally Mann

Near the McKenzie sculpture are large-scale photographs by contemporary artists Rineke Dijkstra, Tanya Marcuse, and Cindy Sherman that demonstrate the enormous presence of the medium within the past twenty-five years or so. Photography is an area that has been developing rapidly in the past three decades in the Art Center’s collection. Gifts from devoted patrons and noteworthy purchases by the Advisory Council for Photography, founded in 1998, have helped to expand the number of photographs in the collection to over 4,500. More photographs in the exhibition, by Robert Mapplethorpe, Sally Mann, and others, may be found in the Hoene Hoy Photography Gallery located upstairs on the landing.

The exhibition is supported by the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

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

Mary-Kay Lombino,
The Emily Hargroves Fisher ’57 and Richard B. Fisher Curator and Assistant Director of Strategic Planning

Elizabeth Nogrady,
The Andrew W. Mellon Curator of Academic Programs

A Challenge and a Pleasure: On Being a Donor

GIVING

The question I was asked to address for this issue was what motivates me to donate works of art to the Lehman Loeb. At first blush, I wondered why one would be interested in my answer. America's museums unlike European institutions have been filled by private donations rather than the conversion of royal collections and government-funded purchases. Giving to museums is simply what U.S. collectors do, not to mention that our tax code encourages it. So if there is an interesting answer, the question must be the narrower one of why the Lehman Loeb as opposed to other worthy galleries.

I am not a Vassar graduate so the Lehman Loeb did not play a formative role in the development of my appreciation of art, but I know the power of a college collection because my alma mater's museum was the first art museum I spent any real time in and is where I learned to look at art, not walk by it. I am a neighbor of Vassar as I spend my weekends on a farm in nearby Clinton Corners. It is a wonderful treat having access to such an encyclopedic collection (for free!). Since I began coming to the area in the 1980s, there is no museum I have spent more time in or know better.

Hence it is not a big difference to me whether a work of "mine" is on view at Vassar or my living room. In fact, it is often more enjoyable seeing a piece at the museum. My former objects look a lot better in the beautiful well-lit galleries where they stand in interesting conversation with other items on display than in my overstuffed apartment.

To be a worthwhile donor takes some thought. The Lehman Loeb, like most of America's art museums, has more objects than it can show at any one time. I have tried to collect, lend, and give objects that fill lacunae in the permanent collection. As with any American museum made up of donations, there are strengths (like Matthew Vassar's Hudson River School bequest) and weaknesses that reflect the interests of those donors. I also want my gifts to be useful teaching objects because at the end of the day that has to be the primary mission.

Let me describe two donations that make my point. Vassar lacked a French Neoclassical history picture from the age of David. These severe political works have not been favored by most American private collectors and hence are under-represented in U.S. museums. I was able to find and give to the Lehman Loeb a Prix de Rome contest piece depicting the doctor Erasistratus in the process of discovering the cause of Prince Antiochus's illness. I thought it made sense for the galleries not only because it is a fine representation of its school, but also because it is a wonderful Enlightenment image of a doctor using deductive reasoning to make a diagnosis. Sculpture raises many interesting questions around the creative process and the notion of originality. The nineteenth-century French sculptor Carpeaux was one of the first to master the business of mass reproductions. Hence I was happy to donate an original hand-worked plaster of a female bacchante that relates to the artist's famous (and at the time scandalous because of its realistic nudity) commission *La Danse* for the front of the Paris Opera.

In short, it is a challenge and a pleasure to try to collect, with an eye towards donation, objects that make sense for an already outstanding collection. It also leads to a collaborative and stimulating relationship with the curators and also in the case of the Lehman Loeb with its director, whose additions to the museum over the course of his tenure are today, justly, the cause of celebration.

Jonathan Kagan



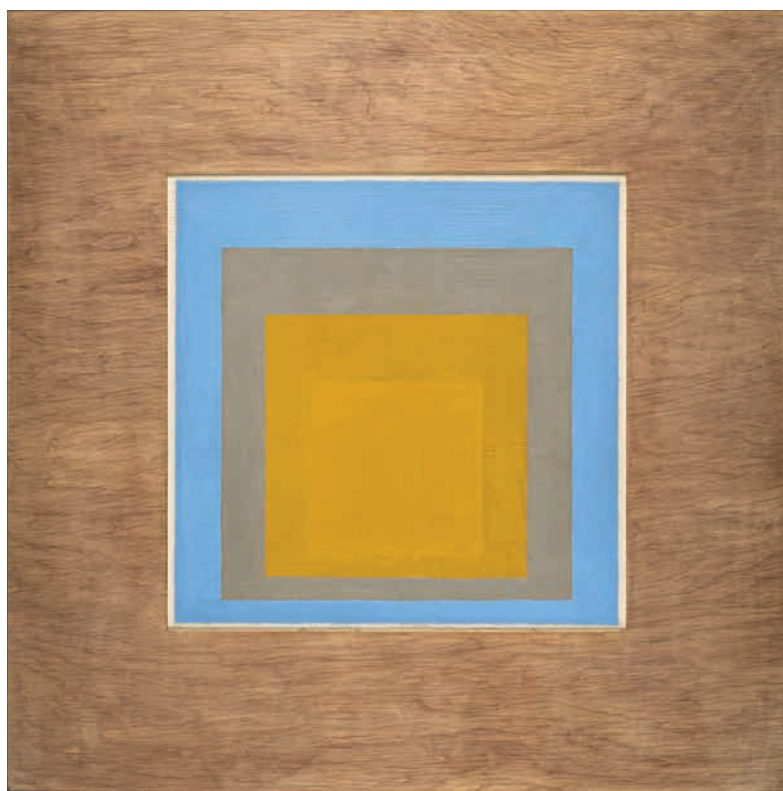
Jean-Baptiste Carpeaux (French, 1827-1875)
Study of Bacchante, c.1872
Plaster
Gift of Jonathan Kagan, 2011.38.2



French
Erasistratus Discovering the Cause of Antiochus's Disease, 1808
Oil on canvas
Gift of Jonathan H. Kagan, 2009.32

Josef Albers: Teacher, Master, Frame Maker

In 1963, Yale University Press published Josef Albers's influential treatise *Interaction of Color*, a compilation of didactic exercises for learning colors that was used widely in art instruction. That same year in an essay about the use of color in his paintings Albers wrote, "They are juxtaposed for various and changing visual effects. They are to challenge or to echo each other, to support or oppose one another. The contacts, respectively boundaries, between them may vary from soft to hard touches, may mean pull and push besides clashes, but also embracing, intersecting, penetrating. . . . Such action, reaction, interaction—or interdependence—is sought in order to make obvious how colors influence and change each other; that the same color, for instance—with different grounds or neighbors—looks different. Such color deceptions prove that we see colors almost never unrelated to each other. . . ."¹



Josef Albers (American, 1888-1976)
Homage to the Square: In Wide Light A, 1959
 Oil on masonite
 Gift of Dorothy Seiberling, class of 1943, 2012.23.15

In Wide Light A, 1959, is one of three paintings by Albers in the Art Center collection. All are part of the artist's celebrated series *Homage to the Square*, begun around the time that he joined the Yale faculty in 1950 and continuing for the next quarter century until his death in 1976. Albers set strict limits for himself having to do with format, composition, and most importantly, color relationships, yet he was able to achieve a remarkable range of visual effects. In viewing numerous paintings from the series, which range in size from 12 to 48 inches square, it quickly becomes clear, or "proves," that one's perception of color varies depending on its placement within the square and interaction with adjacent colors. It would follow, then, that Albers would be concerned with the frames, or "boundaries," used for his paintings and how they might affect one's perception of the work. *In Wide Light A* is supported by a 12-inch wide, white-washed, flat plywood frame that was designed and fabricated by the artist, as many of his frames were.

Indeed, Albers took particular interest in frames for several reasons. Beginning in 1920 he studied and later taught at the Bauhaus in Weimar, Germany. Having been raised in a house surrounded by makers (his father was a builder and housepainter and invited many apprentices to work with him) he was drawn to the Bauhaus for its strong utilitarian emphasis, where equal importance was placed on technical and artistic skills. Craftsmanship came naturally to Albers and he explored several crafts at the Bauhaus including furniture making, stained glass works with architectural motifs, collage, and photography. There his interest in material exploration began to play a central role in his work and he confirmed his belief that technical skill and craftsmanship are essential to the art-making process as well as to framing.

According to Jeannette Redensek who is leading the research for a forthcoming catalogue raisonné of Albers's paintings, the artist added a variety of artist-made frames to his paintings from the 1930s onward. In the 1950s and 60s, he often employed white and light gray painted frames as well as unadorned plywood frames. It is difficult to know exactly how many frames of this type Albers made because some were separated from the paintings after they left his studio. Redensek estimates there were approximately thirty such frames from this period but with varying materials and finishes.

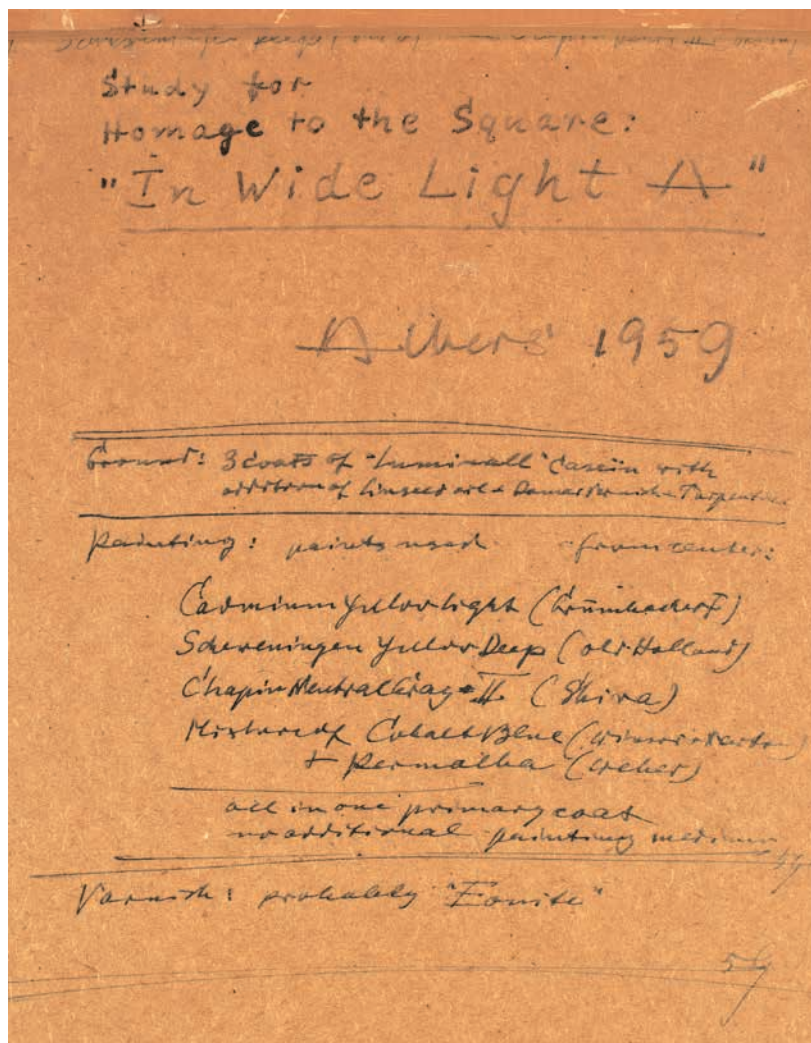
Peter Charlap, Professor of Art at Vassar who has been teaching about the work and philosophy of Albers for a few decades, has a theory about the frame Albers selected for Vassar's painting. He believes that "This work demonstrates one of the core concepts of Albers's research, that colors influence each other. His choice to surround the painting with a broad plywood frame isolates the painting from any arbitrary environment that the painting might encounter that could interfere with the painting's intended function." He also understands the centrality of materials to Albers's work. Charlap writes, "The manner in which Albers applied the paint on the Masonite supports and the carefully constructed edges of the squares reveal his intimate connection to the materials. Albers's notations on the back of the paintings go well beyond the typical signature and date that artists often include. On many of the paintings Albers has appended an inventory of the pigments employed in the painting. This attention to the materiality helps to ground his research and understanding of color interactions to the physical object."²

Between 1953 and 1960, Albers painted seven works titled *In Wide Light* which vary in size and color sequence, and as was his practice, the brands of pigments he used. One of the paintings, *In Wide Light B*, also made in 1959, could be considered a companion piece to Vassar's painting as it has the same dimensions, 18 x 18 inches, and was originally sold in a frame that is identical in size and material, slightly different in color. The location of *In Wide Light B* is currently unknown but is likely in a private collection in the United States. *In Wide Light (Study to Ascending)*, 1953, also shares these dimensions and style of frame and resides in the collection of The Josef and Anni Albers Foundation in Bethany, Connecticut. Redensek recently wrote that "Albers frequently made versions of paintings with the same or similar colors, the same title and varying dimensions. More often he used a range of paints in different versions, using multiple brands with accordingly distinctive shades and hues. Albers wanted to see what happened with the interaction of colors at diverse scales."³

It has been said many times that Albers was first and foremost a teacher and that everything he made was fundamentally pedagogical in nature. His experimentations with colors, surfaces, and framing devices in *Homage to the Square* suggest that he was also always learning from his materials.



Josef Albers (American, 1888-1976)
In Wide Light, Study to Ascending, 1953
Oil on masonite
© 2019 The Josef and Anni Albers Foundation/
Artists Rights Society (ARS), New York



Albers, 2012.23.15 (back)

He adhered to a very systematic approach and kept highly specific handwritten records of his studio activity including information about supports, varnishes, number of coats, amount of mixing, or when he used paint directly from the tube. On the back of *In Wide Light A* one can see the exact color combinations and brands of paint he used for his desired effect. Interestingly, Albers did not write about this particular type of frame in his studio notes and he did not speak of them in his teachings, and they therefore remain somewhat of a mystery. However, their presence adds to the paintings a vivid and intentional boundary between the outer square of color and the wall on which they are presented.

I am pleased to report that the frame for *In Wide Light A*, which had some small losses and abrasions when it arrived in Poughkeepsie in 2012, has recently been restored and the paint surface has been cleaned.

The painting is included in the current exhibition *An Era of Opportunity: Three Decades of Acquisitions*, on view through September 8, 2019.

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

¹ Josef Albers: *Homage to the Square* (New York: Museum of Modern Art, 1963), unpaginated.

² An email to the author on February 26, 2019.

³ An email to James Mundy on October 24, 2012.

2018 Acquisitions

PAINTINGS



Domenico Brusaporci
(Italian, c. 1516-1567)
Portrait of a Humanist
Oil on canvas
Gift of Jonathan Kagan in honor of Director James Mundy and in appreciation for his years of service, 2018.33



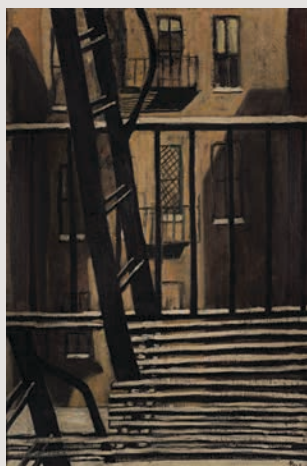
David Byrd
(American, b. 1941)
Great American, 1999
Oil on canvas
Purchase, Milton Bellin Fund, 2018.34



Attributed to
Asher Brown Durand
(American, 1796-1886)
Portraits of Louise Catherine (Mrs. Edward Eugene Lee) and Charles Henry Senff
Oil on canvas
Gift of Anne Parks Strain, class of 1956, 2018.29



Charles-François Hutin
(French, 1715-1776)
The Cook, c. 1760
Oil on canvas
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.11



Alice Neel
(American, 1900-1984)
Fire Escape
Oil on canvas
Snow on Cornelia Street
Oil on canvas
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.3 & .4

SCULPTURE

Lee Bontecou
(American, b. 1931)
Fish, 1969
Vacuum-formed plastic
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.8

DRAWINGS AND WATERCOLORS



Lee Bontecou
(American, b. 1931)
Eye, 1983
Pastel and graphite on gray paper
Untitled, 1971
Colored pencil on black paper
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.7 & .9

Minnie Evans
(American, 1892-1987)
Untitled (Angels Holding the Ark of the Covenant), 1963
Oil and graphite on card
Purchase, Art Gallery Acquisition Fund, 2018.3.1

Marion Greenwood
(American, 1909-1970)
Indian Head, Study for Mexican Fresco, 1935
Charcoal on brown paper laid down on board
Gift of Janis Conner and Joel Rosenkranz, 2018.32.2



Christian Gottlob Hammer
(German, 1779-1864)
An Ideal Landscape
Black ink, gray-blue ink, and wash on cream laid paper
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.8



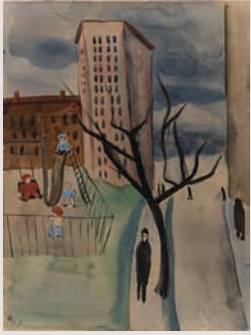
Jan Hulswit
(Dutch, 1766-1822)
Village Landscape with a River Road and Travelers near Eexterveen in the Province of Drenthe
Gray wash, graphite, and black ink on cream laid paper
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.6.2



Jacob Jordaens
(Flemish, 1593-1678)
The Annunciation
Black and red chalk, and brush, pen, and ink on cream laid paper
Gift of Katrine Ames, class of 1969, in memory of her parents, Anna Rebecca Gerhard Ames, class of 1928, and Winslow Ames, 2018.2

Henri Baptiste Lebasque
(French, 1865-1937)
Studies of a Man Threshing
Charcoal and white chalk on brown wove paper, pricked for transfer
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.6.1

Adolph Friedrich Erdmann von Menzel
(German, 1815-1905)
Head of an Old Man Looking Down to the Right, 1893
Graphite with extensive stumping on paper
Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund and gift of Isabel Wilcox, 2018.23



Alice Neel
(American, 1900-1984)
Mother and Child, 1927
Watercolor and graphite on paper
After Death of the Child, 1927
Watercolor, gouache, and graphite on paper
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.5 & .6

Laura Newman
(American, b. 1956)
Roman Structure, 2014
Ink and watercolor on white wove Arches paper
Gift of Victoria Munroe, 2018.28



Francesco Mazzola, called **Parmigianino**
(Italian, 1503-1540)
Study of a Nude, c. 1535
Red chalk on paper mounted on cream laid paper
Gift of Deborah Kirk Solbert, class of 1943, in memory of Sarah Minis Hayes Goodrich, 2018.22

Anne Ryan
(American, 1889-1954)
Collage, 131
Cut-and-pasted colored and painted papers and cloth on board
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.2



Johann Wilhelm Schirmer
(German, 1807-1863)
View of Hasliberg, c. 1837
Watercolor, graphite, and white gouache on cream wove paper
Purchase, gift of Gladys K. Delmas, Zhao Gang, Mr. and Mrs. Reed Rubin, and William Rubin, by exchange, 2018.20



John Sloan
(American, 1871-1951)
"And these were bought in Persia, my dear!", 1908, illustration for *Colliers*, "The Making of an Actress," part 2, 41 (June 13, 1908) by Gelett Burgess, p. 16, 1908
Ink, graphite, charcoal, gouache, and erasure on brown wove paper
Purchase, Art Gallery Acquisition Fund, 2018.35

Carter Todd
(American, 1947-2004)
Streetscape 1, 1987
Streetscape 2, 1980s
Streetscape 3, 1980s
Streetscape 4, 1980s
Streetscape 5, 1980s
Colored pencil, crayon, and graphite on paper
Purchase, Art Gallery Acquisition Fund, 2018.3.2.1-.5

Henry A. Van Ingen
(American, b. Holland, 1833-1898)
Dealer in Dogs, Market Place, La Hague, Holland
Graphite and black ink on cream laid paper with watermark mounted on brown wove paper
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.5



Hermann Wöhler
(German, 1897-1961)
Mann im Wald (Man in the Forest), 1920
Black ink and traces of graphite on board
Wie sie so sanft ruhn (How they rest so gently), from *Sieben Lieder und Landschaften der Andacht (Seven Songs and Landscapes of Devotion)*, 1929
Black ink on board
Purchase, Suzette Morton Davidson, class of 1934, Fund, 2018.4.1 & .2



Tim Youd
(American, b. 1967)
Mary McCarthy's The Group, 2018
Typewriter ink on paper
100 Remington No. 3s with Tally, 2018
Red Sharpie on paper and typed index cards
Purchase, Milton Bellin Fund, 2018.26.1 & .2

PRINTS

Antonio da Trento
(Italian, c. 1510-c. 1550)
after **Francesco Mazzola**, called **Parmigianino** (Italian, 1503-1540)
The Martyrdom of Saints Peter and Paul
Chiaroscuro woodcut from three blocks, printed in brown, rust and black on cream laid paper
Gift of Christopher R. and Roberta B. Tunnard, 2018.47



Olin Dows
(American, 1904-1981)
Tortilla Makers, 1933
Wood engraving on cream wove paper
Gift of Janis Conner and Joel Rosenkranz, 2018.32.1



German School, 17th century
Capitan Spavento alias Windsturmer, 1632
Broadside, etching on cream laid paper with watermark coat of arms of Burgundy with golden fleece (similar to Headwood 481) and countermark
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.7.1



Luca Giordano
(Italian, 1632-1705)
Christ in the Temple
Etching on cream laid paper with watermark
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.7.2

Keisai Eisen
(Japanese, 1790-1848)
Okegawa Station, from *Sixty-nine Stations of the Kiso Highway*
Woodblock print; ink and color
Gift of Katharine Gates, in memory of her brother, Peter M. Gates, class of 1980, 2018.14.1

Alice Neel
(American, 1900-1984)
Sam, 1979
Tusche and crayon
lithograph on cream wove
paper
Gift of Mrs. John Benson
Brooks (Frances K. B. Jones,
class of 1940), 1991.1



Rembrandt van Rijn
(Dutch, 1606-1669)
A Beggar in a High Cap, Standing and Leaning on a Stick, c. 1629
Etching on cream laid paper
Purchase, Betsy Mudge
Wilson, class of 1956,
Memorial Fund, 2018.1

Anne Ryan
(American, 1889-1954)
Sleep
Color woodcut on thin black
paper
Gift of Mrs. John Benson
Brooks (Frances K. B. Jones,
class of 1940), 1990.19.1



**Regina Katharina
Schönecker**
(German, c. 1762-c. 1818)
after **Friedrich Wilhelm
Hirt** (German, 1721-1772)
*Landscape with Ruins,
Shepherds and Grazing
Animals*

Aquatint and etching on
cream laid paper
*Landscape with Ruins,
Shepherds and Grazing
Animals*
Aquatint and etching on
cream laid paper
Purchase by exchange,
anonymous gift from a
member of the class of 1943
in memory of her father,
2018.7.3.1 & .2

Pieter Claesz. Soutman
(Dutch, c. 1580-1657)
after **Peter Paul Rubens**
(Flemish, 1577-1640)
after **Leonardo da Vinci**
(Italian, 1452-1519)
The Last Supper, c. 1618
Etching from two plates
on two sheets of cream
laid paper with watermarks
fleur-de-lis, and shield with
fleur-de-lis
Purchase by exchange,
anonymous gift from a
member of the class of 1943
in memory of her father,
2018.7.4

Tsukioka Yoshitoshi
(Japanese, 1839-1892)
*Death of Second-in-Command
Murata*, from *Oral Records of
Kagoshima*, 1877
Woodblock print (triptych);
ink and color
Gift of Courtlandt Gates, in
memory of his brother, Peter
M. Gates, class of 1980,
2018.15.3
The Moon at Shizugatake,
1888
Woodblock print; ink and
color
Gift of Katharine Gates, in
memory of her brother, Peter
M. Gates, class of 1980,
2018.14.4

Utagawa Hiroshige
(Japanese, 1797-1858)
Sakanoshita, from *Fifty-three
Stations of the Tokaido*,
1833-34
Woodblock print; ink and
color
Gift of Katharine Gates, in
memory of her brother, Peter
M. Gates, class of 1980,
2018.14.5

Utagawa Kunisada
(Japanese, 1786-1864)
Hashiba Hisakichi, Miaso
Gozen, *Buchi Gujiro*,
Buchi Mitsuhide
Woodblock print (triptych);
ink and color
Gift of Katharine Gates, in
memory of her brother, Peter
M. Gates, class of 1980,
2018.14.3

Utagawa Kunisada III
(Japanese, 1844-1920)
*Kabuki Actor as Ataka Gengo
Tadao*
Woodblock print; ink and
color
Gift of Katharine Gates, in
memory of her brother, Peter
M. Gates, class of 1980,
2018.14.2



Utagawa Kuniyoshi
(Japanese, 1798-1861)
Geese, from *Eight Views of
Yobu*
Tsushima Province:
Shinchûnagon Tomomori,
from *The Sixty-odd Provinces
of Great Japan (Dai Nihon
rokujûyoshû no uchi)*
Woodblock prints; ink and
color
Gift of Courtlandt Gates, in
memory of his brother,
Peter M. Gates, class of
1980,
2018.15.1 & .2

PHOTOGRAPHY

Mariette Pathy Allen
(American, b. 1940)
Toby, at the End of the Day,
1990
Archival pigment print
Cori and Max in the Tub,
2000
Gelatin silver print
Gift of the artist, class of
1962, on the occasion of
the 20th anniversary of
the Advisory Council for
Photography, 2018.42.1 & .2

American, late 19th / early
20th century
*Two Black Men Wearing Vests
and Holding Buckets*
Two Freed Black Men, 1860s
Two Mulatto Sisters, c. 1860
Tintypes
Purchase, Advisory Council
for Photography,
2018.17.1 - .3

David Anderson
(American, b. 1943)
Rooftop, 40 Wall Street, 1981
Roof, 195 Broadway, 1981
70 Pine Street, 1989
Federal Reserve Bank, 1981
World Trade Center, 1987
Gelatin silver prints
mounted on 100% rag board
Gift of the artist,
2018.36.1 - .5



Henri Cartier-Bresson
(French, 1908-2004)
*Couple walking around
trellised garden*, Brussels
World Fair, 1958
*Group of people singing and
drinking beer*, Brussels World
Fair, 1958
*Woman gesturing with her
umbrella*, Brussels World Fair,
1958
Farmer, Brittany, 1960
*Arthur Miller tending to his
garden at his home*, Roxbury,
Connecticut, 1960
Gelatin silver prints
Gift of Claudia and Steven
Schwartz in honor of Sarah
Goetz, class of 2010,
2018.37.3 - .7

Edward Burtynsky
(Canadian, b. 1955)
Shipbreaking #23, Chittagong,
Bangladesh, 2000
Chromogenic print
Gift from The Howard
Greenberg Gallery, 2018.21

Walker Evans
(American, 1903-1975)
Elderly Men Conversing, 1936
Gelatin silver print, printed
1969-1970 by Jim Dow
Family of Frank Tenge, A
Cotton Sharecropper, Hale
County, Alabama, Summer,
1936
Gelatin silver print, printed
c. 1962 by Rolf Petersen
Purchase, Art Gallery
Acquisition Fund,
2018.18.1 & .2

Wendy Ewald
(American, b. 1951)
Johnny Watching Television,
Kentucky, 1981
Gelatin silver print, printed
c. 1998
Purchase, Advisory Council
for Photography, 2018.13

Leonard Freed

Leonard Freed
(American, 1929-2006)
*Men doing business in the
grain exchange, Amsterdam,
Holland, 1959*
*Police help a woman on drugs
get to the hospital, New York
City, 1978*
Gelatin silver prints
Gift of Hilary Leff and Elliott
Groffman, 2018.39.1 & .2

Ron Galella

(American, b. 1931)
Windblown Jackie, 1971
 Gelatin silver print
 Gift of the artist on behalf of
 Douglas Parky Lee and the
 class of 1994 on the occasion
 of their 25th Reunion,
 2018.43

Lewis Wickes Hine

(American, 1874-1940)
*Noon Hour in East Side
Factory District, New York,*
1915
Gelatin silver print, printed
c. 1931
Gift of Anne Hoene Hoy,
class of 1963, in honor of
Ann Lawrance Balis Morse,
class of 1959, first chairman
of the Advisory Council for
Photography, on its 20th
anniversary, 2018.9

Remy Holwick

(American, b. 1981)
Velvet Moon #10, 2016
 Archival pigment print
 Purchase with funds
 provided by Jonathan Kagan,
 2018.19

Leon Levinstein

Leon Levinstein
(American, 1910-1988)
*Woman walking, wearing
multiple hats, seen from behind*
*Woman walking carrying
package on head*
Gelatin silver prints
Gift of Claudia and Steven
Schwartz in honor of Sarah
Goetz, class of 2010,
2018.37.1 & .2

Jacques Lowe

(American, b. Germany,
 1930-2001)
*Mother and father playing
 in backyard with children, c.
 1960*
*Children eating at kid's table,
 c. 1960*
*Newborn crying on changing
 table while sister watches, c.
 1960*
 Gelatin silver prints
 Gift of Hilary Leff and Elliot
 Groffman, 2018.38.1 - .3



Danny Lyon

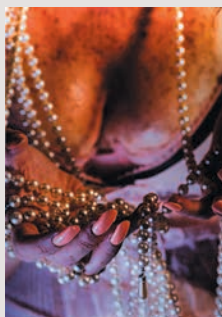
(American, b. 1942)
From *Conversations with the Dead: Photographs of Prison Life with the Letters and Drawings of Billy McCune*
#122054, 1971
Three convicts, 1968/1969
Aaron Evert Jones, life, habitual criminal, 1968/1969
Dining Room, 1968/1969
Return from the fields, shakedown at the rear gate. Twice every work day, 1968/1969
Shakedown (man being frisked, officer bending down behind him), 1968/1969
Day room (vertical), 1968/1969
Cell block (face behind bars, other prisoners behind him), 1968/1969
Gelatin silver prints, printed later
Gift of Claudia and Steven Schwartz in honor of Sarah Goetz, class of 2010, 2018.37.8 - .14
From *The Destruction of Lower Manhattan*, 1966-67
327, 329, 331 Washington Street, between Hay and Harrison Streets, 1967
174 Chambers Street, 1967
Gelatin silver prints, printed later
Gift of Hilary Leff and Elliot Groffman, 2018.39.6 - .7

Rose Mandel (American, b.

Poland, 1910-2002)
On Walls and Behind Glass,
 #20, 1946-1948
 Gelatin silver enlargement
 print, printed 1992
 Purchase, Advisory Council
 for Photography, 2018.16.2

Ray K. Metzker

(American, 1931-2014)
City Whispers: Philadelphia,
 1981
 Gelatin silver print, printed
 1982
Untitled, from *Sojourn in the
 South of France*, 1989
 Gelatin silver print
 Gift of James Kloppenburg,
 class of 1977, in honor of
 the 20th anniversary of the
 Vassar College Advisory
 Council for Photography,
 2018.24.1 & .2



Marilyn Minter

(American, b. 1948)
Cat's Cradle, 2006
 C-print
 Gift of Jeanne Greenberg
 Rohatyn, class of 1989,
 in honor of James Mundy,
 2018.45.1

Tina Modotti (Italian, active

Mexico, 1896-1942)
Baby Nursing, c. 1926-27
 Platinum print, printed 1993
 by Ava Vargas
 Gift of James Curtis, class of
 1984, 2018.41



Joel Meyerowitz

(American, b. 1938)
Bay/Sky, Provincetown, 1976
Great Pond, Wellfleet, 1976
Interior, Provincetown, 1976
Interior, Provincetown, 1977
Longnook, 1976
Longnook Beach, Cape Cod,
1976
Provincetown, 1976
Provincetown, 1976
Provincetown, Cape Cod, 1976
Study, c. 1981
Untitled (Provincetown), 1981
Untitled (Provincetown), 1981
Untitled (Provincetown), 1981
Untitled (Provincetown), 1981
Untitled (Provincetown), 1981
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Untitled (Provincetown), 1981
Untitiled (Provincetown), 1982
Untitiled (Provincetown), 1982
Untitiled (Provincetown), 1982
Untitiled (Provincetown), 1982
Chromogenic prints
Gift of Howard Greenberg,
2018.46.1 - .26

Dorothy Norman

(American, 1905-1997)
Meeting house, fence and field, Falmouth, Cape Cod, 1937
Two Lilies, 1936
 Gelatin silver prints on original mounts
 Gift of Hilary Leff and Elliot Groffman, 2018.38.4 & .5

Bill Owens

(American, b. 1938)
 From *Our Kind of People: American Groups and Rituals*, 1975
Two men help lady off of stage, Tri-Valley Area, Northern California, c. 1973
House coat party with TV trays, Tri-Valley Area, 1969-1975
 From *Working*, 2009
I don't want to retire tomorrow. I enjoy what I'm doing in junior college mathematics. Today's students aren't as dedicated as they used to be. Life is more complex and there are more distractions. Nowadays a lot of my students are housewives. They don't have any goals; they just want to learn. Tri-Valley Area, Northern California, 1976
I am an old fashioned tinker. I sell pots and pans. Not just ordinary pots and pans but space age utensils. Tri-Valley Area, Northern California, c. 1973
 Gelatin silver prints
 Gift of Hilary Leff and Elliot Groffman, 2018.39.8 - .11

Matthew Pillsbury

(American, b. France, 1973)
Tanya & Sartaj Gill, CSI
 Miami. 2002, 2003
 Archival inkjet print
 Gift of James Kloppenburg,
 class of 1977, in honor of the
 20th anniversary of the Vassar
 College Advisory Council for
 Photography, 2018.24.3

Edward Quigley

(American, 1898-1977)
Still life with shells, 1938
Winter landscape, 1942
Haystacks, 1920-1926
City overview, Philadelphia,
 1932
*Still life with hand holding
 horseshoe magnet with nails
 attached*, 1935
 Gelatin silver prints
 Gift of Hilary Leff and Elliot
 Goffman, 2018.38.8 - .12

Marcia Resnick

(American, b. 1950)
*She Played with Her Slinky Toys
 and Wore Banana Curls and
 Played with Her Banana Curls
 and Wore Slinky Toys*, 1978
 Gelatin silver print on matte
 paper [Agfa Portriga 118] with
 test
 Purchase, Advisory Council
 for Photography, 2018.16.1



Arthur Rothstein
(American, 1915-1985)
From *The Depression Years as Photographed by Arthur Rothstein*, 1978
Agate, Nebraska, 1939
Migrant to Oregon from South Dakota, 1936
From *Arthur Rothstein: Words and Pictures*, 1979
Girl at Gee's Bend, Alabama, 1937
Gelatin silver prints, printed later
Gift of Hilary Leff and Elliot Groffman, 2018.39.3 - .5

Sory Sanlé
(Burkinabe, b. 1943)
Allo? *On Arrive!*, 1978
Gelatin silver print, printed later
Purchase, Advisory Council for Photography, 2018.10
La Timidité, c. 1971
Gelatin silver print, printed later
Purchase with funds provided by Elizabeth Cabot Lyman, class of 1964, 2018.12



Cindy Sherman
(American, b. 1954)
Untitled, #95, 1981
Color coupler print
Gift of Jeanne Greenberg Rohatyn, class of 1989, in honor of James Mundy, 2018.45.2



W. Eugene Smith
(American, 1918-1978)
Actress Joan Diener, age 18, at Broadway debut "Small

Wonder" pictured backstage at Broadway rehearsal, 1948
Baseball player Johnny Mize playing for the Giants, 1947
Battle of Iwo Jima, 1945
Candid studies of recording artists, 1947
Dancer-choreographer Charles Weidman with dancer Peter Hamilton dancing as fire over a victim in the choreographer's modern interpretive dance called "And Daddy Was a Fire," on Broadway, New York, 1948
Lake Music Festival - Boy playing violin, North Carolina, 1947
Lake Music Festival - Lottie Mae McGaha, 13, of Three Mile Knob likes modern hillbilly songs, c. 1947
Okinawa - Hundreds of people with belongings moving into village that is to be their home, Japan, 1945
Play "20th Century" starring Gloria Swanson as Lily and Jose Ferrer as Oscar - Skeptically Lily hears Oscar describe production with real sand and camels, 1951
Political Ohio - Robert Taft in Ohio, 1949
Political Ohio - Robert Taft in Ohio - Farmer William Joslin, 1949
Political Ohio - Robert Taft in Ohio - Laborer, 1949
Robert Taft, 1949
Santa Fe Essay: Battleship Lodge (strange composition) by the Rio Grande, New Mexico, 1947
Santa Fe Essay: Children watched Indians dance at San Ildefonso, 1947
Santa Fe Essay: Comanche war dance, 1947
Santa Fe Essay: Drummers at Comanche war dance, 1947
Santa Fe Essay: Larry Houston taking picture, 1947
Santa Fe Essay: Musgrave reading newspaper, c. 1947
Santa Fe Essay: One armed Governor of Pueblo of San Ildefonso, Comanche war dance finish, 1947
Santa Fe Essay: Theodore Soliel painter in studio near Santa Fe, 1947
Santa Fe Essay: Winfield Morton in ranch at Santa Fe, c. 1947
U.S. Army 7th Division's tanks equipped with flamethrowers climbing ridge as they burn the Japanese out of caves in preparation for infantry assault in the southern section of the island, 1945
Wrecked Japanese tank

inspected by troops moving inland, Philippines, 1944
Gelatin silver prints
Gift of Therese and David Hymer for art and learning, 2018.27.1 - .24

Erika Stone
(American, b. Germany, 1924)
The Tuileries, Paris, France, 1952
Chess Players, New York City, 1970s
Pair in a Window, New York City, from *Mostly People*, p. 32, c. 1950
Patti-cake, East Harlem, New York City, 1970s
Homeless, New York City, 1970s
Money for his Granddaughter, Volendam, Holland, 1970s
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2018.38.13 - .18



Louis Clyde Stoumen
(American, 1917-1991)
Lovers (II), Berkeley, California, 1969, from *Can't Argue with Sunrise: A Paper Movie*, 1975
Journey to Land's End, Santa Monica, 1981, from *Seduced by Life: The Art of Lou Stoumen*, 1992
Mutate or Die, c. 1980
Poster Shop, Times Square, 1982, from *Times Square: 45 Years of Photography*, 1985
Lydia, San Juan, Puerto Rico, 1941
Watching the Curb, New York, c. 1980, from *Ordinary Miracles: The Photography of Lou Stoumen*, 1981
Gelatin silver prints
Gift of Claudia and Steven Schwartz in honor of Sarah Goetz, class of 2010, 2018.37.15 - .20

Robert von Sternberg
(American, b. 1939)
Los Angeles County Fair, Pomona, California, 1973
Rose Parade, Pasadena, California, 1971
Maneadero, Ensenada, Baja California, Mexico, 1984
Best Western Chateau, Big Bear Lake, California, 2018
Rockview Trailer Park, Morro Bay, California, 2013
Wedding Dress, Santa Cruz,

California, 2011
Gelatin silver print
Gift of the artist, 2018.40.1 - .6



David Vestal
(American, 1924-2013)
Gene Smith's Stairway, 821 6th Avenue, New York, 1965
Carroll Street, Brooklyn, New York, 1965
André Kertész at Long Island University, Brooklyn, New York, 1965
Gelatin silver prints
Gift of Seth and Erin Neubardt, 2018.30.1 - .3
West 22nd Street, New York, 1964
Brooklyn Bridge, New York, 1964
Fulton Street, New York, 1964
Pennsylvania Station, New York, 1964
Gelatin silver prints mounted to board
Gift of Jack and Judy Stern, 2018.31.1 - .4

Paul J. Woolf (American, b. England, 1899-1985)
Bridge underpass, 1930s
Rockefeller Center looking Southwest, at night, 1930s
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2018.38.6 & .7

DECORATIVE ART

Li Hongwei (Chinese, b. 1978)
Pilgerflasche, 2017
Porcelain, reduction fired, traced ink splash glaze
Gift of Sue and Bernie Pucker in memory of Ann Bronfman, 2018.25



Pre-Columbian
Sinú Tumbaga Ear Ornament, 500-1000
Gold alloy with copper and silver, lost wax casting
Gift of Marie Jana Kallab Whitaker, class of 1968, 2018.44

**CURRENT AND UPCOMING
EXHIBITIONS**

*An Era of Opportunity: Three Decades
of Acquisitions*

April 26–September 8, 2019

*Shape of Light: Defining Photographs
from the Frances Lehman Loeb Art Center*
September 20–December 15, 2019

ART CENTER EXHIBITION TRAVELS

*Celebrating Heroes:
American Mural Studies of the 1930s
and 1940s from the Hirsch Collection*

Beach Museum of Art at Kansas
State University, March 5–June 15, 2019

Georgia Museum of Art,
July 6–September 15, 2019

Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center

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Vassar College
124 Raymond Avenue
Poughkeepsie, New York 12604

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Anton Refregier (American, b. Russia 1904–1979)
Raising of the Bear Flag, detail study for *Rincon Annex,
Post Office, San Francisco, California*
Tempera and watercolor on composite board
Gift of Susan and Steven Hirsch, class of 1971
2015.23.1.1

On the cover:

Marc Chagall (French, b. Russia, 1887–1985)
Bouquet of Flowers, 1952–53
Gouache and pastel on paper, mounted on canvas
Gift from the collection of Mr. and Mrs. Alexander E. Racolin,
1995.13.2