

Art at Vassar



Spring / Summer 2018

Beyond the Masthead

The Frances Lehman Loeb Art Center staff consists of the following: one director; two collections curators; one curator of academic programs; one curator of education; one staff assistant; a registrar and an associate registrar; one assistant collections manager; one preparator and three gallery guards. There are thirteen individuals altogether. Yet, in many ways we do everything larger museums do—organize exhibitions, produce all kinds of publications, raise funds, acquire artworks in the marketplace, tour groups of regional residents and students, host performances, etc. It will be noticed from the staff listed above that we seem to be heavy in the curatorial functions, which, on the surface, we are. But hidden underneath the surface are the many functions performed by colleagues in other departments managed by Vassar College. The college manages our payroll, personnel benefits, job searches, invoice payments, custodial services, building maintenance, and computer services to name just a few areas of logistical support.

Beyond these practical areas of support, we also rely on the support of our academic colleagues to help us where we might require a second set of eyes regarding an acquisition or exhibition proposal. A number of our colleagues in the art department and even other disciplines are very “object oriented” and have travelled the world and seen thousands of works of art pertinent to their special fields of study. This exposure and expertise can translate into a role of unofficial faculty curator particularly for areas where our own expertise is limited. This has proved the case numerous times. The growth of our exhibitions of Mesoamerican art has greatly benefited from the involvement of a member of the Anthropology department as together we have worked with collectors in this area to borrow items for class projects in the galleries and to add gifts to the collection. Our collection of Japanese art thrived during a ten-year period when we had a faculty member in this field who was especially conversant with the art market in Japan. Together we visited numerous art dealers in Kyoto and Tokyo and distilled a wish list from the plentiful resources of these dealers. We would not have our important large Muromachi scroll painting of the Nachi pilgrimage site, the impressive Shohaku painting of Mongolian horse tamers, the extremely early (twelfth-century) 100 Buddha print, or the elegant and highly decorated lacquer writing box from the Edo period without the intense and prolonged consultation on how the collection might benefit with strategic additions on a limited budget. We also made an important acquisition based on the recommendation of a member of the studio art faculty. The work of Alfred Jensen (American 1903–1981) is not widely represented among museum collections but he has long been what is known as a “painter’s painter” influential among and broadly respected by his peers. Thanks to a tip that a work of his from 1968, *The Goddess Iris*, was to be sold at auction in 1996, we were able to acquire the work at very little cost. Without the assistance of this colleague, this fine painting would not be part of our strong modern collection.



The instances listed above are only a few examples of the collective strength that follows the symbiotic relationship of a knowledgeable campus community with its art museum. We are grateful to have the support of so many Vassar constituents, both paid and volunteer, as we try to continue to provide the campus and regional community with an exceptional and professionally run art museum. If the results appear to be more than thirteen staff members can manage, rest assured that there are many others not on our masthead who have played key roles.

James Mundy
The Anne Hendricks Bass Director

Warhol x 5

EXHIBITION FEATURE

People are Beautiful: Prints, Photographs, and Films by Andy Warhol

January 26–April 15, 2018

This year, the Art Center has had the opportunity to participate in a collaboration among five Hudson Valley academic museums to present *Warhol x 5*. The exhibition *People are Beautiful* is the first of five overlapping thematic exhibitions on Andy Warhol to open this year and includes works from the Art Center and those borrowed from the other four participating museums: The Dorsky Museum of Art at SUNY New Paltz, CCS Hessel Museum at Bard College, University Art Museum at SUNY Albany, and the Neuberger Museum of Art at SUNY Purchase. Each museum shared the privilege of having received large gifts of artwork from the Andy Warhol Foundation for the Visual Arts in 2008 and 2013.

By sharing resources the consortium has been able to achieve the goal of elucidating five different aspects of Warhol's work for the campus audiences and for residents and visitors to the area. Working as a team, the curators had the rare chance to choose works from all five collections in order to develop and expand on themes related to their own holdings. Works from the Art Center collection will be seen in exhibitions relating to Warhol's interest in celebrations, serial imagery, youth, and unidentified subjects as the other four exhibitions unfold throughout this year. Joining forces on publicity and programming has allowed the Art Center to broaden its reach in the region and serve a wider public. We have already reaped the benefits of this added outreach: the exhibition was featured on the front page of the *Poughkeepsie Journal* and the opening events attracted over four hundred visitors.

Delving into the topic of shifting notions of beauty in Warhol's portraiture, Vassar's exhibition includes important works from the Art Center including the iconic silkscreen of Marilyn Monroe and a double portrait of Jackie Kennedy against a deep lavender background. In Warhol's view, the ubiquity of a face was often synonymous with its beauty. His favorite subjects—animate or inanimate—were those that were recognizable to everyone, like the Campbell's soup can, the Brillo box, or in the 1960s the faces of Marilyn and Jackie. All of these images were stitched into the fabric of American society. For his well-known images of Monroe, first created in 1962, he began with an already famous publicity still made by Gene Korman for the 1953 film *Niagara*. In the transformation from the original image, Warhol increased tonal contrast by removing areas of half-tone, thereby flattening the image and calling attention to the lips, hair, eyebrows, and eyelashes, in essence recreating the perfect image of movie-star glamour. These works, presented in a section of the exhibition titled "Celebrity and Stardom," are joined by large, colorful prints depicting the classically handsome Alexander the Great and Ingrid Bergman, both in profile to emphasize such features as smooth skin, thin necks, large eyes and lips, small noses, and shiny hair. Photographs of such superstars as Dolly Parton, Diana Ross, and Jean-Michel Basquiat were borrowed to flesh out this collection of famous faces.

Warhol regularly courted rich art collectors and his choices for portrait subjects had more to do with the financial backing of his endeavors than it did with physical beauty. From 1972 until his death, Warhol painted anywhere from fifty to one hundred portraits each year. To develop this work, he began with a photo shoot



Andy Warhol (American, 1928-1987), *Marilyn*, 1967, screen print on paper, Frances Lehman Loeb Art Center, Vassar College; gift from the collection of Mr. and Mrs. Alexander E. Racolin, 1995.13.49
© 2017 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

in The Factory. From 1970 on, he used a Polaroid Big Shot, often taking around one hundred shots of each person. Over the years he produced thousands of Polaroids that served as studies for the commissioned portraits of patrons, and the Art Center collection features portraits of such art patrons as Emily Landau and Petra Mauguin. The Neuberger Museum provided a selection of Polaroid portraits of Anne Bass, Vassar class of 1963, a patron especially dear to us as she endowed the Art Center director's position that will forever bear her name.



Andy Warhol (American, 1928-1987), *Anne Bass*, 1981, Polaroid Polacolor 2 print, Neuberger Museum of Art, SUNY Purchase, EL 02.2008.08

To create these source photographs, Warhol asked the women in the Polaroids to remove their jewelry and then he applied white make-up to their face, neck, and shoulders. By making their faces unnaturally white, he was able to further soften and flatten their complexions and hide unwanted wrinkles and blemishes. He would then direct the women to take on various poses such as profile, three-quarter view, head-on, or looking over a shoulder. At the end of the photo shoot he would, with some input from the sitter, select about five Polaroids that would become the source material for the print. We can compare the Polaroid shots to the silkscreen and see how he further transformed them into grand, energetic, stylized works of art. By glamorizing his subjects, Warhol resists the documentary power of photography, allowing him to endow a simple head shot with a new aura, one of fame and fabulousness. The Dorsky Museum lent a large-scale, glittered silk-screen of Mildred Scheel to this section, which illustrates this transformation.

Habitually out on the town and participating in Manhattan's party scene, Warhol had his pick of whom to photograph. He surrounded himself with fashionable people and took pictures everywhere he went. Thousands of 8 x 10 photographs resulted from this habit, many of which possess an alluring

spontaneity and feature an extraordinary cast of characters that range from the unknown to the super-famous. The party shots were the opposite of the still, staged Polaroids. They are filled with glittering jewelry, flowing fabric, and shiny faces caught in the midst of having a good time.



Andy Warhol (American, 1928-1987), *Ladies and Gentlemen*, 1975, Screenprint on paper, The Samuel Dorsky Museum of Art, SUNY New Paltz, 2014.020.002

Warhol frequently attended fashion shows and followed the trends because he truly believed that with the right attire and styling, anyone could be beautiful. In the fashion world, Warhol preferred to document the designers and tastemakers—Armani, Halston, Yves Saint Laurent, and fashion maven Diana Vreeland—even more than the models. In showrooms and at fashion shows he turned his camera to the crowd as often as the runway. His images from these escapades capture the overall scene but also the details, the elegant straps on the back of a dress, a dangling earring, or elaborately coiffed hair.

In 1975 Warhol created a new body of work that featured images of trans people of color, occasionally named but often completely anonymous. Warhol asked some of his associates to go to the Gilded Grape, a bar on Eighth Avenue and 45th Street, and recruit models for a series on drag queens which he eventually titled *Ladies and Gentlemen*. Most of the people who responded were Black or Hispanic and many had earned money through prostitution. They were not told the artist's name and

were paid fifty dollars per half-hour to pose for Warhol's Polaroid camera at The Factory. Unlike his portraits of wealthy socialites, the sitters were invited to dress and sit as they liked, often striking exaggerated poses and mugging flamboyantly for the camera. By expanding his subjects to include men of color dressed as women, Warhol subversively brought the aesthetics of gay subculture to the mainstream. As with the art patron portraits, Polaroid images were used as source material for large colorful silkscreens. The Warhol Foundation gift to the Art Center included a single Polaroid image from this series that portrays Wilhelmina Ross, made in 1974. The following year, Warhol created several prints of Ross, presumably from the same photo shoot since she is wearing the same gold dress she wears in the photograph. In a stroke of luck, the Dorsky Museum owns one of the Wilhelmina prints and graciously lent it to Vassar's exhibition.

Several of the participating museums will be showing Warhol's films in their exhibitions, on loan from the Warhol Museum of Art in Pittsburgh. Between 1964 and 1966, Warhol shot around five hundred Screen Tests, silent, black-and-white, three-minute portraits of his friends, colleagues, and acquaintances on 16mm film. One of his earliest and most ambitious explorations into portraiture and a comment on the subjectivity of beauty, the *Screen Tests* are now seen as some of Warhol's truly groundbreaking work. Warhol created two compilations of *Screen Tests*: *The Thirteen Most Beautiful Women* and *The Thirteen Most Beautiful Boys* whose titles were inspired by a 1962 New York City Police Department pamphlet entitled *The Thirteen Most Wanted*, a phrase that could be construed to refer to sexual desire rather than police pursuit. When read in the context of Warhol's own sexual preferences and that of his peers at a time when expression of gay sexuality was illegal, the titles reveal his identification with criminals and other transgressors. Warhol's selection of which thirteen would be deemed beautiful was in constant flux and subject to his impulsive desire. During his life he labeled around forty-five different *Screen Tests* as "most beautiful" in each category. Additional screen tests that exemplify Warhol's interest in youth as well as beauty will be on view at the University Art Museum in Albany.

To have all of the exhibitions that comprise *Warhol x 5* on view in the Hudson Valley is an occasion not only to explore various thematic issues in Warhol's work, but also to see works that have seldom been exhibited. In fact, in some cases, the works are making their public debut. For the academic institutions involved, the collaboration has been a way to strengthen relationships among the curators and to deepen the research and make an important scholarly contribution to the enormous body of knowledge gathered on one of the most influential artists of the twentieth century.

People are Beautiful is supported by the Hoene Hoy Photography Endowment and by the Evelyn Metzger Exhibition Fund.

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

BILLY NAME

A related exhibition, concurrent with *People are Beautiful*, is *Billy Name: Inside Warhol's Silver Studio*, on view in the Hoene Hoy Photography Gallery. The exhibition presents nine works by Billy Name, born William George Linich, who donated his photographs, artwork, and ephemera to the Art Center in 1989. Name grew up in Poughkeepsie, later moving to New York, then California, before returning to Poughkeepsie permanently in 1977. Name was a photographer, artist, and concrete poet, but he was best known for his integral role at Warhol's Factory in the early days. Warhol commented on the ability of Name's photographs to capture the scene's distinctive milieu: "The only things that ever came close to conveying the look and feel of the Factory then, aside from the movies we shot there, were the still photographs Billy took."

Name and Warhol met in 1963. Not long after, Warhol attended a haircutting party at Name's East Village apartment. In a burst of artistic inspiration, Name had papered the walls of the space in aluminum foil. Everything that couldn't be covered in foil was given a coat of silver spray paint. Name told a reporter years later, "I got the idea from the Mid-Hudson Bridge in Poughkeepsie. They used to paint it silver each year and seeing that as a child just resonated with me. So years later I turned it into an installation." Warhol was so dazzled by the effect that he asked Name to duplicate it at the new loft he had just rented on 47th Street, and that is how the fabled Silver Era at Warhol's loft—better known as The Factory—was born.

Name's photographs and Thermofax prints testify to the merging of industrial processes and the creative process. His images of Marilyn Monroe are fine examples of his work made with a 3M Thermofax machine that Warhol bought for Name to experiment with. Name's own works of the period might appear to mimic Warhol's aesthetic and conceptual preoccupations, but these works were made concurrently and often the ideas came to Name first. Name's work offers evidence of the two-way dialogue between the artists while also shining a light on Warhol's process and the creative environment of the Silver Factory. Henry Geldzahler, former curator of the Metropolitan Museum of Art and a close friend of Warhol's, said, "It was Billy Linich's energy and single-mindedness that made the silver ambience—with his own two hands."

Throughout the semester, faculty from a range of departments bring their classes to look at specific works from the Art Center's collection. Museum class sessions involve careful planning, as professors determine in advance, often in discussion with Art Center staff, which objects best suit their course material. Logistics need to be finessed, as works from storage are pulled and displayed in one of the museum's classrooms or its Project Gallery. Once a visit is over, it is important to pause even during a busy school year and reflect on the results of these class sessions. We asked several regular users of the collection to consider particular objects that have been significant in their teaching, especially those that have provoked memorable student responses.



Molly Nesbit, *Department of Art*:

"Each year at the end of April, we hold an Art 106 conference section devoted to the problem of Spectatorship, in which the students read Marcel Duchamp's essay "The Creative Act" before heading to class. There in the gallery Elizabeth Nogrady oversees the spinning of Duchamp's *Rotoreliefs*, one by one, slowly. Silence falls across the room. All of a sudden the spectacle turns physical, partly because the image was designed to turn in upon itself and produce illusions of objects that rise and fall. And partly because all this requires a turntable to work. An image is being played like a record, seen but not heard. The students see D.J.ing in a whole new light. The excitement is palpable. The *Rotoreliefs* bring on the smiles. The larger questions about sense perception and aesthetic distance can then be asked anew."

Marcel Duchamp (American, 1887–1968), *Rotoreliefs (optical disks)*, 1935, Offset lithography on cardboard disks, Gift of Belle Krasne Ribicoff, class of 1945, 1977.2



David Tavárez, *Department of Anthropology*:

"For an assignment in my Mesoamerican Worlds class, Roayan Azanza '20 studied a Jalisco ceramic figurine depicting a seated woman with a baby; Roayan's research on this intriguing scene and on the destruction of archaeological sites in Western Mesoamerica led him to write a superb paper on community museums and their role in preservation efforts."

Jalisco, 1st century BCE–CE 3rd century CE, *Seated Woman with Child*, Ceramic, On loan from Amy Parker Litzenberger, class of 1977, and Robert Litzenberger



Tara Mulder, *Department of Greek and Roman Studies*:

"Bringing the students in my ancient slavery class to see the Art Center's collection of Roman tombstone inscriptions really brought home to them the importance of self-identification and commemoration for formerly enslaved persons in the ancient world. We had read articles about these tombstones and looked at black and white images of them, but actually being able to inspect them in person and read the Latin text right from the stone communicated to the students the sense of personhood and enduring legacy that formerly enslaved persons, who in many cases were severely dishonored and uprooted from their homes and families, could achieve through physical funerary commemoration."

Roman, 1st–Early 3rd century CE, *Columbarium plaque for the freedman Gaius Nonius Salvius*, Marble, Transfer from Vassar College Classics Department, 1968, CC41.33



Peter Charlap, Department of Art:

“Art 108, Color, is a course that investigates the interaction of color through a series of problems developed by the artist Josef Albers. Following several weeks of rigorous work in the studio in which students build an understanding of color interaction through Albers’s exercises we take the opportunity to visit the Art Center to view a grouping of Albers’s prints and paintings that we are fortunate to have. It is a revealing experience for the students and for me. I am impressed with their sensitivity to the issues Albers brings to the work. They demonstrate an awareness of many considerations in his color choices to produce a variety of effects. In addition, the materiality of his work, the application of paint, and the embossing in the prints, none of which are evident in reproductions of this material, is a revelation for them. This exposure to the actual works of art allows them to appreciate how the object and the theory are in fact one in Albers’s work.”

Josef Albers (American, 1888–1976), *Study for Homage to the Square: “Open Land”*, 1964, Oil on masonite, Gift of the Woodward Foundation, Washington, D.C., 1976.92



Brian Lukacher, Department of Art:

“Here is an obscure mythological painting in the neoclassical mode that allows students to engage contradictory ideas about nature, history, myth and gender in the wake of the Enlightenment. Both the painting’s subject and style produce provocative responses to salient issues around esthetics and intellectual life circa 1800.”

Francesco Caucig (Slovenian, 1755–1828), *Amyntas Rewarded by the Dryad Saving the Oak*, ca. 1809, Oil on canvas, Purchase, Suzette Morton Davidson, class of 1934, Fund and Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund, 2000.13.2



April Beisaw, Department of Anthropology:

“When I bring ANTH 100 students to see the mummy, the reality of how the past has power in the present becomes clear. Have you noticed that when students gather around the wrapped body they maintain such a distance from it that their backs are up against the adjacent storage cabinets? Many undergraduates have not interacted with the dead before, and most have not ever been so close to something so ancient. Last semester I brought the translated text from Shep’s coffin and asked the students to take turns reading aloud the words that were probably said when Shep was placed in a tomb, more than 2,000 years ago. Several students reported that hearing those words made Shep’s humanity more obvious and inspired curiosity about how he came to be here at Vassar.

Having students encounter and interact with Shep-en-min is a powerful way of inspiring curiosity in the world around them and shows just how small the world really is. It is odd enough that Vassar has an Egyptian mummy that students can see. It is amazing that Shep’s father (Pahat) is also in a nearby museum. Neither of these men knew about the North American continent when they were alive, two thousand years ago. Now this is where they are spending their afterlives.”

Egyptian (Akhmim), *Shep-en-min and coffin*, ca. 200 BCE, Wood, gold, human remains, and other organic materials, Transfer from Vassar College Classics Department, 1968, CC79.001

Teaching Art with Art

Master Class: Northern European Art 1500-1700 from the Permanent Collection

April 27–September 2, 2018

This spring, the Art Center is presenting the exhibition *Master Class: Northern European Art 1500–1700 from the Permanent Collection* in celebration of the career of Susan Donahue Kuretsky, Class of 1963 and Professor of Art. Ms. Kuretsky has spent more than forty years at Vassar introducing students to the art of Northern Europe, through both her captivating lectures in Art 105/106 as well as 200-level courses and seminars, many of them held in the Art Center. After serving as acting director of the Vassar College Art Gallery in 1990/1, Ms. Kuretsky has been among the museum's most ardent faculty collaborators, organizing the major loan exhibition *Time and Transformation in Seventeenth-Century Dutch Art* in 2005 and overseeing in-house exhibitions organized by students in the course *The Museum in History, Theory, and Practice*. While her engagement with the Art Center has been particularly substantive, it is also part of a tradition at Vassar, where Northern European art from the 1500s and 1600s has long been a vital part of the art collection and the curriculum.¹



Rembrandt van Rijn (Dutch, 1606–1669), *Self Portrait in a Cap, Open-mouthed*, 1630, etching, Gift of Mrs. Felix M. Warburg and her children, 1941.1.79

Master Class, composed primarily of drawings and prints from the Art Center's collection, displays objects organized roughly by their date of acquisition. This arrangement illuminates the dynamic relationship between the museum and the classroom at Vassar, as well as its connection to the larger story of Northern European art in the United States from the 1860s to today. Walking into the exhibition, visitors are met with works that entered the collection between the founding of the college and 1945. The first Northern European objects in Vassar's collection came from the Reverend Elias Magoon, the trustee whose art collection Matthew Vassar purchased for the college in 1864. This group includes



Daniel Vosmaer (Dutch, active 1650–1666), *View of a Dutch Village with a Ruined Wall*, ca. 1660–1665, oil on wood panel, Purchase, Agnes Rindge Claflin Fund, 1962.2

almost two hundred sixteenth- and seventeenth-century prints, most of which are Biblical subjects.² Soon thereafter, in 1867, Vassar's first Professor of Drawing and Painting Henry Van Ingen introduced art history courses on campus and in 1911 Professor Oliver Tonks offered the first course on Netherlandish art from the fifteenth to the seventeenth century.³ It was during this same period, 1865–1914, that the collecting of seventeenth-century Dutch art in particular intensified in the United States.⁴ Vassar benefited from this nationwide phenomenon, as donors enhanced the collection with gifts such as Pieter Claesz's ethereal painting *Banquet Still-Life with Ewer and Bread*, given in 1940 by Mrs. Lloyd Williams. In 1941 a truly transformative gift came to Vassar from the family of the German-born financier and collector Felix M. Warburg, which included 170 Old Master engravings, woodcuts, and etchings by preeminent artists such as Albrecht Dürer, Lucas van Leyden, and Rembrandt, among them Rembrandt's *Self-Portrait in a Cap* of 1630.⁶

In the subsequent gallery, visitors encounter works acquired between the end of World War II and the opening of the Frances Lehman Loeb Art Center in 1993. In the post-war period, the college experienced an influx of new faculty members, many of them German émigrés who had fled Europe to escape the rise of Nazism and World War II. This wave of art historians transformed the field in the United States, particularly in the area of Northern European art.⁷ These scholars at Vassar, even as they embraced

the technology of the slide projector in their lectures, showed a dedication to the acquisition of objects and their use in the classroom. Further bolstering the presence of German, Dutch, and Flemish art on campus at this time were purchases made by the Vassar College Art Gallery, among them, in 1962, Daniel Vosmaer's tour-de-force *View of a Dutch Village with a Ruined Wall*. Over time, the collection's expansion made clear that more space was needed and in the late 1980s the college held two symposia, called *Museums in Academe*, in advance of Vassar embarking upon the construction of a new museum building.⁸

The final gallery displays works acquired during the past twenty-five years, the lifespan of the Frances Lehman Loeb Art Center. With the opening of this building came new opportunities for the collection, display, and study of Northern European art. Meanwhile, as the physical form of the museum changed at Vassar, so too did the ethos of the American academic museum. Across the country, campus museums made efforts to broaden their constituencies and present material in innovative ways.⁹ Auspiciously, this shift aligns with changes that have occurred more broadly in the academic field of Northern European art as the types of works studied and approaches used expanded widely. At Vassar, these changes can be detected in the character of the course offerings. The class *The Golden Age of Rubens, Rembrandt, and Vermeer*, for instance, is not limited to the Netherlands, but rather examines Dutch and Flemish art in the context of global trade. The conversation continues at the Art Center, through prints such as Crispijn de Passe the Younger's variegated tulips (introduced from Turkey to Western Europe in the 1500s) from his botanical compendium *Hortus Floridus*.



Crispijn de Passe the Younger (Dutch, ca. 1597–ca. 1670), *Tulipa Persica*, *Tulipa Candia* (Early Persian Tulip, Cretan Tulip), plate 27 from *Hortus Floridus* (first published Utrecht, 1614), hand colored engraving, Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 1987.44.1

Walking through these galleries, visitors are invited to contemplate the longstanding but constantly evolving role of teaching the history of Northern European art using original objects at Vassar. In the hands of gifted teachers, such objects provide students an enthralling connection to artists whose works they may have only seen illustrated in a book, projected on a wall, or flashing across a computer screen. In these instances, the teaching of the history of art is itself transformed into an art form.

Elizabeth Nogrady
 Andrew W. Mellon Curator of Academic Programs

¹ In the 1800s, the collecting and teaching of art were often separate enterprises. See Susan Donahue Kuretsky, "Dutch Art in Academia," in Ben Broos, ed., *Great Dutch Paintings from America* (The Hague: Mauritshuis; Zwolle: Waanders Publishers, 1990), 85.
² Patricia Phagan, "History in the Making: The Early Development of the Print Collection at Vassar College," *Art at Vassar* (Fall 2010): 5–7.
³ Pamela Askew, "The Department of Art at Vassar: 1865–1931," in Craig Hugh Smith and Peter M. Lukehart, eds., *The Early Years of Art History in the United States* (Princeton, NJ: Department of Art and Archaeology, Princeton University, 1993), 60–61.
⁴ Walter Liedtke, "Dutch Paintings in America: The Collectors and Their Ideals," in Broos, ed., *Great Dutch Paintings from America*, 16.
⁵ Inv. 1940.1.5.
⁶ See Dorothy Limouze with Susan Donahue Kuretsky, *The Felix M. Warburg Print Collection: A Legacy of Discernment* (Poughkeepsie, NY: Frances Lehman Loeb Art Center, Vassar College, 1995), 9–22.
⁷ Walter Liedtke, "The Study of Dutch Art in America," *Artibus Et Historiae* 21, no. 41 (2000): 207–20.
⁸ *Museums in Academe II*, April 8, 1988: A Symposium (Poughkeepsie, NY.: Vassar College Art Gallery, 1988).
⁹ See Marion M. Goethals and Suzannah Fabing, *College and University Art Museum Program: Summary Report Prepared for The Andrew W. Mellon Foundation*, November 2007.

Accessorizing Paris: Art and Fashion in the Nineteenth Century (January–March, 2018)

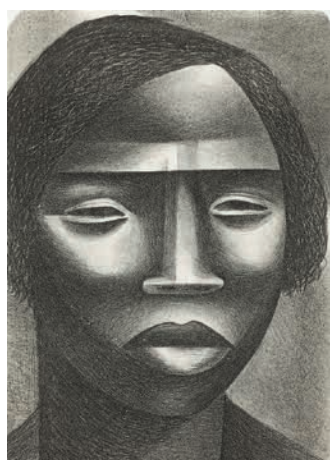
Vassar professor of French and Francophone Studies Susan Hiner is an ideal co-curator for a multi-disciplinary exhibition in the Art Center's Focus Gallery. Possessing astute knowledge of nineteenth-century fashion history informed by visual and material culture, she also has significant museum experience. In 2017 Hiner contributed to the catalogue for *Degas, Impressionism, and the Paris Millinery Trade*, an exhibition held at the Legion of Honor Museum, San Francisco, and the Saint Louis Art Museum. The Art Center benefited from this expertise in Spring 2018, when it organized with Hiner (and Emily Chancey '18) the Focus Gallery exhibition *Accessorizing Paris: Art and Fashion in the Nineteenth Century*.

Accessorizing Paris displayed drawings, prints, and photographs from nineteenth-century France, a strength of the Art Center's collection. Among the works on view were prints by Mary Cassatt and Edgar Degas, a newly acquired watercolor by Eugène-Louis Lami, and a recent gift of an oil painting on paper by Jean-François Millet. Also in the exhibition were items borrowed from other Vassar collections used regularly by Hiner for courses such as *The Worlds of Madame Bovary* and *Modernism and its Discontents: Fashion's Empire*. From the historic Vassar College Costume Collection came original accessories from the 1800s such as a top hat, bonnet, and parasol. Loaned from Vassar's Archives & Special Collections was a selection of illustrations from fashion journals and advertisements.

The theme of the exhibition was the intersection of art and fashion accessories. In France during the nineteenth century, accessories signaled social status in a world where, following the Revolution of 1789, class was an ever more fluid category. Artists served as keen observers of the practical and social functions of fashion trends and regularly incorporated them into their work. One of the most compelling aspects of the show was the dialogue between the fine art and objects from other collections. Seeing an actual parasol next to one depicted in a fashion plate, or a feather and fur muff beside a Daumier caricature depicting a woman with her hands tucked into a similar accessory, brings a small thrill and a fresh perspective to even the most well-known images.



Edgar Degas (French, 1834–1917), *Mary Cassatt at the Louvre: The Paintings Gallery, 1879/1880*, etching, aquatint, burnishing, and drypoint printed in black ink on tan wove paper, Purchase, Matthew Vassar Fund, 1963.2.2



Elizabeth Catlett (Mexican, b. United States 1919–2012), *Negro Woman, 1945*, lithograph in black ink on cream wove paper, Purchase with funds given by Arthur A. Anderson, Edward J. Guarino, Marcia Widenor, Africana Studies, and various donors 2008.10

Reflections: Portrayals of and by African Americans (April 10–August 19, 2018)

The Art Center has joined forces with the African American Alumnae/i of Vassar College (AAAVC) and their spearheaded project, *Buildings and Belonging: Mapping the African American Experience at Vassar College since 1861*, by organizing an exhibition in the Focus Gallery of selected works by African American artists. The overarching project began in June 2017, inspired by the placement of a permanent marker in front of Kendrick House commemorating its status as both a cultural center and housing for African American students from 1969 to 1975 at the behest of the AAAVC. Additional temporary markers and a map of campus buildings and sites where African Americans have contributed to the physical, cultural, academic, and sociological history and development of the college will assist self-guided and docent-led tours (April 1–June 30, 2018). The project team includes Karen Clopton '80, P '19, '22 and Paula Williams Madison '74, the AAAVC Co-Chairs; Richard Roberts '74; the AAAVC Steering Committee; Professor Quincy Mills, director of the Africana Studies Program; Associate Dean of the College, Edward Pittman '82; Head of User Services, Vassar Libraries, Tracy Sutherland; Art Center director, James Mundy '74, P '13; Buildings and Grounds; and the Office of the President.

2017 Acquisitions

PAINTINGS



Takafumi Asakura (Japanese, b. 1978)
Quadrivial Boundaries, 2016
Japanese sumi ink on gold leaf mounted on silk scroll
Purchase, Friends of the Frances Lehman Loeb Art Center Fund, 2017.25



Gustaf Wilhelm Palm (Swedish, 1810-1890)
Capuchin Cloister of San Francisco, Amalfi, 1851
Oil on canvas laid down on fiberboard
Gift of Katharine Lee Reid, class of 1963, from the collection of Ruth and Sherman E. Lee, 2017.46

Albert Pinkham Ryder (American, 1847-1917)
The Farmyard
Oil on canvas
Gift of the estate of Dr. Marjorie Lewisohn, 2017.12

Sylvia Sleigh (American, b. Wales, 1916-2010)
Ruth Anne Fredenthal, 1972
The Willows: Sylvia Castro, 1967
Oil on canvas
Gift of the estate of Sylvia Sleigh, 2017.31.1 & .2



Jean François de Troy (French, 1679-1752)
Allegory of Sculpture, with a model of Silenus with the infant Dionysus, 1733
Oil on canvas
Purchase, gift of Mrs. Ruth Britten (Ruth Rutchik, class of 1958), by exchange, 2017.38

SCULPTURES

Colima, Western Region, Mexico (Mesoamerica)
Standing figure, 200-600 CE
Ceramic
Gift of Sally Grossman, 2017.3.5



Edgar Degas (French, 1834-1917)
Standing Horse
Bronze
Bequest of Paula Weil, class of 1958, in memory of Florence Steinberg Weil, class of 1935, 2017.21.3

Jalisco, Mexico (Mesoamerica)
Seated figure with hunchback
Ceramic
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.14

Josef Kowarzik (Austrian/German, 1860-1911)
Commemorative Medal of Christian Matthias Theodor Mommsen (1817-1903)
Bronze
Gift of David and Constance Yates, 2017.5

Tlatilco, Mexico (Mesoamerica)
Standing female figure
Ceramic
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.16

Veracruz, Mexico (Mesoamerica)
Smiling head
Ceramic
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.15

Xochipala, Guerrero, Mexico (Mesoamerica)
Standing female figure
Ceramic
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.18

Zapotec, Central Valleys, Oaxaca, Mexico (Mesoamerica)
Seated jaguar, 400-1519 CE
Ceramic
Gift of Sally Grossman, 2017.3.3

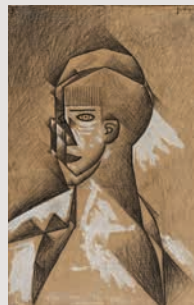
Zapotec (?), Central Valleys, Oaxaca, Mexico (Mesoamerica)
Figure with headdress, ear spoons, and necklace
Ceramic
Gift of Sally Grossman, 2017.3.6

DRAWINGS AND WATERCOLORS



Christian Wilhelm Ernst Dietrich (German, 1712-1774)
The Flight into Egypt (recto); *Supper at Emmaus* (verso), 1732
Pen and brown ink over graphite and brown wash (recto); graphite (verso) on paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.6.1r & v

Mark Dion (American, b. 1961)
Sketch for *Universal Collection: A Mark Dion Project*, Vassar College, 2016
Colored pencil on paper
Purchase, gift of Stephen C. Millett, Jr., by exchange, 2017.8



Juan Gris (Spanish, 1887-1927)
Portrait of Josette
Charcoal and chalk on paper
Bequest of Paula Weil, class of 1958, in memory of Florence Steinberg Weil, class of 1935, 2017.21.1



William Gropper (American, 1897-1977)
Help, It's Caving In!, 1933
Ink, graphite and gouache on paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.14



George Grosz (German, 1893-1959)
Portrait of Seated Woman (recto), ca. 1923
Graphite and charcoal on paper
The Confrontation: 'Silencing him with a Muzzle!' - 'Ihm wird ein Maulkorb verpasst!' (verso), ca. 1923
Pen and ink in black over graphite on paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.16r & v

Franz Xaver Gruber (Austrian, 1787-1863)
Old draw well in Hetzendorf, Vienna Meidling, 1854
Watercolor over graphite on handmade paper
Purchase, gift of the Roland Pease Collection, by exchange, 2017.48.2



Simon Petrus Klotz (German, 1776-1824)
Arcadian Landscape, ca. 1800
Brush and pen in black and gray ink on laid paper
Purchase, Suzette Morton Davidson Fund, 2017.48.1

Andre Lanskoj (Russian, active in France, 1902-1976)
Untitled
Gouache on paper
Bequest of Paula Weil, class of 1958, in memory of Florence Steinberg Weil, class of 1935, 2017.21.2

Carl Majer (American, b. Germany, 1863-1922)
Mosque in the Castle Garden Schwetzingen
Graphite on paper
Purchase, gift of the Roland Pease Collection, by exchange, 2017.48.3r & v

Karl Mediz (Austrian, 1868-1945)
Blooming Thistle, 1896
Pen and black ink over graphite on vellum
Purchase, Dexter M. Ferry Collection Fund, 2017.2

August Prinzhofer (Austrian, 1816-1885)
Portrait of a Lady, 1846
Graphite on paper
Purchase, gift of the Roland Pease Collection, by exchange, 2017.48.4



Josepe de Ribera (Spanish, 1588-1656)
Figure of St. Peter
Red chalk on paper
Gift of Richard W. Arnold, 2017.32



William Trost Richards (American, 1833-1905)
Land's End, Cornwall
Pen and ink on cardstock
Tree in Field
Landscape, September 2, 1880
Graphite on paper
Landscape, September 10, 1880
Graphite on paper (sketchbook leaf)
Plant Study, July 15, 1858
Graphite on paper (sketchbook leaf)
Landscape, June 12, 1861
Graphite on tan paper
Landscape
Landscape, July 12, 1861
Trees, 1867
Graphite on paper
Tree Study
Graphite on light gray paper
Forest, June 28, 1867
Landscape with Lake
Graphite on paper
Plant Study, July 12, 1862
Graphite and watercolor on paper
Plant Study, August 19, 1868
Graphite on paper
Landscape
Graphite on gray paper
Plant Study
Graphite with touches of Chinese white on paper
Gift of Ellen G. Milberg, class of 1960, in honor of Patricia Phagan, 2017.45.1-24

Jo Rollo (American, 1904-2001)
Catherine Viviano, New York City Art Dealer, ca. 1955
Graphite on cream wove paper
Gift of Janis Conner and Joel Rosenkranz, 2017.43.3



Viktor Schreckengost (American, 1906-2008)
Bottles
Gouache and India ink on Crescent watercolor board
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.11

Gary Schumer (American, b. 1952)
"Girl with the Red Hat" after Vermeer, 1990
Pastel on paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.12

Susan Schwalb (American, b. 1944)
Palimpsest #117
Silverpoint and acrylic on wove paper
Gift of Alicia Craig Faxon, class of 1952, 2017.24.1

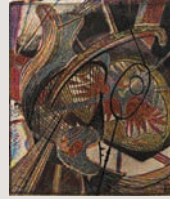
Pavel Tchelitchev (American, b. Russia, 1898-1957)
Christmas card to Agnes Rindge Clafin, 1937
Gouache on gold foil
Purchase, gift of Mr. and Mrs. R. Kirk Askew, by exchange, 2017.20



Federico Zuccaro (Italian, ca. 1541-1609)
Study for the Apse of Santa Maria Annunziata, Rome
Red and black chalk on tan paper
Purchase, Matthew Vassar Fund, 2017.13

PRINTS

Suzanne Anker (American, b. 1946)
Published by the Print Club of Cleveland
Cacoon, 1990
Cast paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.3



Fred Becker (American, 1913-2004)
Hooks and Eyes, 1947
Soft ground etching, engraving and drypoint on cream wove paper
Gift of Sally Bixby Defty, class of 1953, 2017.26

Feliciano Bejar (Mexican, 1920-2007)
Magiscope Roto, 1971
El Jardin, 1984
Embossings on cream wove paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.7 & .8

Daniel Nikolas Chodowiecki (German, 1726-1801)
The Artist's Brain, 1792
Etching on paper
Gift of Nicolaas Teeuwisse, 2017.7

Christian Wilhelm Ernst Dietrich (German, 1712-1774)
The Flight into Egypt, ca. 1732-34
The Flight into Egypt, ca. 1727-37
Etchings on paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.6.2.1 & .2



Wendel Dietterlin (German, 1550-1599)
From *Architectura* (Nuremberg, 1598)
Ionic Order, plate 99
Tuscan Order, plate 34
Etchings on paper
Gift of Alicia Craig Faxon, class of 1952, 2017.24.2.1 & .2

Giovanni Francesco Grimaldi (Italian, 1606-1680)
Landscape with a man standing, a woman seated, and a child, 1643
Etching on cream laid paper
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, gift of Nicolas P. Appy and gift of Esther Mendlovitz Goldman, class of 1955, by exchange, 2017.37



Carl Wilhelm Kolbe, the Elder (German, 1759-1835)
Girl Bathing, Standing in a Pool, in Front of a Tall Dead Willow Tree and Tall Reeds, ca. 1800
Etching on ivory colored wove paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.6.3

Käthe Kollwitz (German, 1867-1945)
Printed by Otto Felsing (German, 1831-1878)
Four Men in a Tavern, ca. 1892-93
Etching, drypoint and soft ground etching on Japanese paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.6.4

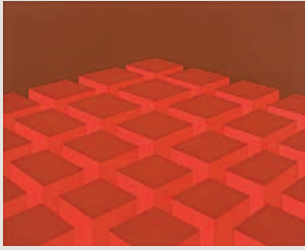
Ryah Ludins (American, 1896-1957)
Pearl Street, Provincetown, 1929
Dories, ca. 1930
Lithographs on cream wove paper
Gift of Janis Conner and Joel Rosenkranz, 2017.43.1 & .2

Peter Winslow Milton (American, b. 1930)
Published by the Print Club of Cleveland
Passage II, 1971
Etching and engraving on paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.6



Bridget Riley (English, b. 1931)
Published by the Print Club of Cleveland
Elapse, 1982
Screenprint on Rives BFK paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.2

David Shapiro (American, b. 1944)
Published by the Print Club of Cleveland
Kala 7, 1993
Spitbite, aquatint, etching, drypoint and carborundum on handmade blue Indian paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.10



Marko Spalatin (American, b. Croatia, 1945)
Published by the Print Club of Cleveland
Red Cubes, 1970
Screenprint on heavy cream wove paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.9

Mark Tobey (American, 1890-1976)
Published by the Print Club of Cleveland
Pensées Germinales, 1973
Drypoint on handmade Auvergne paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.1

Victor Vasarely (French, 1906-1997)
Published by the Print Club of Cleveland
Skira MC, 1968
Screenprint on cream wove paper
G-FF, 1967
Screenprint with embossing on cream wove paper
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.4 & .5



Nicolaas Verkolje (Dutch, 1673-1746), after Arnold Houbraken (Dutch, 1690-1719)
The Painter Painting a Naked Woman Observed by an Art Lover ("het Schildertje")
Mezzotint on paper
Purchase, Friends of Vassar College Art Gallery Fund, 2017.6.5

PHOTOGRAPHS

George Awde (American/Lebanese, b. 1980)
Untitled, Beirut, 2012
Untitled, Beirut, 2010
Archival inkjet prints on fibre rag paper, edition of 5
Purchase, Advisory Council for Photography Fund, 2017.23.1 & .2

Andrea Baldeck (American, b. 1950)
From Bones, Books & Bell Jars: Photographs of the Mütter Museum Collection, 2012
Placenta in situ with Extraction Tools and Scissors
Fetal Skeleton in Bell Jar, Anatomic Treatises
Tonsillectomy Instruments
Wax Models (moulages) of Skin Eruptions
Surgical Scissors and Tenaculums
Card Catalogue Drawers, Library of the College of Physicians of Philadelphia
Gelatin silver prints
Gift of the artist, class of 1972, 2017.17.1-6



Toufic Beyhum (Lebanese, b. 1974)
Untitled, from the *Burqa* series, 2016
Archival giclée print on Hahnemühle Photo Rag Baryta paper, edition of 15
Purchase, Advisory Council for Photography Fund, 2017.18

Bill Brandt (English, 1905-1983)
Untitled (Auto repair shop), printed ca. 1955-60
In a Kensington Drawing Room, After Dinner, 1933, printed ca. 1955
Gelatin silver prints
Gift of Michael Mattis and Judith Hochberg, 2017.40.6 & .7



Matthew Brandt (American, b. 1982)
From the *Pictures from Flint* series, 2016
Action 2
Capital 5
Hearing 1
Planetarium 001
Gelatin silver prints developed with Flint, Michigan, tap water, vitamin C, bleach and red wine
Purchase, gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931), by exchange, 2017.1.1-4

Margaret DeMotte Brown (American, 1880-1959)
Mary Steichen as Beau Brummel at Vassar, 1923
Gelatin silver print
Gift of Francesca Calderone Steichen in memory of her mother, Mary Steichen Calderone, class of 1925, 2017.44.10



Harry Callahan (American, 1912-1999)
Eleanor, Chicago, 1949
Eleanor, Chicago, 1951
Eleanor, Chicago, 1949
Wabash Avenue, Chicago, 1958
Providence, 1963
Cuzco, Peru, 1978
Cutouts, ca. 1956
Cuzco, Peru, 1974
Gelatin silver prints, printed no later than 1987
Gift of Richard and Ronay Menschel, 2017.35.1-8

Robert Capa (American, 1913-1954)
Subway Bomb Shelter, Madrid, 1936
Gelatin silver print, printed ca. 1960
Gift of Michael Mattis and Judith Hochberg, 2017.40.14



Jack Delano (American, 1914-1997)
Having a Beer in Art's Sportsmen's Tavern in Cole Chester, CT, 1940
Gelatin silver print
Purchase, Photography Challenge Grant, 2017.22.1

Michael Disfarmer (American, 1884-1959)
Standing couple holding hands
Gelatin silver contact print, printed ca. 1920
Gift of Michael Mattis and Judith Hochberg, 2017.40.19



Harold Eugene "Doc" Edgerton (American, 1903-1990)
In collaboration with Kenneth Germeshausen (American, 1907-1990) and Herbert Grier (American, 1911-1999)
Rising Dove, 1935, printed 1940s
Gelatin silver print on textured paper
Purchase, Milton Bellin Fund, 2017.22.2

Leonard Freed (American, 1929-2006)
New York's "Ninth Precinct Police Station," is not all crime, some cops do public relations duties with local citizens, like these three punks hanging around the street corners, 1979
Youth is arrested by police during a draft protest, New York City, 1970
Bram on a swing in the hull of the ship where he spends his free time, Amsterdam, Holland, 1958
Girl Scout meeting in the woods, Holland, 1964
Transvestites in dressing room at a performance of the "Cockettes", New York City, 1971
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2017.42.4-8
"De la paix," Ivory Coast, Africa, 1995
Harlem Street Scene, New York City, 1998
Fisherman jumping off the boat, Sicily, Italy, 1975
Slaughterhouse, Amsterdam, Holland, 1958
Floor of the Amsterdam "Beurs," the Amsterdam Stock Exchange, Amsterdam, Holland
Floor of the Amsterdam "Beurs," the Amsterdam Stock Exchange, Amsterdam, Holland, 1964
Floor of the Amsterdam "Beurs," the Amsterdam Stock Exchange, Amsterdam, Holland, 1964
Hassidic Jew in a room of a tomb in Lag Be'omer, Meiron, Israel, 1968
Man carrying two large metal tubes through field, Israel, 1967
Notre Dame de France on ruins, Jerusalem, Israel, 1967
Elderly woman in headscarf against graffiti, Rome, Italy, 2003
Two men playing cards while a young couple kissing beside, Paris, France, 1977
Drinking and cooking water for a farm in Gangi is still collected in the old way, from a spring, Sicily, Italy, 1974
Two matrons embroidering by the window, Sicily, Italy, 1975
Elderly village woman with hands in pouch, Slovenia, 1994
Westbeth artist housing, New York City, USA, 1970
Working men in the chemical industry, Bayer Werke in Leverkusen, W. Germany, 1965
Gelatin silver prints
Anonymous gift, 2017.47.1-17

French (?), 19th century
Java River Scene, Ceylon
Albumen print, printed ca. 1870
Gift of Michael Mattis and Judith Hochberg, 2017.40.12



Adam Fuss (British, b. 1961)
Untitled, 2007
Unique gelatin silver print photogram
Purchase, Friends of the Frances Lehman Loeb Art Center Fund, 2017.10



Robert Gambee (American, b. 1942)
Snowy Trees, 1970s
Drift Patterns, 1970s
Forest in Winter, 1970s
Tree in Winter, 1970s
Autumn View, 1970s
Fall Branches, 1970s
White Pines, 1970s
Rock Patterns, 1970s
Summer Cascade, 1970s
Cattails, 1970s
Icing, 1970s
Maple Frost I, 1970s
Maple Frost II, 1970s
Through the Cracks, 1970s
Conservatory Garden Patterns, 1970s
Rainy Day at Conservatory Gardens, 1970s
The West Side, 1970s
Unique gelatin silver prints
Gift of Fay Gambee, class of 1962, 2017.28.1-.17

Arnold Genthe (American, 1869-1942)
Portrait of Edward Hugh Sothorn as Hamlet, 1905
Matte gelatin silver print
Gift of Michael Mattis and Judith Hochberg, 2017.40.18



Katy Grannan (American, b. 1969)
Anonymous, Modesto, CA, 2012
Archival pigment print on cotton rag paper mounted to Plexiglas
Purchase, Advisory Council for Photography Fund, 2017.19



Hill & Adamson (Scottish, active 1843-1848)
David Octavius Hill (Scottish, 1802-1870) and Robert Adamson (Scottish, 1821-1848)
Sir Francis Grant, P. R. A. (President Royal Academy) Mr. Rintoul, editor of The Spectator [newspaper]
Salted paper prints from calotype negatives, printed ca. 1845
Gift of Michael Mattis and Judith Hochberg, 2017.40.1 & .2

Thurston Hopkins (British, 1913-2014)
Piccadilly – Looking Towards Snevword Street, 1956
Notre Dame, Paris, 1947
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2017.9.29 & .30

Yousuf Karsh (Canadian, b. Armenia, 1908-2002)
In Praise of Older Men: Photographer Edward Steichen and his wife Joanna. After the formal photograph the Steichens began teasing each other like two pups, 1968
Ferrotyped gelatin silver print
Gift of Michael Mattis and Judith Hochberg, 2017.39.3



Henri Le Secq (French, 1818-1882)
Statuary Study, Amiens Cathedral, 1852
Salt print from a waxed paper negative
Gift of Michael Mattis and Judith Hochberg, 2017.40.8

Jacques Lowe (American, b. Germany, 1930-2001)
NYC boy walking with friends in Central Park, ca. 1960
NYC boy playing ball with friend in street, ca. 1960
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2017.41.1 & .2

Charles Fletcher Lummis (American, 1859-1928)
Canyon of Pine Creek, Arizona Territory
Cyanotype, printed ca. 1890
Gift of Michael Mattis and Judith Hochberg, 2017.40.11

Danny Lyon (American, b. 1942)
From *The Destruction of Lower Manhattan*, 1966-67
80 and 82 Beekman Street
Room in a barrel maker's shop, 50 Ferry Street
View through the rear wall, 89 Beekman Street
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2017.42.9-.11
Abandoned artist's loft, 48 Ferry Street
Susquehanna Hotel, self portrait in a third floor room with grass
Exploring 187 West Street
View south from 100 Gold Street
Portrait of a young man in an abandoned room
Room in Washington Market
Self portrait in an abandoned West Street hotel room
View from my loft, looking north on William Street
Interior of Mark di Suvero's 195 Front Street loft
Gelatin silver prints, printed later
Anonymous gift, 2017.47.18-.27



Mike Mandel (American, b. 1950)
From *The Boardwalk Series*, 1974
Untitled
Vintage gelatin silver prints
Purchase, gift of Dr. and Mrs. Henry A. Carr (Nina Jenkins class of 1930); the family of Kathrin S. Hochschild, and Mrs. Paul Mellon (Mary E. Conover, class of 1926) by exchange, 2017.29.1 & .2

Jim Marshall (American, 1936-2010)
Kentucky, 1965
Gelatin silver print
Gift of Michael Mattis and Judith Hochberg, 2017.40.9

Ira Martin (American, 1886-1960)
A Grand Old Lady, 1934
Platinum palladium print
Gift of Michael Mattis and Judith Hochberg, 2017.40.4

Charles Marville (French, 1816-1869)
Cabane des moutons au Jardin des Plantes, à Paris
Salted paper Blanquart Evard print, printed ca. 1850
Gift of Michael Mattis and Judith Hochberg, 2017.40.13

Mayer & Pierson (French, active 1855-1878)
Louis Frederic Mayer (French, 1822-1912) and Pierre Louis Pierson (French, 1822-1913)
Monsieur de Sebillle dressed as a miner (Souvenir of the fancy dress ball organized by the Duke of Brabant, 20th April), 1857
Untrimmed salt paper from a wet collodion negative
Gift of Michael Mattis and Judith Hochberg, 2017.40.5

Mexican (?), 19th / 20th century
Depictions of Hispanic artifacts, architectural views, and landscapes
Cyanotype contact sheet, printed ca. 1900
Gift of Michael Mattis and Judith Hochberg, 2017.40.10



Abelardo Morell (American, b. Cuba, 1948)
Camera Obscura Image of Manhattan Looking West in Empty Room, 1996
Gelatin silver print
Gift of Shelly Farmer Allen, class of 1992, 2017.15

Mie Morimoto (Japanese, b. 1974)
Untitled, from pH series, 2013
C print
Gift of Alison de Lima Greene, class of 1978, in honor of Susan Donahue Kuretsky, 2017.30

Wright Morris (American, 1910-1998)
Chester, Pennsylvania, 1940
Ferrotyped gelatin silver print
Gift of Michael Mattis and Judith Hochberg, 2017.40.3

Nadar (French, 1820-1910)
Danduran, ingénieur
Salt print from a collodion negative, printed ca. 1855
Gift of Michael Mattis and Judith Hochberg, 2017.40.15

Irving Penn (American, 1917-2009)
Portrait of a woman in pearls, ca. 1949
Portrait of poet Marianne Moore, ca. 1949
Gelatin silver contact prints
Gift of Michael Mattis and Judith Hochberg, 2017.40.15

Judith Hochberg, 2017.39.1 & .2



Frank A. Rinehart (American, 1861-1928)
Bartelda, Apache, No. 1386, 1899
Platinum print
Purchase, Anne Hoene Hoy, class of 1963, Fund, 2017.22.3



Grace Robertson (British, b. 1930)
From *London Women's Pub Outing*, 1954
"Good Friends and Neighbors"
"A Solitary Reverie"
"The Last Pub and Energy to Spare"
"Young at Heart"
"The Carnation"
"A Helping Hand"
"Henry 8th"
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2017.9.2; .3; .8; .9; .10; .12; .13
Untitled (Group photograph)
Bermondsey Women's Pub Outing, London (Four women at a bar door), 1954
Bermondsey Women's Pub Outing, London (Three women with hats and beers), 1954
Untitled
"On the Caterpillar," *Clapham Women's Pub Outing*, London, 1956
Ninety-three, Battersea Pub Outing, London, 1954
"Trust," *Sheep Shearing*, Wales, 1951
Sheep Shearing, Wales (Two herders running with dogs and sheep)
Sheep Shearing, Wales (Sheep jumping into water)
Wimbledon Common, London (Family picnic with pram), 1952
Wimbledon Common, London (Man lying down with pram), 1952
Wimbledon Common, London (Boys on path), 1952
"The Blue Remembered Hills," *Wimbledon Common*, London, 1952

Wimbledon Common, London (Kissing couple lying down), 1952
Wimbledon Common, London (Three children with sail boat), 1952
Mother's Pub Outing (Woman on carousel), 1954
Wimbledon Common, London (Couple reading)
"Bebop," *Sherries Dance Hall*, Brighton, 1947
"The Connoisseur," Tate Gallery, London, 1952
Les Halles, Paris, 1948
Bluebell Girls in Paris (possibly at the Lido nightclub), 1952
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2017.9.1; 4-.7; .11; .14-.28

Aaron Siskind (American, 1903-1991)
Arizpe, 1966
Gelatin silver print, printed ca. 1981-1982 under the artist's supervision
Gift of Robert Mann and Orly Cogan, 2017.33.2



Edward Steichen (American, 1879-1973)
Mary Steichen, ca. 1916-1917
Gelatin silver print, mounted on the verso of a "Camera Works" cover
Mary Steichen, 1920s
Gelatin silver print contact print
Kate Steichen and Clara Smith Steichen with Dog, ca. 1914
Gelatin silver print
Nell Martin and Kate Rodina Steichen, ca. 1925
Nell Martin and her mother
Mary Steichen, 1927
Kate Rodina Steichen, 1925
Kate Rodina Steichen, 1925
Umpawaug Landscape in Sleet Storm, 1940
Gelatin silver print contact prints
Edward Steichen and Major Laws RAF, ca. 1914
Gelatin silver print
Gift of Francesca Calderone Steichen in memory of her mother, Mary Steichen Calderone, class of 1925, 2017.44.1-9

Louis Stettner (American, 1922-2016)
Fifties Graffiti, 1954, printed later
Paris, 1950, printed later
Still Life, Silver Creek Series (close up of comb, window sill), 1982
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2017.42.1-3

Josef Sudek (Czech, 1896-1976)
Village Scene
Matte gelatin silver print, printed ca. 1930
Gift of Michael Mattis and Judith Hochberg, 2017.40.16

Deborah Turbeville (American, b. 1937)
The private apartments of Madame Barry #02, from the *Unseen Versailles* series, 1980
Archival inkjet color print
Dummy Factory #09, 1974
Gelatin silver print
Gift from The Deborah Turbeville Foundation, 2017.36.1 & .2

JoAnn Verburb (American, b. 1950)
Petty Rivalries, 1991
Chromogenic dye coupler print
Gift of Robert Mann and Orly Cogan, 2017.33.1

Edward Weston (American, 1886-1958)
Portrait of women in profile
Gelatin silver contact print, printed 1933-1934
Gift of Michael Mattis and Judith Hochberg, 2017.40.17

DECORATIVE ARTS



Colima, Mexico (Mesoamerica)
Gadrooned vessel with tripod parrot feet
Ceramic
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.13



French, Limoges
Eucharistic Dove, 1215-1235
Champlevé enamel, parcel gilt and engraved copper, circular base and hinged lid later
Purchase, gift of Mrs. Frederick Ferris Thompson, by exchange, 2017.4

Huave, Oaxaca, Mexico (Mesoamerica)
Donkey dancing mask
Wood
Sheep dancing mask
Wood and wool
Armadillo dancing mask
Wood
Anthropomorphic dancing mask
Wood and coconut fiber
Gift of Sally Grossman,

2017.3.11-.14

Nahua, Guerrero, Mexico (Mesoamerica)
Devil dancing mask
Skull dancing mask
Jaguar dancing mask
Jaguar dancing mask
Wood
Gift of Sally Grossman, 2017.3.15-.18

Elizabeth Sarah Olley (English, b. 1834)
Sampler, 1847
Silk thread on cotton linen
Gift of M. Elizabeth Brothers, class of 1950, in memory of her great grandmother, Elizabeth Sarah Olley, 2017.27

Oaxaca, Mexico (Mesoamerica), Pre-Columbian
Monkey-head bell with clapper
Monkey-head bell with clapper
Engraved bell
Engraved bell
Copper
Gift of Sally Grossman, 2017.3.7.1, .2, .8 & .9

Recuay, Peru (Central Andes)
Pedestal bowl, 1-700 CE
Ceramic with pigment
Gift of Frances P. Taft (Frances B. Prindle, class of 1942), 2017.34.17

Juan Isaac Vásquez García (Mexican, Zapotec, Teotitlán del Valle, Oaxaca, b. 1935)
Rug
Wool
Gift of Sally Grossman, 2017.3.10

Zapotec, Central Valleys, Oaxaca, Mexico (Mesoamerica)
Effigy vessel with five containers, 500-800 CE
Ceramic with traces of pigment
Effigy Vessel, 500-800 CE
Ceramic with pigment
Vessel with Mexican turkey head (Meleagris gallopavo gallopavo), 700-1519 CE
Ceramic
Gift of Sally Grossman, 2017.3.1, .2 & .4

FILM

Marco Maggi (Uruguayan, b. 1957) and Ken Solomon (American, b. 1957)
Micro and Soft on Macintosh Apple, 2004
Video transferred to DVD, run time 4:01 min.; color, silent, in custom made box
Gift of Joyce Lerner, class of 1974, 2017.11

**CURRENT AND UPCOMING
EXHIBITIONS**

*Master Class: Northern European
Art 1500–1700 from the
Permanent Collection*
April 27–September 2, 2018

*Past Time: Geology in European
and American Art*
September 21–December 9, 2018

SELECTED OUTGOING LOANS

Kano Eino, *Farming Scenes of the Four Seasons* to the Ringling Museum's Center for Asian Art (Feb–Jul, 2018)

Grant Wood, *Rural Landscape* to the Whitney Museum for *Grant Wood: American Gothic and Other Fables* (Mar 2–Jun 10, 2018)

Parmigianino, *St. Peter and St. John Healing the Lame Man at the Beautiful Gate* to LACMA (Jun 3–Sep 16, 2018) and the National Gallery of Art (Oct 14–Jan 16) for *The Chiaroscuro Woodcut in Renaissance Italy*

Robert Delaunay, *Rythme* to Kunsthaus Zurich for *Robert Delaunay—Images of Paris* (Aug 31–Nov 18, 2018)



Kano Eino (Japanese, 1631–1697)
Farming Scenes of the Four Seasons (detail), 17th century
Pair of six-fold screens, ink, color and gold on paper
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund
2004.4.1

Art at Vassar

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

Spring/Summer 2018



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Vassar College
124 Raymond Avenue
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<http://fllac.vassar.edu>

On the cover:

Cornelis Visscher (Dutch, ca. 1629–1658)
The Large Cat, a Mouse at Left, 1657
Engraving
Purchase, Timothy Cole Fund and Pratt Fund
2004.16.1

