

# ART AT VASSAR

FALL 2005

## Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb, Jr.

►  
Peder Severin Krøyer (1851 – 1902)  
Self-Portrait, Sitting by His Easel  
at Skagen Beach  
(Selvportræt, siddende ved staffeliet  
på Skagens strand), 1902  
Oil on panel

The autumn exhibition season at the Frances Lehman Loeb Art Center commences with a regional exploration of the history of art little studied in this country. A selection of thirty-four key paintings from the extensive nineteenth-century Danish painting collection assembled over the last twenty-four years by John L. Loeb, Jr. is a double treat for Vassar. It allows us a glimpse at what is held to be the best collection of Danish painting outside of Denmark itself and further permits us to celebrate the collecting passion of the eldest son of Frances Lehman Loeb. John L. Loeb, Jr. served as Ambassador to Denmark from 1981 to 1983 during the administration of Ronald Reagan. This exhibition, organized by the Bruce Museum of Arts and Science in Greenwich, Connecticut, will introduce the viewer to the heightened sensibilities of Danish painters of landscape, portraiture, still-life, and genre scenes where there is, at all times, the visual impression of a civil society suffused with the intense light of Northern Europe. The *New York Times* has declared this collection “mandatory viewing for anyone concerned with the history of European art.”

The essence of Danish painting during the critical period of the nineteenth century is of a country whose artists had a receptivity to the normative model of French progressive artistic movements such as Realism or Impressionism, but synthesized these schools of artistic thought through a strong sense of national identity rooted in the slightly isolated nature of a culture bordered on all but one side by water. The land masses of Denmark, like those of Japan, are composed of large and smaller islands punctuated with many peninsulas, inlets, and coves that define its coasts. In a geo-political sense, Denmark in the nineteenth century was a kingdom in decline, threatened by its neighbors Prussia (and later a consolidated Germany) and Sweden. Losses of territory and an economy threatened by reduced circumstances spawned a nationalist intellectual movement that was embraced by many of the artists in the Loeb Collection. Like many European countries, Denmark’s intellectual thought was guided by the academy, whether in art or science, and the teachers of the key nineteenth-century artists were established academic artists in post-Enlightenment Europe.

In the pictures by Nicolai Abildgaard (1743-1809) and Jens Juel (1745-1802), or in the sculpture of Bertel Thorvaldsen (1768-1844 and not included in the Loeb Collection), one views the foundation of a national “school” of art that valued the academic traditions such as the rigorous study of the live model, but one that also encouraged travel *via* prizes and fellowships to study in Rome, or, later, Paris. Many artists in the Loeb collection followed this career path, eventually returning to Denmark. One exception to this course of study was Christian Dalsgaard (1824-1907) who never left Denmark during his lifetime. He was nevertheless a very accomplished painter of genre and his work in this exhibition,

►  
Vilhelm Hammershøi (1864 – 1916)  
Interior, Strangade 30  
(Interiør, Strandgade 30), 1899  
Oil on canvas



*Young Girl Writing* from 1871 (illustrated on page 8), is an engaging subject of innocent concentration set in a warm domestic interior punctuated by a typical view out through an open window.

From the 1850s, the remote fishing village of Skagen had served as an inspiration to Danish artists interested in *plein air* painting, largely owing to the encouragement of intellectuals such as Hans Christian Andersen. Thus, in this context such painters as Peder Severin Krøyer (1851-1902) emerged. Krøyer was perhaps the most internationally celebrated Danish painter of his day and worked extensively in Skagen and helped define it as the Danish equivalent of an artists’ colony such as Pont-Aven in France. His *Self-Portrait, Sitting by his Easel at Skagen Beach* is part of a series of paintings celebrating the joy of painting in the landscape, but it also seems to assess the social characterization of the successful artist in Edwardian society, somewhat informally posed in his summer “whites” at his easel, but nonetheless outfitted with the items *de rigueur* for the artist/gentleman—the prominent and shiny accessories of his ring, cufflinks, and watch fob all capturing and reflecting the light of a salubrious summer’s day.

The *plein air* vision of the Skagen artists encounter a pensive counterpoint in the work of the two of Denmark artists best known internationally today, Carl Holsøe (1863-1935) and Vilhelm Hammershøi (1864-1916). Both artists were students of Krøyer, yet spent most of their careers painting in the urban environment of Copenhagen. Their works are imbued with an enigmatic quietude, rightly understood as inspired by the tradition of Dutch interior paintings of the seventeenth centuries, owing a particular debt to Vermeer. In their visions, contemplative housebound women drift through days of mild domestic activity against the backdrop of muted colors and ordered yet minimally furnished *bourgeois* interiors. The locations were often the homes of the artists themselves and the subjects members of their families, yet there is the insistent evocation of domestic archetypes that blur the sense that we are viewing specific individuals at work.

The quality and range of the Loeb Collection of Danish painting is excellent given the relatively short time that it has been in formation. The examples chosen for this exhibition are testimonials to the discerning eye of the committed collector. The Frances Lehman Loeb Art Center is delighted to offer the experience of what may be our audience’s first, but we hope not last, encounter with a rare collection.

James Mundy  
The Anne Hendricks Bass Director  
The Frances Lehman Loeb Art Center



## Deaccessioning: When and How to Cull a Collection

There is a distinct difference between the concepts of collecting and accumulating. The former suggests a plan of some sophistication, the latter does not. A strong collection such as that at Vassar is the product of one hundred and forty years of both. The original gift of the collection chosen by Elias Magoon and donated by Matthew Vassar was one with a specific set of foci, paintings of the contemporary American School and works on paper, largely European and primarily British from the eighteenth and nineteenth centuries. Since that time, the overall collection has been propelled forward by occasional major gifts of work in a specific area, thereby growing into a "collection of collections". Among these were the Italian Renaissance panel paintings given by Charles Pratt in 1915; the Warburg Old Master print collection of 1941; the Stieglitz Circle works bequeathed by Paul Rosenfeld and Edna Bryner Schwab in the 1950s and 1960s; and the Deutsch Collection of Post-War American and European modernism given during the 1990s. There have also been transfers from other parts of the College such as the large Classical Collection that we house or the many needlework samplers that migrated from the Library to the Art Center in the past few years. In between, key individual works were bought or donated that helped connect the larger collections to one another. Thus, the skeleton of Vassar's collection is composed of, to some degree, strokes of unplanned good fortune and planned growth.

To this picture can be added other kinds of acquisitions of the some 17,000 works at the Art Center, probably less than half have come here in the manner described above. Some works were accepted as gifts with little study or scrutiny to assess whether they might have a true role to play in the educational mission of the Art Center. Others arrived as lesser addenda to key works where the College was faced with an "all or nothing" proposition. Yet, others were acquired with the idea that they would contribute to the program, but were later found to be outmoded, redundant, or otherwise flawed. Many of these works are consigned to permanent storage without a chance of being exhibited, the equivalent of "life without parole" for a work of art originally created for public or private delectation. Naturally, there is the potential for any work of art, no matter how poor in quality or condition to be used in a "teaching" context even if the lesson is a negative one, i.e. "this is not how a work of art should look."

Proper ethical care for works of art requires that they be conserved when in need of treatment. For works of art that are not used, this storage and maintenance carries cost implications that argue against keeping the works on the unlikely chance that they might be useful at some point down the line. Therefore, the proper thing to do is to return them to the marketplace where a new owner might better allow them to realize their purpose when they were created.

For museum objects in this category there is a two-part process. The works are deaccessioned in step number one which means they are effectively "decommissioned" as works in the collection and then, in step two, they are sold on the open market or, possibly, given to another museum that might have a better use for them. The policy as adopted by this and many museums dictates that the curators first survey the collection for works that might be redundant, in poor condition, or otherwise not exhibitable. Then the works are appraised by at least two independent sources to assess their potential market value. This list is carefully reviewed and presented for approval to the Collections subcommittee of the Art Center's Visiting Committee, a group made up largely of museum directors and curators. The works that are finally selected for deaccessioning and sale are then offered in most, but not all, cases at public auction sales. Where there is a clear financial advantage to the museum in making a private sale, this can be used as an option. Where the donor of a work of art is still living and can be located, it is normally a courtesy for the museum to make the donor aware of the change of status of the object. Most importantly, it is at this stage that all donors and others are made aware that their names will not disappear from the rolls of contributors. The funds realized from the sale will eventually be applied against the price of another work of art and that work will carry the names of the donors of the deaccessioned works that made the purchase possible. When listed on the credit line, the designation "by exchange" will denote that their gift was converted to this new use. This has the distinct advantage to the donor of moving his name from a work never exhibited to one that will see considerable more exposure in the public galleries.

True collectors are very aware of the fluidity of collections as they improve, but sometimes their descendants require a more substantial explanation of why it is good to prune collections in order to improve them and how their family member's name will continue to be associated perpetually with his donation.

Vassar has periodically surveyed parts of its collection for deaccessioning but this has not taken place at all for twenty-five years. In the near future we will look to see if there are paintings, sculpture, prints, drawings, and photographs that might not be living up to their original purpose. But, regardless of the outcome, the process will be prudent and composed of many checks and balances. Most of all, it will attempt to raise the level of artistic quality of the collections and to continue to respect the donors who have made these collections possible.

James Mundy  
The Anne Hendricks Bass Director  
The Frances Lehman Loeb Art Center

## From the Art Department

Every fourth summer the Department of Art undergoes a period of transition as the occupants of the Chair's office change places. This summer Karen Lucic stepped down as Chair of the Department, and we thank her for her outstanding leadership and service for the past three years. During this time, the Department has reaffirmed its commitment to its core courses, extended its offerings in non-Western art, and added courses to the studio program. The resources of the department are also being improved as we gradually move into the realm of digital images in the classroom and consider plans to renovate the Art Library by restoring its modernist features and updating its facilities.

The rich program of events and lectures sponsored by the Department under Karen Lucic's supervision continued unabated throughout the spring semester. Among the Clafin series, Joseph Leo Koerner from the Courtauld Institute of Art in London lectured on "Everyman in Motion: Bosch to Brueghel" and the artist Inigo Manglano-Ovalle presented his work. The critic Dave

Hickey and artist Rober Rahway Zakanitch addressed the topic of "Aggressive Goodness" in tandem. The highlight of the spring semester, however, was the exhibition *Time and Transformation in Seventeenth-Century Dutch Art* curated by Susan Kuretsky for the Lehman Loeb Art Center. Susan Kuretsky's lecture, "Finding Time: On the Virtues of Fallen Things," provided an invaluable introduction to the themes of the handsome and thoughtful exhibition. She also organized an excellent symposium that brought a group of international scholars to campus to question problems of interpretation and art historical analysis.

The return of students in late August makes us quicken our pace and think about the year ahead. I look forward to working with our students and my colleagues in the Art Department, the Frances Lehman Loeb Art Center, and Vassar College over the next three years.

Eve D'Ambra  
Professor and Chair

## IN MEMORIAM

### Carol Rothschild Noyes '39

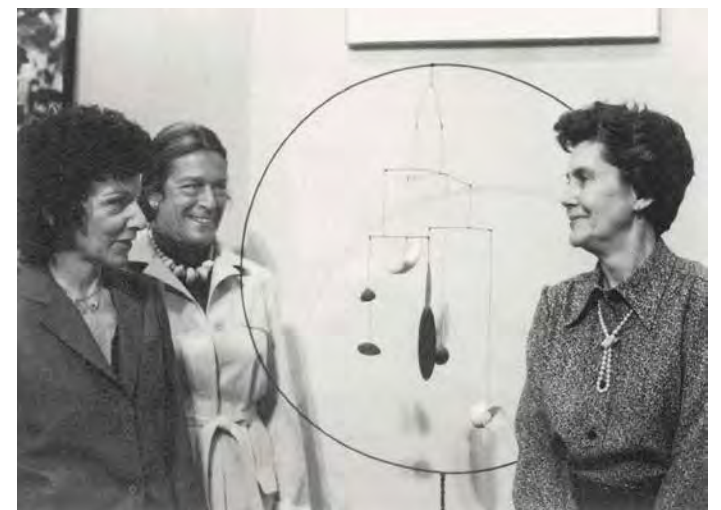
March 13, 1917—  
April 18, 2005

The idea of starting a Friends group for Vassar's Art Gallery was first advanced by Mary Gibbons in a conference called by Professor Nick Cikovsky. I happened to attend that conference and spoke up in favor of the idea. Carol Noyes and I met through the offices of President Alan Simpson, who invited us to explore this proposal with him. Probably Nick put my name forward, but Carol and I were Alan's anointed co-chairs and, in retrospect, his was a shrewd choice. Carol had "connections" that paid off handsomely in the formative years of the Friends. I had prior professional experience in the New York art world and a talent for organizing.

Elegant and patrician, Carol nonetheless was a down-to-earth, no-nonsense person. She could effortlessly and successfully engage people I would have hesitated to approach. She brought onto the first board a group of distinguished members including her uncle Edward Warburg, Blanchette Rockefeller, Suzette Morton Davidson and Russell Lynes. She had a devilish sense of humor. She warned: "it's the spouting whale that gets the harpoon" — a lesson I have finally learned.

Although we came together traveling on very different paths, during the time we served as co-chairs of the Friends, Carol and I found that we had strikingly similar life experiences. Sharing these personal challenges along with the challenges of our commission, we developed a mutual compassion, respect and, ultimately, pleasure in seeing what our "baby" grew up to be.

Belle Ribicoff  
Co-founding chair and Honorary Director of the Friends



Belle Ribicoff, Carol Noyes, and Ann Jones at the Agnes Rindge Clafin Memorial Exhibition sponsored by the Friends in 1978.



# Friends' Report

Spring bloomed with much excitement around the Art Center's opening of *Time and Transformation in Seventeenth-Century Dutch Art* in April. For the Friends, April 8th was filled with a busy schedule, as the exhibition opening coincided with the Friends full board meeting. Susan Kuretsky, Professor of Art at Vassar College, gave a wonderful and informative lecture on Dutch art on *Finding Time: On the Virtues of Fallen Things*, which was followed by a reception allowing guests the opportunity to view the new exhibition. Later in the evening, the Friends' Board of Directors hosted a celebratory gala dinner at Alumnae House, where everyone came together to sing Susan Kuretsky's praises and discuss the highlights of the exhibit.

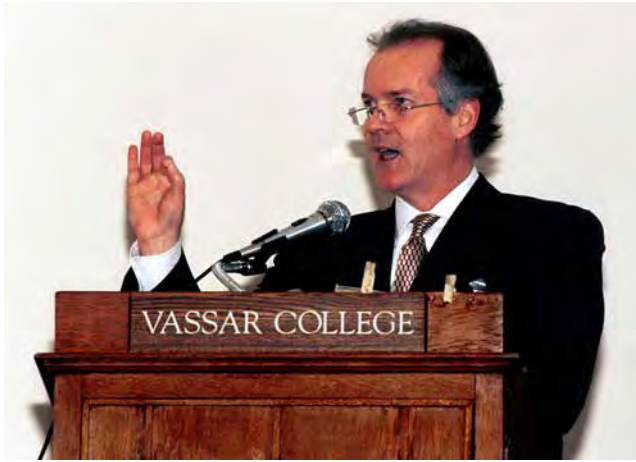
Continuing with the fascinating subject of Dutch art, author Russell Shorto and Charles Gehring, Director of New Netherlands Project and noted historian joined the Vassar community in May for a reading and discussion of Mr. Shorto's new book, *The Island at the Center of the World: The Epic Story of Dutch Manhattan, the Forgotten Colony That Shaped America*. It was the perfect complement to the *Time and Transformation* exhibit at the Art Center and allowed guests to increase their knowledge and appreciation of such an important exhibition.

There is exciting news on the development front as the goal to endow the position of Coordinator of Public Education and Programs was reached in April. The program is in its seventh year and we all look forward to its continued health, ably managed by Kelly Thompson.

For our Friends members and Vassar students, The Friends of the Frances Lehman Loeb Art Center invite you to a fall Art Film Series, opening Thursday, October 20th at 8:00 p.m in Taylor - room 203, with *I Shot Andy Warhol*, starring Lili Taylor. Come early to the Art Center for our special 6:30pm - 7:45pm gallery hours before each screening, including a docent led discussion at 7:00 and light refreshments in the museum atrium.

The four other films in the series are: *Basquiat* on 10/27, *Frida* 11/10, *Naked States* 11/17 and *Jackson Pollock: Love and Death on Long Island* 12/8. For information on the films being screened and to become a Friend please visit [www.flac.vassar.edu](http://www.flac.vassar.edu)

Jennifer E. Cole  
 Administrative Manager  
 Friends of the Frances Lehman Loeb Art Center



James Mundy introduces guest lecturer Susan Kuretsky '63 who enlightened the audience with her knowledge of seventeenth-century Dutch art.



Guests take time viewing the interesting pieces from the *Time and Transformation in Seventeenth-Century Dutch Art* exhibition April 8, 2005





## Presses, Pop, and Pomade American Prints Since the Sixties

January 13 – March 19,  
2006

Prints and Drawings  
Galleries



► *Andy Warhol (American, 1928-1987)*  
*Marilyn, 1967*  
Screenprint on paper  
Gift from the collection of Mr. and  
Mrs. Alexander E. Racolin  
1995.13.49

American printmaking changed dramatically in the 1960s, overruling abstract expressionism and replacing it with imagery inspired by a commercially-driven culture inundated with newspapers, magazines, advertising, Hollywood stars and objects. At the same time, artists evolved a minimalist geometric abstraction that emphasized the “objectness” of their work, often devoid of overt emotions or personal feelings. Painters and printmakers responded readily to the vibrant atmosphere of the period and placed a heightened emphasis on the print, encouraged by a plethora of new presses and publishers. In the decades that followed, printmaking continued to be an important avenue of exploration for artistic concerns and issues, including realism in the 1970s, expressionism in the 1980s, and identity politics in the 1990s and early 2000s.

*Presses, Pop, and Pomade: American Prints Since the Sixties* is organized by the Frances Lehman Loeb Art Center. The exhibition features approximately forty works from the permanent collection, including prints by Helen Frankenthaler, Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Lichtenstein, Frank Stella, Sam Gilliam, Ellsworth Kelly, Richard Serra, Vija Celmins, Philip Pearlstein, Michael Mazur, Julian Schnabel and newcomer Ellen Gallagher who incorporated pomade in her identity-driven print on view. The exhibition is made possible by the generous support of The Smart Family Foundation, Inc.



## Art Center Receives Picasso in Honor of President Frances Fergusson



► *Pablo Picasso (Spanish, 1881-1973)*  
*Glass, Guitar, Musical Score, 1922-23*  
Oil on canvas  
Gift (2005) of Virginia Herrick  
Deknatel, class of 1929, in honor of  
Frances Daly Fergusson, President.

Vassar College is delighted to announce the acquisition by its Frances Lehman Loeb Art Center of an important late Cubist painting by Pablo Picasso, “*Glass, Guitar and Musical Score*” (winter 1922-23), as a gift of Virginia Herrick Deknatel, class of 1929, in honor of Frances Daly Fergusson, Vassar’s President. Fergusson recently announced that she will step down after 20 years as president, on June 30, 2006.

The painting is the fourth by Picasso to enter the Art Center’s collection and is the first at Vassar to represent the artist’s Cubist period. A studio-bound still life, *Glass, Guitar and Musical Score* is an expression of the pastel-toned, decorative style of Cubism that Picasso practiced after the First World War. Serene and harmonious, the painting reflects Picasso’s immersion in this period in the high-society world of dance and theater, both through his marriage to ballet dancer Olga Koklova and through commissions for stage, costume and curtain designs for various companies, notably Serge Diaghilev’s Ballets Russes.

“This gift has immense personal meaning for me,” said Fergusson. “Ginny Deknatel and her husband Fred, with whom I studied art at Harvard, together collected with brilliant eyes for quality and importance. Since I became president of Vassar in 1986, Ginny has been a kind, witty, and good friend to me and to the College, sharing generously her intelligence and savvy. I am so honored to have this magnificent work — which I have admired frequently and avidly in her home — here at Vassar.”

According to James Mundy, The Anne Hendricks Bass Director The Frances Lehman Loeb Art Center, “*Glass, Guitar and Musical Score* adds immeasurably to our collection, for the first time allowing our students and visitors to see a remarkable major work of Cubism here at Vassar. It is

tremendously generous of Mrs. Deknatel to have made this gift in honor of President Fergusson.”

The other Picasso paintings in the Vassar collection are *Woman in a Red Armchair* (1924), *Shepherd and Goat* (1946) and *Tête de femme* (1953-54). The Art Center’s Picasso holdings in all media number more than thirty and represent every decade of his career, from an 1899-1900 drawing to an etching of 1968. Besides adding a major chapter to the Art Center’s survey of Picasso’s career, *Glass, Guitar and Musical Score* significantly expands Vassar’s representation of the modern masters. The work takes its place at the Art Center among fine paintings by artists including Paul Cézanne, Edvard Munch, Edouard Vuillard, Robert Delaunay, Balthus, and Alberto Giacometti.



## Time, Transformation and Travel

Following its presentation at Vassar College, *Time and Transformation in Seventeenth Century Dutch Art* will be exhibited at the following distinguished institutions:

John and Mable Ringling Museum of Art  
Sarasota, Florida  
(August 20 – October 30, 2005)

Speed Art Museum  
Louisville, Kentucky  
(January 10 – March 26, 2006).

In conjunction with these exhibitions, the College’s Office of Regional Programs has organized programs in Sarasota, Cincinnati and Louisville with James Mundy ’74, Anne Hendrick Bass Director, Frances Lehman Loeb Art Center; and Susan Kuretsky ’63, Sarah Gibson Blanding Professor of Art and exhibition organizer. They will be joined by John Wetenhall, Director, John and Mable Ringling Museum of Art; and Peter Morrin, Director, Speed Art Museum and former Director, Vassar College Art Gallery.

Friends of the Frances Lehman Loeb Art Center from throughout the United States will be invited to join local alumnae/i, parents and friends at these programs. Please watch for the formal announcement and registration form.

OCTOBER 26, 2005  
Ringling Museum of Art  
Sarasota, Florida  
6:00 – 9:00 p.m.

6:00 p.m. Reception  
6:45 p.m. Lecture / Susan Kuretsky ’63  
7:30 p.m. Exhibition Viewing and Dinner

JANUARY 6, 2006  
Taft Museum of Art  
Cincinnati, Ohio  
6:00 – 9:30 p.m.

6:00 p.m. Reception  
7:00 p.m. Lecture / Susan Kuretsky ’63  
8:00 p.m. Dinner

JANUARY 7, 2006  
Speed Art Museum  
Louisville, Kentucky

5:00 p.m. Lecture / Susan Kuretsky ’63  
6:00 p.m. Exhibition Viewing and Reception  
7:00 p.m. Dinner and Panel Discussion



## Curator's Choice

### Vija Celmins, *Untitled* (*Ocean*), 1972

In this print from 1972, the painter Vija Celmins presents a luminous image of a swath of the ocean, with its transient lapping of carefully nuanced waves cut short by the boundaries of the paper. Like other themes that she uses, such as the desert floor or the starry sky, the ocean could extend in almost boundless directions, but is carefully controlled by the artist. A familiar motif in Celmins' virtuoso paintings, drawings, and prints, the carefully rendered image of the ocean actually derived from one of her photographs. Like many other contemporary artists, she frequently reuses favorite

images, reworking them in the same and in different media.

Celmins, born in 1938 in Riga, Latvia, came to America ten years later and settled in Indianapolis where she would receive her BFA from the Herron School of Art. In 1965, she was awarded an MFA in painting from the University of California at Los Angeles. Afterwards, she taught at the University of California at Irvine, California Institute of the Arts in Valencia, Cooper Union, and Yale University Graduate School. Though she mainly focused on painting and drawing during her student years, she trained in printmaking at Herron with Garo Antreasian and at UCLA with John Paul Jones. She has made a small body of around 50 prints since 1962. In discussing the circumstances surrounding her ocean images, she related that when working in Venice, California, she lived by the ocean and walked her dog by the water every day, looking at the water and taking photographs of it. Finally, she says, she "had so many piles of pictures of the ocean, and I became so enamored with that image that I began drawing them." *Untitled (Ocean)* is an early and large print, from 1972, printed by Cirrus Editions in Los Angeles. The print will be on view in the winter exhibition, *Presses Pop, and Pomade: American Prints Since the Sixties*.



►  
Vija Celmins  
(American, born in Latvia, 1938)  
*Untitled (Ocean)*, 1972  
Lithograph  
Purchase, Matthew Vassar Fund  
1974.3

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

## Curator's Choice

### Margaret Bourke-White *Self-Portrait*, c. 1933

Margaret Bourke-White's photographs are among the most enduring images of the twentieth century. The castle-like towers of a dam, looming up on the cover of the first issue of *Life* magazine (1936); flood victims lined up for soup under a billboard trumpeting, "There's No Way Like the American Way" (1937); dazed prisoners peering out through barbed wire during the liberation of Buchenwald (1945); Mahatma Gandhi seated at his spinning-wheel (1946); the sweat-beaded faces of South African miners (1950). Several women before her had achieved some prominence in photography, such as Anna Atkins in the 1840s, Jessie Tarbox Beals and Gertrude Käsebier in the 1900s. Bourke-White, though, was unmistakably a dominant figure in photojournalism – a burgeoning new field in 1930s America, and one in which women would long constitute a rare minority.

Self-taught and unapologetically ambitious, Bourke-White handled her public image as adeptly as she did a camera. In 1929, on the strength of a spectacular set of photographs of industry in Cleveland, Henry Luce lured her to New York to work for the nascent *Fortune* magazine. Amid other assignments over the following year, Bourke-White recorded the construction of the Chrysler Building, and – falling in love with both the stylish tower and the publicity value it promised – opened a studio and office there.

In a self-portrait recently acquired by the Art Center, the artist poses on a sofa in the anteroom of her high-rise quarters, leafing through a portfolio of photographs made on her three voyages (1930-1932) to Soviet Russia. Her characteristic air of dashing self-assurance is offset, here – to a comical degree that may help to explain her smile – by the lace frills on her dress, a feminine (and quite uncharacteristic) touch.

That the portrait's setting helps to convey the up-to-the-minute spirit of the sitter is no accident. Bourke-White had assigned every detail of the design and outfitting of her office to her friend John Vassos (1898-1985), an illustrator and industrial designer whose



command of machine-age elegance matched both the Chrysler Building's close interiors and the public image of a cutting-edge photographer. (In a formidable touch of her own, Bourke-White kept on site a pair of pet alligators, Hypo and Pyro.) The present print, in fact, comes from Vassos's collection, which featured other Bourke-White photographs illustrating his product designs, including a close-up of the Art Deco clock seen here.

This exquisitely made and preserved print, which joins company with eighteen other Bourke-White photographs in the Art Center's collection, is a perfect case of chicken-and-egg aesthetics: what was, for Vassos, a gratifying document of his design acumen, was for the photographer an ideal image of herself at the top of her game.

Joel Smith  
The Emily Hargrove Fisher, 1957,  
and Richard B. Fisher Curator

### News brief Mr. Smith Goes to Princeton

In other news, please join us in wishing Joel Smith, The Emily Hargroves Fisher, class of 1957, and Richard B. Fisher Curator good luck in his new position at the Princeton University Art Museum as the new Curator of Photography. In Joel's six years at FLLAC he has built up the photo collection, strengthened the Advisory Council for Photography for the purpose of choosing acquisitions and successfully procured grant money from several foundations. A national search is currently underway to fill the vacant position.

►  
Margaret Bourke-White  
(American, 1904-1971)  
*Self-Portrait*, c. 1933  
Gelatin silver print  
Purchase, Horace W. Goldsmith  
Foundation Fund 2005



# Friends of the Frances Lehman Loeb Art Center

July 1, 2004 — June 30, 2005

## Individual Members (\$50 - 99)

Sheila Nipomnich Abrams '52  
Diana Adams  
Catherine W. Albanese  
Mary Armstrong Amory '40  
Mary White Anderson '43  
Deborah Martin Arner '57  
Georgia Perkins Ashforth '54  
Liane Wiener Atlas '43  
Troy Bailey '03  
Frances and Lenox Dial Baker  
Margot Farr Baldwin '57  
Sheila Baldwin  
Leonard and Elaine Bard  
Marcia Linden Barr '59  
Bernadette Barrett  
Edith McBride Bass '54  
Cynthia Hawkins Baughman '68  
Selby Butt Beeler '63  
Barbara Courier Bell '63  
Karen Zelfman Bell '68  
Margery Todd Bell '37  
Susan Koelle Bell '61  
Thane E. Benson '74  
Nancy A. Bialler '69  
Elinor Gordon Blair '34  
Betty Lou Perlroth Blumberg '58; '59  
Lois Dalis Blumenfeld '48  
Mr. and Mrs Ludwig Brand  
Eric and Irene Brocks  
Mary M. Brockway  
M. Elizabeth Brothers '50  
Ann Distler Brown '48  
Maryann Bruno '82  
Alice Ramsey Bruns '31  
Mr. and Mrs. Werner Buchholz  
Marirose Blum Bump  
Mr. and Mrs. Nicholas Burke  
Alison H. Burr '77  
Jay R. Butterman '80  
Jane Van Cahill '65  
Judith Mervine Carney '63  
John B. Carroll '72  
Patricia Purcell Chappell '54  
Eliza Childs '71  
Jo Ann Citron '71  
Angela M. Clark  
Dumont M. Clarke  
Louise B. Clarke  
Phyllis Vandewater Clement '44  
Rosemary Klineberg Coffey '57  
Judith Simon Cohen '59  
Brooke Pickering Cole  
Elizabeth Banfield Cole '38  
Carl and Melissa Sage  
Cowansage '72  
Anne Goheen Crane '63  
Mr. and Mrs. Richard H. Crenson  
Evelyn J. Crispell '77  
Nancy Fryer Croft '69  
Elaine Crosby  
Sally Smith Cross '51  
Carol C. Cruikshank '43  
Maria Martinez Cullen '61  
Janet Chafee Cushman '42  
Virginia Garrison Dach '45-4  
Ziva Eckstein Dahl '65  
Elizabeth Adams Daniels '41  
Jamini Vincent Davies '65  
Laura D. Davis '79  
Mary Lou Benson Davison '40  
Virginia Gilson Dearborn '41  
Margaret Goodman Decker '45; '46  
Sally Bixby Defty '53  
Barbara Singer Demerath '72  
Patricia Ellen Deneroff '73  
Mary M. Desole  
Dr. and Mrs. Dennis Devereux  
Lee Martin DeYoung '70  
Ernest J. Dieterich  
Deborah Detchon Dodds '65  
Dorothy Varisco Donaho '45  
John M. Donoghue  
Nancy Swan Douglas '48  
Mary Ellen Blumenfeld Doyle '60  
Jack and Joan Coan Dunbar '48  
Brooke Duncan III '74  
Wendy Lipsey Ecker '62  
Edith McLane Edson '47  
H. Rosemary Cody Edwards '42  
Brooke Effron  
Doreen Peterson Elia '65  
Constance Comly Ellis '56  
Howard A. Ellis  
Camille Cottrell Espeut '45-4  
Lee Ann King Eustis '57  
Alicia Craig Faxon '52  
Joan E. Fay  
Amy Parkhurst Ferrell '61  
Sheila ffolliott '67  
Joan Finton '51  
Elisabeth West FitzHugh '47  
Blair Stevenson Fleischmann  
Phyllis Betts Fleming '50  
Patricia Stubbs Fleming '57  
Harry Fogg  
Daniel Fracalossi  
Martha M. Frey '82  
Ruthellen Fried '72  
Joan Mann Friedman '44  
Mr. and Mrs. Vernon Gambetta  
Jane Lothrop Gardiner '53

Christine Benedict Garo '46  
Mary Blair Buggie Garvey '50  
Mr. and Mrs. M. Gregg Gau  
Daisy D. Genrich  
Pamela Miller Gerard '56  
Karen Kiil Giannelli '52  
Mary Jordan Gilbert '45  
Deborah A. Goldberg '88  
Clare Downey Graham '68  
Elizabeth Jane Green '73  
Ron Green  
Taube Gargill Greenspan '49  
Errico W. Gregory  
Fredrika Simpson Groff '60  
Beatrice Gross  
Elizabeth Joy Gross  
Christina Flint Grossman '87  
Dr. and Mrs. Arthur H. Groten  
Sarah Marsh Guernsey '41  
Antoinette Varisco Guido '45  
Leonid Gutman  
Doris Wexler Haas  
Elaine Grasselli Hadden '53  
David and Barbara Hagstrom  
Cynthia Harkness Hallahan '57  
Walter and Judith Ashe  
Handelman '57  
Louise Lipsey Harpel '58  
Mark Delavan Harrop '76 and Lucy  
Mayer Harrop '74  
Dakin and Nancy Robertson  
Hart '98  
Sibyl Hine Harwood '40  
Summer Sherburne Hawkins '00  
Dorothy A. Hayward  
Sydney Elliot Henderson '41  
Delmar Hendricks  
Charlene R. Herzer '72  
Alison D. Hinchman '94  
Janet A. Hobbs  
Hyacinthe Kaufman Hoffman '37  
Katherine Lokey Hogan '80  
Mary Taber Honey '40  
Anne S. Hopkins '52  
Anne Hoene Hoy '63  
Marguerite Hubbard  
Mary-Alice Hunter '38  
Kira Lin Irving '07  
Helene Cohn Isaac '52  
Ann Faulkner Jacobs '41  
Lillian E. Jasko '55  
Joan Lewis Jewitt '52  
Evie T. Joselow '83  
Eamon P. Joyce  
Eleanor Elkins Kahn '52  
Stan and Anita Kantrowitz  
Karen Garver Karl '72  
Sarah L. Kennedy '83  
Lea Nation Kinstler '56  
Sylvia Stern Kliman '56  
Mr. and Mrs. Eugene Kolankowsky  
Marjorie Fine Krems '85  
Elizabeth DeLong Kuhl '47  
Alice Louise Beal Kurten '52  
Jayne M. Kurzman '68  
Michelle C. Lamuniere '88  
Jeffrey M. Landes '87  
Kathleen Holman Langan '46  
Carol L. Lawton '71  
William and Catherine Leach  
Joan C. Leonard  
Renee Orlan Lerner '57  
Susan Wallin Leslie '63  
Jane A. Levenson '61  
Diane Stoler Levy '63  
Karen Joy Lewis '68  
Sherry Rabbino Lewis '54  
Marion Siskind Liebowitz '54  
Nancy Moffat Lifland '48  
Elaine C. Lipschutz  
Alison Luchs '70  
Joan Mickelson Lukach  
Ken Lustbader '83  
Adele W. Lyons  
Valerie J. Mackay  
Lynn E. Mador '01  
Helen Stephenson Magee '42  
Kathleen Brown Mantaro '86  
Aura S. Marinescu '84  
Jean Clifford Markell '42  
June Ross Marks '49  
Carol Buettner Marley '64  
Carol Marquand  
Natalie Junemann Marshall '51  
Dr. Paul Masters and Dr. Jill Taylor  
Susan Matorin '64  
Katherine Selz Mayer '31  
Phoebe Dare Anderson  
McCarthy '69  
Christine McKay  
Suzanne Walker McNear '56  
Mary Amick Melton '50  
Martin Mendelsohn  
Rhoberta Michaels  
Rachel Michaud  
Lillian Moerschell '71  
Lynn Mordas '77  
Stephen Richard Motika  
Lois R. Mound '63  
Susan and Edward Mulkern  
Edward J. Mulvey  
Joan E. Murphy

Barbara and Harry Naar  
Hester Hinsdale Nau '56  
Dr. and Mrs. Andrew Needelman  
Jeanne Bernhard Opdycke '57  
Joan M. Oury  
Dorrie Faber Pariser '66  
Marjorie Fingerhood Pfeiffer '41  
Louise A. Pfeiffer '40  
Ann Shanedling Phillips '57  
Eleanor Daughaday Popper '43  
Jean Daniels Portell '62  
Joan Porter  
Kelly Porter  
Nico C. Potterat  
Robert L. Pounder  
Elizabeth Stratton Pratt '50  
Joan Thomas Purnell '45  
Teresa Quinn  
Anne Barrows Ramsey '40  
Lucile Thiessen Rawson '61  
Alden Calmer Read '52  
Barbara Vesey-Brown Reed '50  
Carol L. Reichert  
Joan Reifler  
Margery Evans Reifler '69  
Evangeline B. Reilly  
Samuel W. Rein  
Alice H. Remini  
Ethel L. Richardson '70  
Nancy Bailey Riegel '57  
Phyllis M. Ritter  
Anna Ingersoll Roberts '43  
Isabel Spaulding Roberts '33  
Suzanne H. Rodgers '61  
Mr. and Mrs. Barry Rosen  
Caroline Newmann Rossy '03  
Diana Nieman Rothenberg '63  
Judith G. Rubin  
Wilfred E. Rumble  
Genevieve McSweeney Ryan '80  
Mary Hyman Samuels '40  
Risa C. Samuels '80  
Mr. and Mrs. Peter Saul  
Phyllis Wurtzel Scherr '70  
Norma Honig Schlesinger '52  
Lita Linzer Schwartz '50  
Perle Klausner Scope '51  
Nancy Row Scott '70  
Elayne Seaman  
Anne Munger Seavey '42  
Norma Shirley  
Joan Zimmerman Shore '56  
Herbert L. Shultz  
Leonard E. Simon  
Barbara Blagden Sisson '42  
Rev. and Mrs. W. Winston Skinner  
Patricia Osborne Smith '50  
Martha Benedict Solnit '44  
Jane Arnold Spanel '48  
Crystal Robin Sperbeck '04  
Nancy Raab Starnbach '61  
Laurie F. Stein '68  
Naomi C. Stephen '84  
Nathaniel J. Stevens '88  
Mr. and Mrs. William Y. Stevens  
Elizabeth Bigelow Stewart '44  
Barbara Finch Stock '53  
Florence Smith Stone '60  
Mary Worley Stone '48  
Elizabeth Hubbard Stott '41  
Anne Parks Strain '56  
Mary Kay Sullivan '72  
Kathryn Knowles Suminsby '56  
Whitney Templeton-Lester '89  
Nancy Cale Thompson '61  
Joan Gubin Tolchin '64  
Judith Fiedler Topilow '63  
Joanne Joslin Troy '46  
Kristen E. Vale '96  
Karen Dahlberg VanderVen '59  
Norma Wood Van Kleeck  
Alice Hawkins Van Tuhl '56  
Dr. and Mrs. George Vaught  
Maria Verven  
Helen Goss Vibberts '37  
Nancy Mack von Euler '83  
Anne Christler Von Sothen '53  
Caroline Gregson Wabl '95  
Harriett Gordon Wagman '54  
Geraldine Polack Waldorf '63  
Alvin Wanzer  
Katharine Stevens Ward '44  
Cynthia Berman Watson '71  
Estelle Cashman Weedon '64  
Theodora Zopko Wei '64  
Joyce Weinstein  
Sherrill Brown Wells '62  
Laura Allersmeyer Werner '63  
Constance Eustis Weseloh '48  
Wendelin Westerfield-Bright  
Margaret Whelan  
Edith Reynolds White '44  
Barbara Landauer Widdoes '49  
Leah Johnson Wilcox '69  
Carol C. Williams '59  
Elizabeth Manget Williamson '33  
Mr. and Mrs. William D. Wixom  
Margot Bell Woodwell '57  
Susan DeBevoise Wright '69  
Kenneth T. and Barbara W.  
Yanavage '84  
Anne Hines Young '81

Ellen Almoian Yuracko '61  
Margaret Stone Zilboorg '38  
Myra Krieger Zuckerbraun '59  
One Anonymous donor

## Contributing Members (\$100 - 249)

Margaret Nichols Allport '45-4  
Lydia Tyner Anderson '44  
Robert A. Annibale '80  
Mr. and Mrs. Robert W. Anthony  
Jane Callomon Arkus '50  
Mary Benjamin Arnstein '47  
Nancy Ash '72  
Joyce Jacobson Axelrod '61  
Susan Stevenson Badder '63  
Jane Myers Baker '41  
Betsy Shack Barbanell '61  
Vivian Endicott Barnett '65  
Meta Packard Barton '50  
William J. Behre '87  
Alexandra Grigg Beitz '82  
Marco S. Bellin '89  
Neil and Nancy Brenizer  
Benedict '72  
Susan Stanton Benedict '77  
Anne Miller Bennett '61  
Jane Cohen Bergner '64  
Joan Mack Bernhard '53  
Lois Baldwin Bishop '56  
Jeannetta Wilson Black '40  
Lydia Pratt Blackshaw '52  
Beverly F. Blatt '65  
Susan McCallum Bledsoe '64  
Albert and Susan Deisseroth  
Blodgett '62  
Deborah Boldt '69  
Aurelia Garland Bolton '57  
Samuel A. Bowman  
Sally Humason Bradlee '51  
Lois Fishstein Bregstein '56  
Barbara Bellin Brenner '61  
Phyllis Bressman  
Frances Jones Brooks '40  
Barbara Buenger '70  
Sadie Jane Effron Cahn '33  
Audreyjane Byrne Castro '52  
Maria Cristina Celada '82  
Randi Chalfin  
Barbara Philen Chase '56  
Susan Chevlowe '81  
Pamela Winston Christensen '65  
Margaret Mears Cianfarini '70  
Sally Dayton Clement '71  
Frances White Cohen-Knoerdel '55  
Katrinn Belenky Colamarino '72  
Elizabeth Randolph Cole '53  
Roberta Goldring Coles '49  
Mary Hawkins Cook '59  
Milton and Lilla Blumenthal  
Cooper '49  
Kimberly Shuck Cowan '87  
Julia Cuniberti '44  
Mr. and Mrs. Tyler Dann  
Joan K. Davidson  
Mr. and Mrs. Malcolm H. Davis  
Kathleen De Las Heras  
Jeanne Marie Del Casino '74  
Lisa Denby '87  
Elisabeth Petschke de Picciotto '50  
Stephen Dewhurst '75  
Frances Baker Dickman '69  
Joanne Dionissiou '79  
Carol Nipomnich Dixon '57  
Maureen E. Doallas '75  
Karen B. Domino '73  
Nancy Dunston Dorris '62  
Karen M. Dowd '84  
Margaret AnneDoyle  
Lucinda Nash Dudley '57  
Elizabeth Hires Edelson '96  
Mr. and Mrs. Blair W. Effron  
Mr. and Mrs. Jack Effron  
Elizabeth Lewisohn Eisenstein '45-4  
Vivian C. Elmslie '45-4  
Charles J. Engel  
Eleanor Morss English '41  
Barrie Landauer Estes '56  
Mr. and Mrs. Charles Falzone  
Richard and Margery Kamin  
Feitler '85; '86  
Stuart P. Feld  
Naomi Goldstein Feldman '52  
Susan L. Feminella '64  
\*Berenice Goldman Finkelstone '36  
\*Elizabeth Roberts Fisher '37  
Lawrence M. and Suzanne  
Rubenstein Fishman '55  
Kathy Kelsey Foley '74  
Alice W. Forman  
Mr. and Mrs. Richard Fountain  
Sarah Winters French '54  
Bette M. Fried '61  
Nancy Farnam Gannett '49  
Beatrice Bronson Garvan '50  
Arthur L. Gellert  
Maryann P. Genco  
Mr. and Mrs. Edward Gershuny  
Mary Meeker Gesek '58  
Peggy Pike Gesell '35  
Enid Fessenden Gifford '45



Mrs. Frederic S. Glazener  
Robert F. and Margaret Skelly  
Goheen '41  
John S. Gordon '00  
Theodora Simon Greenbaum '47  
Reva Messeloff Greenberg '58  
Jerome and Debbie Grossman  
Carla Lawson Gude '65  
Anne Brooks Gwaltney '79  
Joan Joffe Hall '56  
Gloria Shaw Hamilton '41  
Shirley M. Handel  
Joseph and Susan Witter  
Handelman '54  
Emily Tribble Hart '56  
Maryalice Peirce Hartshorn '62  
Anne Gould Hauberg '41  
F. M. Phillips Hauge '50  
Christine Havelock  
Eugenie Aiguier Havemeyer '51  
Eugenia Hawrylko '62  
Elizabeth Chase Hecht '52  
Claire Werner Henriques '52  
Mary Telley Herbster '56  
Dorothy Kittell Hesselman '51  
Frances Benson Hogg '62  
Hope Holiner and Michael  
Wolkowitz  
Alice Ingram Hooker '55  
Steven F. Horowitz  
Dr. Stuart Isaacson  
Armine A. Isbirian  
Elizabeth Wade Isham '51  
Waleska Evans James '45-4  
Jane Reisman Jampolis '59  
Joel Jastromb  
Deborah G. Jones  
Elizabeth H. Jones '40  
Sara Caldwell Junkin '64  
Ellin Roudin Kalmus '46  
Mr. and Mrs. Stephen C. Kaye  
Joan Kend  
Juliana Boyd Kim '69  
Margaret A. King '87  
Elena de la Ossa Kingsland '56  
Ann Rasmussen Kinney '53  
Mary Middlebrook Knight '43  
Sarah Schoenkopf Kovner '57  
Paula J. Krasny '85  
Luisa LaViola '64  
Paul G. Lenhart '79  
Zoe Webber Levinson '45  
Sheila Brown Lindveit '57  
Naomi Riker Linzer '46  
Janet West Lloyd '55  
Frances Levison Low '41  
\*Florence Dell Macomber '39  
Martha I. Maguire '77  
Elizabeth Fox Martin and John May  
Steven N. Masket '75  
Karl Sloan McCarthy '61  
Jean Humason McCullough '51  
Thomas and Gail Levy  
McGlinchey '64  
Peter C. McGinnis  
Judith Barhydt McIllduff '72  
Susan McKone-Burks  
Mary McLaughlin  
Mary Bigelow McMillan '41  
Susan Harris McPhillips '71  
Margaret MacInnis Meagher '62  
Andrew Menard and Ruth Rachlin  
Evelyn Borchard Metzger '32  
Ellen Elting Michelman '58  
John S. Mihal '74  
Andrea Leeds Miron '75  
Susan D. Mischler '70  
Alan and Alice Handelman  
Model '57  
Jay D. Montfort '89  
Scott and Marjorie Moon  
Eleanor Johnson Moore '56  
Priscilla M. Morgan '41  
Caroline Morris '65  
Ann Lawrance Balis Morse '59  
Elizabeth Motika  
Patricia Grant Mudge '50  
Elaine Mead Murphy '63  
Cornelia Gibson Nelson '68  
Alan G. Neumann  
Mr. and Mrs. Gordon Neumann  
Joshua C. Nathan '88  
Valerie Ritter Paley '83  
Elizabeth Crawford Parker '52  
Patricia O'Brien Parsons '51  
Antoinette Aiguier Pearman '45  
Lee and Terrill Peterson  
Kathryn LaMair Peverill '53  
Mary Ellen Schwartz Pindyck '68  
Colleen Bell Plantinga '74  
Sally Boyd Polk '54  
Nancy L. Purdy '51  
Gloria Rabinowitz '59  
Pauline Ashley Reid '49  
Marian Bloom Reiner '57  
Richard K. Replin '75  
N. Elizabeth Roberts '80  
Karl Rodman  
Cinda L. Rosenberg '77  
Jane Miller Ross '56  
Barbara Aaron Rosston '84  
Maxine Aaron Rosston '46

Mary Ellen Weisl Rudolph '61  
Audrey Lewis Ruge '73  
Katharine Clapp Ruhl '59  
Andra D. Sanders '70  
Margaret Shafer Saunders '48  
Fannette Horner Sawyer '40  
Elisabeth Barrett Schalk '63  
Viktoria Coleman-Davis  
Schaub '73  
Geraldine Poppa Schechter '59  
Ruth Ann Scherm '45  
Elizabeth Wade Sedgwick '36  
Robert I. Shaffer '74  
Barbara Stern Shapiro '50  
Elizabeth K. Shequine  
Frances Liepold Singer '53  
Jane Wade Skorko  
Janet Simon Smith '35  
Jean Irwin Smith '42  
Virginia B. Smith  
Dr. Robert Sokolowski  
Mariot Stratman Solomon '54  
Jill Spiller '63  
Barbara Hadley Stanton '57  
Phoebe Rentschler Stanton '50  
Connor Strauss '76  
Gregory Sundberg and Susan Sears  
Bryna Horuvitz Sweedler '61  
Frances Prindle Taft '42  
Steven Terr  
Mary Wilbur Thacher '49  
Mary Ellen Aamot Thierheimer '67  
Beth Mowry Thomas  
Janeth Lloyd Thoron '53  
Ludmilla A. Trigos '86  
Dr. and Mrs. George Tsimoyianis  
Ethel Rowley Twichell '47  
Beverly Von Weise Rumage  
Vickrey '47  
Judith Mann Villard '62  
Alice Myers Wald '62  
Sylvia Babcock Weaver '46  
Robin Woodard Weening '69  
Martha Gaines Wehrle '47  
Anne Weil Weinberg '64  
Elizabeth Bassett Welles '59  
Emilie Welles '55  
Margaret Lanphier Wengren '38  
Virginia Willard Wentworth '32  
Lenore Levine Weseley '54  
Hilary E. Whittaker '52  
Marcia Goldman Widenor '51  
Wildenstein & Co., Inc.  
Elizabeth L. Williams '74  
Lenore Litzky Winkler '56  
D. Clark Woodruff '87  
Edward and Patricia Jaskun  
Wright '65

#### Sustaining Members (\$250 - 499)

Mr. and Mrs. Charles M. Andola  
Louise Leipner Arias '62  
Margaret Travis Atwood '47  
Dorothy Addams Brown '45-4  
Sally Thackston Butler '52  
Elizabeth Goodrich  
Chamberlain '38  
Vivien Wong Chen '77  
Katinka Podmaniczky Coleman '39  
Julia Blodgett Curtis '62  
Barbara Rowe deMarneffe '52  
Alice Levi Duncan '71  
Earl and Sandra Fowler  
Maryann Kallison Friedman '55  
Eleanor Fay Gambia '62  
Charlotte I. Hall '54  
Vivian Halpern Hall '44  
Nancy Gail Harrison '74  
Margaret Frey Hastings '55  
Katharine Candee Hunvald '52  
Isabelle Miller Hyman '51  
Anne Keating Jones '43  
Margaret Newhouse Kirkpatrick '74  
Evie B. Klein '90  
Phyllis Bronfman Lambert '48  
Judith Axenzow Lewittes '63  
\*Marion Musser Lloyd '32  
Paul and Christine Lundberg  
William and Mary Lunt  
Elizabeth Cabot Lyman '64  
Virginia Cretella Mars '51  
Bannon Jones McHenry '52  
Alice Pack Melly '56  
Florence K. Millar '44  
Ann Kieswetter Morales '58  
Sylvia Allen Nelson '53  
Cebert S.J. Noonan '84  
Mary Hyde Ottaway '59  
Barbara Karpf Palmer '56  
William A. Plapinger '74  
Letitia McClure Potter '59  
Anne Lyman Powers '45-4  
Eleanor Mack Raths '56  
Katharine Lee Reid '63  
Rebecca Schmitt Richardson '52  
Michael and Juliet Van Vliet  
Rubenstein '59  
Nancy Quackenbush Rubsam '64  
Katharine Clapp Ruhl '59  
Louise Edelman Sagalyn '47  
Mark Schwartz and Bettina Katz

Nancy Schwartz '52  
Adrian L. Scott '57  
Dorothy B. Seiberling '43  
Lucy Hwa Sun '74  
Milbrey Rennie Taylor '68  
Phyllis Davison Teasdale '43  
Suzan Barnes Thomas '69  
Dorothy Matheis Thornhill '45  
Helen Sonnenberg Tucker '47  
Nora Ann Wallace '73  
Joan Andrews Watters '50  
Robin Woodard Weening '69  
Martha Gaines Wehrle '47  
Dr. and Mrs. Karl Wustrack  
Two Anonymous Members

#### Donor Members (\$500-999)

Frances Beatty Adler '70  
Karen Bisgard Alexander '58  
Jean Coller Allen '43  
Molly Mather Anderson '43  
Phebe Townsend Banta '61  
Susanna Eszenyi Bedell '40  
Anne Holton Bushman '44  
James T. Curtis '84  
Mary Lee Lowe Dayton '46  
Dawn Weingart Effron '57  
Drew Effron  
Carolyn Peck Farris '53  
Margot Hirsh Feely '52  
Brent H. Feigenbaum '82  
Margaret N. Frankston '70  
Diana Stern Goldin '63  
Carol Hess Goldman '62  
Margaret Quackenbush Hart '52  
Frances Aaron Hess '53  
Maya Bravy Hoffman '53  
Alison Church Hyde '59  
Susan Imbriani Johnson '87  
Virginia Lewisohn Kahn '49  
James K. Kloppenburg '77  
Mark J. Lerner '74  
Lou and Candace Jenks Lewis '66  
Sarah Henry Lupfer '45-4  
Jean Bronson Mahoney '52  
Charlotte Saville Metcalf '62  
Elizabeth Gosnell Miller '84  
Linda Carr Milne-Tyte '62  
Mary Swisler Oldberg '36  
Elise Power Quimby '56  
Sally Lyman Rheinfrank '63  
Jane Alexander Robinson '61  
Deborah Menaker Rothschild '71  
Elizabeth Hunter Scott '62  
David J. Smiley and Lauren Kogod  
Louise L. Stevenson '70  
Bill and Kelly Thompson  
Sue Ann Gotshal Weinberg '51  
Ann Thom Welles '45-4  
Georgia Elmes Welles '52  
Katharine Stone White '36  
Mr. and Mrs. John E. Young

#### Patron Members (\$1,000 - 4,999)

Anne Hendricks Bass '63  
Joseph A. Coplin '88  
Christie's  
Mr. and Mrs. Patrick Demarchelier  
Peter Donhauser '81 and Whitney  
Wilson Donhauser '89  
Elizabeth Bradley Dorsey '44  
Tania Goss Evans '59  
Julia Amster Fishelson '46  
Emily Hargroves Fisher '57  
Mary Ann Fariello Flemma '54  
Anne E. Hayes '62  
Mr. and Mrs. Steven R. Hirsch '71  
Jane Hertzmark Hudis '81  
Martha Rivers Ingram '57  
Bettie Schroth Johnson '56  
James and Caroline Miller Kautz '55  
Ambassador and Mrs. Alfred  
Kington  
The Lachaise Foundation  
Phyllis Markman Landes '50  
Mr. and Mrs. Jason D. McManus  
Lynn Meyer '56  
Leonard and Ellen Gordon  
Milberg '60  
James G. and Purcell  
Scheu Palmer '62  
Grace McGraw Parr '48  
Belle Krasne Ribicoff '45  
Jeanne Greenberg Rohatyn '89  
Mary Coxe Schlosser '51  
Lynn Gross Straus '46  
Marlene Panzer Strauss '52  
Christopher R. and Roberta R.  
Tunnard  
Anne Hensch Vogel '63

#### Director's Circle (\$5,000 +)

Judith Loeb Chiara '49  
Mary Pick Hines '53  
Arthur L. Loeb

#### Donors to Special Funds: Purchase, Reunion, Matchi Gifts, Bequests, Special Events

Frances Beatty Adler '70  
Louise Leipner Arias '62  
Jane Callomon Arkus '50  
Joyce Jacobson Axelrod '61  
Susan Stevenson Badder '63  
Frederic M. Bancroft '85  
BankAmerica Foundation  
George and Phebe Townsend  
Banta '61  
Selby Butt Beeler '63  
Nancy Bialler '69  
Lydia Pratt Blackshaw '52  
Mr. and Mrs. Ludwig Brand  
M. Elizabeth Brothers '50  
Ann Distler Brown '47  
Nancy Collins Bruce '44  
Anne Holton Bushman '44  
Christie's  
Mary Hawkins Cook '59  
Deborah Coy  
Edward V. K. Cunningham, Jr.  
James T. Curtis, Jr. '84  
John and Ellen Chinn Curtis '64  
Barbara Rowe de Marneffe '52  
Peter Donhauser '81 and Whitney  
Wilson Donhauser '89  
Edith McLane Edson '47  
Dawn Weingart Effron '57  
Ali Can Ertug '96  
Tania Goss Evans '59  
Exxon Education Fdn  
ExxonMobil Fdn, Inc.  
Margot Hirsh Feely '52  
Brent H. Feigenbaum '82  
Friends of the Frances Lehman Loeb  
Art Center  
Mary Weitzel Gibbons '51  
Diana Stern Goldin '63  
Dr. and Mrs. Jack Goodman  
John S. Gordon '00  
Theodora Simon Greenbaum '47  
Peter and Helen Haje Foundation  
Nancy Gail Harrison '74  
Marjorie Hart  
Professor Christine Havelock  
Anne E. Hayes '62  
Frances Aaron Hess '53  
Mary Pick Hines '53  
Ellen Rosen Hirsch '63  
Mr. and Mrs. Steven Hirsch '71  
Anne Hoene Hoy '63  
Katharine Candee Hunvald '52  
Stephanie M. Hyacinth '84  
Alison Church Hyde '59  
IBM Matching Gifts Program  
Henry Johnson '88 and Susan  
Imbriani Johnson '87  
Anne Keating Jones '43  
Jonathan Kagan  
Ambassador and Mrs. Alfred  
Kington  
James K. Kloppenburg '77  
Phyllis Markman Landes '50  
Mark J. Lerner '74  
David and Judith Axenzow  
Lewittes '63  
John L. Loeb, Jr. Foundation  
Gay Patterson Lord '57  
Jean Bronson Mahoney '52  
Stephen Mazoh  
Bannon Jones McHenry '52  
Alice Pack Melly '56  
Richard and Elizabeth Gosnell  
Miller '84  
Kenneth and Andrea Leeds  
Miron '75  
Mia M. Mochizuki '93  
Moody's Corporation  
Morgan Stanley Dean Witter Fdn  
James G. and Purcell Scheu Palmer  
Foundation  
Purcell Scheu Palmer '62  
Charles E. Pierce, Jr.  
Elise Power Quimby '56  
Alexander Reese  
Victoria S. Reese '90  
Bernice Morowitz Regunberg '64  
Belle Krasne Ribicoff '45  
Mary Ellen Weisl Rudolph '61  
Susan Feibush Saccio '63  
Mary Coxe Schlosser '51  
Elizabeth Hunter Scott '62  
Roberta Dinaburg Shackel '65  
Evelyn Sharp Foundation  
Shell Oil Co. Fdn  
Martha Benedict Solnit '44  
Jill Spiller '63  
Philip and Lynn Straus Fdn  
Steven A. Tanenbaum '87  
Maris M. Van Alen '97  
Anne Hensch Vogel '63  
Sherrill Brown Wells '62  
Katharine Stone White '36  
Alice Farley Williams '32

Gifts were given in honor of:  
Susan Donahue Kuretsky '63  
Jean McKee '51

Purcell Scheu Palmer '62  
D. Clark Woodruff '87

Gifts were given in memory of:  
Sidney Meyer  
Carol Rothschild Noyes '39

#### Board of Directors Friends of the Frances Lehman Loeb Art Center

##### Honorary Directors

Anne Holton Bushman '44  
Virginia Herrick Deknatel '29  
Harriet Bouvy Drake '52  
Claire Werner Henriques '52  
Mary Pick Hines '53  
Anne Keating Jones '43  
Phyllis Markman Landes '50  
Evelyn Borchard Metzger '32  
Andrea Leeds Miron '75  
Belle Krasne Ribicoff '45  
Mary Coxe Schlosser '51  
H. Peter Stern  
Katharine Stone White '36  
Alice Farley Williams '32

##### Board of Directors

Mark J. Lerner '74, *Chair*  
Gay Patterson Lord '57, *Vice-Chair*  
Anne E. Hayes '62, *Vice-Chair/*  
*Membership*  
Elise Power Quimby '56, *Co Vice-*  
*Chair*  
Elizabeth Gosnell Miller '84,  
*Secretary*  
Brent H. Feigenbaum '82, *Treasurer*

Frances Beatty Adler '70  
Jane Callomon Arkus '50  
Kathleen Weil-Garris Brandt '56  
Robin Rowan Clarke '60  
James Curtis '84  
Eve D'Ambr  
Whitney Wilson Donhauser '89  
Christopher D. Drago '98  
Ali Can Ertug '96  
Tania Goss Evans '59  
Maryann Kallison Friedman '55  
John S. Gordon '00  
Nancy Gail Harrison '74  
Alison Church Hyde '59  
Susan Imbriani Johnson '87  
Virginia Johnson '52  
Evie T. Joselow '83  
Paula J. Krasny '85  
Jean Bronson Mahoney '52  
Alan G. Neumann  
Purcell Scheu Palmer '62  
Jill Spiller '63  
Lynn Gross Straus '46  
Connor Strauss '76  
Anne Hensch Vogel '63  
Alan P. Wintermute '81

*The Anne Hendricks Bass*  
*Director The Frances Lehman Loeb*  
*Art Center*  
E. James Mundy '74

*Administrative Manager*  
Jennifer E. Cole

*Membership/Accounting Assistant*  
Beverly Doppel

# Membership Form

To help continue activities in support of the Art Center, we invite you to become a member of the Friends of the Frances Lehman Loeb Art Center.

**Friends of the Frances Lehman Loeb Art Center receive:** invitations to Art Center openings and special events the Friends newsletter published twice a year an invitation to the Friends annual meeting invitations to participate in special trips

**Yes, I wish to be a Friend.**

- Student Friend \$10
- Junior Friend (Graduates within 5 years) \$25
- Individual \$50-99
- Contributing Member \$100-249
- Sustaining Member \$250-499
- Donor \$500-999
- Patron \$1000-2499
- Benefactor \$2500-4999
- Director's Circle \$5000

Make checks payable to Vassar College, Friends of the Art Center, Box 102, Vassar College, Poughkeepsie, New York 12604

*Matching gift form*  
I am (my spouse is) employed by \_\_\_\_\_

Charge my gift to VISA # \_\_\_\_\_

or to Master Card # \_\_\_\_\_

or to American Express # \_\_\_\_\_

Expiration Date \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_



Christen Dalsgaard (1824-1907)  
Young Girl Writing  
Oil on canvas, 25 x 18 3/4 in.

FRIENDS OF THE FRANCES LEHMAN LOEB ART CENTER

# ART VASSAR ART