

# ART AT VASSAR

SPRING 2005

## Time and Transformation In Seventeenth-Century Dutch Art

April 8 – June 19, 2005

Of the many pleasures of teaching at Vassar, by far the greatest is the chance to work with lively, intelligent and creative students. With them one shares one's interests along with the storehouse of information and ideas that all college professors collect and love to bring forth in class discussions. In my department, we begin instruction with Art 105, move on to lecture courses in our own fields, and finally to small, specialized seminars for juniors and seniors. Here we may venture into unfamiliar territory, exploring together the attractions (and often enough the frustrations) of scholarly research. In many respects, the upcoming exhibition **Time and Transformation in Seventeenth-Century Dutch Art** has been hatched in the classroom, inspired by reflections arising from recent seminars on landscape, on the depiction of ruins in Dutch art, and on relationships between art and science in the Age of Observation. Throughout this process, the Frances Lehman Loeb Art Center has played a vital role, for six works from Vassar's collection (two paintings, one drawing and three prints) will be featured in the show (Fig. 1).

The exhibition's goal is to examine an aspect of the new, largely secular art of the Dutch Republic in the seventeenth century that has never been explored in its entirety: its production of imagery that displays the transformative effects of time or circumstance on the physical world. Beginning with paintings and prints of local landscapes with medieval fortresses and castles left in ruins in the wake of the Dutch war of independence from Spain, and with Dutch Italianate views of the Roman campagna with its evocative vestiges of antiquity, the exhibition goes on to present scenes featuring the rustic ruins of local farmhouses and trees, and the depiction of accidental ruins caused by flood and fire or by famous local disasters such as the Delft Gunpowder Explosion of 1654. Scenes of transformation give visual form to the notion of time, a major preoccupation of this era for scientists, writers and artists. Indeed, it is significant that the invention of modern time-keeping has been credited to a Dutch scientist of this period: Christiaan Huygens (1629-95) who invented the pendulum clock in 1656



► Fig. 1 Daniel Vosmaer (1622-1669/70), *View of a Dutch Village with a Ruined Wall*, c. 1660-65, Oil on panel, 64.1 x 53 cm (25 1/4 x 20 7/8 in.), The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York, Purchase Agnes Rindge Clafin Fund, 1962.2



► Fig. 2 Hercules Segers (ca. 1589/90 - ca. 1638) *The Ruins of the Abbey at Rijnsburg*, small version, ca. 1620 Etching printed in black on plain weave cloth prepared opaque gray with added double brown wash borderline; state ii/ii Sheet: 95 x 173 mm (3 3/4 x 6 13/16 in.) Cincinnati Art Museum, Bequest of Herbert Greer French, 1943.345

### Related Events

**Thursday, March 17, 6:00p.m.**, at Colony Club in New York. Friends of FLLAC honor Susan Kuretsky, class of 1963, the Sarah Gibson Blanding Professor of Art at Vassar College. Ms. Kuretsky to speak on "*The Making of an Exhibition, Time and Transformation in Seventeenth-Century Dutch Art.*"

### Opening Reception and Lecture

**Friday April 8, 5:30**  
Lecture "Finding Time: on the virtues of fallen things" by curator Susan Kuretsky, class of 1963, Professor of Art on the Sarah G. Blanding Chair. Taylor Auditorium. Reception to follow in the Art Center.

**Saturday April 9, 4 p.m.**  
Austria-based Bouts Ensemble performs.

**Sunday May 1**  
*Symposium/Scholars' Day: Time and Transformation in Dutch Art* With Ann Jensen Adams, University of California at Santa Barbara; Celeste Brusati, University of Michigan; David Levine, Southern Connecticut State University; Walter Liedtke, curator of Dutch and Flemish Art, Metropolitan Museum of Art; Seymour Slive, Professor Emeritus, Harvard University, Commentator: Mariët Westermann, director of the Institute of Fine Arts at NYU, specialist in Dutch art.

**Sunday May 15, 3p.m.**  
Lecture by Dutch Scholar Erik Löffler  
"Ruined Castles in the Dutch Landscape: History and Historic Preservation"

All events take place at FLLAC, Vassar College unless otherwise noted.

and a balance spring mechanism capable of measuring minutes and seconds in 1675.

While most of the paintings, drawings and prints in the exhibition represent landscapes and/or various kinds of architectural ruins, related themes that were popular in seventeenth-century Dutch art are also included such as vanitas still lifes with skulls and other emblems of temporality, depictions of "ruined" beggars, and one anatomical treatise that illustrates fragmentation of the architecture of the human body through the process of scientific dissection. Making such broad associations among related but very different themes is a natural aspect of teaching in which free-wheeling class discussion can spark new connections (nearly always thought-provoking, if not always meaningful). Accordingly, I hope that this exhibition will encourage students and colleagues in very diverse fields, as well as the general museum visitor, to think widely and freely about the nature of time and about the meanings and associations of images of the temporal and the fragmentary. That the works themselves (many fragile and beautiful works on paper) are of extraordinary visual quality should help to foster the kinds of intense connections that stimulate reflection. Drawn from American museums and private collections, the exhibition will display ninety-two works (paintings, drawings and prints) in sizes that range from tiny etchings (Fig. 2) to large scale oil paintings (Fig. 3).

Planning for **Time and Transformation** began in 1999 when I started to identify works suitable for this project. James Mundy began to seek funding, and together we initiated the process of requesting permission to borrow paintings, drawings and prints from other museums. In this we have been very fortunate, as loans to this exhibition will be coming from more than 20 museums including large institutions such as the Metropolitan Museum of Art, the Pierpont Morgan Library, the Boston Museum of Fine Arts (Fig. 2), the National Gallery in Washington (Fig. 3), the Cleveland Museum of Art and the Art Institute of Chicago (Fig. 4).

Major impetus for the project was provided by a generous grant from the Samuel H. Kress Foundation, awarded in 2001. Since then the complex process involved in any large exhibition has unfolded on multiple levels: selection of and research on the objects, writing an essay and catalogue entries, and recruiting several colleagues in my field to write their own essays on particular aspects of the material.

## From the Director

### Research and Development at the College Art Museum

Those of us who have been employed at universities will be familiar with a form we are expected to sign where we agree that the financial proceeds from any invention that arises from our research at the university belong to the university. For someone in the humanities, it is amusing and difficult to imagine how a unique insight into the narrative structure of the novels of Henry James or the discovery of a previously unknown Italian Renaissance master could ever be affected by a procedure more geared to the potential profits generated from an aspect of DNA or computer research. But thinking this way might sell ourselves short in certain respects. While not particularly commercially viable, enlightening insights come from all parts of a college or university campus thanks to all kinds of laboratories provided for faculty research, including the library and, in our case, the art museum.

This situation is clearly demonstrated here at Vassar with our production this spring of the exhibition **Time and Transformation in Seventeenth-Century Dutch Art**. This project is the culmination of years of active research by Susan Donahue Kuretsky, Sarah Gibson Blanding professor of art at Vassar. As Professor Kuretsky writes in her introduction to the exhibition catalogue, the roots of the idea were planted when she was still an undergraduate student at Vassar in 1963. Intrigued by the recent acquisition of Daniel Vosmaer's *View of Delft House with a Ruined Wall*, she wrote a paper on the subject that was published in Vassar's *Journal of Undergraduate Studies*. Later, when she returned to teach at the college, this painting served as a catalyst for a number of seminars, student reports, and her own ongoing research. The ability to come into contact with this work of art for a prolonged period in our own "laboratory" for the study of the visual arts was a key component in the evolution of a larger study of the Dutch fascination with ruins

and the passage of time. This opportunity led to the organization of a traveling exhibition on the topic that will move to Sarasota and Louisville after being shown at Vassar. The exhibition catalogue will be distributed by the University of Washington Press.

The important role that college and university museums can play in serving as incubators for the scholarly research and, eventually, the discoveries of contemporary humanists, is a very important factor that often, but not always, sets us apart from our municipal counterparts. The spirit of academic freedom with which we are able to approach an arcane or even edgy topic is, and should be, devoid of the adulterating influences of marketing hype or the common denominators of popular success in the usual sense. Of course, we are happy when crowds come to see the results of such a project, and we receive approbation from the press and media with pleasure; yet the ability to approach a difficult topic in the history of art in an in-depth way and explore it to its fullest extent is the essence of the scholarly and scientific process. As important in our minds is the published research that is left behind in the form of the publication, long after the crowds have disappeared and the newspaper reviewers have moved on to the next new thing.

Vassar's experience with this project is not unique. One sees all the time, the fruits of creative thinking—often of an interdisciplinary kind—arising from scholarly collaboration at colleges and universities with strong art collections. This can happen at Harvard or Princeton, but it is also happening at Bowdoin, Williams, and Oberlin to name a few institutions where the spirit of scholarly research and development is fostered and where the proof of the exercise is measured in qualitative rather than quantitative terms.

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

## From the Art Department

In my last article for this publication, I focused on the commitment of the art historians in the department to study and display of original works of art. In this piece, I will feature the activities of our studio artists, who have had remarkable success in bringing their art work to public viewing. As a group, these teacher/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such an active and engaged studio faculty, who model the life of the working artist for our students.

What follows is only some of the most significant recent venues of our studio artists. Richard Bosman had two solo exhibitions at the Elizabeth Harris Gallery in New York and the Mark Moore Gallery in Santa Monica, California. He also received favorable reviews in *The New York Times*. Laura Newman had a show at the Randolph-Macon College in Ashland, Virginia and at Bellwether Gallery in Brooklyn. Gina Ruggeri's work was featured in a group show at the Red Dot Gallery and was in a two-person show with George Rush at the Kevin Bruk Gallery in Miami, Florida. She also won the Guest Artist Competition of the 2003 Tenri Biennale, an award that brought her to Japan for a solo exhibition of her work. Harry Roseman's work has been featured in several shows, including ones at the Elizabeth Gallery in Harwich Port, Massachusetts, at the National Academy of Design's 179th Invitational Exhibition, and at Gallery West of Suffolk Community College, in addition

to his solo exhibition at Davis and Langdale in New York. Peter Charlap had two shows at 55 Mercer Street in New York and one at The Atrium Gallery in St. Louis.

Other notable events of last semester included a "coming-home" visit by Linda Nochlin, who—as the President's Distinguished Visitor—gave a lecture to the Vassar community on September 20. The event gave us all an occasion to reflect on the impact of her groundbreaking essay, "Why Have There Been No Great Women Artists," written in the early 1970s while a professor in the art department at Vassar College. Appropriately, her talk concerned two contemporary women artists (and one man) who have achieved greatness by Nochlin's standards. In November, Elizabeth King gave a compelling presentation on her work as a sculptor, which was accompanied by a fascinating exhibition of her pieces in the Loeb Art Center. And finally, Michael Govan spoke about the artist projects sponsored by the Dia Foundation in the West. Govan, director of the Dia Museums, was also the Ribicoff Distinguished Visiting Lecturer in the art department for 2004-05, and in this capacity, he taught a seminar for students on site at Dia:Beacon. This was a very special opportunity for our majors to study work at one of the major collections of modernist art of the 1960s and 1970s with a passionate exponent of this important and innovative era.

Karen Lucic  
Chair and Professor

## Time & Transformation

Continued from page 1

report that this catalogue will include articles by five major scholars in Dutch art: Catherine Levesque, The College of William and Mary ("Haarlem Landscapes and Ruins: nature transformed"); Walter S. Gibson, Professor Emeritus, Case Western Reserve University ("Bloemaert's Privy: the rustic ruin in Dutch art"); Arthur K. Wheelock Jr., National Gallery of Art, Washington, D.C. ("Accidents and Disasters"); Lynn Federle Orr, Fine Arts Museum of San Francisco ("Embracing Antiquity: the Dutch response to Rome"); Erik Löffler, Rijksbureau voor Kunsthistorische Documentatie, The Hague ("Ruins in the Netherlands: the present situation"). At the same time, we have been able to arrange for the exhibition to travel to two additional venues: the Ringling Museum of Art, Sarasota, Florida (August 20 – October 30) and the Speed Museum, Louisville, Kentucky (January 10 – March 26, 2006).

Throughout this preparatory process I have been blessed with exceptionally generous and able assistance by enthusiastic student interns who have worked at various times (in my office, the Art Library, the New York Public Library, Houghton Library at Harvard University and the registrar's office at the Loeb Art Center) at diverse tasks that have included biographical research on artists in the exhibition, fact checking on catalogue entries, investigation into seventeenth-century philosophers' writings on time, bibliography on watch-making, and photographic orders and related documentation. My special thanks go to Josi Ward, Margaret Horn, Lara Yeager, Jason Schreiber, Adam Tessier, Brittany Prieto, Tara

Pyle, Anna Gutman and Rebecca Worthington. Even greater thanks, however, must be offered to my colleagues in the Lehman Loeb Art Center (especially James Mundy, Joann Potter and Karen Casey Hines) for welcoming me into their midst and for crucial and unceasing assistance with the multitude of tasks involved in a project of this kind.

The exhibition opens Friday, April 8, 2005 at the Art Center to be followed, on Sunday May 1, by an all-day symposium in Taylor Hall with lectures by Seymour Slive (Professor Emeritus, Harvard University); Professor Ann Adams, University of California at Santa Barbara; Professor Celeste Brusati, University of Michigan; Walter Liedtke, Curator of Netherlandish Art, Metropolitan Museum of Art, New York; and David Levine, Southern Connecticut State University.

Susan Donahue Kuretsky  
Professor of Art on the Sarah Gibson Blanding Chair,  
Vassar College

Fig. 3 Ludolf Backhuysen (1630-1708), *Ships in Distress off a Rocky Coast*, 1667, Oil on canvas, 114.3 x 167.3 cm (45 x 65 14/16 in.), Ailsa Mellon Bruce Fund, National Gallery of Art, Washington, 1985.29.1

Fig. 4 Adriaen van de Velde (1636-72), *Pastoral Landscape with Ruins*, 1664, Oil on canvas, 67 x 78.4 cm (26 3/8 x 30 3/4 in.), The Art Institute of Chicago, Sidney A. Kent Fund, acc no. 1894.1024



## Friends Report

In the fall of 2004, the Friends were thrilled to travel to where three rivers flow together to create the vibrant city of Pittsburgh, for a whirlwind tour of the city and the **Carnegie International**. Thanks to the brilliance of Friends director Jane Arkus, class of 1950, and her outstanding committee of local volunteers, our band of travelers enjoyed the cultural diversity of this wonderful town. Founded by steel and coal barons, businessmen and bankers, Pittsburgh is reborn today through urban metamorphosis and renewal to become an exciting city where arts and architecture abound. We were enchanted with Frank Lloyd Wright's masterpiece Fallingwater. We enjoyed the gracious hospitality and private collections of Toto and James Fisher, Marcia and Stanley Gumberg, Ida Mae and James Rich, and the Mattress Factory's Barbara Luderowski and Michael Olyjnik. We were thrilled with the museums which ran the gamut from traditional to cutting edge, visiting the Carnegie Museum of Art and the **Carnegie International**, the Andy Warhol Museum, the Frick Art and Historical Center, and the Mattress Factory. The architectural overview provided by historian Lu Donnelly explained in context the old and the new, the refurbished and the reborn. Capped off with a dynamic classroom and panel discussion arranged by Vassar's Regional Programs office, featuring art professionals (several of whom were Vassar alumnae/i), the trip delivered all it had promised. It was a stellar experience and we thank all our hosts, most especially co-chairs Jane Arkus and Jean McCullough, and their enthusiastic committee for rolling out the red carpet and showing us the magnificent town they call home.

On September 20, the Friends hosted a reception in the Art Center in honor of the President's Distinguished Visitor Linda Nochlin, class of 1951, who gave a lecture entitled "Why Contemporary Art is Great, Two Women, One Man."

On November 8, the Friends hosted a reception for the exhibition **Masterpieces of Italian Renaissance Sculpture** at the Salander-O'Reilly Galleries in New York. Kathleen Weil-Garris Brandt, class of 1956, Professor of Fine Arts at New York University's Institute of Fine Arts was on hand to lend her expertise

and to engage in stimulating conversation with curator Andrew Butterfield. We thank them both, as well as Fred Bancroft, class of 1985, director of Salander O'Reilly, for being our congenial host. Additionally, prior to the reception, Friends joined Ms. Weil-Garris Brandt for a private glimpse of the marble sculpture of a youth attributed to Michelangelo at the Cultural Services of the French Embassy. She shared her experience and enthusiasm of the discovery of this "lost Michelangelo" which was fascinating. Our gratitude to Friends director James Curtis, class of 1984, for arranging this event.

Friends director Gay Lord, class of 1957, organized a private tour of the **Calder Miró** exhibition at the Phillips Collection, with curator Beth Turner on Thursday January 13<sup>th</sup> for DC area Friends. Thanks Gay, for another great DC event!

In January, New York Friends enjoyed a tour of the American Folk Art Museum, as well as a walk through of the illuminating exhibition **Beckmann-Picasso, Picasso-Beckmann** at Richard Feigen gallery with Linda Nochlin, class of 1951, Barbara Copeland Buenger, class of 1970, and Friends director Frances E.L. Beatty, class of 1970, co-curator of the exhibition and vice president of the Richard L. Feigen and Company. We thank Friends director James Curtis, class of 1984, for arranging these outstanding NY events, and special thanks to Frances Beatty for her generous hospitality.

By the time you read this report, we will be celebrating the blockbuster exhibition **Time and Transformation in Seventeenth-Century Dutch Art** curated by Susan Kuretsky, class of 1963, and professor of art on the Sarah Gibson Blanding Chair at Vassar. The Friends will have arranged a New York preview and lecture on the making of this exhibition, as well as a gala dinner in celebration of its opening on April 8<sup>th</sup>. We hope you will have been with us at some of these events, and will visit the exhibition which runs through June 19. The article on the exhibition in this newsletter will doubtless whet your appetite, but allow me to encourage you further to make the time to visit this special exhibition.

## Major Gifts in Photography

In recent years the photography collection has expanded through generosity from many quarters and in many shapes.

The Advisory Council for Photography, through a combination of members' expertise and dues-based financial support, has contributed a constant sequence of acquisitions (now numbering over twenty) that grows in depth and complexity each year.

Two three-year, \$100,000 campaigns of support from The Horace W. Goldsmith Foundation have funded over fifty important acquisitions and several exhibitions and catalogues of photography, including 2003's **Histories of Photography** and **Andreas Feininger**. The latter retrospective included 72 photographs given by the artist's family, a 2001 gift that was owed in large part to the aid of a member of the Advisory Council.

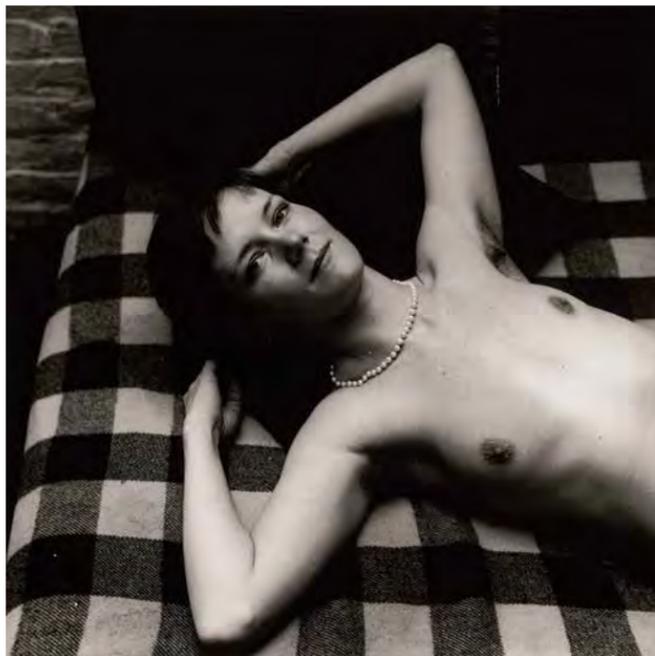
In 2002-03 and again in 2003-04, the Charina Foundation and

the Kautz Family Foundation joined forces to offer 1:1 matching challenge grants that encouraged and effectively doubled input from other donors, raising a total of \$50,000 for photography purchases. The Kautz Family Foundation has also provided an invaluable fund for curatorial research travel; it made possible the past season's **Evidence Revisited** exhibition (from Tucson's Center for Creative Photography) and an important addition to our nineteenth-century holdings, acquired at the Paris Photo fair in November and now on view in the **Second Sight** show. The Charina Foundation, for its part, donated ten vintage prints (1935-37) from Berenice Abbott's landmark "Changing New York" series, several of which have figured in two exhibitions and many class visits to date.

Other gifts in kind have lent the collection new potency as a teaching tool and source of exhibitions. Such gifts often unfold over time and typically center upon the work of one or two photographers. For example, 28 works by Harry Callahan and Aaron Siskind, ranging in date from the 1940s to the 1970s, have been given by Barbara and Gene Polk since 1999. This area of strength grew still further in 2004 with a gift of 39 of Siskind's photographs of the 1970s and 80s (many from his travels in Mesoamerica and Brazil) from Arthur Cohen, father of Juliette Cohen, class of 2005. Over the past three years, Advisory Council charter members Joyce and Michael Axelrod have donated twelve vintage prints by Margaret Bourke-White, including samples of her war reportage and globe-trotting *Life* magazine photo-essay works. A fellow Council member, Peter C. Jones, has given major holdings of the work of Josef Breitenbach, which stands today at 21 prints.

Last but not least, in 2003 and 2004 the Estate of Peter Hujar made two generous gifts in close consultation with the curator, for a total of nine prints that body forth a broad range of this artist's diverse but intense affinities, in genres including portraiture (human, animal, and arboreal), cityscapes, and entries from his lesser-known series on flowers and water surfaces. Objects of a projected exhibition in 2006, these gifts illustrate the great benefit that can accrue to the Art Center and its community through the engagement and generosity of our patrons.

Joel Smith  
Emily Hargroves Fisher, class of 1957,  
and Richard B. Fisher Curator



►  
Peter Hujar (American, 1934-1987)  
Robyn Brentano: Nude in a String of  
Pearls (I), 1975  
Gelatin silver print  
Gift of Stephen Koch 2003.47.6

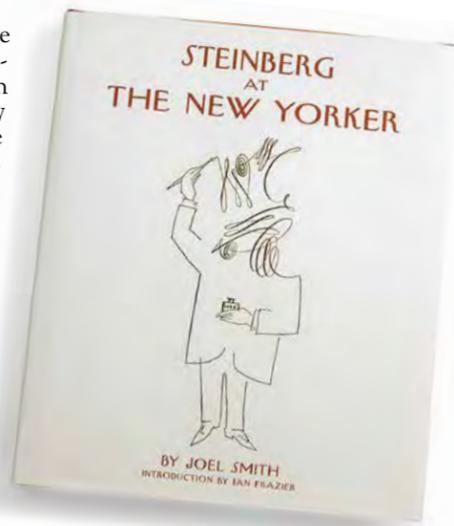
## Steinberg at the New Yorker by Joel Smith

Saul Steinberg (1914-1999) created some of the most influential and widely-seen art of his time. Though his work touched diverse genres and media and was seen in a great variety of public contexts throughout his career, he is known best for cartoons, covers, and illustrations that have appeared in *The New Yorker* from the 1940s to the present.

FLLAC curator Joel Smith has been working in cooperation with The Saul Steinberg Foundation since 2002 to assemble a traveling retrospective covering the full range of the artist's work. After debuting at the remodeled J.P. Morgan Library in late 2006, the exhibition will travel to the Smithsonian American Art Museum and the Cincinnati Art Museum before concluding its tour at Vassar in early 2008.

Readers can enjoy a foretaste of the retrospective with a new book by Smith. *Steinberg at The New Yorker* (Harry N. Abrams, 240 pp., 363 ill., \$50) focuses on the unique relationship between the artist and the magazine. The book, introduced by Steinberg's friend and *New Yorker* colleague Ian Frazier, is the first to draw upon unpublished materials in Steinberg's voluminous papers at Yale University. Eighty-nine *New Yorker* covers by Steinberg (another

two came out while the book was under production) are reproduced in full color, as are many drawings that were printed on inside pages during the years when art was reproduced there only in black and white. Smith's essay is followed by twenty-five sections of plates that guide viewers thematically through Steinberg's vast, rich and evolving body of work for the magazine he called "my refuge, patria, and safety net."



## Curator's Choice

### *Duke*, by Ellen Gallagher

A finely executed print, Ellen Gallagher's *Duke* fuses a minimalist grid of African-American imagery with overtones of cultural identity, a key issue in American art of the last decade.

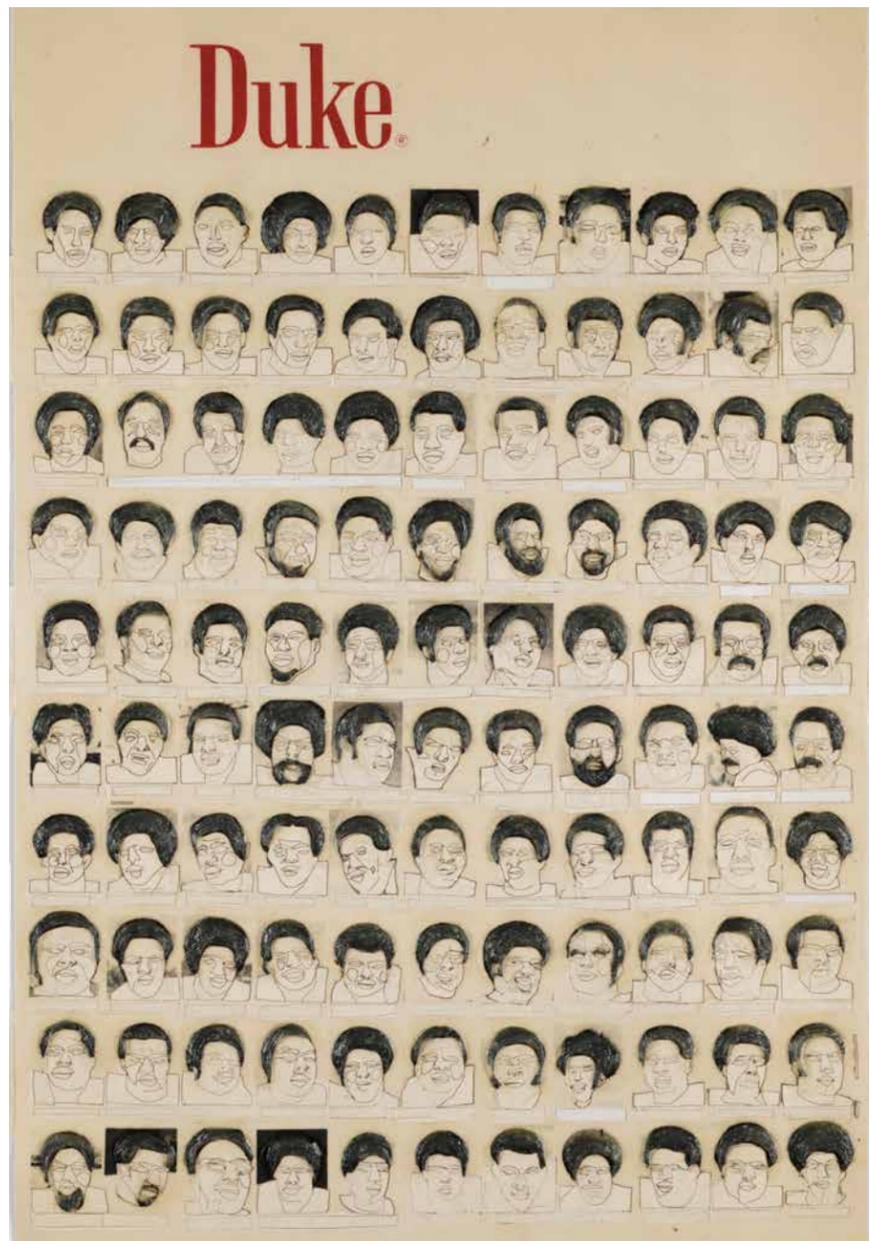
Born in 1965 in Providence, Rhode Island, Gallagher studied at Oberlin College from 1982 to 1984, at the School of the Museum of Fine Arts in Boston in 1992, and at the Skowhegan School of Art in Maine in 1993. She has exhibited widely. In 1995, her work was shown at the Whitney Biennial, the first major exhibition in which her work was included. In 2003, her work received much attention at the Venice Biennale. She lives in New York.

An African-American artist, Gallagher parses racial stereotypes in a diverse range of media. In the 1990s she made abstract, patterned, and collaged paintings with small, repetitive images such as oversized lips and eyes. These motifs call to mind bits and pieces of caricatures of African-Americans common to entertainment and advertising in the nineteenth and first half of the twentieth centuries. She now makes more representational paintings and prints, many incorporating grids of portrait photographs of blacks. Frequently, these images are manipulated by her and highlight prior elements in her work, especially thick lips, doll eyes, and well-coiffed wigs.

Gallagher began exploring these grid images of African-Americans in 2000-2001. She found and adapted many of these portraits from wig advertisements in magazines from the middle of the twentieth century like *Ebony*, geared toward a middle-class black audience and carrying frequent advertisements for hair styling products and wigs. In her re-creations, she cut into the portraits, along contours, and constructed a wig for each. In *Duke*, she constructed the wigs out of sticky, aromatic hair pomade, a sensual choice advertised in her source materials.

Gallagher's interest in this series of grid pictures appears to lie, in part, in the issue of cultural transformation for African-Americans in the middle of the twentieth century. In her words, this series is "all about repetition and revision.... These images are about a specific time and a specific anxiety about assimilation and integration, but they are also about hope and whimsy and self-determination."

*Duke* comprises photogravured images, cut, collaged, and pomaded, of African-American men and expands this theme into the world of prints. Published by Goya-Girl Press in Baltimore in 2004, the year it was purchased by the Frances Lehman Loeb



Art Center, this distinctive print now joins equally distinctive contemporary prints at Vassar College, by Jim Dine, Nancy Graves, David Salle, Julian Schnabel, and many others.

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

▶ Ellen Gallagher (American, b. 1965)  
*Duke*, 2004  
Photogravure with laser cutting, collage,  
and hair pomade  
Edition of 20; printer's proof 3/5  
14 5/8 x 10 inches  
Purchase, Milton Bellin Fund  
2004.32

## Jim Dine Prints: 1985-2002

July 16 – September 11, 2005

Prints and Drawings Galleries and  
Permanent Collection Galleries

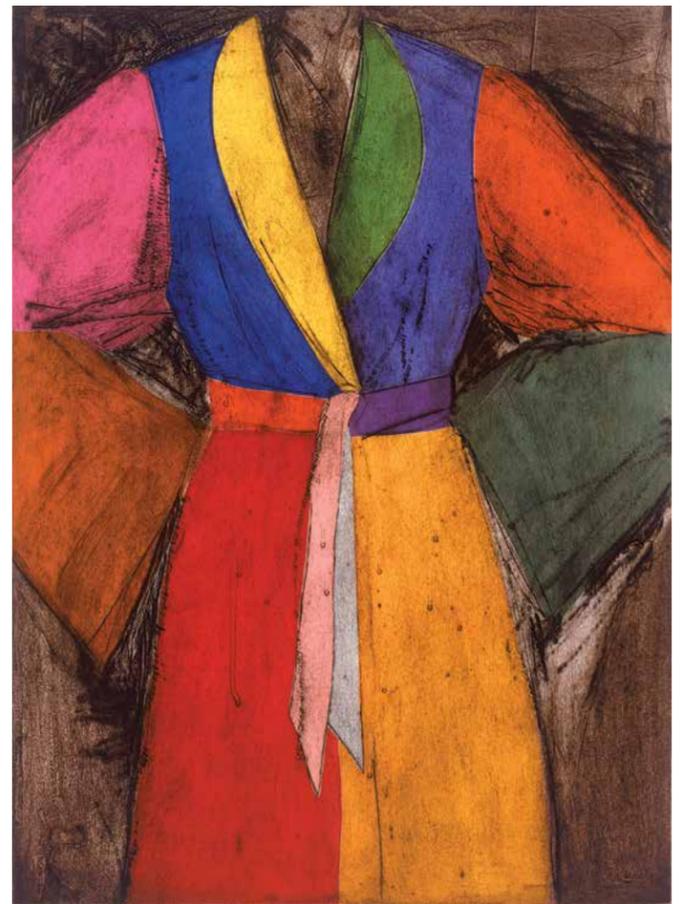
▶ Jim Dine (American, born 1935)  
*Very Picante*, 1995  
Cardboard relief and cardboard intaglio on  
Arches Cover White  
Published by Pace Editions, New York,  
and Alan Cristea Gallery, London

**Jim Dine Prints: 1985-2002** highlights recent work by this important maker of popular images such as tools, robes, and hearts. Dine, a native of Ohio, settled in New York in the late 1950s and at first created performances and mixed-media assemblages; soon he began making images of objects that carried symbolic personal overtones, infusing them with vigorous lines and marks. This interest in the personal became more direct in the 1970s with Dine's move toward rendering the figure, including his own self-portrait. By the 1980s, in addition to everyday life and the figure, his work evoked the spiritual, the cycle of life, and art history, and he added new motifs such as skulls and the Venus de Milo.

Throughout the years, Dine has invested his motifs with emotional energy in prints, photographs, illustrated books, drawings, paintings, and sculpture. He has created prints since the beginning of his artistic career. An essential part of his art-making, prints are inextricably tied with his passion for drawing. The process of drawing is key to this printmaker, who works on a print profusely, exploring the inherent properties of a medium or mediums (if more than one is involved), and leaving behind a trail of marks both purposeful and incidental.

**Jim Dine Prints: 1985-2002** includes approximately forty-six large-scale etchings, lithographs, and woodcuts, many combining varied techniques, with richly layered surfaces, enigmatic meanings, and metaphorical moods. In these works, made since 1985 when the artist turned fifty, Dine's favorite motifs are represented with a fresh intensity, and they are sometimes fused with new themes that resonate with his recent search for the spiritual and his concern for historical issues. These prints are also more technically complex than earlier ones, competing, in terms of visual presence, with the artist's paintings. They also indicate the frequently unconventional methods of contemporary printmaking. For instance, *Very Picante*, illustrated here, was made from a large sheet of cardboard cut with a jigsaw into sections; the sections were reassembled on the printing press and then printed. Dine added brown and black by using two more boards cut with a chain saw. Printed in an edition of 40, this almost six-foot-tall print was made at Pace Editions' Spring Street Workshop in New York. All of the works on view in the exhibition were made through close collaboration with a number of professional printshops, including Pace Editions' Spring Street Workshop, Atelier Crommelynck in Paris, Graphicstudio at the University of South Florida in Tampa, and the Werkstatt für Handgedruckte Original-Graphik in Vienna.

**Jim Dine Prints: 1985-2002** was organized by the Minneapolis Institute of Arts in collaboration with Pace Prints and Jim Dine,



and it is accompanied by a fully-illustrated catalogue raisonné of his prints from 1985 to 2000. The exhibition is generously supported at Vassar College by The Smart Family Foundation, Inc.

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

# 2004 Acquisitions

## Paintings



Alfred Leslie, American 1927-  
*Self-portrait*, 1982  
Oil on canvas  
Purchase, Friends of the Frances Lehman Loeb Art Center Fund  
2004.18



Giovanni Francesco Grimaldi, Italian 1606-1680  
*Landscape*  
Oil on panel  
Gift of J.H. Kagan  
2004.29

## Sculpture



Nancy Graves, American 1940-1995  
*1-13-94*, 1994  
Bronze and glass  
Gift of Frances Hamilton White, class of 1956  
2004.1.1

Robert Tait McKenzie,  
Canadian, active USA 1867-1938  
*Portrait of Emmeline Bedell*, 1909  
Bronze plaque, cast by Roman Bronze Works, N.Y.  
Purchase, Pratt Fund and Gift of J.H. Kagan  
2004.24

## Drawings and Watercolors

Dominique Vivant Denon, French 1747-1825  
*Meynier and N. Lemercier*, 1810  
Black chalk on cream paper mounted on cream laid paper  
Gift of Anne K. Jones, class of 1943  
2004.34.1

*Three Servants*  
Black chalk and black ink on cream laid paper mounted on cream laid paper  
Gift of Anne K. Jones, class of 1943  
2004.34.2



Louis Lafitte, 1810  
Black chalk on cream paper mounted on cream laid paper  
Gift of Anne K. Jones, class of 1943  
2004.34.4

Paul Petrowitz, 1810  
Black chalk on cream laid paper mounted on cream laid paper  
Gift of Anne K. Jones, class of 1943  
2004.34.5



Dutch, late 16th century  
*A King Directing the Construction or Siege of a City*  
Pen and black ink and gray wash on cream laid paper  
Purchase, Suzette Morton Davidson, class of 1934, Fund  
2004.17



William Glackens, American 1870-1938  
*"Lucy Watson was mad and woodent speak to Keene and Cele"*  
Illustration for *Saturday Evening Post*, May 21, 1904, for the article (written in dialect) "Sequil, or Things Whitch Aint Finished in the First," by Henry A. Shute, p. 15  
Brush and black ink and graphite on cream wove paper  
Purchase, Ellen Gordon Milberg, class of 1960, Fund  
2004.8



Nancy Graves, American 1940-1995  
*Erethizon*, 1993  
Watercolor and gouache on paper  
Gift of Frances Hamilton White, class of 1956  
2004.1.2



Italian, 17th century  
*The Creation of Adam*  
Grisaille oil sketch on paper  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.1



Berthe Morisot, French 1841-1895  
*Profile Portrait of Paule Gobillard*  
Pastel on faded blue paper mounted on paperboard  
Gift of Jane Crowley Koven in memory of her daughter Constance Henriette Koven Stransky, class of 1960  
2004.31



Jeanne Rij-Rousseau, French 1870-1956  
Untitled  
Charcoal on cream paper  
Gift of Mr. and Mrs. Stuart P. Feld  
2004.30.1

Concetta Scaravaglione, American 1900-1975  
*Sea Creatures*, ca. 1940  
Black ink, wax crayon, and scraping on cream paper  
Gift of Janis Conner and Joel Rosenkranz  
2004.41

William Samuel Schwartz, American 1896-1977  
*Female Nude from Rear*  
Black and colored crayons on cream laid paper  
Gift of Mr. and Mrs. Stuart P. Feld  
2004.30.2

*Woman Bending Over*  
Black and colored crayons on cream laid paper  
Gift of Mr. and Mrs. Stuart P. Feld  
2004.30.3

Everett Shinn, American 1876-1953  
*Mother and Daughter under a Tree*, 1911  
Red conte crayon and white chalk on beige paper  
Gift of Susan and Steven Hirsch, class of 1971  
2004.33.2



*Woman with Two Suitors*  
Red conte crayon and white chalk on beige paper  
Gift of Susan and Steven Hirsch, class of 1971  
2004.33.3

## Prints

Georges Braque, French 1882-1963  
*La charrue*, 1960  
Color lithograph on cream wove paper  
Printed and published by Maeght éditeur, Paris  
Mundy 67  
Gift of Maryann Kallison Friedman, class of 1955 and Alvin Friedman  
2004.35.1

Jacques Callot, French 1592-1635  
*Return from the Hunt*, 1618  
Etching in black ink on cream laid paper  
Lieure 272 ii/iii  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.2



Mary Cassatt, American 1844-1926  
*Afternoon Tea Party*, 1890-91  
Drypoint and aquatint in colors with touches of gold on cream paper  
Edition of 25; printed by the artist and M. Leroy, Paris  
Mathews and Shapiro 13 v/v  
Gift of Lucie Dourif Sandifer, class of 1941  
2004.21

Konrad Cramer  
American, born Germany 1888-1963  
*Harlekin*, 1934  
Stencil print in gouaches on cream wove paper  
Artist's proof  
Gift of Susan and Steven Hirsch, class of 1971  
2004.33.1

Stefano della Bella, Italian 1610-1664  
*A Peasant Woman on Horseback with a Child in her Arms*, from the series *Large View of Rome and the Campagna*, 1656  
Etching in black ink on cream laid paper  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.3

Dominique Vivant Denon, French 1747-1825  
*Celeste Coltellini*  
Etching in black ink on cream laid paper  
Bartsch 140  
Gift of Anne K. Jones, class of 1943  
2004.34.3

Robert Clutterburck, 1818  
Lithograph in brown ink on cream wove paper  
Bartsch 491  
Gift of Anne K. Jones, class of 1943  
2004.34.6

*L'Oeuvre Originale de Vivant Denon*, 1873  
Two-volume catalogue of etchings from the original plates  
Published by A. Barraud, Libraire-Éditeur, Paris  
Gift of Anne K. Jones, class of 1943  
2004.34.7

*Bathing Woman* (pastiche in the style of Rembrandt)  
Etching in black ink on cream laid paper with a watermark  
Bartsch 45  
Gift of Anne K. Jones, class of 1943  
2004.34.8

Ellen Gallagher, American 1965-  
*Duke*, 2004  
Photogravure with laser cutting, collage, and hair pomade  
Published by Goya-Girl Press, Baltimore  
Purchase, Milton Bellin Fund  
2004.32



Käthe Kollwitz, German, born Prussia 1867-1945  
*Tod packt eine Frau*, 1934, plate 4 from the portfolio *Tod*  
Lithograph in black ink on paper  
Klipstein 259  
Gift of Charlotte I. Hall, class of 1954, in honor of her fiftieth class reunion  
2004.14

*Schwangere Frau*, 1910  
Aquatint, soft ground etching, drypoint, and burnishing on cream paper  
Klipstein 108  
Gift of Maryann Kallison Friedman, class of 1955 and Alvin Friedman  
2004.35.2



Edvard Munch, Norwegian 1863-1944  
*Vor dem Richter*, 1908-09  
Crayon lithograph in black ink on cream paper  
Gift of Maryann Kallison Friedman, class of 1955 and Alvin Friedman  
2004.35.3

Georg Penez, German ca. 1500-1550  
*Musica*, from the series *The Liberal Arts*  
Engraving in black ink on cream paper  
Hollstein 86  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.4

Giovanni Battista Piranesi, Italian 1720-1778  
*Veduta del Tempio di Cibele a Piazza della Bocca della Verità*, from the series *Vedute di Roma*, 1753/54, from the first Paris edition  
Etching in black ink on cream laid paper  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.5

Luigi Rossini, Italian 1790-1857  
*Il Foro Romano dal volgo Campo Vaccino*  
Etching in black ink on thick cream wove paper  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.6

Julian Schnabel, American 1951-  
*Slave*  
Aquatint on two lithographed maps of the world  
Gift of Don Johnson in honor of Jeryl Parker and Susan Melim, Jeryl Parker Editions  
2004.26.1

*Mother*  
Aquatint on two lithographed maps of the world  
Gift of Don Johnson in honor of Jeryl Parker and Susan Melim, Jeryl Parker Editions  
2004.26.2



Anna  
Aquatint in black ink on two lithographed maps of the world on cream wove paper (artist's proof)  
Gift of Don Johnson in honor of Jeryl Parker and Susan Melim, Jeryl Parker Editions  
2004.26.3

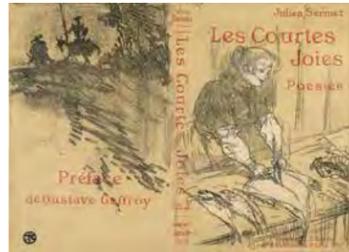
*Boy from Naples*  
Aquatint on two lithographed maps of the world  
Gift of Don Johnson in honor of Jeryl Parker and Susan Melim, Jeryl Parker Editions  
2004.26.4

Anna  
Etching and sugarlift aquatint on paper (proof in brown ink)  
Gift of Don Johnson in honor of Jeryl Parker and Susan Melim, Jeryl Parker Editions  
2004.26.5

Giovanni Domenico Tiepolo, Italian 1727-1804, after Giovanni Battista Tiepolo  
*A Seated Man and a Woman Carrying a Vase*  
Etching in black ink on cream paper  
Rizzi 129  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.7



James Jacques Joseph Tissot, French 1836-1902  
*Berthe*, 1883  
Etching and drypoint in black ink on cream paper  
Tissot 76, Béraldi 65  
Anonymous gift, class of 1936  
2004.23



Henri de Toulouse-Lautrec, French 1864-1901  
*Couverture pour Les Courtes Joies*, 1897  
Book cover edition  
Lithograph in black ink with a yellow-beige tint stone  
Published by Joubert, Paris  
Wittrock 236  
Gift of Maryann Kallison Friedman, class of 1955 and Alvin Friedman  
2004.35.4

*Les vieux messieurs*, 1894  
Cover of the first song sheet edition  
Crayon and brush and tusche lithograph in green ink on cream wove paper  
Printed and published by Paul Dupont, Paris  
Wittrock 57  
Gift of Maryann Kallison Friedman, class of 1955 and Alvin Friedman  
2004.35.5



Cornelis Visscher, Dutch 1628/29-1658  
*The Large Cat, a mouse at left*  
Engraving in black ink on cream laid paper  
Hollstein 42 ii/ii  
Purchase, Timothy Cole Fund and Pratt Fund  
2004.16.1



Antonie Waterloo  
Dutch, born Flanders 1609/10-1690  
*Landscape with Tobias and the Angel*  
Etching in black ink on cream laid paper  
Hollstein 134 ii/ii; Bartsch 134 ii/i  
Purchase, Timothy Cole Fund and Pratt Fund  
2004.16.2

June Wayne, American 1918-  
*Trace*, ca. 1991  
Lithograph on white wove paper  
Gift of the estate of H. Diane Russell, class of 1958  
2004.19.8

## Photographs

American 20th century  
*Untitled* [Samuel Greenberg and Harry Stein in court, Vivian Gordon murder case], 1931  
Gelatin silver print with manual alterations  
Purchase, Horace W. Goldsmith Foundation Fund  
2004.3

*Police photograph of homicide victim* (*Sewaren, New Jersey*), 1946  
Gelatin silver print  
Purchase, Advisory Council for Photography  
2004.15

Anonymous  
*6 Photographs from the British Ministry of Information of women working in factories during WWI*, ca. 1914-1918  
Gelatin silver print  
Purchase, Horace W. Goldsmith Foundation Fund  
2004.25.1-.6

Barbara Bosworth, American 1953-  
*Eastern White Pine* (*Pinus strobus*), west of Ely Hall, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.1

*London Plane Tree* (*Platanus x acerifolia*), Library Lawn, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.2

*Sargents Weeping Hemlock* (*Tsuga canadensis 'sargentii'*), North of Sunset Lake, 2003  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.3

*Flowering Crabapple* (*Malus spp.*), Orchard above Sunset Lake, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.4

*European Beech* (*Fagus sylvatica*), Walker Field Hous, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.5

*Balsam Fir* (*Abies balsamea*), Sunset Hill, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.6

*Weeping Norway Spruce* (*Picea abies 'pendula'*), North of Sunset Lake, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.7

*Norway Spruce* (*Picea abies*), The Pinetum, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.8

*European Beech* (*Fagus sylvatica*), West of Blodgett Hall, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.9

*Purple Beech* (*Fagus sylvatica*), Chapel Lawn, 2003  
Gelatin silver print  
Gift of Mark Schwartz, in honor of Susan DeKrey  
2004.9.10



Margaret Bourke-White, American 1904-1971  
*Two French Soldiers Checking Precision of Sextant*, 1943  
Gelatin silver print  
Gift from the Michael and Joyce Axelrod Collection (Joyce Jacobson, class of 1961)  
2004.40.1

*North Carolina Senator Robert Reynolds*, 1937  
Gelatin silver print  
Gift from the Michael and Joyce Axelrod Collection (Joyce Jacobson, class of 1961)  
2004.40.2  
G.I. Barber, 1943  
Gelatin silver print  
Gift from the Michael and Joyce Axelrod Collection (Joyce Jacobson, class of 1961)  
2004.40.3

*New York City Police Helicopter Hovering over the East River*, 1953  
Gelatin silver print  
Gift from the Michael and Joyce Axelrod Collection (Joyce Jacobson, class of 1961)  
2004.40.4



Harry Callahan, American 1912-1999  
*Chicago*, 1960  
Gelatin silver print  
Gift of Barbara and Gene Polk  
2004.37.1



*Detroit*, 1941  
Gelatin silver print  
Gift of Barbara and Gene Polk  
2004.37.2

*Eleanor*, 1948  
Gelatin silver print  
Gift of Barbara and Gene Polk  
2004.37.3

Cornell Capa, American 1918-  
*Adlai Stevenson*  
Gelatin silver print  
Gift of Juliet Van Vliet Rubenstein, class of 1959, and Michael A. Rubenstein  
2004.27

William Clift, American 1944-  
*Indian Brook Falls, Cold Spring, New York*, 1985  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.1



*Lovett Power Plant and Felled Trees at Stony Point, New York*, 1989  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.2



*1763 Farmhouse, Milton, New York*, 1989  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.3

*Salisbury Meadow from Iona Island, New York*, 1989  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.4



*Bear Mountain Bridge from the Torne, New York*, 1985  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.5

*Railroad Tracks and Storm King, Cold Spring, New York*, 1986  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.6

*Old Rhode Island Greening Apple Tree, Milton, New York*, 1986  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.7

*Apple Tree and Ladder, Conger, New York*, 1985  
Gelatin silver print  
Gift of Ives Dulles Hannay, class of 1942  
2004.20.8



Rineke Dijkstra, Dutch 1959-  
*Wall Street, NY, USA, June 29, 1993*  
Chromogenic print, printed 1999  
Gift of Jeanne Greenberg Rohatyn, class of 1989  
2004.36.1

*Wall Street, NY, USA, June 29, 1993*  
Chromogenic print, printed 1999  
Gift of Jeanne Greenberg Rohatyn, class of 1989  
2004.36.2

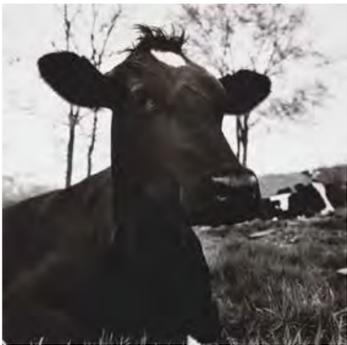
*Wall Street, NY, USA, July 7, 1993*  
Chromogenic print, printed 1999  
Gift of Jeanne Greenberg Rohatyn, class of 1989  
2004.36.3



Rachel Harrison, American 1966-  
*Untitled (Perth Amboy Series), 2002*  
Chromogenic print  
Purchase, Fund in memory of Nina DeVoe and Advisory  
Council for Photography  
2004.11



Naoya Hatakeyama, Japanese 1958-  
*Slow Glass, 2001*  
Chromogenic print  
Purchase in memory of Wendy E. Callahan, class of 1968  
2004.7



Peter Hujar, American 1934-1987  
*The Face of a Dark Cow Lying Down, Hyrkin Farm, 1978*  
Gelatin silver print  
Gift of Stephen Koch  
2004.38.1

*From Rockefeller Center: The Equitable Building, 1976*  
Gelatin silver print  
Gift of Stephen Koch  
2004.38.2

*Stump*  
Gelatin silver print  
Gift of Stephen Koch  
2004.38.3



Kusakabe Kimbei, Japanese active 1880-1900  
*Two Women, 1880s*  
Hand-colored albumen print  
Purchase, Horace W. Goldsmith Foundation Fund  
2004.2.2

Gabriel Orozco, Mexican 1962-  
*Toilet, 2001*  
Chromogenic print, edition 3/5  
Purchase, Merrill G. and Emita E. Hasting Foundation  
and Advisory Council for Photography  
2004.12



*I Love My Job*  
Chromogenic print  
Purchase, Beatrice Gilbert Birdsell and Advisory  
Council for Photography  
2004.13.1

Harry A. Packard,  
*Untitled [Mailboxes in Maine], ca. 1940*  
Gelatin silver prints mounted in album  
Purchase, Horace W. Goldsmith Foundation Fund  
2004.22



Art Sinsabaugh, American 1924-1983  
*New Hampshire, Landscape #21, American Landscape  
Group, 1969*  
Gelatin silver print  
Gift of Katherine Anne Sinsabaugh and David Kinnear  
2004.39

Aaron Siskind, American 1903-1991  
*Cuzco Wall 34, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.1

*Cuzco Wall 86, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.2



*Remembering Joseph Cornell in Merida 68, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.3

*Recife 10, 1986*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.4

*Utah 212, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.5

*Utah 217, 1976*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.6

*Bahia 143, 1986*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.7

*Bahia 106, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.8

*Bahia 12, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.9

*Bahia 137, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.10

*Providence 66, 1972*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.11

*Providence 22, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.12

*New York 26, 1986*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.13

*New York 47, 1986*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.14

*New York 47, 1989*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.15

*New York 60, 1989*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.16

*New York 51, 1989*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.17

*Acaraju 9, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.18

*Acaraju 15, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.19

*Acaraju 11, 1984*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.20

*Jalapa 20 (Homage to Franz Kline), 1973*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.21

*Providence 108, 1986*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.22



*Vermont 166, 1987*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.23

*Vermont 175, 1987*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.24

*Vera Cruz (A) 91, 1981*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.25

*Morocco 306, 1982*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.26

*New York 18, 1976*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.27

*New York 103, 1976*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.28

*New York 82, 1976*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.29

*Peru 98, 1975*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.30

*Rome 67 (Homage to Franz Kline), 1973*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.31

*New York 91, 1989*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.32

*New York 60, 1989*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.33

*Jalapa 10, 1974*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.34

*Jalapa 63 (Homage to Franz Kline), 1974*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.35

*Jalapa 16 (Homage to Franz Kline), 1974*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.36

*Westport 37, 1988*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.37

*Westport 27, 1988*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.38

*Westport 50, 1988*  
Gelatin silver print  
Gift of Arthur and Jeanne Cohen in honor of Juliette  
Cohen, class of 2005  
2004.28.39



David Stephenson, American 1955-  
*Dome #31202 (St. Bernard's, Plassy)*  
Chromogenic print  
Purchase, Advisory Council for Photography  
2004.13.2

Raimund von Stillfried, German, active Japan 1839-  
1911  
*Japanese Landscape, ca. 1870*  
Albumen print  
Purchase, Horace W. Goldsmith Foundation Fund  
2004.2.1

**Additional Works**

Okada Beisanjin, Japanese 1744-1820  
*A Joint Work for Tree, Bamboo and Rock, 1808*  
Scroll; ink on paper  
Purchase, Friends of the Frances Lehman Loeb Art  
Center 25th Anniversary Fund  
2004.5.3

Nakabayashi Chikuto, Japanese 1776-1853  
*Summer Landscape, 1834*  
Ink on paper  
Purchase, Friends of the Frances Lehman Loeb Art  
Center 25th Anniversary Fund  
2004.5.1

*Late Fall Landscape (after Ni Zan)*  
Scroll; ink on paper  
Purchase, Friends of the Frances Lehman Loeb Art  
Center 25th Anniversary Fund  
2004.5.2

Kano Eino, Japanese 1631-1697  
*Farming Scenes of the Four Seasons*  
Pair of six-fold screens; ink and color on paper  
Purchase, Betsy Mudge Wilson, class of 1956, Memorial  
Fund  
2004.4

Ito Jakuchu, Japanese 1716-1800  
Inscriber: Minagawa Kien, Japanese 1716-1800  
*Squirrel and Grapes*  
Scroll; Ink on paper  
Purchase, Betsy Mudge Wilson, class of 1956,  
Memorial Fund  
2004.6

Japanese 16th-early 17th century  
*Nachi Pilgrimage Mandala (Nachi Sankei Mandala)*  
Ink, colors, and gold leaf on paper, mounted as a hanging  
scroll  
Purchase, Pratt Fund and Betsy Mudge Wilson, class of  
1956, Memorial Fund  
2004.10

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