

# ART AT VASSAR

FALL 2006

## For Elizabeth

►  
President Fergusson,  
Jenny Holzer and  
Friends' Chairman  
Mark Lerner

On May 8th, the College gathered for a very special event—the dedication of a sculptural installation of twenty Laurentian green granite benches designed by internationally renowned artist Jenny Holzer. The work entitled *For Elizabeth*, commissioned by the Friends of the Frances Lehman Loeb Art Center and given a helping hand by a national fundraising effort, was presented to retiring College President Frances Daly Fergusson in honor of her twenty years of service to Vassar. Each of the benches is incised with a quotation from the published and unpublished poetry of Elizabeth Bishop, Vassar class of 1934. The work is site-specific, the benches placed on alternating sides of the 775-foot landscaped path that runs from Students Building, the central dining facility designed by McKim, Mead, and White, to the north side of Main building, designed by James Renwick.

The subjects of the verses draw on questions of love, time, nature, change, the seaside, war, and the occasional apocalyptic vision. It becomes a 775-foot metaphor for the complexities of the journey every undergraduate makes while inhabiting as well as enriching the Vassar landscape. As one slowly absorbs Elizabeth Bishop's verses carved onto the twenty granite benches while traversing the path, one takes part in a concomitant physical, aesthetic, and intellectual journey. It is not meant to be a sequential experience—not a series of Stations of the Cross—but rather one to be grazed upon, carefully considered in small portions and, one hopes after four years of peregrinations between the campus buildings that serve the needs of body and mind, an experience that becomes a bulwark of perception and wisdom. The benches begin as a window on a world of primal emotion:

“Love should be put into action!”  
screamed the old hermit.  
Across the pond an echo  
tried and tried to confirm it.” (*Chemin de Fer*)

and conclude as a window focused deep into the realm of the poet's self-awareness:

“I said to myself: three days  
and you'll be seven years old.  
I was saying it to stop  
the sensation of falling off  
the round, turning world  
into cold, blue-black space.  
But I felt: you are an I,  
you are an Elizabeth,  
you are one of them.  
Why should you be one, too?  
I scarcely dared to look  
to see what it was I was.” (*In the Waiting Room*)

Jenny Holzer, who rose to prominence with her text series entitled *Truisms* in the late 1970s, was the first woman artist to represent the United States with a solo exhibition at the Venice Biennale in 1990.



Her installation won the prestigious *Leone d'Oro* award. She has become an internationally acclaimed conceptual artist known for over thirty years for linking text and image in works of art in various forms. Her works range from printed signs, posters, mounted metal plaques, oil paintings, and carved granite benches to light-emitting diode (LED) displays and large-scale xenon projections that scroll across the façades of buildings. These works draw the attention of the general public and contemporary art lovers. Her words have addressed often difficult issues such as sexism, the environment, censorship, the first amendment, the current “war on terrorism,” prisoner abuse, and AIDS, among many other topics. Holzer has worked in this stone medium since the 1980s, often inscribing them with aphorisms or truisms of her own authorship, frequently of strong social or political significance. Holzer has created numerous public language-based works including a recently completed commission in the lobby of the 7 World Trade Center building at “Ground Zero” in lower Manhattan and a projection on well-known London landmarks including City Hall and Somerset House. She has created site-specific works for other college campuses as well.

Its meaning to the Frances Lehman Loeb Art Center is also significant, becoming the most noticeable work from the permanent collection in the open domain of the campus community, serving as a goodwill ambassador for the relevance of contemporary art to one's life. These lithic works of art are also literally touchstones for Vassar traditions, bringing the key thoughts of college alumna Elizabeth Bishop, as redacted by Jenny Holzer, before present and future audiences for years to come.

The logistical challenge of bringing this project from concept

*continues on page two*

►  
Holzer installation  
Photos by Will Faller



## Quality and Approbation

Many of you who read *The New York Times* and did not suspend your subscription during an early August vacation might have seen a positive and in-depth review by Holland Cotter of our summer exhibition, *Subterranean Monuments: Burckhardt, Johnson, Hujar*. ("Up From the Underground," *The New York Times*, Friday, August 11) The piece occupied much of the front page (above the fold) of the weekend arts section and then continued inside for another full page. The analysis and understanding of the *Times* reviewer of what we were attempting to do was excellent—in fact his "review" could well have been used as an additional essay in our catalogue for this show. For a small museum on the outer edge of a reasonable day trip from New York City, to be noticed by any city publication is an achievement but for the influential "Gray Lady" to pay such careful attention to our activities is truly the attainment of a sort of Holy Grail of Approbation, that which all museums seek and covet. Like the cast of a Broadway play on the morning after their opening night, the art museum staff reveled in the pleasure of being noticed for what we did right. Our curator, Mary-Kay Lombino, was rightly bursting with pride because the hard work expended on this project has paid off royally. For the rest of us who played lesser supporting roles, the reflected glow of accomplishment was more than enough to make us self-congratulatory and add some spring to our step when walking through the building. Vassar College also won when this powerful newspaper singled out the evident quality of the project. You—our friends, alumni, and supporters—also rightly feel a kind of familial pride in the accomplishment of the Art Center team. All this flowed from several thousand words of type on a newspaper that might the next day be wrapping fish (but not in Poughkeepsie!).

Vassar College has always led by example in setting standards of quality in education. The mantra of the Frances Lehman Loeb Art Center has always been quality in all things, small and large, from acquisitions to publications to installations. The fortunate

coincidence that led Holland Cotter to look, respond, and write so fulsomely about what he experienced in *Subterranean Monuments* could have easily been repeated had he toured any of the dozens of exhibitions held here since 1993 or, conceivably, any that will come in the future. Because the dedication, innovation, and perspiration of the Art Center staff came before the eyes of this reviewer, we were for a moment front-page news. But all of us on the staff know that, while we might not arrest the attention of *Times*' reporters on a regular basis (or during the depth of winter when New York City itself is brimming over with art exhibitions and stories), there is never a question that adhering to high standards of quality—personal, communal, or institutional—will always be a dependable mode of operation and will never let you down, whether your efforts are in the headlines or not.

There is nothing wrong with being discriminating and exacting when it comes to recognizing quality in a work of art just as one would do with an idea. I am reminded of the German émigré art history professor at an Ivy League university who befuddled his class of first-year graduate students when presenting two works of art and asking the question in heavily accented English "Which one has the Kquality." After he led their discussion and their eyes in discerning various aspects of what was good, better, and best about the works in question, he left them with the rudimentary tools for determining excellence in many things. And these students matured and taught other students...and when *The New York Times* writer or anyone else stops to applaud our work it reinforces the message about quality taught to many of us at different times in different places.

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

## From the Art Department

The Art Department is going digital with the aid of a major grant from the William Stamps Farish Fund. The project aims to develop a collection of digital imagery for the Visual Resources Collection (formerly the Slide Collection) with about 150,000 slides in the drawers) and to equip classrooms for digital projection. Jacqueline Musacchio and Nicholas Adams have already demonstrated how PowerPoint presentations can transport Art 106 to the historic center of Florence and guide students through the interior spaces of buildings. The project, under the direction of Visual Resources curator Sarah Goldstein, will allow us to digitize the images needed for Art 105-06 and other intermediate art history courses. It will also encourage us to explore the new technology for innovative ways to teach our courses: e.g., with video that offers virtual tours of monuments and their sites with sweeping 360 degree views.

In the past semester we again have had the pleasure of viewing an exhibition curated by one of our colleagues. Karen Lucic organized *Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection*, with the help of her students who participated in a seminar culminating in the exhibition. Students gained invaluable professional experience in mounting the show. The rest of us were introduced to the elegant vases and lively beadwork of native artists from the American west, which provided a change of pace from the Loeb's more usual fare. In the fall we were treated to Jacqueline Musacchio's *Copies, Casts, and Pedagogy: The Early Teaching of Art and Art History at Vassar College*. This exhibition



consists of plaster casts of ancient statuary and copies of Old Master paintings that provided models for aspiring artists and teaching tools for young art historians. It is particularly appropriate that the exhibition looks to Vassar's early leadership in the arts.

Eve D'Ambra  
Professor and Chair of the Art Department

## For Elizabeth Continued from Page one

to fruition in just over six months required the dedicated efforts of a large number of people, some of whom I would like to mention here, knowing that it is impossible, owing to space considerations, to acknowledge everyone. I would first like to mention the trustees of the College, most notably outgoing chairman Richard Vandermark and incoming chairman William Plapinger who accepted some of the idiosyncrasies of this project and allowed it to proceed. Next, I would like to thank Fran Fergusson for embracing the concept of Jenny Holzer working on the campus on this scale and for supporting the installation in numerous ways. Since the purchase of a work of outdoor sculpture in Fran's honor was the initial idea of Mark Lerner, chairman of the Friends of the Frances Lehman Loeb Art Center, I would like to thank him for his willingness to broaden the scope of the project and for his active role in the fundraising. Betsy Eismeier, vice-president for finance, was a terrific source of practical advice throughout the planning stages, and the sage advice of Jim Drohan, one of Vassar's attorneys, was always welcome.

Concepts are one thing but realization is another, and I would like to cite the contributions of the Friends of the Frances Lehman Loeb Art Center and the fifty donors who made the fundraising effort, spearheaded by Cathy Baer and Jennifer Dahnert of the development office, a success. As often happens, several cornerstone gifts served as catalysts for a wider fundraising effort. Therefore, I would particularly like to single out the significant donations made by Mary Hines, Leonard Lauder, Lynn Straus, Georgia Welles, and Jeannette Nichols. Also essential to the success of the installation was the donation of the new sidewalk by Joe Kirchoff of Kirchoff

Construction. A full list of donors is appended to the membership list at the end of this newsletter.

Naturally, without the commitment to the project by the artist and her studio all else would have been for naught. Therefore, in addition to Jenny Holzer herself I would like to acknowledge the diligent work of Mindy McDaniel, Marc Breslin, Alanna Gedgaudas, and Alicia Zaludova.

It was a pleasure to work with Susan De Krey, vice-president for college relations, in helping get the word about this project out to the larger world. It was also a pleasure to work with Tom Allen, director of buildings and grounds, and his staff, particularly Jeff Horst and members of Jeff's ground crew, Steve Bathrick, Vinnie Grega, and Allan O'Meara who made the installation happen on schedule with the expert oversight of John Socinski of RMG Stone Products in Vermont.

Finally, the project would never have come to pass without the strenuous efforts of Jennifer Cole and Bev Doppel of the Friends' staff. In many ways Jennifer was the midwife of this installation, by overseeing its careful documentation (including a road trip to Vermont) and organizing the events of the day.

If you have not made a return to campus since May, I heartily encourage you not to miss the Holzer installation when you are next on campus.

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

# Friends' Report

The Frances Lehman Loeb Art Center incorporates three forms of visual art for patrons to enjoy at Vassar College. You can walk through our Cesar Pelli-designed gallery and view paintings ranging from Ubertini to Picasso. And now with the latest addition of artwork to the campus, the installation of benches by world-renowned conceptual artist, Jenny Holzer, we have a sculpture you can not only walk around, but can also sit on.

The Jenny Holzer installation *For Elizabeth* consists of twenty Laurentian green granite benches in honor of President Frances D. Fergusson's twenty years as Vassar's ninth president. Having already started to settle nicely into the landscape since their installation in May 2006, many visitors will see students sunning themselves while enjoying a moments rest.

This project could not have happened without the generosity of our members and the Board of Directors; President Fergusson; Jenny Holzer; RMG Stone; the Cheim and Reid Gallery; James Mundy; Jennifer Dahnert, director of development for principal and leadership gifts; Jeff Horst, associate executive director of buildings and grounds; and our colleagues at the Art Center and Vassar.

In addition to the success of the Holzer installation, the Art Center received a wonderful *New York Times* review by Holland Cotter, "Up From the Underground," (August 11, 2006) see Director's Message p.2 on the late summer exhibition, *Subterranean Monuments: Burckhardt, John, Hujar*, which was curated by Mary-Kay Lombino. The considerably favorable review, bringing regional attention and interest to the exhibition, was a public relations victory for the Art Center and college.

As the Art Center continues to offer more thought-provoking and visually stimulating exhibitions, the upcoming exhibition, *Saul Steinberg: Illuminations*, organized by the Frances Lehman Loeb Art Center and by former curator Joel Smith, is already creating a great deal of excitement. The traveling exhibition begins at the Morgan Library in New York, travels as far as Washington, DC, and Cincinnati, and ends at Vassar in the fall of 2007, allowing people around the country to view the first ever retrospective of Steinberg's work.

Another exciting arrival at the Art Center will be Director James Mundy's guidebook to the Frances Lehman Loeb Art Center due to be published in early 2007. The guidebook, published by Prestel Publishing, is a full-color selection of 90 outstanding works of art from the prominent collection and history of the museum and its collections.

Many Friends' events are planned for the fall of 2006, beginning with the "East Meets West" gallery visit series, the first of which was given by Jennifer Krieger (Vassar, '00) on October 19th at the Hawthorne Gallery in New York City. Krieger gave a tour and talk on "American Art in the Gallery" and the current art market.

In November, we are very fortunate to have another wonderful event in Washington, DC, this time a visit to Sally Epstein's famed private collection of paintings and prints by Edvard Munch.



Organized by board members Gay Patterson Lord '57 and Maryann Kallison Friedman '55, this event will be held on November 13th at the home of Ms. Epstein, who assembled this remarkable collection and will speak to the group and show her slides relating to the acquisitions.

Please look for more events in New York and elsewhere via mail and e-mail, as the Friends are starting to incorporate e-mail invitations or "e-vites" (electronic invitations) into our events. If you are interested in receiving invitations in an electronic format, please contact the office with your e-mail address at 845-437-5391 or [jecole@vassar.edu](mailto:jecole@vassar.edu).

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



Dedication ceremony of the Jenny Holzer installation in honor of President Frances Daly Fergusson, May 8, 2006 (top right and second down from right) photos by Chip Porter

Ellsworth Kelly Studio visit, April 29, 2006. (third down from right) Photo by Jennifer E. Cole

Stephen Mazoh and Martin Kline Studio visit, May 20, 2006. (bottom right) Photo by Jennifer E. Cole

Cheim & Reid Gallery book signing by Avis Berman, May 16, 2006. (bottom left) Photo by Jennifer E. Cole



## For the People: American Mural Drawings of the 1930s and 1940s

January 12 – March 11,  
2007

Prints and Drawings  
Galleries

Drawn primarily from the permanent collection of the Frances Lehman Loeb Art Center, this exhibition presents around thirty preliminary drawings for murals from the 1930s and 1940s. A turbulent period in America's history, this era saw record numbers of workers unemployed along with intense interest in national and regional identities and international politics. Though quite often overlooked today, American mural paintings of these years infused everyday life with a communal vitality, covering walls with oils or frescoes that revealed artists' heightened interests in historic or contemporary issues. James Daugherty, for instance, is represented by an energetic, modernist watercolor on the theme of New England's Puritan and abolitionist past, made for one of his murals at Stamford High School in Connecticut, sponsored by the federal Public Works of Art Project. Studies for murals for post offices in Delhi, Poughkeepsie, and Rhinebeck, New York, by Andrée Ruellan, Judson Smith, and Olin Dows are also included, as are drawings for the Rincon Annex of the San Francisco Post Office by Anton Refregier.

The mural movement in Mexico, which had emerged in the 'twenties, spurred numerous American artists to travel there. Featured in the exhibition are several drawings from the early 1930s by Woodstock artist Marion Greenwood prepared for her murals for the Universidad San Nicolás Hidalgo in Morelia and the Mercado Abelardo L. Rodríguez in Mexico City. Alongside these large-scale works that extol Mexican workers and farmers are documentary photographs of the murals and their settings, attributed to Mexican photographer Manuel Alvarez Bravo. These and other rarely exhibited mural studies by Ben Shahn, Arshile Gorky, Willem de Kooning, Charles Alston, and other American artists are presented here, executed in a range of mediums, including watercolor, gouache, charcoal, graphite, and oil. The exhibition is organized by the Lehman Loeb Art Center and is accompanied by a brochure with essay by Patricia Phagan, curator of prints and drawings. It is generously supported by the Smart Family Foundation, Inc.



▶  
James Daugherty  
(American 1887-1974)  
The Epic of New England: Study for  
Mural, "New England Traditions,"  
Stamford, Connecticut, High  
School, 1934  
Gouache and graphite on paper  
Gift of Charles and Lisa Daugherty  
1998.27.1

## Curator's Choice

### Dani by Althea Thauberger

▶  
Althea Thauberger  
(Canadian, 1970- )  
Dani, 2005  
Light jet print; edition 1 of 5  
36 x 44 inches  
Purchase, Advisory Council for  
Photography, Frances Lehman Loeb  
Art Center, with special thanks to  
James Kloppenburg

Althea Thauberger's recent body of work, entitled *Treeplanters*, was created in Alberta, Canada and combines the media of photography and video. Thauberger spent the summer of 2005 living and working with a group of young tree planters in remote regions that have been subject to much deforestation. Tree planting, a summer youth occupation known to most Canadians as a sort of rite of passage, requires great dedication and long hours of manual labor but also engenders a summer camp-like camaraderie and bonding among the workers. Thauberger herself had been a tree planter for ten years prior to embarking on this project, positioning her not as an outsider making a document of another cultural group, but more as an older mentor, re-engaging in a dynamic of youth culture. The individual personalities of the young adults come across strongly in Thauberger's solo and group portraits. Some of the photographs in the series, including *Dani*, show her subjects in subtly performative poses, engaging with the environment. Other pictures have no people at all, but show sweeping landscapes—lush in some places and decimated by logging in others. Collectively, the images in the series possess a striking contrast between the desolation of the razed landscape and the rugged vitality expressed by the young tree planters.

The young woman in *Dani* occupies the center of the frame and appears to be both a weary worker and a passionate warrior, surrounded by the fruits of her labor in the background, and the signs of destruction in the foreground. Her work clothes—a bandana tied around her head, mudguards on her shins, and a t-shirt with the sleeves rolled up—fall somewhere between fashion and function, deliberate sloppiness and genuine wear and tear from an exhausting summer job and constant exposure to the elements. Her t-shirt reads "Canada 125" and refers to the now defunct Canada 125 Corporation, which was established in 1992 to celebrate the nation's 125th year in Confederation. The corporation shared with the tree planters a dedication to preserving the natural grandeur for all Canadians to enjoy. It did so by giving seed money to create the Trans Canada Trail, the longest shared-use recreational trail in the world, spanning over 10,000 miles and winding its way through every Canadian province and territory. The trail is designated for five core activities: walking, cycling, horseback riding, cross-country skiing and, where possible, snowmobiling. A t-shirt with this logo can be seen as a political statement in this context, promoting the appreciation of the land and condemning its devastation for commercial purposes.

Thauberger often incorporates her own personal experiences into her work as well as long-term collaborations with her subjects



with the intention to address the broader social and political implications through the lens of real-life human experiences. Her work also shows evidence of a sustained interest in romantic notions of nature along with an optimistic worldview of the younger generation. *Dani* combines a view of the failed Utopian ideal of living communally with nature—seen in the devastation of the planet's forests and alarming evidence of unsustainable industrial practices—with a glimpse of the hopeful outlook of a proud, youthful woman determined to regain a reciprocal relationship with the land. This photograph, along with other works from Thauberger's *Treeplanters* series, will be included in the exhibition *Utopian Mirage: Social Metaphors in Contemporary Photography and Film*, a group exhibition scheduled to be on display this summer in the Twentieth-century Galleries.

Thauberger received a BFA in Photography from Concordia University, Montréal Québec in 2000 and an MFA in Visual Arts in 2002 from University of Victoria, British Columbia. She has had one-person exhibitions at the Berkeley Art Museum, White Columns in New York, and Kunstlerhaus Bethanien in Berlin. Her work has been included in shows in Mexico, Canada, Switzerland, and Belgium, as well as galleries across the United States.

Mary-Kay Lombino  
*The Emily Hargroves Fisher, 1957,*  
and Richard B. Fisher Curator

## Curator's Choice

### James Daugherty's Music: Study for Mural, "American Rhythm"

James Daugherty (1887-1974) drew *Music*, a preliminary study for a mural panel at Stamford, Connecticut, High School in 1934, with an almost jumping rhythm of pattern and line. Celebrating forms of American music, his figures engage in, from left to right, dance music, the fiddle, street music, Indian drums, spirituals, opera, military marches, and piano. American music was one way to identify what the culture had in common during this economically depressed period, and Daugherty's verve-filled sketch pulsates in a jigsaw puzzle of shapes and figures that relay the cacophony of America's musical traditions. Even the black and red conté crayons he used lent themselves to the work's smooth, often dense webs of lines. The artist would later draw individual figures for this and the other of his nine-foot high panels for the school's octagonal music auditorium, using students and faculty at the school as models. But in this early compositional sketch, he was more concerned with grasping the overall design, splicing scenes together in a cubist approach, and reducing figures to essential, often caricatured outlines, reminiscent of the cartoons of the period.

This link to cartoons is not out of place in Daugherty's art, for during the second half of the 1920s he was immersed in the cartoon language of satire. Indeed, cartoons in newspapers and magazines had entered what could be termed a golden age in the 1920s in the United States. The *New Yorker*, one of the most well-known American publications illustrated with cartoons during these years, began publishing in 1925, and Daugherty, a convert to modernism, became a regular staff cartoonist from 1925 to 1927, drawing energetic ink cartoons often dense with conflated scenes, bold patterns, and playful caricatures. These and the gag cartoons of Al Frueh, the brilliant black and white caricatures by Miguel Covarrubias, and the satirical contour line drawings by Ralph Barton, and works by numerous others in the pages of the *New Yorker*, became synonymous with a clever, energetic American humor, part of a young and thriving American identity during the decade of the Twenties.

In contrast, during the next decade and a half, the country's identity became a more serious concern, especially for President Roosevelt's New Deal administration and its broad programs to assist the Great Depression's unemployed, but it became so in an even broader sense. In an overwhelming way, artists, writers, photographers, and musicians saw American life and culture as worthy of documenting and as distinctive from the old cultures of Europe. America came to be not only defined by its musical traditions but also by its art, literature, regional cultures and traditions, and even the complexities of issues that absorbed one's daily attentions, including not only family life but also crime, industry, and struggles among workers for fair wages. Daugherty's other mural panels from this same project, the whole entitled *The Democracy of Education*, dealt with some of these themes, specifically historic episodes in New England's history such as the pilgrim founders, minute men, and abolitionists; and education as a gateway to a greater, more profound and more enlightened voice in the world.

Indeed, Daugherty saw his mural project as one part in a much larger effort at national healing. Writing on March 4, 1934 to Edward Bruce, head of the Public Works of Art Project (PWAP), which sponsored the mural, he confided that "as I work from day to day on my particular mural job I am getting a keener vision, a more rousing impulse[,] a more vital human contact out of it all that is making it a case of individual recovery as well as national."

The PWAP was the first government project in the United States to sponsor the making of murals and sculpture for the decoration of public buildings and to provide needy, qualified artists with work. The general subject of the American scene, so popular at the time, was chosen for artists for this project since it gave such a large arena of possible motifs. His specific audience for all of his seven panels, where one painting seemed to flow into another, was those high school students in Stamford. Years later, in 1970, all seven panels were taken down due to a renovation; six of them were restored, with four eventually purchased by the City of Stamford. His *School Activities* panel is installed in the Jeremy Richard Library at the University of Connecticut in Stamford.

In an about-face, in his finished oil for our drawing, Daugherty displayed a choreographed, painted dance of muscular figures more attuned to the strains of the American scene than to the pages of the *New Yorker*. He was well-trained for conceiving these murals with their didactic messages and flowing compositions, having been born in Asheville, North Carolina to a family steeped in the pleasures of literature and story-telling and with a devotion to the heroes of America's past. Early on he was a student at the Corcoran School of Art in Washington, D.C., training later at the Pennsylvania Academy of the Fine Arts in illustration with Henry McCarter and painting with impressionist William Merritt Chase. He also trained in Europe, attending the London Art School under well-known muralist and illustrator Frank Brangwyn. A prolific illustrator, Daugherty made drawings for a large number of books. As a muralist, his very first project had been his modernist decoration of the lobby for Loew's State Theatre in Cleveland, Ohio in 1920, followed shortly thereafter with the colorful, Henri Rousseau-like murals in a lounge in a Loew Theater in Newark, New Jersey.

The language of our drawing, *Music*, with its quick, almost satirical touch and abstract patterning, seems to have evolved from Daugherty's years as an avid cartoonist and as a modernist. However, his engagement with America's music, in all its simultaneous varieties, stems from his assignment to decorate the music room at the school and from his appreciation of the history and cultural traditions of the nation. *Music* will be featured in the exhibition *For the People: American Mural Drawings of the 1930s and 1940s*, on view from January 12 through March 11, 2007.

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

▶ James Daugherty (American 1887-1974)  
*Music: Study for Mural, "American Rhythm,"* Stamford, Connecticut High School, 1934  
Black and red conté crayons with graphite on paper  
Gift of Charles and Lisa Daugherty 1997.9.3



## Upcoming Exhibitions

**Off the Shelf: New Forms in Contemporary Artist's Books**  
October 6 – December 17, 2006  
*Prints and Drawings Galleries*

Over the course of the last ten years artists have expanded the terrain of the artist's book, taking the format to new limits. Artists such as Jonathan Callan, Paul Noble, and Brian Belott manipulate found books to invent new objects that have been transformed by the artist's hand and imagination. This exhibition includes work by thirteen international artists working today who create books alongside their other output including painting, drawing, photography, and sculpture.

**For the People: American Mural Drawings of the 1930s and 1940s**  
January 12-March 11, 2007  
*Prints and Drawings Galleries*

Drawn primarily from the permanent collection of the Frances Lehman Loeb Art Center, this exhibition presents approximately thirty preliminary drawings for murals

from the 1930s and 1940s. A turbulent period in America's history, this era saw record numbers of workers unemployed along with intense interest in national and regional identities and international politics.

**Chikanobu: Modernity and Nostalgia in Japanese Prints**  
March 23 – May 13, 2007  
*Prints and Drawings Galleries*

Yoshu Chikanobu (1838-1912) was a leading artist in the Meiji period, the era from 1868 to 1912 when Japan underwent rapid westernization and the emperor was reinstated as ruler. Like many other print artists of these years, Chikanobu worked with subjects of traditional Japanese woodblock prints, such as actors, courtesans, famous sites, and beautiful women, while often reflecting western conventions in art and picturing current events, such as the Saigo Rebellion and various battles of the Sino-Japanese War.

# Friends of the Frances Lehman Loeb Art Center

July 1, 2005 — June 30, 2006

The focus of the Friends' fundraising in fiscal year '05-'06 was a Jenny Holzer installation of twenty benches, commissioned to honor Frances Daly Fergusson's twenty years as Vassar's president. Many Friends of the Frances Lehman Loeb Art Center opted to increase their membership levels as their contribution toward the project. Those individuals are noted below with a # beside their name.

\*Denotes deceased

## Individual Members (\$50 - 99)

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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

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Jenny Holzer being interviewed for the documentary, "Bench Walk" by Mary Kay Lombino. Filmed by Yang Miller. Photo by Chip Porter



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