



Art at Vassar



A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2011

Looking Back While Moving Forward

Vassar College, as most of you who read this message would already know, is celebrating its sesquicentennial this year. Looking back to the founding of the College in 1861 and the subsequent development of the College as we know it today is one of those very satisfying moments of institutional self-reflection mixed with the right amount of nostalgia, celebration and optimistic plans for the future. Celebrations of such milestones are, thus, Janus-headed, simultaneously looking backward and forward.

The founding art collection, purchased by Matthew Vassar from trustee Elias Magoon, was acquired three years later in 1864 when the construction of Main Building was far enough along to house it in the original art gallery. Thus, the Art Center's dilemma as a part of Vassar College was whether to climb aboard the celebration bandwagon a few years early or stand apart and wait for our true 150th birthday to come. It did not take us long to side with the celebrators and consider our own history fungible enough to justify a ride on the College's coattails. There were other good reasons to do this, most notably our reemergence in mid-January from seven months of hibernation owing to roof renovation. The attendant reinstallation of the permanent collection, with some dramatic shifts in the use of gallery space, seemed to play on the prospective part of any celebration of an historical milestone – a refreshed look to start the next fifty year trek towards the College's Bicentennial. At the same time we opened the exhibition *150 Years Later: New Photography* by Tina Barney, Tim Davis and Katherine Newbegin. That the name of the last artist in this list suggested our own “new beginning” was pure coincidence. We asked these photographers to bring their own artistic point of view to the College and to use its human and physical resources as their subjects. The results were grand and, at times, idiosyncratic but essentially Vassar. I am happy to announce that a considerable number of these photographs have already been donated to the collection.



Our upcoming summer exhibition will also focus on a Vassar theme – three important Vassar-educated donors to the collection over the past sixty years. *A Taste for the Modern: Gifts from Blanchette Hooker Rockefeller, Edna Bryner Schwab, and Virginia Herrick Deknatel* gives us the opportunity to study the contemporary collecting interests of these three individuals in significant depth and to understand how their training at Vassar helped them to confront the panoply of art collecting options in twentieth-century America and emerge with collections that share a boldness of vision. In so doing, we are also acknowledging the importance of the incremental growth of an institution that results from individual contributions over many decades. Art collections as old as ours are necessarily structures made of stratified layers. To continue the geological metaphor, an examination of each layer will tell you certain things about the collecting climate in which each individual operated. The layers can be made up of very different kinds of materials as well but the end result is that the reputation of the museum rests on the accumulated foundation such donors as these made possible. This is the retrospective and nostalgic part of the sesquicentennial exercise – to understand and appreciate what came before us and to incorporate what we learn into our plans for the future.

James Mundy
The Anne Hendricks Bass Director

1861

Rev. Elias Lyman Magoon appointed Chairman of the trustee Committee on the Art Gallery



1864

Matthew Vassar purchases Magoon's collection for his new college which becomes the first college to open with an art collection

1865

Henry Van Ingen appointed the first professor of painting and curator of the the Vassar Art Gallery

1874

Louisa May Alcott attends the opening of "The Museum" when the collection is relocated to the refurbished gymnasium

A Man of His Time

ON VIEW

Before our current exhibition, Thomas Rowlandson: Pleasures and Pursuits in Georgian England, opened at the Art Center, it was exhibited at the Mary and Leigh Block Museum of Art at Northwestern University. The Block interviewed Patricia Phagan, the Philip and Lynn Straus Curator of Prints and Drawings, about the career of Thomas Rowlandson and her interest in his work.

The Block: Can you tell us a bit about Thomas Rowlandson’s youth and how it might have influenced his artwork?

Patricia Phagan: Rowlandson’s upbringing is key to his satire, for he came from a trade background but was reared mostly in a more privileged environment. That dynamic provides an interesting tension for viewers of his works today. As far as facts go, he was born in London to a textile tradesman who unfortunately went bankrupt when Rowlandson was still very young – about two or three years old. The family moved to Yorkshire, but when Rowlandson was around seven years old he went to live with a better-off uncle and aunt in London in Spitalfields, where the uncle was a master silk weaver. When the uncle died, Rowlandson and his aunt Jane moved to Soho in the fashionable West End.

Rowlandson grew more and more refined as greater educational and social opportunities became available to him in the West End. He attended the Royal Academy Schools and became an observer of fashionable society, making frequent visits to Vauxhall Gardens, with its self-conscious, conspicuous crowds. The Prince of Wales, at the pinnacle of this society, would become one of his patrons. Rowlandson made his early works for this sophisticated audience in the West End – while in his latter years, presumably because he needed the money, he made prints and drawings for a much broader audience. But while tradesmen were the stars of these later prints, Rowlandson frequently made fun of them, seeing them as crude and oafish, an ironic position given his roots.

Thomas Rowlandson (British, 1757-1827)
The Devonshire, or Most Approved Method of Securing Votes, 1784
Etching, with stipple, in black ink with watercolor and gouache on blued white laid paper
The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959
59.533.57



1887

The Vassar Art Gallery makes its first purchases, including *Shadow Decoration* (1886) by Charles Courtney Curran



1889

The Hall of Casts added



1894

Van Ingen records that the college owns 150 plaster casts

What was public life like in Georgian London? What can Rowlandson tell us about it?

In Georgian London, all strata of society were confronted with streets horribly noisy with horses, carts, and carriages rushing about, a scene Rowlandson captures in the print *Miseries of London* (1807). He also pictured coffeehouses and pubs, which admitted men of all social ranks, and he showed women in gin shops, since gin was both cheap and popular with some women at the time. He made a specialty of showing popular outdoor leisure activities, such as ice skating, horse racing, and taking promenades in the royal parks and pleasure gardens, where people of all stripes, including prostitutes, mingled. Rowlandson's *Vauxhall Gardens* (ca. 1784) shows royals, patri- cians, scholars, tradesmen – that is, the fashionable elite and the “wannabees” – all captured in one picture. It is really a kind of tableau vivant of the 1780s in London.



Thomas Rowlandson (British, 1757-1827)
Vauxhall Gardens, ca. 1784
 Watercolor with pen in black and gray
 ink over graphite on cream wove paper
 Yale Center for British Art, Paul Mellon
 Collection
 B1975.4.1844

Who were his contemporaries and what makes Rowlandson stand out?

James Gillray was a contemporary who stands shoulder to shoulder with Rowlandson in terms of social satire of the period, though Gillray had a more exuberant imagination and an equally exuberant way of showing it in his sometimes quite graphic and interesting work. Rowlandson’s political satires pale by comparison, though you need to remember that Rowlandson was making prints for a highly discerning clientele in his early years. Only later did he turn with full steam toward a large, less discriminating audience. Of course, his drawings were recognized then for their mastery. They are renowned for their beautifully fluid lines and cloaks of muted colors – all deftly describing comical mishaps and events.

Rowlandson earned early praise for his drawing abilities. Was he conflicted about making a living through satirical work instead of “fine art”?

We do not actually know if Rowlandson was conflicted, since no journals or diaries by him exist and only a few letters by him are extant. We do know that Rowlandson exhibited history, portrait, and landscape subjects at the Royal Academy in his earlier years. Then in 1784 he exhibited satirical watercolors and drawings, receiving criti-

1907

Association of Alumnae presents to the college a portrait of Vassar College President James Monroe Taylor painted by William Merritt Chase

1911

Art historian Oliver Samuel Tonks appointed to the faculty

1915

The Vassar Art Gallery relocates to the newly built Taylor Hall



cal praise, and he continued displaying work in this vein at the Royal Academy until 1787. From the evidence it seems that at the beginning he tried to go the more conventional route of executing history subjects and portraits. Without his words to guide us, we have to conclude that he made a calculated decision to turn so much of his attention toward satire.

Do we have anybody today playing a role similar to the one filled by Rowlandson and fellow satirical artists during their time?

On the national stage I think of Jon Stewart, Stephen Colbert, and Tina Fey, comedians and satirists who see ironies implicit in the daily political news. We see these contemporaries on television and online, whereas folks in London's taverns and coffeehouses would have looked and laughed at Rowlandson's political prints. He put celebrities in shocking, ironic scenarios, such as the fashionable Duchess of Devonshire hugging a butcher. Actually, I could see Rowlandson being a writer for *The Daily Show*.

What has been Rowlandson's posthumous reputation, and where do the new exhibition and catalogue stand in relation to previous Rowlandson projects?

During the Victorian era, Rowlandson was demoted by critics and the public because of his bawdiness, especially as seen in his later prints. Then, in the 1910s, many of his drawings rose in price at auction, and thereafter his watercolors came to be recognized as works of great skill and talent, though his print work was seen as secondary and critics still lamented his general tendency for crude humor. In mid-twentieth century his watercolors finally sold for very high prices at auction, and this was followed by a number of exhibition and collection catalogues and academic studies.

In contrast to what has come before, this exhibition looks at his drawings and prints together – both are discussed and exhibited, as both were integral to his art and life and to his audience. The exhibition also looks at the importance of the print market for Rowlandson and how he changed his audience for prints over time. Lastly, his responses to his social and political worlds are examined here – the worlds of the West End, Covent Garden, and London politics. This new approach to Rowlandson differs markedly with what's come before.

What inspired you to curate this exhibition and what significant discoveries have you made?

The watercolors by Rowlandson in the Art Center's permanent collection inspired me to organize this exhibition. I brought to them a curiosity and an abiding interest in social and political satire, honed from a PhD dissertation on twentieth-century political cartoons. I asked myself: "What was it Rowlandson was trying most to say in these watercolors?" Placing these and hundreds of other Rowlandson images side by side revealed his appetite for social entertainment of various kinds. It also led me to see that he sometimes mixed the social ranks in a surprising move that represented actual practice in public places in Georgian London. England was a hierarchical society, but Rowlandson seemed to revel in the social mixing one saw at the time in public spaces, such as royal parks, pleasure gardens, or theaters. This social mingling during the Georgian era is not that well known to nonspecialists today, and I wanted to explore it. I found this aspect intriguing, and Rowlandson found it a great subject for his satire.



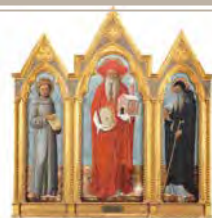
Thomas Rowlandson (British, 1757-1827)
Smoaking for a Tobacco Box
Blackish-brown ink and wash, watercolor, and graphite on cream laid paper
Frances Lehman Loeb Art Center, Vassar College
Gift of Mr. and Mrs. Francis Fitz Randolph
(Mary E. Hill '45-4)
1953.7.12

1915

Clarence Kerr Chatterton establishes the studio art program

1917

Trustee Charles M. Pratt makes a major gift to the collection, including Italian Renaissance paintings



1919

Mrs. Charles Pratt gives a large collection of jades to the college

Beginnings

Tina Barney is one of three artists the Art Center commissioned to take part in the exhibition 150 Years Later: New Photography by Tina Barney, Tim Davis, and Katherine Newbegin. We were thrilled to have her here on February 15, 2011 to discuss her work. The following is an excerpt from her lecture in which she tells the story of her early influences and how she came to be a photographer.

I want to start off my talk just telling you a little bit about myself and how I got into photography. I was born in New York City in 1945. I went to a private school in which there was an extraordinary art history teacher. She turned me on to art more than anybody else. I studied history of art with her at the age of fourteen – her name was Margaret Scolari-Barr*. Her husband was Alfred H. Barr, the first director of the Museum of Modern Art – so at the age of fourteen I already had a very sophisticated start to my life. In addition, I come from a family of art collectors. Then I went off and lived in Italy where I learned about the Italian Renaissance. When I returned, I was married at the age of twenty and I had my first child at twenty-one. At that point I started looking at art in New York City. I mostly looked at contemporary art because my brothers started collecting art and it was mainly the New York Abstract Expressionists. I was twenty-three years old and had a very sophisticated art background already.



Tina Barney at the opening of *150 Years Later*
© Vassar College / Dmitri Kasterine

My family – my two little boys, my husband, and myself – moved to Sun Valley, Idaho in 1973. Just at that time I had started looking at photographs and started collecting photographs on a very small scale. You could buy an Ansel Adams or an Edward Weston at that time, in the early 1970s in New York City, for about \$100. So I had started a small collection and became totally enamored with photography. And just at that time my husband said we have to get out of New York City and we moved to a ski resort in Idaho and I thought, “There goes the art. There goes the love of photography.” But much to my surprise there was a little art center there. And at that art center all of the famous photographers in the ‘70s came and taught there and that is how I started my photography life.

There I took photography workshops with only two or three people in them. The pictures that really interested people in my classes were the pictures that I took back in Rhode Island where we spent our summers and where I still live today. Maybe because I was so homesick, I began to

realize how different the East Coast and the West Coast of the United States were from one another. Living in Idaho where most of the people in that scene had come from California, it became apparent how very different my upbringing was from my friends in Sun Valley. So I would go back to Rhode Island in the summers and continue taking pictures. I was thinking about the clothes people wore on the East Coast, especially in New England. The preppy kind of people that Ralph Lauren molded his clothes on was very different from people in Sun Valley who dressed in blue jeans and plaid shirts. I gravitated towards ceremonies in New England. I would photograph weddings, graduations, and other parties that gathered people together. These rituals were repeated over and over again, where the same people would come, the same family members, the

1931

Agnes Rindge Claflin joins the Vassar faculty. Over the course of her Vassar career, Claflin will donate over fifty works of art, including Calder’s *Mobile*, and serve as the Director of the Art Gallery



1941

Inspired by her granddaughter Carol Rothschild Noyes, a recent Vassar graduate, Mrs. Felix M. Warburg and her family donate their significant collection of Old Master prints and several sculptures



same family friends, and people dressed in a very particular way. I was also interested in the gestures that people had, the way people put their hands in their pockets. And I was also drawn to the space between each person: the personal space between one person and another.

I took classes at the Sun Valley Art Center for a few years and in 1980, Mark Klett was my teacher and he started teaching color, which I hadn't really done at all. I was still using a 35mm camera and I was printing my own pictures, which were small (16 x 20 inches). At this point I started directing the family members that I photographed because I wanted to create a narrative. I wanted to say something about how I thought families were not close enough, they didn't show each other enough affection, and I didn't realize what a revolutionary gesture this was in the history of photography. This was the time of Garry Winogrand and Lee Friedlander and other street photographers. They never ever moved anything in the picture or told anybody to do anything. I did this sort of without thinking what a big deal it was. The picture called *Amy, Phil, and Brian* that I took in 1980 is the first picture that I actually told anybody to do something in the photograph for the sake of the narrative. I told my son to stand on the diving board in the middle. I told the girl with the yellow towel to stand on the left and the man on the far right. I did this to show that I thought there was too much distance between family members.

I went for a whole summer – two or three summers actually – taking pictures in this way. I would often photograph the same people or families again year after year. To keep it interesting I would set up goals for myself. The goals that I set for myself would be something, like, “this year I want to get closer up.”

Now Mark Klett, who I admired, used a 4 x 5 view camera. I was with him in Sun Valley during the winters watching him use this camera and I realized this was something that I really wanted to do. I wanted to be able to show the details in these pictures, I wanted to show the pattern in the architecture and the fabrics. With the first pictures I took with the 4 x 5 I also began to use more creative license. Like the Italian Renaissance painters did, I began to use objects in the work to bring the eye of the viewer into the picture and to direct the eye of the viewer to the things that were important. I have always been frustrated with that flat piece of paper that the photograph is limited to. So I began to work more on the formal parts of putting the picture together in order to interest and excite the viewer and make them really notice what I was interested in.

Also at this time, I started making my pictures bigger. I photographed family and friends and made these 4 x 5 foot prints, which was revolutionary at that time. Then in 1982 I made the photograph *Sunday New York Times*. I knew the family in the picture, they were friends of mine, there was something about being able to walk in and out of these houses in Rhode Island, without knocking, and everybody knew everybody's house inside-out. This family knew what a view-camera was, they didn't laugh at me, they didn't pose, but I also knew that I wanted the father to be the head of the table. I asked him to hold still because my exposures were about two seconds long, and I'd be yelling out, “Hold still! One, one thousand, two, one thousand.” When I saw this picture, I knew there was something about it that really was important. So I went around showing my work in a big, long PVC tube that was filled with 4 x 5 foot pictures. No one was really very interested in them, but a curator told me that there was going to be a show at the Museum of Modern Art called *Big Pictures by Contemporary Photographers*. And I presented *Sunday New York Times* to MoMA, they accepted it and put it in that show**. So that was in early 1983 and it was how my entire career started.

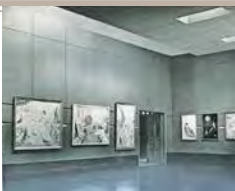
* Scholari-Barr taught Italian at Vassar from 1925-1929
** *Big Pictures by Contemporary Photographers* included works by Richard Avedon, Ray Metzker, and Cindy Sherman.



Tina Barney (American, 1945-)
Sunday New York Times, 1982
Chromogenic color print
Courtesy of Janet Borden, Inc.
©Tina Barney

1949

A rare exhibition of paintings by Florine Stettheimer is presented with assistance from the artist's sister, Ettie



1950

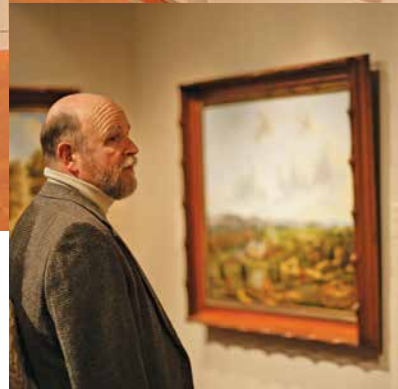
Exhibitions include *Fifty Paintings by Paul Klee*

1950

Through Edna Bryner Schwab, class of 1907, selections from Paul Rosenfeld's collection of Stieglitz Circle works are given to the college



REOPENING VIEWS



1955

Blanchette Hooker Rockefeller, class of 1931, presents the gallery with Francis Bacon's *Study for Portrait IV* (1953) and donates major works by Rothko, Klee, and others



1967

A bequest from Edna Bryner Schwab features major works by O'Keeffe and Marin

1968

The critically significant *Realism Now* exhibition opens at the Gallery





After a seven-month closure for roof repairs, the Art Center reopened on January 20, 2011. Hundreds of visitors celebrated the reopening of the museum and explored the reinstalled galleries.

1972

Exhibitions include *Selections from the Asian Collections*



1983

Exhibitions include *Frank Lloyd Wright and Japanese Prints*



The Best Painter Alive

While his name is not as well known as some of his contemporaries, Jules Olitski was celebrated by the influential American modern art critic Clement Greenberg as “the best painter alive,” and he enjoyed enormous critical praise and acclaim in the 1960s and 1970s. Jules Olitski was one of the early Color Field painters, creating heavily textured abstract paintings as early as the mid 1950s. He first rose to prominence in the early 1960s when the direction of his work changed radically and he began experimenting with stain techniques in the manner of Helen Frankenthaler and Morris Louis. In 1964, he began using a spray gun to create a veil of color on the canvas surface. It was in the second half of the 1960s that he developed the type of painting for which he is best-known – vast canvases covered with luscious mists of atmospheric color. He said that ideally he would like “nothing but some colors sprayed into the air and staying there.”

The Art Center recently acquired our second major painting by Olitski – a sixteen-foot-long painting, *Deuxième nuit d'été* (1979) donated by Elizabeth Cabot Lyman, class of 1964, that combines qualities of luminosity and density with subtle chromatic shifts. It is characteristic of his work in the late 1970s and early 1980s, when he returned to the thick surfaces he created in the 1950s but with innovative techniques that take advantage of the newly improved polymer and gel acrylic mediums. The painting is now part of the reinstallation of the permanent collection where it hangs beside *No. 1 (No. 18, 1948)* by Mark Rothko, whose stained canvas is a precursor to Color Field painting. Both artists created unified compositions that differ qualitatively from the gestural, expressive brushwork of such artists as Jackson Pollock and Willem de Kooning whose works are on view in the adjacent gallery.

In 1966, Olitski was one of four artists to represent the United States in the Venice Biennale; in 1969, he was the first living American artist chosen to be given a solo exhibition at The Metropolitan Museum of Art; and in 1973 the Museum of Fine Arts, Boston, organized the artist's first major

retrospective. Since his death in 2007, renewed attention has been paid to his contribution to abstraction in America. Later this year, Olitski will be the subject of a survey exhibition entitled *Revelation: The Major Paintings of Jules Olitski*, which will be on view at the Kemper Museum of Contemporary Art, Kansas City (May 20 – August 28, 2011) the Museum of Fine Arts, Houston (February 12 – May 8, 2012), the Toledo Museum of Art (May 31 – August 26, 2012), and the American University Museum (September 15 – December 16, 2012). The exhibition, which will for the first time examine the larger arc of Olitski's career, was co-curated by Alison de Lima Greene, class of 1978, and curator of contemporary art at the Museum of Fine Arts, Houston.

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



Jules Olitski (American, b. Russian 1922-2007)
Deuxième nuit d'été, 1979
Acrylic on canvas
Gift of Elizabeth Cabot Lyman, class of 1964
2009.12.4
Photo: ©Vassar College/John Abbott

1983

The exhibition *All Seasons and Every Light* travels to Caracas, Buenos Aires, Bogotá, and Mexico City

1988

Exhibitions include *Jazz D'Espirit: Matisse Makes Music*



1989

Exhibitions include *The Billy Name Collection: The Silver Era at Warhol's Factory*



The After-Shelf-Life of a Madonna and Child

ON CAMPUS

A sculpture rarely leaves the sanctuary of a museum; it remains either on view or in a vault. For several years, a 13th-century sculpture of a Madonna and Child rested in a storage cabinet in the museum’s basement. However, on October 28th the Madonna ventured beyond the museum and spent one evening in the nearby Vassar Chapel. This little outing did it some good, for it is now among the few pieces chosen to represent medieval sculpture in the recent reinstallation.

The Madonna’s adventure began when Andrew Tallon, Vassar’s medieval art historian, noticed it in storage and began to examine the sculpture together with his students. Little about the piece was known, but its style suggested that it was early 13th-century Spanish. Last spring, chemistry professor Joe Tanski used an x-ray florescence spectrometer (xrf) to determine that the objects embedded in the crowns of the Madonna and Child were not glass but calcium cardonate, also known as aragonite because it abounds in Aragon, Spain.

Professors Tallon and Tanski provided the impetus for our second Kaleidoscope: Interdisciplinary Views on Art, a public program series that began in April 2010. Each Kaleidoscope brings together professors from a variety of disciplines to discuss a work of art from the permanent collection. Nancy Bisaha and Dorothy Kim, professors of medieval history and medieval English respectively, joined the art historian and chemist. They quickly agreed that medieval music would significantly enhance the evening program. Nick Rocha, class of 2011, director of the Vassar Camerata, researched vocal works particular to the period and prepared the student group to perform music for the program.

The professors also agreed that modern viewers of the sculpture see it principally as a static work of art, thereby missing the dynamism and depth of feeling that medieval viewers would have experienced. In order to awaken this appreciation, the Madonna and Child needed to be processed. The difficulty, however, lay with the object; we could not risk harming an 800-year-old sculpture in a brief liturgical reenactment. Fortunately, studio art professor Tyler Rowland and his student Rhys Bambrick, class of 2011, offered to fashion a reproduction. Thus the Kaleidoscope evening opened in the Chapel with music and a candlelight procession, and concluded with a reception in the Chapel’s Tower Lounge where the 13th-century Madonna and Child safely rested under a Plexiglass cover.

The program was entitled “Piety and Pilgrimage: The Life and Times of a 13th-Century Madonna and Child.” We did not realize then that the life of the Madonna and Child would continue to evolve. The 21st-century reproduction has allowed the Madonna to begin leading a double life. Andrew Tallon purchased the copy so that students could examine, touch, and manipulate this large sculpture. The more delicate 13th-century Madonna and Child once again enjoys regular visitations in the museum. No longer seen mainly as an object of veneration by pious Christians, the sculpture is now viewed as an object of fascination by students and enthusiasts of medieval art.

Diane Butler
The Andrew W. Mellon Coordinator of Academic Affairs



Spanish
13th-century
Madonna and Child
Wood (possibly walnut), polychrome, and aragonite
Gift of H. Dale and Elizabeth Gould Hemmerdinger,
class of 1967
1994.11



Tyler Rowland and Rhys
Bambrick, class of 2011
Reproduction of the
Madonna and Child
From the collection of
Andrew and Marie Tallon

1993

The Frances Lehman Loeb Art Center, designed by Cesar Pelli, opens and the collection is relocated to its current home

1994

Katherine Sanford Deutsch, class of 1940, continues to make important gifts to the collection, including Jackson Pollock’s *Number 10, 1950*



1999

The Friends of the Art Center donate \$500,000 to establish an endowment for exhibitions, including *Refining the Imagination: Tradition Collection, and the Vassar Education*

2005

Exhibitions include *Time and Transformation in Seventeenth-Century Dutch Art*

In Praise of Docents

Every Wednesday afternoon around 3PM during the academic year, the sound slowly begins to build in the museum atrium. There is a hum of animated voices talking about what happened in class, who said what at lunch, and how last night’s rehearsal went. As the fourteen Art Center student docents gather for their weekly training seminars, you can hear and feel the energy of the group. As the conversation topic changes from dinner to Dürer, their enthusiasm does not diminish. The Art Center student docents are fierce and knowledgeable cheerleaders for the museum. They champion the value of interacting with original works of art as they lead over 1,000 visitors on tours of the collection every year and reach out to thousands more through the Art Center blog.

The Art Center student docents are a unique docent corps. Although the most obvious difference from their counterparts at other institutions is their age, the docents also represent the diversity of the Vassar campus. They come from a variety of backgrounds and academic disciplines including Biology, English, Russian, Urban Studies, History, French, Physics, Theatre, Media Studies, Studio Art, and Art History. During their weekly training sessions, they offer their own insights on works of art and benefit from listening to their peers. A Studio Art major is drawn to the color palette of Balthus’ *Le semaine des quatre jeudis* while an English major compares Elaine deKooning’s *Man in a Whirl* to a recent class on punctuation. Each docent has his or her own point of entry into the collection, but together they have the shared goal of encouraging all visitors to engage with the works of art on view.

Beside their age and diverse academic backgrounds, the Art Center docents are unique because they live with the collection. The museum is as accessible to them as the dining hall and they spend just as much time in the galleries as they do at meals. In addition to the weekly training seminar, docents work at the museum for an additional six to eight hours. This time is dedicated to considering work in the galleries, researching the collection, conducting tours, and writing for the blog.

Now in its twelfth year, the docent program has enabled visitors to connect with the collection while also providing a valuable experience for Vassar students.

Nicole M. Roylance
Coordinator of Public Education and Information



Photo: ©Vassar College/John Abbott

2008

The Virginia Deknatel Bequest enriches the collection’s post-impressionist and modernist holdings with numerous works by Cézanne, Bonnard, Vuillard, David Smith, and others.

2009

Paris-New York: Modern Paintings in 19th and 20th Century is organized in partnership with the Yamagata Museum of Art in Yamagata, Japan. Eighty-six works from the permanent collection travel to five museums in Japan



2009

The Evelyn Metzer Exhibition Fund is established with a \$1 million gift to support future exhibitions

2011

The Art Center reopens after a seven-month closure with a refreshed presentation of the permanent collection

2010 Acquisitions

PAINTINGS

Jervis McEntee, American (1828-1891)
Clouds, 1859
Beeches and Ferns, 1859
Rocks at the Corner, 1859
 Oil on canvas
 Gift of Ellen G. Milberg, class of 1960, on the occasion of her 50th reunion, 2010.3.1-.3

SCULPTURES

Greek, 5th-4th centuries BCE
Athena Promachos (Athena in warrior guise)
 Marble
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.1

Greek, ca. 700 BCE with modern addition
Kore Head
 Limestone with polychrome
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.2

Greek, late 7th - early 6th centuries BCE
Kore/Goddess Head
 Limestone
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.3

Greek, late 6th century BCE
Hera (?)
 Limestone with traces of polychrome
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.4

Greek/Cypriot (?), ca. 6th century BCE
Kouros Head
 Limestone
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.5

WATERCOLORS AND DRAWINGS

Luis Aguilera, American, b. San Salvador (1973-)
Untitled (one person)



Untitled (two people)
 Crayon on paper
 Purchase, Pat O'Brien Parsons, class of 1951, Collection Fund, 2010.4.1 & .2

Sandor Bernath, American, b. Hungary (1892-1984)
Gloucester, Mass., 1935
 Watercolor on paper
 Gift of Thomas P. Roddenbery, class of 1980, in memory of Thaddeus and Isabelle Roddenbery, 2010.9

Jean Cocteau, French (1889-1963)
Angel with Key, 1956
 Watercolor on paper
 Bequest of Linda Lowenstein, 2010.2.24



John Marin, American (1870-1953)
Untitled (abstract landscape), 1921
 Watercolor and black crayon on cream wove paper
 Gift of Lynn G. Straus, class of 1946, 2010.6.2

PRINTS



Jennifer Bartlett, American (1941-)
Autumn; Winter; Spring; Summer, from *The Four Seasons*, 1990-1993
 Four screenprints on medium weight Kurotani Hosho wove paper
 Purchase, Dexter M. Ferry Collection Fund, 2010.14.1-.4

George Bellows, American (1882-1925)
 Printed by Bolton Brown
Portrait of John Carroll, 1923
 Crayon lithograph in black ink on thin cream wove paper
 Gift of Janis Conner and Joel Rosenkranz, 2010.17.1



Jacques Callot, French (1592-1635)
Beggar with Crutches, from *Beggars* (Gueux), 1622
St. Livarius, ca. 1624
Young Nobleman, from *The Nobility of Lorraine*, 1620-23
Lady with Lute Between Two Gentlemen, from *The Fantasies*, 1635
Frontispiece; Feasting; Departure; Feast for the Returned Prodigal; Reclothing the Prodigal Son, from *Life of the Prodigal Son* (La vie de l'enfant prodigue), 1635
Signora Lucia and Trastullo, from *Balli di Sfessania*, 1621-22
 Etchings in black ink on cream paper
 Bequest of Linda Lowenstein, 2010.2.13-.16; 2010.2.22.1-.5; 2010.2.25

Toyohara Chikanobu, Japanese (1838-1912)
Court Lady, 1896
 Color woodblock print; ink and colors on paper
 Bequest of Linda Lowenstein, 2010.2.10

Salvador Dalí, Spanish (1901-1989)
Le grand tournoi
 Drypoint with stencil on paper
 Gift of Judith Lieberman Pestronk, class of 1942, 2010.15.1

After Salvador Dalí, Spanish (1901-1989)
Plaza Mayor
 Drypoint with stencil on paper
Leonardo da Vinci
 Drypoint on paper
 Gift of Judith Lieberman Pestronk, class of 1942, 2010.15.2 & .3

Stefano Della Bella, Italian (1610-1664)
Studies of an Old Man and a Soldier
Studies of Eyes, Ears, Mouth, Nose and Hands
Studies of Hands and Feet
 Etchings in black ink on cream paper
 Bequest of Linda Lowenstein, 2010.2.19; .20.1-.3; .21.1-.3

Albrecht Dürer, German (1471-1528)
Pontius Pilate Washing his Hands, from *Small Passion*
 Woodcut in black ink on cream paper
St. Anthony, 1519
 Etching in black ink on cream paper
 Bequest of Linda Lowenstein, 2010.2.17-.18



Kikugawa Eizan, Japanese (1787-1867)
Kakemono: Beautiful Woman at Shinanoya
 Color woodblock print; ink and colors on paper
 Bequest of Linda Lowenstein, 2010.2.11

Helen Frankenthaler, American (1928-)
 Published by Tyler Graphics
Cameo, 1980
 Woodcut with color on paper
 Edition of 51
 Gift of Lynn G. Straus, class of 1946, 2010.6.1

Rosella Hartman, American (1894-1993)
Tiger Tiger, 1938
 Lithograph with hand coloring on paper
 Gift of Janis Conner and Joel Rosenkranz, 2010.17.2

Winslow Homer, American (1836-1910)
Dad's Coming!, from *Harper's Weekly*, November 1, 1873
 Wood engraving in black ink on newsprint
 Bequest of Linda Lowenstein, 2010.2.23

Japanese, 19th century
Seated Woman Looking to her Left
Three Women, One Writing
Upper Body of Woman with Blue Lip
Standing Woman with Pipe in Right Hand
 Color woodblock prints; ink and colors on paper
 Bequest of Linda Lowenstein, 2010.2.1-.4

Robert Kipniss, American (1931-)

Vase, Chair & Trees, 1995
Mezzotint on paper, trial proof
Gift of James F. White, 2010.8

Utagawa Kunisada, Japanese (1786-1864)

Triptych: (*Seated Woman with Scroll of Calligraphy*)
Suzuki Mondo and his Wife Oyasu; Seated Woman with Pipe in Room; Standing Man with his Baby
Two Men, One on Floor One Standing
Sakura Sogo and His Children
Hachiman and Katsuragi (Man in Checkered Garment and Woman)
Diptych: *Woman with Baby in Arms and Small Child; Woman with Rattle and Older Child*
Color woodblock prints; ink and colors on paper
Bequest of Linda Lowenstein, 2010.2.5.1-.3; .6-.8; .9.1-.2

Lucas van Leyden, Netherlandish (ca. 1494-1533)

St. Mark
Engraving in black ink on cream paper
Bequest of Linda Lowenstein, 2010.2.12



Pablo Picasso, Spanish (1881-1973)

Scene from La celestine, 1968
Etching in black ink on cream wove paper
Gift of Susan Feinstein Saidenberg, class of 1960 and Robert P. Saidenberg, 2010.7

PHOTOGRAPHS

Margaret Bourke-White, American (1904-1971)

The New South, A Drive-in Bank, 1949
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.2

William Dasonville, American (1879-1957)

Golden Gate Bridge in the Fog, ca. 1937
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.4

Jim Dow, American (1942-)

Centered View of Ceiling, Great Hall Ceiling, Vassar Library, 2008
Clock Detail, Great Hall, Vassar Library, Vassar Library, 2008
Leaded Window in North Reading Room, Vassar Library, 2008
Detail, Leaded Window, South Reading Room, Vassar Library, 2008
Stained Glass Window, Main Reading Room, Vassar Library, 2008
View of Alumni Hall, Vassar Library, Vassar Library, 2008
Detail of Globe, Weinberg Reading Room, Vassar Library, 2008
Great Hall, Southeast Corner, Vassar Library, 2008
Dewey Card Catalogue Files, Vassar Library, 2008
View of the Main Reading Room, Vassar Library, 2008
From *Vassar College Report of Gifts 2007-08*
Chromogenic dye coupler prints on Kodak Endura paper
Gift of Mark Schwartz in honor of David M. Borus, 2010.1.1-.10

John Gutmann, German (1905-1998)

Elevator Garage, Chicago, 1936



The Artist Lives Dangerously, San Francisco, 1939
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.6 & .7

Edith Tudor Hart, Austrian – English (1908-1973)

Women Making Sandbags, London, 1939
Newcastle Slum
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.8 & .9



Robert Heineken, American (1931-2006)

Foodgram #4, 1983
Large-format Polaroid Polacolor print
Purchase, Horace W. Goldsmith Foundation Fund, 2010.11.2



Henri Cartier-Bresson, French (1908-2004)

Two Men at Cricket Match, 1930s
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.3

Lewis Hine, American (1874-1940)

Steelworkers at Russian Boarding House in Homestead, PA
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.10

Mimmo Jodice, Italian (1934-)

Bronze Sculpture from Herculaneum, from a series done in the early 1990s
Gelatin silver print
Gift of Bannon McHenry (Bannon Jones, class of 1952), 2010.5

Adolf de Meyer, French (1868-1949)

Baroness Olga in Profile, 1924
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.5

Lucas Samaras, American, b. Greece (1936-)

Photo-transformation, 1974
Large-format Polaroid Polacolor print
Purchase, Horace W. Goldsmith Foundation Fund, 2010.11.3

Andres Serrano, American 1950-

Paul McGinnis Triptych, from *The Education Project*, 1993
Large-format Polaroid Polacolor print
Purchase, Horace W. Goldsmith Foundation Fund, 2010.11.1.a – c



Susan Wides, American (1955-)

Mannahatta 7.12.07 (Wall Street), 2007
Chromogenic print
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, in honor of James Curtis, class of 1984, 2010.18

Georgi Zelma, Russian (1906-1984)

Physical Culture Parade on Red Square, Moscow, 1935
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961) in memory of Cathy Picard Rosen, 2010.16.1

NATIVE AMERICAN

Akimel O'odham/Pima

Hat, ca.1886 - 1914
Woven natural fiber
Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2010.13.25

Angel Amaya, Mata Ortiz, Mexico

Black-and-red-on-white Pot with Abstract Designs, 2000
Glazed earthenware
Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2010.13.11

Athabaskan or Eskimo

Basket, ca.1994
Birch bark
Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2010.13.21

Juan Carrillo Bonilla, Huichol, Mexico

Gourd and Prayer Stick, 2000
Yarn, bee's wax, wood
Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.35

Xochilt de la Cruz Carrino, Huichol, Mexico

Deer and Peyote, 2001
Yarn, bee's wax, wood
Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.34

Alice Cling, Navajo, Diné (1946-)

Pitch Coated Vase, 2000
Glazed earthenware
Gift from the Edward J. Guarino Collection in honor of Edgar J. Guarino, 2010.13.6
Pitch Coated Pot, 2000
Glazed earthenware
Gift from the Edward J. Guarino Collection in honor of Charles King, 2010.13.7

Luz Angelica Cota, Mata Ortiz, Mexico

Brown-and-black-on-white Pot, 2005
Glazed earthenware
Gift from the Edward J. Guarino Collection in honor of Vilma Di Benedetto, 2010.13.8

Martin Cota, Mata Ortiz, Mexico
Black-and-white Pot with Mimbres Designs, 2008
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Andrew Picariello, 2010.13.13

Tim Fogal, Athabascan or Eskimo
Basket, 1994
 Birch bark
 Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2010.13.22

Anne Green, Iroquois, Tuscarora
Coin Purse, 2001-02
 Beads and velvet
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.43

Betty Hatalie, Navajo, Diné
Tohono O'odham/Papago Basket with Navajo Beadwork, 1997
 Beads and natural fibers
 Gift from the Edward J. Guarino Collection in honor of Edgar J. Guarino, 2010.13.26

Lorna Hill, Iroquois, Cayuga (1937-)
"Night/Day" Pincushion, 2004
 Beads, ribbon and velvet
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2010.13.39 & .42
Miniature Pinch Purse, 2001
 Beads on red velvet, cloth interior
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.42

Huichol, Mexico
Beaded Gourd with Lizard and Serpent Design, ca.1990s
 Beads, bee's wax, gourd
 Gift from the Edward J. Guarino Collection in honor of James Di Benedetto, 2010.13.33
Mandolin shaped guitar, early 1980s
 Cedar wood and other native wood, wire, string
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.36

Hupa, California
Basket, ca.1960
 Woven natural fibers
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.14

Iroquois
Basket with Handles, 1995
 Woven natural fibers
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.16
Beaded panel, ca.1880s
 Beads and cloth
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2010.13.31
Three-sided pinch purse with flower design, ca.1890
 Beads and cloth
 Gift from the Edward J. Guarino Collection in honor of Maurice (Sue) Casile, 2010.13.40

Dorothy Savage Joseph, Deg Hit'an Athabascan, Holy Cross, Alaska
Two Baskets, 1994
 Birch bark
 Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2010.13.17 & .18



Janet Kigusiuk, Inuit, Baker Lake (1926-2005)
Widens, 1999
 Colored pencil on paper
 Gift from the Edward J. Guarino Collection in honor of Edgar J. Guarino, 2010.13.45

Faye Kohet, Tlingit, Wrangell, Alaska
Open Top Basket, 1992
 Cedar bark and canary grass
 Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2010.13.20

Kuna, Panama
Mola, ca.1998
 Cloth
 Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2010.13.32

Tony Lapahie, Navajo
Man and Woman, 1989
 Wood, paint, feather
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.27 & .28

Dolores Lewis Garcia, Acoma (1938-)
Black-on-white Jar with Lightning Design, 1989
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Josh Whitehouse, 2010.13.1

Emma Lewis Mitchell, Acoma (1931-)
Black-on-white Seed Pot with Mimbres Rabbit Motif, 1987
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.2

Baudel Lopez Corona, Mata Ortiz, Mexico
Black-on-red Bowl, 1999
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Marcelo Gallardo, 2010.13.12

Jose Luis, Huichol, La Leguna Annexo San Andreas Cohomiata Municipio Mezquitic, Jalisco, Mexico
Violin and Bow, ca.2002
Guitar, ca.2002
 Wood and horsehair
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.37.1a & b - .2

Forest Naranjo, Santa Clara
Jar with Incised Design, 2000
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.3

Navajo
Cowboy, 1997
 Sandstone, paint and string
 Gift from the Edward J. Guarino Collection in honor of Joaquin (Jack) Yordan, 2010.13.29

Eskimo, Nome, Alaska
Spoon with Seal Handle, 1905
 Carved wood with inscriptions
 Gift from the Edward J. Guarino Collection in honor of Edgar J. Guarino, 2010.13.30

Passamaquoddy
Lidded Basket
 Sweet grass and sea grass splints
 Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2010.13.24



Fannie L. Pollacca Nampeyo, Hopi (1900-1987)
Black-and-red Jar with Bird's Wing Pattern, ca. 2002
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Joseph Guarino, 2010.13.5

Osoochiak Pudlat, Inuit, Cape Dorset
Hunter with Whip, 1979/80
 Pen and ink on paper
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.47
Hunters and Walrus, 1979/80
 Pen and ink on paper
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2010.13.48

Luis Rodriguez, Mata Ortiz, Mexico
Black-on-white Pot with Mimbres Designs, 2007
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Greg Reynolds, 2010.13.9

Nelk A. Sheldon, Inupiaq Eskimo, Ambler, Alaska
Traditional Water Basket with Ladle, 1994
 Birch bark, wood, caribou antler
 Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2010.13.19a & b

Katie Sickles, Iroquois, Oneida
Fancy Basket, 1996
 Woven black ash splints and sweetgrass
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2010.13.15

Felita T., Cochiti
Pot with Animal and Rain Cloud Designs, ca. 1950s - 60s
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2010.13.4

Fito Tena, Mata Ortiz, Mexico
Corrugated Pot, 2004
 Glazed earthenware
 Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2010.13.10

Samuel Thomas, Iroquois, Cayuga (1964-)
Pinch Purse with Hummingbird, Strawberry, and Strawberry Flower Design, 2003
Strawberry Shaped Needle Case with Leaves, Flower and Hummingbird Design, ca.2003
 Beads and velvet
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2010.13.41 & .44

Simon Tookoome, Inuit, Baker Lake (1934-2010)
Heads, 1994
 Pencil and crayon on black paper
 Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2010.13.46

Lucy Tasseor Tutsweetok, Inuit, Arviat (1934-)
Lucy's Dream, 2004
 Pencil crayon on paper
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2010.13.49

Native American, 19th century
Pincushion with Star above Eagle Holding Arrow and Two American Flags, ca.1880s - 1890s
 Beads on cloth
 Gift from the Edward J. Guarino Collection in honor of Edgar J. Guarino, 2010.13.38

Marie Wood, Inupiaq Eskimo, Ambler, Alaska
Basket, ca.1994
 Birch bark
 Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2010.13.23

ADDITIONAL WORKS:

Cypriot, ca. 800-600 BCE
Shoulder-handled amphora
 Terracotta with polychrome
 Gift of Lisa Foster Young, class of 1966 in memory of her mother, Miriam Dodge Young, class of 1942, 2010.10.6

Chinese
Two Scrolls of Luminaries of Chinese Calligraphy
 Ink, wash, and pigments on silk
 Gift of Elizabeth Sockman Tomkins, class of 1944, 2010.12.1 & .2

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Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2011



UPCOMING EXHIBITIONS:

A Taste for the Modern: Gifts from Blanchette Hooker
Rockefeller, Edna Bryner Schwab, and Virginia Herrick Deknatel
June 24 – September 4, 2011

A Pioneering Collection: Master Drawings from
the Crocker Art Museum
September 16 – December 11, 2011

Paul Klee (Swiss, 1879-1940)
Schwanen teich (Swan Pond), 1937
Gouache over white ground
Gift of Mrs. John D. Rockefeller 3rd
(Blanchette Hooker, class of 1931), 1955.6.11

ON THE COVER:
Thomas Rowlandson (British, 1757-1827)
Private Amusement (detail), 1786
Etching, with stipple, in black ink with
watercolor on cream laid paper
The Lewis Walpole Library, Yale University
786.01.01.04



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