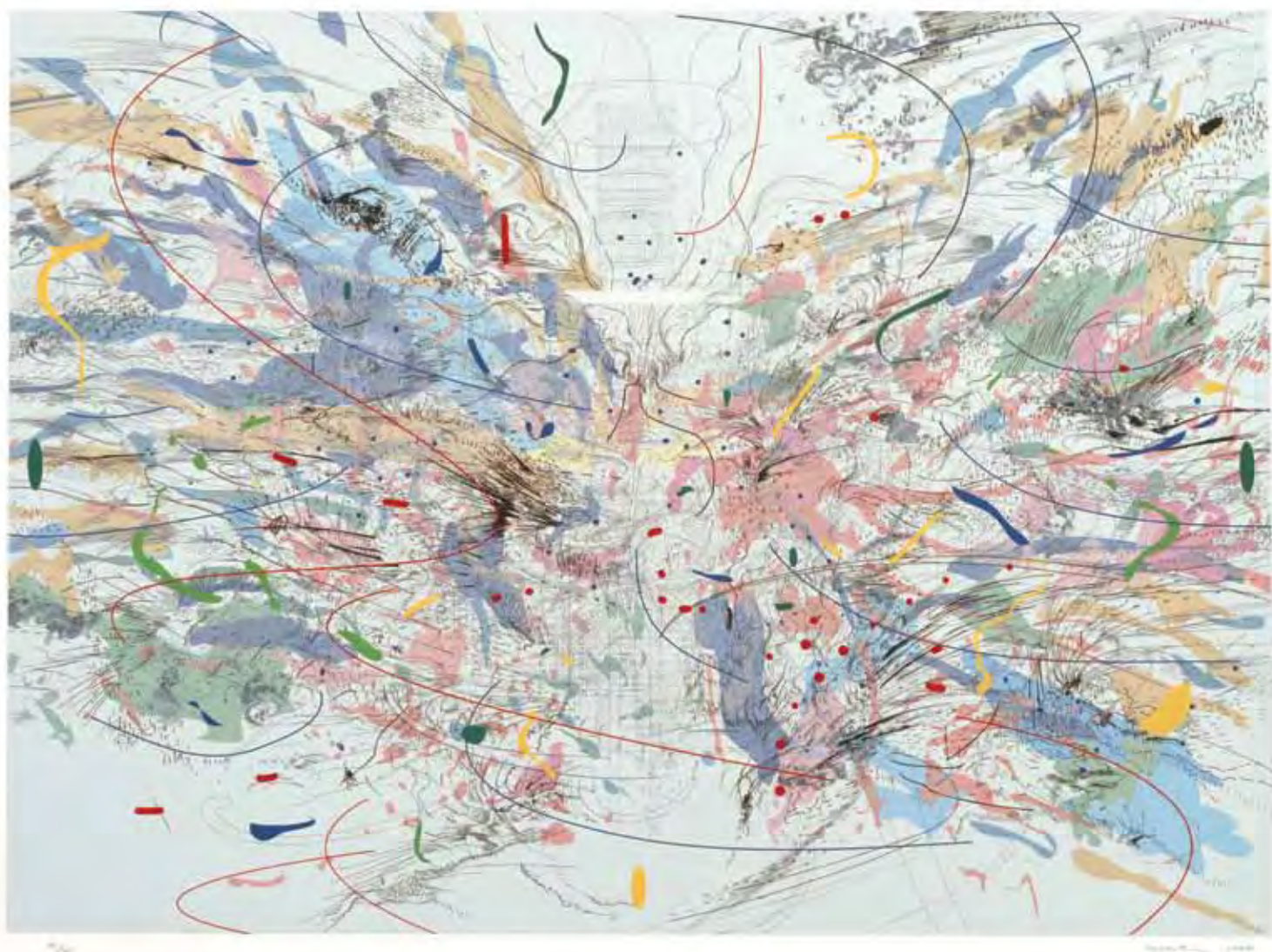


Art at Vassar



A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2012

Research and the Health of the Art Museum Collection

In my remarks in the last issue of *Art at Vassar*, I focused on collection deaccessioning and referred to the fact that we trimmed our list of deaccessioning candidates by roughly twenty percent by virtue of engaging more parties in the conversation. The enhanced focus on these works also resulted in deeper curatorial research that led to other excisions from the list. One case in point was a small painting by the Italian artist Massimo Campigli (1895–1971). This painting was one of a small group of Italian twentieth-century paintings in the collection that never seemed to warrant exhibition



Massimo Campigli (Italian, 1895–1971)
Two Women on a Balcony, 1931
 Oil on canvas
 Gift of Mrs. R. Kirk Askew, Jr.
 1974.36

or to elicit much curricular interest. We knew that his work had a substantial commercial value in Italy so why not take advantage of this market anomaly, deaccession and sell the painting and buy a work more in tune with our needs? A timely visit to the fascinating 2011 exhibition at the Guggenheim Museum, *Chaos and Classicism, Art in France, Italy, and Germany 1918–1936*, revised our thinking about this artist. Campigli was a founding member of a group of Italian artists known as the *Novocento Italiano*, who were distinguished by their renewed interest in various forms of classicism, for example the work of ancient Etruscan and Egyptian artist as well as the pure forms and painting techniques of fifteenth-century early Renaissance artists such as Piero della Francesca and Paolo Uccello. The *Novocento* was galvanized by the writings of Margherita Sarfatti,

an intellectual who was also for a time Benito Mussolini's mistress. Her championing of the more classically representational artists in the 1920s, leaving behind the avant-garde "isms" of the period just before World War I, fit well into the grand scheme of Italian Fascism with its focus on the greatness of things historically Italian. Her vision dominated Italian aesthetics until more imperialistic imagery was required as Mussolini began to compare his regime more to that of the Nazis. Campigli's work was embraced by the Fascist regime and he was one of the four signatories to the 1933 Manifesto of Mural Painting (*Manifesto della pittura murale*). Post-World War II movements essentially rejected the nationalism of the *Novocento*, and marginalized the movement and its followers. But, it was abundantly clear that Campigli is an important historical figure for an art collection at an institution of higher learning and to have parted with his work would have been a great mistake.



Through the ongoing research efforts of our curators, faculty, and students we are continually discovering new value in works long in our collection as well as finding important places for new works. For example, so much has been in the news these days of the continuing efforts to restitute works of art seized from collections by the Nazis, over a half century ago, to their owners or their families. Such efforts have often been agonizingly slow. The history and the process of this effort is an important area for research in social, as well as art, history. How nice it would be, I thought, if we could acquire a work that would serve as an object lesson of this type. Last year that happened when we acquired a lovely and large French neo-classical drawing that had been confiscated by the Nazis in 1937 from the German collector Michael Berolzheim and then sold at public auction in Munich. At some point thereafter, our drawing entered the Albertina, the great collection of drawings in Vienna, where it was given the institution's characteristic accession number. Dogged effort resulted in 2010 in the return of the twenty-nine Berolzheim drawings in the Albertina to the Berolzheim family, who then put them on the art market. We leapt at the opportunity to acquire such an important reminder of a dark period in Western cultural history.

In this issue of *Art at Vassar* you will read about the new light that technology is shedding on our understanding of Gothic architecture thanks to faculty research. You will also learn new details about our painting by Balthus, entitled *The Week of Four Thursdays*, that curatorial research has uncovered. The living art museum collection continues to yield information to us as we take the effort to mine it.

James Mundy
 The Anne Hendricks Bass Director

High Drama

Excavations: The Prints of Julie Mehretu

April 13 – June 17, 2012

ON VIEW

Julie Mehretu is one of the most prominent artists working today. This retrospective exhibition, organized by Highpoint Center for Printmaking, Minneapolis, showcases for the first time Mehretu's engagement with printmaking, which stands at the heart of her art. The viewer will see the evolution of her personal language of lines and marks in twenty prints made since 2000 with publishers in the United States and Europe.

Best known for large-scale abstract paintings, Mehretu has experimented with prints since graduate school at the Rhode Island School of Design (RISD) where she was enrolled in the painting and printmaking program in the mid-1990s. Today, printmaking is a vital part of her creative process. She has completed collaborative projects at professional printmaking studios across America, among them Highpoint Editions in Minneapolis, Crown Point Press in San Francisco, and Derriere L'Etoile Studios and Burnet Editions in New York City.

Siri Engberg, curator at the Walker Art Center in Minneapolis and guest curator of the exhibition, notes in her essay for the show's catalogue: "The printshop has become a space for examining her body of work and excavating it to create new layers of visual and conceptual meaning."

Mehretu's exploration of printmaking began with etching, a hands-on process that goes back to decorating armor, and that saw its greatest exponent in Rembrandt in seventeenth-century Holland. The process involves slowly drawing lines with a sharp-pointed tool called a needle on a wax-covered metal plate and then applying acid to the exposed lines. Acid bites the plate, creating grooves. The wax is removed from the plate, ink is pushed into the lines, and the excess ink wiped off. Paper is then placed over the inked plate and run through a press. While etching is the most frequent process used in making these works, other techniques are represented, including aquatint, drypoint, engraving, pochoir, lithography, and screenprinting.

Rogue Ascension, 2002
Lithograph
©Julie Mehretu
Published by the New Museum of Contemporary Art,
New York
Courtesy of the artist and The Project, New York
Photograph by Gene Pittman

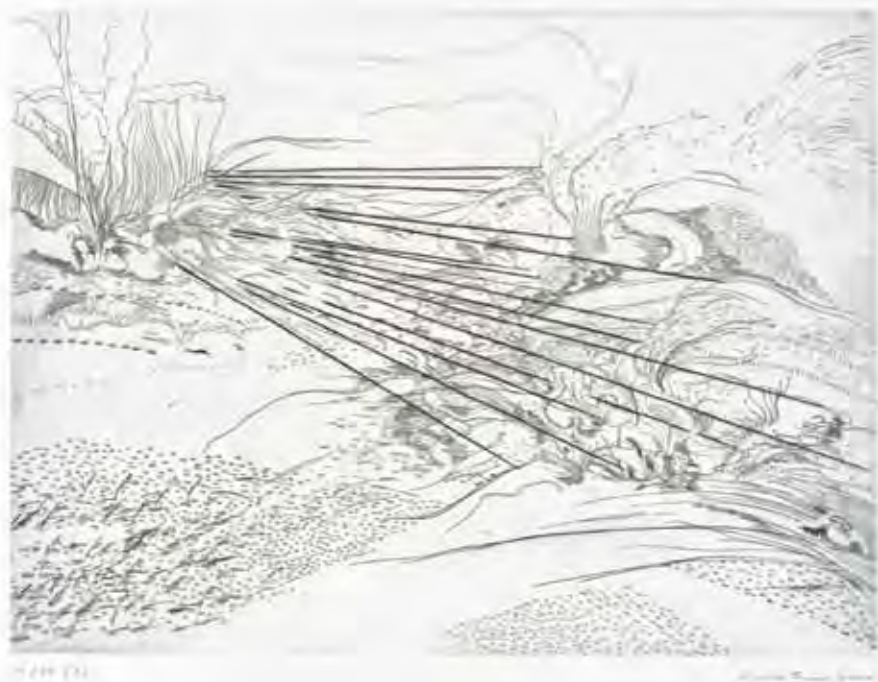


The thoughtful approach that etching demands changed Mehretu's way of working and proved a breakthrough for her. When making etchings for the first time at RISD, she has noted that with this process "you were working slower," that "you worked with a needle and a smaller scale." Because she was carefully making lines with a needle, etching was a far more deliberative process than drawing and painting. Mehretu says that after making these early etchings, she changed course with her other work and "approached drawing like etching." From then on, this more deliberate way of working has governed the development of her art.

Mehretu had another breakthrough moment in her art during a RISD winter session in Mexico, when she made her first aerial drawing. Aerial space is an essential element in all of Mehretu's work. Bird's-eye views of charged atmospheric spaces define the prints on view, along with layers of sweeping lines and marks. The effect suggests bursts of energy and activity seen from high in the air, almost like a passenger watching from the window of a jet. It also hints at global weather systems intersecting with cities and land, and she has even alluded to specific circumstances, such as the burning Twin Towers of 9/11 and the inundating waters from Hurricane Katrina.

Early on, Mehretu's armatures of map-like architectural lines in her prints represented stadiums and sidewalks or other social arenas where people venture, while recently, her lines have been more scattered, though they often burst, dart, or dance across the paper. Accompanying all of her lines are pulsing flocks of small, individual gestures – the rat-a-tat-tat of staccato strokes, the curl of cascading commas, the thrust of darting jabs. She is interested in the emotional effects of these collisions of networks, lines, and marks on the viewer. In those small, distinctive marks she suggests the individual's role or story within the larger community. This is an important notion for her, for her dense aerial layers signify the overlapping systems we all experience every day – home, community, society, nature, weather, and the world at large, and our place within all of this order and chaos.

Untitled, from Landscape Allegories, 2004
Etching and engraving
©Julie Mehretu
Published by Ridinghouse, London, and
The Project, New York
Courtesy of the artist and The Project, New York
Photograph courtesy of the Walker Art Center,
Minneapolis



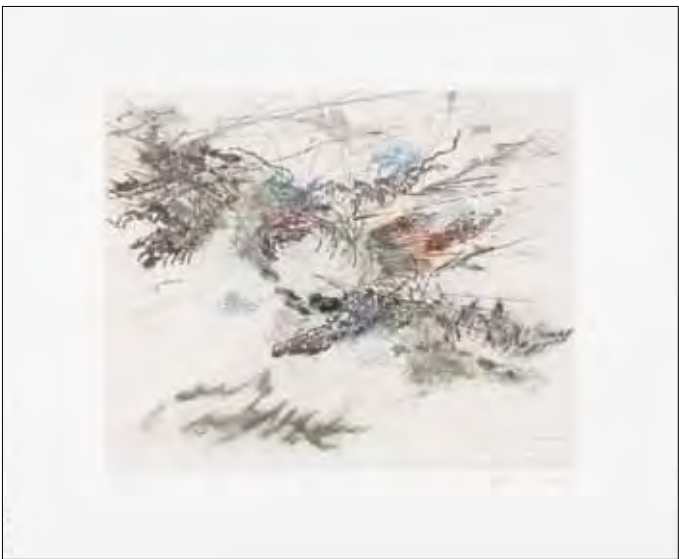
Born in 1970 in Addis Ababa, Ethiopia, Mehretu (pronounced MoRETu) divides her time between New York and Berlin. She came to the United States at the age of seven, growing up in East Lansing, Michigan, and attended Kalamazoo College sixty miles away, graduating with a B.A. in 1992. She received her M.F.A. from RISD in 1997. In 2005 she won a John D. and Catherine T. MacArthur Foundation Fellowship, and in 2007 she was awarded an American Academy in Berlin Fellowship. Since graduate school her work has appeared nationally and internationally in one-person and group exhibitions. She is represented in numerous collections, including the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Museum of Fine Arts in Boston. In 2010 she completed a major painting commission for Goldman Sachs Bank in Lower Manhattan.

An adjacent display presenting six paintings and drawings from the 2000s by Mehretu is also on view and serves to enhance the viewer’s knowledge of her art. In general, her paintings are characterized by colorful surface stripes that skewer inky clouds hovering above large, expansive areas of architectural tracings. In contrast, her drawings bring us closer to the action and we see her abstract dramas of line, color, and space on a smaller scale. In these, she stains or puddles the paper with watercolor and ink, attracted to the spontaneous, fluid qualities of these watery media. She also uses graphite to make sketches, attracted to its intimate character. These paintings and drawings are generously loaned from the collection of Jeanne Greenberg Rohatyn (Vassar class of 1989) and Nicolas Rohatyn. This display of paintings and drawings by Mehretu is exclusive to Vassar and complements the traveling exhibition of prints.

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



Diffraction, 2005
Aquatint and etching
©Julie Mehretu
Published by Crown Point Press, San Francisco
Courtesy of the artist and The Project, New York
Photograph by Gene Pittman



Refuge, 2007
Etching and aquatint
©Julie Mehretu
Published by Burnet Editions, New York
Courtesy of the artist and The Project, New York
Photograph by Gene Pittman

Conservation and preservation of the works in the permanent collection are an essential part of the mission of the Frances Lehman Loeb Art Center. If an object has been damaged, or if its appearance has changed from the artist's intent, it will undergo a conservation treatment. While Vassar does not have an art conservator on staff, curators work closely with outside conservators to make sure the works are in the best possible condition. For most paintings and works on paper, works are sent to the Williamstown Art Conservation Center in Massachusetts for treatment. A local professional, Abigail Mack, Object Conservator and Principal at Abigail Mack Art Conservation LLC in Red Hook, New York, comes to campus to perform on-site conservation of sculpture.

In preparation for the reopening of the Hildegard Krause Baker, class of 1911, Sculpture Garden this spring, we have turned our attention to the conservation of several three-dimensional works in the collection. On view today in and around the Art Center, one can find several works that Abigail has treated over the last year including *Double Standing Figure* (1950) by Henry Moore, *Colloquio abulico* (1960) by Pietro Consagra, *Queen of Sheba* (1961) by Alexander Archipenko (on long-term loan from The Archipenko Foundation), *Las* (1963) by Eugène Dodeigne, *Triangle with Ears* (1966) by Alexander Calder, and *Water Street Stilt* (1980) by Anthony Caro. All but one of these works are displayed outdoors and will therefore require ongoing maintenance.

Abigail, who holds a master's degree in art conservation and has over seventeen years of museum experience, focuses on the treatment and preservation of modern and contemporary fine art sculpture and historical objects. One of her specific interests is the conservator's role in the long-term care of outdoor sculpture. In order to illuminate the process of treating sculptural artwork, I asked Abigail a few questions about her work and her philosophy. Below is an excerpt of our talk.

Mary-Kay Lombino:

Can you summarize your approach when it comes to sculpture conservation?

Abigail Mack:

While it is clear that art cannot be enjoyed in a dark storage environment, display can expose artworks to light, physical damage, soiling, or dust. My approach is to find the balance between the needs of the museum or owner with the structural and aesthetic needs of the artwork. This is achieved by understanding the agents of deterioration for art during display, storage, and transit and taking steps to reduce the risks. When it comes to conservation treatment, I want to give the artwork the appearance of being well cared for while having my work be mostly invisible. In other words, only the artist's hand should be apparent and any repair should not interfere with the appreciation or study of the art object.

MKL:

How does your approach change when the work is displayed outdoors? What are some things to look out for?

AM:

The agents of deterioration are much bigger players in an outdoor setting where you have full-spectrum light, water, pollutants, vandals, and temperature extremes. For sculpture that was designed for outdoor display the material's durability and structural integrity is key. By extension, the materials used for the treatment of outdoor sculpture must also be suitable. For example, when repairing stone for outdoor display the adhesive must have expansion and contraction coefficients similar to the artwork. Understanding artist's intent is paramount for art in an outdoor setting because the appearance will weather and change. For some objects, such as patinated bronze sculpture, this means establishing regular maintenance. In the case of painted outdoor works the focus shifts from preserving the now-faded and streaked original paint to preserving the artist's intent, and underlying structure, through repainting. Repainting is also the result of dialogue and can only be undertaken with specific knowledge of the artist's choice for color, gloss, and texture.



Abigail Mack treating
Double Standing Figure (1950)
by Henry Moore.
Photo by Chip Porter

MKL:

What are some of the factors you take into consideration when making decisions about treatment? Materials? Display? Aesthetics? Longevity? Artist's intent?

AM:

The field of art conservation is governed by a *Code of Ethics and Guidelines for Practice* established by the American Institute for the Conservation of Historic and Artistic Works. Key guidelines include the use of archival materials, documentation of treatment methods and materials, and the use of different materials than the artwork. The use of different materials is especially important with university and college collections where the objects themselves can be a source of research. Even without the documentation a researcher should be able, upon close examination, to differentiate the conservator's hand from the maker's hand by materials alone.

A successful art conservation treatment depends not only on the conservator's ability to repair an art object, but also to understand what it is supposed to look like. To do this a conservator relies on dialogue among the owner, curator, artist, or artist's estate.

MKL:

What are the most satisfying aspects of your work as a conservator?

AM:

An art conservator is in a position to develop a unique appreciation for a work of art. The ability to work very closely on art provides a window into the working practices or aesthetics of the artist. It may be closely observing a craftsman's working practices on a medieval reliquary, or restoring a painted outdoor sculpture so its beauty is not disfigured by a streaked and faded surface.

Triangle with Ears, 1966
During conservation
Gift of Edith Ferry Hooper, class of 1932
1975.15



Queen of Sheba, 1961
Before conservation
On loan from
Francis Archipenko Gray



Queen of Sheba, 1961
After conservation
On loan from
Francis Archipenko Gray



Triangle with Ears, 1966
After conservation
Gift of Edith Ferry Hooper, class of 1932
1975.15

Un Voyage Virtuel
Space, Time, and Narrative: Mapping Gothic France
March 23 – May 20, 2012



All photos by Andrew Tallon

Writers have long struggled to capture with mere words the magnificence of Gothic architecture. Painters, printmakers, and photographers likewise have labored to balance detailed representation with emotional engagement. This spring, thanks to the innovative research conducted by Assistant Professor of Art Andrew Tallon and the creative exhibition designed by him and his students, visitors to the museum were able to move beyond the confines of the printed page and painted canvas. New technologies such as high-resolution digital projections, interactive digital media, and anaglyph and panoramic photography pushed back the boundaries of two-dimensional representation and allowed visitors, without leaving Vassar College, to immerse themselves in a virtual experience of French Gothic architecture.

To transport yourself to Gothic France, please visit mappinggothicfrance.org.



The quickest way to become famous during the 1930s was by causing a scandal.

—Balthus

Balthus, born Balthasar Klossowski in Paris in 1908, has remained a somewhat scandalous artist due to his controversial subject matter – pubescent female models – and his rejection of the conventions of the art world. Despite his notoriety and due in part to his five-decade relationship with the Pierre Matisse Gallery in New York, many of the artist's dreamy, sensual, neo-classical paintings reside in the United States. The renowned gallery exhibited some of the greatest artists of the century including Balthus, whose work was first exhibited in the United States in 1939. Vassar's painting, *La semaine des quatre jeudis* (1949), was purchased directly from Pierre Matisse in 1952 by alumna Katherine Sanford Deutsch who generously donated it to the Frances Lehman Loeb Art Center in 1994. The title, which translates as "The week of four Thursdays," refers to the fact that in French schools Thursday was a holiday, which the girls in the painting seem to be enjoying.



Balthus (Balthasar Klossowski; French, 12908-2001))
La Semaine des Quatre Jeudis, 1949
 Oil on canvas, 38 1/2 x 33 1/4"
 From the collection of the late Katherine Sanford Deutsch, class of 1940
 1994.9.1

Recent research on Balthus's life has revealed that the model for this painting is Laurence Bataille (1930–86), the daughter of his friend, the writer and philosopher Georges Bataille. Unapologetic about his fondness for the company of young women, Balthus later took Laurence as his mistress, muse, and model until 1952.¹ She appears here languidly reclining in the foreground of the composition. During this period, Balthus made numerous drawings and paintings of Laurence including the more provocative *Nude with Cat*, also from 1949, in which her robe, no longer covering her adolescent figure, is draped over the side of the chair. Depictions of Laurence later culminated in the more sensuously posed, rapturous nude seen in another related painting, *The Room* (1952–54). His masterful use of theatrical lighting and the removal of detail in these paintings allowed Balthus to create a stage-like drama between the protagonists.

The inclusion of the cat interacting with the adolescent females is also typical of this period. In *The Mediterranean Cat* (1949), for instance, a cat plays the central role, appearing dressed in human clothes and sitting at a dining table ready to feast on a meal of fresh fish and lobster. Cats in Western art have traditionally implied laziness, devilishness, or libidinous temperament.

The cats in Balthus's work might also be seen as symbols of childlike behavior that is both coy and enigmatic, adding an element of mystery and intrigue to his scenes. One might also relate the smiling cat's head in *La semaine des quatre jeudis* to the grinning Cheshire cat in *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) by Lewis Carroll, whose fascination with young girls is often compared to that of Balthus. Like Carroll, Balthus insisted that his work was not based on an erotic attraction to young girls, but instead an appreciation for their aesthetic beauty and a recognition of the sexual curiosity of children.

This exemplary painting is scheduled to be included in the upcoming exhibition *Balthus: Cats and Girls* organized by Sabine Rewald, Curator in the Department of 19th-Century, Modern, and Contemporary Art at the Metropolitan Museum of Art, where the exhibition will be on view from October 7, 2013 through January 20, 2014.

Mary-Kay Lombino

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

Shifts in the Wind

Nature in America: Taming the Landscape

June 29 – August 26, 2012

EXHIBITION FEATURE

From the late eighteenth century to the middle decades of the twentieth, artists in America looked out at nature and transformed what they saw, sometimes romanticizing it, or making it appear more intimate, and in the first half of the twentieth century, breaking it up into constituent parts. This exhibition, drawn primarily from the permanent collection of the Art Center, explores these phenomena in forty-four works on view. Paintings, drawings, photographs, and prints – many rarely or never shown – comprise this landscape survey of American art ranging from early views of the Hudson River to mid-twentieth-century representation, before abstract expressionism changed the artistic dynamic.

In the late eighteenth and early nineteenth centuries, America was largely wilderness, though as the decades passed it was quickly being deforested and cultivated. Young landscape artists tended to see a wild land with sublime vistas, immense topographical features, and intense expressions of moods. The painter Thomas Cole in his “Essay on American Scenery” in 1835 noted that the most prominent feature of the country’s Eden-like land was this predominant wildness, almost primeval in relation to Europe’s centuries-old cultivated landscape, but disappearing fast to the ax.

However, for Cole, art could improve upon the fascinating wildness of America by giving it more picturesque variety and contrast, and making it even more theatrical. In doing so, he and his followers in the Hudson River School often made composite views of scenery in their more finished works, with brooding mountains and cliffs, gentle rivers, stormy skies, and fiery sunsets. These American painters were swept up in the search not only for the picturesque but also for the dramatic,



awe-inspiring sublime in nature, aesthetic ideas formed in England decades before and popularized through newspapers, books, and trips abroad. American photographers applied this search for the sublime as well. In the frontier West, they documented magnificent mountain chains stitched with new railroad tracks or recorded the astonishing terrain of Yellowstone National Park.

How American artists looked at nature changed, however. The lofty poetry that characterized many paintings of the Hudson River School gradually softened and became more personal. Around the time of the Civil War and for decades afterwards, many painters, printmakers, and photographers in the United States preferred creating up-close, private moments in a civilized nature that they made atmospheric and intimate. For instance, when George Inness came back from Europe in the 1850s, he began to favor the calm, informal landscape style of Théodore Rousseau and Jean-Baptiste Camille Corot, artists of the Barbizon School whose pigment-laden canvases appeared airy and brilliant with light. His quiet landscapes in turn influenced several American artists, and paved the way for the Tonalist movement of poetic landscape oils, watercolors, prints, and photographs ultimately inspired by the fog-shrouded views of London by American expatriate James McNeill Whistler. This and other experimentation led many American painters in the 1880s and 1890s to embrace the luminous and color-saturated approaches of the French Impressionists.

George Inness (American, 1825-1894)
Edge of the Woods, ca.1860
Oil on artist's board
Anonymous gift
1970.16

Another clear shift in American landscape occurred in the early twentieth century during a period of reformist politics and new ideas in the arts. Exposed to the art of Matisse, Picasso, and other European modernists, American artists fragmented nature, singling out its curves, planes, masses of colors, rhythmic lines, and fecund energy. For instance, Arthur Dove and John Marin, in the circle around gallerist and photographer Alfred Stieglitz, made vital modern landscapes inspired by the local scene. The Woodstock Art Colony – its artists ferrying back and forth from New York – also took this approach. Andrew Dasburg and Ernest Fiene, for example, rendered the valleys and lanes around this upstate New York area with lilting patterns. Broadly speaking, during the first half of the twentieth century, American artists of all allegiances began making stronger use of patterns, planes, colors, and rhythmic lines in their views of the land.

The exhibition explores these shifts in thought through the two world wars and includes works by Cole, Inness, Dove, Marin, Dasburg, and Fiene, as well as painters Aaron Draper Shattuck, Milton Avery, and Oscar Bluemner, photographers Frank Jay Haynes, Edward Steichen, and Ansel Adams, and many others.

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



Milton Avery (American, 1885-1965)
Gloucester Dawn, ca. 1921
Oil on artist's board
Gift of Susan and Steven Hirsch, class of 1971
2000.37.1

Oscar Bluemner (American, 1867-1938)
Red Soil (also known as *Barns*), ca. 1924
Watercolor and gouache on cream wove paper
Gift of Paul Rosenfeld
1950.1.9



The Student Advisory Committee at Work

STUDENT VOICES

It's been a busy and fruitful year for the Frances Lehman Loeb Art Center Student Advisory Committee (SAC!). The group's mission is to act as an effective and thoughtful bridge between the student body and the Art Center. Part of the SAC's work is to brainstorm new museum events and to further the Art Center's visibility and accessibility within the college community. Over the past few months, the committee has hosted a number of successful events, increased publicity efforts through social media, and expanded its ranks to include three representatives from each class.

Every Thursday, thanks to the support of the Jane W. Nuhn Charitable Trust, the museum stays open until 9:00 pm and offers creative programs, refreshments, and a lively atmosphere. The committee's "Late Night" programming has emphasized collaboration with other campus organizations. The group hosted a fashion show with the French and Drama departments, a Harvest Ball with the House Teams from Josselyn and Cushing dormitories, a screening of "Women Art and Revolution" with the Feminist Alliance, a mixtape exchange and concert with WVKR 91.3 (Vassar's independent radio station), a tour of Marco Maggi's *Lentissimo* by the show's curator, an a cappella night with six student groups, and an evening with Act Out! (LGBTQ activist club). Some of the activities relate directly to works of art in the collection or to special exhibitions; some are simply intended to create the kind of atmosphere that will draw students who might otherwise not visit. But each collaboration opens up new networks of students who come and experience the Art Center. The committee has filled the museum with jazz, folk, electronica, and 90s pop hits, not to mention all the spontaneous conversations about world-class art.

And they're not finished! In the final weeks of the spring semester, the SAC will be hosting a trip to Dia:Beacon, planning a tour of the Art Center for Vassar admissions tour guides, and hosting a "Summer Soul" event inviting students to enjoy fresh food and a funk band in the newly re-opened sculpture garden. Committee members are also in the process of developing a lecture series about the relationship between art and science. The Student Advisory Committee hopes to continue on a path of programming that is creative, educational, and inclusive.

Riley Gold, class of 2014
Representative, Student Advisory Committee



Student models at
"The French Connection
Fashion Show"
(photo: Hannah Ryan)

Members of the Frances Lehman Loeb Art Center have a strong connection to art. Some members have a particular love for one work of art, some are collectors, and others simply want to continue the 150-year tradition of using art to teach students and members of the community at Vassar. Our members have an opportunity to explore works of art, learn from experts, and socialize with other individuals who love art as much as they do.

With each year and each graduating class, our art connections expand. This past winter, more than fifty of our members were welcomed into four Manhattan galleries by graduates and parents of Vassar students past and present during an event called *Vassar Connections to Contemporary Art: Tour of Selected Chelsea Galleries*.

On a sunny December day, the members began their journey at the Matthew Marks Gallery and were welcomed by Reed M. Handley '08. Reed spoke about how much the Art Center meant to her as a student, and she skillfully introduced the works of photographer Peter Hujar. Our next stop was at Cheim & Read, where Adam Sheffer '90 gave a witty and insightful talk on the paintings of Joan Mitchell. At Mitchell-Innes & Nash, Josie Nash gave us a preview of a group show of emerging conceptual artists. Josie is the daughter of David Nash P '13 & Lucy Mitchell-Innes P '13. The final stop on the tour was the George Adams Gallery. George Adams P '10 showed us the works of Alain Vaës and Luis Cruz Azaceta on exhibition, along with a behind-the-scenes glimpse into his own collection. The evening ended with a lively reception and anticipation of the next Frances Lehman Loeb Art Center membership event.

Connections between Vassar and art run deeply. We hope that you and many others will take advantage of the magnificent exhibitions and programs planned at the Art Center this year. For members nearby, we will be planning more events here at Vassar; for members who live further afield, you may be able to visit artworks from our collection on loan to museums in your neighborhood. We look forward to continuing to produce unique events and meeting each of our members in the year to come.

Membership to the Frances Lehman Loeb Art Center is vitally important to the advancement of art education and outreach programs for the community, the development of exhibitions, and the acquisition of works for the collection. We thank you for choosing to support our work through your membership.

Danna O'Connell
Membership Coordinator



Mitchell-Innes & Nash
Josie Nash speaks about Tony Matelli's
Big Tits, acrylic on glass mirror.



George Adams Gallery
Members standing in front of
Baroque Snakes by artist Alain Vaës.

2011 Acquisitions

PAINTINGS

American, 19th century
Miniature Portrait of Matthew Vassar
Watercolor on ivory
Purchase, Suzette Morton Davidson, class of 1934, Fund, 2011.17

Will Barnett (American, b. 1911)
Child and Cupboard, 1942
Oil on canvas
Gift of Lily, Erin, and Tom Connelly, 2011.32.5



H. Collenburt (American, 19th century)
Portrait of John and George Becker, 1861
Oil on canvas
Gift of Chilton L. Cabot and Christopher S. Cabot in honor of Lynne O'Berry Cabot, class of 1960, 2011.22



Nancy Graves (American, 1940-1995)
Approaches the Limit Of, 1978
Oil and encaustic on canvas
Gift of Ann and Robert L. Freedman, 2011.33



Johan Laurentz Jensen (Danish, 1800-1856)
Still Life of Roses and Irises, 1830
Oil on canvas
Gift of Mr. and Mrs. Stuart P. Feld, 2011.39



Don Nice (American, b. 1932)
Onions, 1966
Acrylic on canvas
Gift of the artist, 2011.7

SCULPTURES



Jean-Baptiste Carpeaux (French, 1827-1875)
Study of Bacchante, ca. 1872
Plaster
Gift of Jonathan Kagan, 2011.38.2

Nancy Graves (American, 1940-1995)
Grand Scale Reverberations, 1990
Bronze with polychrome patina and baked enamel
Bequest of Martha W. Farmer, class of 1948, 2011.12



Henry Moore (English, 1898-1986)
Torso, 1927
African wood
Bequest of Judith Loeb Chiara, 2011.5

WATERCOLORS AND DRAWINGS

Luke Anowtalik (Inuit, Arviat, Canada, 1932-2006)
Spirit People with Antlers, 2004
Graphite and crayon on paper
Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2011.34.60



Will Barnett (American, b. 1911)
Woman on Stairs, 1982
Oil pastel, gouache, and graphite on paper
Stairway to the Sea, 1982
Oil pastel, gouache, and pastel on paper
Go Go With Duck, 1946
Gouache on paper
Gift of Lily, Erin, and Tom Connelly, 2011.32.1, .3, .4



François-Edouard Bertin (French, 1797-1871)
View at Gragniano
Black chalk heightened with white on paper
Gift of Carol and Pierce Smith, 2011.28

François-Xavier Fabre (French, 1766-1837)
Death of Virginia
Ink and wash on paper
Gift of Jonathan Kagan, 2011.38.1



Attributed to **François Gérard** (French, 1770-1837)
The Sacrifice of Iphigenia
Black chalk with brown wash, heightened with white, on paper
Purchase, Mary (Elizabeth) Weitzel Gibbons, class of 1951, Fund and Pratt Fund, 2011.9

Alexandre-Jean-Baptiste Hesse

(French, 1806-1879)

Saint Joseph

Black, red, and white chalk on light brown paper

Purchase, Suzette Morton Davidson, class of 1934, Fund, 2011.10



Don Nice (American, b. 1932)

Ale, 1975

Watercolor on paper

Purchase, Milton Bellin Fund, 2011.8

Itée Pootoogook

(Inuit, Cape Dorset, Canada, b. 1951)

Unloading Supplies, 2004

Graphite on paper

Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2011.34.59

Nancy Pukingmak Aupaluktuq

(Inuit, Baker Lake, Canada, b.1940)

Untitled, 1973

Graphite and pencil crayon

Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2011.34.56

Charles Paul Renouard (French, 1845-1924)

Artist Working with a Camera Lucida

Graphite on paper

Purchase, Ali Can Ertug, class of 1996, Memorial Fund, 2011.4

Lewis Rubenstein (American, 1908-2003)

Barring Down, 1937

Naval Base, 1945

Ink on paper

Respirator for Dust, 1937



Untitled Study of Head, 1935

Conte crayon on paper

Switchman, 1945

Welsh Miner, 1939

Study of Two Men with Glasses, 1938

Study of Back of Man, 1938

Georgia, 1920

Graphite on paper

Bolt Sorters, 1936

Sorting Old Bolts, 1936

Study with Two Men, 1936

Germanic Museum, 1929

Priest, 1936

Watercolor on paper

Grain Elevator, 1937

Artist Painting, 1937

Ink on paper

Adolf at Herman's Garage, Buffalo, 1937

Charcoal on paper

Dick Lopez, Watertown, 1935

Ink and graphite on paper

Gift of the Rubenstein family, 2011.30.1-.6; 2011.30.9-.20

Beth Van Hoesen (American, 1926-2010)

Boiler (Old Boiler in Fire House), 1960

Ink and graphite on paper

Gift from the E. Mark Adams and Beth Van Hoesen Adams Trust, San Francisco, 2011.36.2

PRINTS

Will Barnet (American, b. 1911)

Big Grey, 1962

Woodcut on Japanese paper

Gift of Lily, Erin and Tom Connelly, 2011.32.2

Jonathan Borofsky (American, b. 1942)

Stick Man, 1983

Lithograph on paper

Gift of Lenore Levine Weseley, class of 1954, and Alvin C. Weseley in honor of Josie Holford, 2011.31.1

Lucy Garnot (French b. 1900)

Cathédral de Chartres

Etching on wove paper

Museum acquisition, 2011.2



Giorgio Ghisi (Italian, 1520-1582)

Allegory of Life (The Dream of Raphael), 1561

Engraving on dark cream paper

Lewis & Lewis IIa/VI

Purchase, Suzette Morton Davidson, class of 1934, Fund, 2011.3

Nancy Graves (American, 1940-1995)

Growling with a Cry, 1992

Etching, aquatint, burnishing, and drypoint on Dieu Donne paper

Gift from the Nancy Graves Foundation in honor of Nancy Graves's 50th reunion class, 2011.19

Jacob Lawrence (American, 1917-2000)

The Birth, from the *Toussaint L'Ouverture Series*, 1986

Screenprint on Bainbridge 2-ply rag paper

Gift of Barbara Johnston Rintala, class of 1962, in honor of Carole Merritt, class of 1962, 2011.14

Doris Lee (American, 1905-1983)

Winter in the Catskills, 1936

Lithograph on cream wove paper

Published by Associated American Artists
Purchase, Milton Bellin Fund, 2011.26



Alice Neel (American, 1900-1984)

Judith Solodkin, 1978

Lithograph on paper

Gift of Lenore Levine Weseley, class of 1954, and Alvin C. Weseley in honor of Josie Holford, 2011.31.3

Aoudla Pudlat

(Inuit, Baker Lake, Canada,

1951-2006)

Shammanizing 1 (from Baker Lake Annual Print Collection portfolio), 2001

Shammanizing 2 (from Baker Lake Annual Print Collection portfolio), 2001

Woodcut on paper

Gift from the Edward J. Guarino Collection in honor of Jeffrey VanDyke, 2011.34.57 & .58

Lewis Rubenstein (American, 1908-2003)

Copperminers, 1938

Foundry, 1938

Copperminers (color version)

Design for Capoeira

Lithograph on paper

Gift from the Rubenstein family, 2011.30.7, .8, .21, .22

Peter Saul (American, b. 1934)

Amboosh, 1975

Color lithograph on paper

Gift of Lenore Levine Weseley, class of 1954, and Alvin C. Weseley in honor of George Adams, 2011.31.2

Rolph Scarlett (American, 1889-1984)

Red Abstract, ca. 1950

Monotype on paper

Gift of Janis Conner and Joel Rosenkranz, New York, 2011.35

Beth Van Hoesen (American, 1926-2010)

Boiler, 1960

Etching with aquatint on paper

Nap, 1961

Drypoint on paper

Gift from the E. Mark Adams and Beth Van Hoesen Adams Trust, San Francisco, 2011.36.1 & .3



Andy Warhol (American, 1928-1987)
Cow, 1966
Screenprint on wallpaper
Gift of Jane S. Solomon, class of 1967, 2011.23



.Horace Clifford Westermann (American, 1922-1981)
Red Planet "J", 1967
Color lithograph on paper
Gift of Lenore Levine Weseley, class of 1954, and Alvin C. Weseley in honor of George Adams, 2011.31.4

Terry Winters (American, b. 1949)
Wood/Cut/Figures, 2011
Woodcut relief on Surface Gampi paper
Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund, 2011.37

PHOTOGRAPHS

Mariette Pathy Allen (American, b.1940)
Paula and Daughter
Valerie
Vanessa
Felicity Then and Now
Kay Ex-Green Beret
Terisa
Andy Becoming Andi
Davida and Mate
Sherry
Madeline Victoria
The Second Wedding of Renee and Kevin
From Transformations: Crossdressers and Those Who Love Them portfolio, 1980s
Dye transfer prints by Color Three Associates, Worcester, MA
Nancy, At Home, 1994
Kiwi at a Coffee Shop, 2002
Gelatin silver prints
Gift of the artist, class of 1962, 2011.1.1.1-.11; 2011.1.2 & .3

Jessie Tarbox Beals (American, 1871-1942)
Sadakichi Hartmann, 1919
Herbert Hoover, 1928
Nurse Attending to Ill Women at Home, ca. 1910-1917
Nurses Writing, ca. 1910-1917
Judith Anderson with Great Dane, Rex, ca. 1924
California, ca. 1910
Dudley Crafts Watson, Art Institute, Chicago, ca. 1940
Norman Bel Geddes, ca. 1905
Printemps, ca. 1910
Gelatin silver prints
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2011.29.1-.9



Esther Bubley (American, 1921-1998)
Grammar School Pupils Returning to School After Lunch which was Served at Harold Richardson's General Store, East Orange, Vermont, ca. 1953
Gelatin silver print
Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2011.29.10

Nancy Crampton (American, b. 1934)
Louise Nevelson, 1972
Gelatin silver print
Gift of the artist, class of 1956, 2011.16

Tim Davis (American, b. 1969)
Abandoned Sketches, 2010
Boots, 2010
Broken Mirror, 2010



Couch in Car, 2010
The Day After The Night Before, 2010
Leftover Pennies, 2010
Man Descending Staircase with Painting, 2010
Mirror Carrier, 2010
The Red Chair, 2010
Vassar Dad with Microwave, 2010
The White Shelf, 2010
Wig and Bong, 2010
Archival pigment prints
Gift of the artist and Greenberg Van Doren Gallery, commissioned with funds from the Advisory Council for Photography, 2011.27.1-.12

Helen Levitt (American, 1918-2009)
New York (Gumball Machine), 1971, printed 1991



New York (Man with Snow Cones), 1977
C-prints
Purchase, Advisory Council for Photography, 2011.13.1 & .2

Iñigo Manglano-Ovalle (American, b. Spain 1961)
Gravity is a Force to be Reckoned With, 2010
Giclée print on paper
Purchase, Advisory Council for Photography, 2011.15

Katherine Newbegin (American, b. 1976)
Burnt, 2010



Day and Night, 2010
C-prints
Gift of the artist, commissioned with funds from the Advisory Council for Photography, 2011.6.1 & .2

Lilo Raymond (American, b. 1922)
Unmade Bed, 1972
Door, Crete, 1973
Lemons, 1976
Two Pillows, 1976
Pears, Amagansett, 1977
Pitcher, New York, 1980
Gelatin silver prints
Gift of Frances Raymond Price, 2011.24.1-.6



Malick Sidibé (Malian, b. 1936)
Surprise Party, 1964, printed 2008
Nuit de Noel (Happy Club), 1963, printed 2008
Gelatin silver prints
Purchase, Advisory Council for Photography, 2011.21.2 & .3

Alfred Stieglitz (American, 1864-1946)
The Steerage, 1907
Photogravure on vellum
Gift of James Curtis, class of 1984, in honor of Vassar's Sesquicentennial, 2011.11

Hank Willis Thomas (American, b. 1976)
So Glad We Made It, 1979, 2006
Lambda photograph
Purchase, Advisory Council for Photography, 2011.21.1

Mickalene Thomas (American, b. 1976)
Tamika sur une chaise longue, 2008
Mounted C-print
Purchase, Advisory Council for Photography,
2011.20

Todd Webb (American, 1905-2000)
Bridge St., Bath, England, 1976
Gelatin silver print
Gift from the Michael and Joyce Axelrod
collection (Joyce Jacobson, class of 1961),
2011.29.11

DECORATIVE ARTS

Native American

Mary Kawennatakie Adams
(Iroquois, Akwesasne Reservation, New York,
1917-1999)
Lidded Basket with Red Design, 1996
Lidded Basket, 1996
Natural fiber
Gift from the Edward J. Guarino Collection in
honor of Jeffrey VanDyke, 2011.34.22 & .23

Elsie Benally (Diné [Navajo], 1928-2009)
Toy Figure of Navajo Mother with Child, late
1980s-mid-1990s
Mud
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.52
Toy Figure of Navajo Woman on Horseback, late
1980s-mid-1990s
Toy Figure of Navajo Man on Horseback, late
1980s-mid-1990s
Mud
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.53 & .54

Janice Bia (Diné [Navajo])
Miniature Sampler Rug with American Flag Design,
2000
Wool yarn
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.46

Alice Cling (Diné [Navajo], b. 1946)
Pitch Coated Pot with Brown Circle Around Rim,
2002
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.3
Pitch Coated Buff-On-Black Vase, 2002
Glazed earthenware
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.4

Xochilt de la Cruz Carrino (Huichol, Mexico)
Shaman, Deer and Peyote, 2001
Yarn, beeswax, wood
Gift from the Edward J. Guarino Collection in
memory of Andrew Picariello, 2011.34.49

Diné (Navajo), 21st century
Pitch Coated Pot, 2004
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Josephine Guarino, 2011.34.5
Miniature Sampler Rug with Pine Tree Design, ca.
2004-2009
Wool yarn
Gift from the Edward J. Guarino Collection in
honor of Josephine Guarino, 2011.34.45

Diné (Navajo) or **Zuni**, 20th century
Katsina
Wood with pigment
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.42

Lorene Drywater
(Cherokee, Tahlequah, Oklahoma)
Doll, ca. 2002
Buffalo grass, yarn, cloth
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.48



Juanita Fragua
(Jemez Pueblo, New Mexico, b. 1935)
Swirl Melon Pot, 1995
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.2

Lorna Hill
(Iroquois, Cayuga, New York, b. 1937)
*Needle Case/Pincushion with Strawberry Flower
Design*, 2003
Glass beads, velvet, cloth
Gift from the Edward J. Guarino Collection in
memory of Mauricette (Sue) Casile, 2011.34.34
Miniature Eyeglass Case with Flower Design, 2001
Glass beads, velvet, ribbon, cloth
Gift from the Edward J. Guarino Collection in
honor of Kathleen Guarino-Burns, 2011.34.35

Hopi, 20th century
Prairie Falcon Katsina
Wood and pigment
Gift from the Edward J. Guarino Collection in
memory of Katie Guarino, 2011.34.41
Katsina Maiden
Wood with pigment
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.43
Katsina Maiden
Wood with pigment
Gift from the Edward J. Guarino Collection in
honor of Kathleen Guarino-Burns, 2011.34.44

Huichol, Mexico
Bowl, late 1990s-early 2000s
Gourd, beeswax, beads
Gift from the Edward J. Guarino Collection in
memory of Andrew Guarino, 2011.34.50

Iroquois



Purse, ca. 1880-1890
Glass beads, cloth, ribbon
Gift from the Edward J. Guarino Collection in
honor of Professor Karen Lucic, 2011.34.28
Belt, early 19th century
Smoked hide, glass beads, cloth
Gift from the Edward J. Guarino Collection in
memory of Joaquin (Jack) Yordan, 2011.34.29
Puzzle Pouch, mid 1800s
Tanned hide, glass beads
Gift from the Edward J. Guarino Collection
in memory of Philomena (Fanny) Serraro,
2011.34.30

Pouch with Squirrel Design and Date, 1909
Glass beads, cloth
Gift from the Edward J. Guarino Collection in
honor of W. Bruce Fulton, 2011.34.31
"Whimsy" Purse, early 19th century
Glass beads, cloth
Gift from the Edward J. Guarino Collection in
memory of Louise Arbia, 2011.34.32
Miniature Purse or Needle Case, ca. 1900
Glass beads, cloth
Gift from the Edward J. Guarino Collection in
honor of Jeffrey VanDyke, 2011.34.33

Inuit, Baker Lake, Canada
Woman, 1950s-1960s
Carved soapstone
Gift from the Edward J. Guarino Collection in
honor of Charlotte Picariello,
2011.34.55

Margaret Marion James
(Athabaskan, Fort Yukon, Alaska, 1927-2011)
Eyeglass Case with Flower Design, 2003
Glass beads, smoked moose hide, satin cloth
Gift from the Edward J. Guarino Collection in
honor of Josephine Guarino, 2011.34.36

Karaja, Araguaia River Valley, Brazil
Figure with Bowl, mid-1980s
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.18
Figure with Olla, mid-1980s
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.19

Leonel López Sáenz (Mata Ortiz, Mexico)
Incised Deer Pot, 1998
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.7



Rubén Lozano (Mata Ortiz, Mexico)
Black-On-Black Pot, 1998
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Michael Burns, 2011.34.8

Makah, Neah Bay, Washington
Basket with Abstract Design, 1920s
Sedge, cattail, cedar bark, bear grass, dye
Gift from the Edward J. Guarino Collection in
memory of Sarah Di Benedetto,
2011.34.20a & b

Raquilda Membache
(Wounaan, Darien, Panama)
Basket Parrot and Tree Design, ca. 1997
Chunga, nahuala, vegetal dyes, fibers
Gift from the Edward J. Guarino Collection in
honor of Robert Ceballos, 2011.34.26

Fawn Navasie Garcia
(Hopi, Tewa, Arizona)
Seed Pot, 2002
Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Kathleen Guarino-Burns, 2011.34.1



Nuu-chah-nulth (Nootka),
West Coast of Vancouver Island, Canada
Lidded Basket with Handle, early 20th century
Cedar bark, bear grass
Gift from the Edward J. Guarino Collection in
honor of Kathleen Guarino-Burns, 2011.34.21

Rarámuri or Tarahumara,
Chihuahua, Mexico
Doll, ca. 2002
Wood
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.47

Doña Rosa Family, San Bartolo Coyotepec,
Oaxaca, Mexico
Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
honor of Josephine Guarino, 2011.34.9
Square Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.11
Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.10
Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns
2011.34.12

San Bartolo Coyotepec, Oaxaca, Mexico
Black Canteen with Three Handles, early 1980s
Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
honor of Kathleen Guarino-Burns,
2011.34.13 & .14
Black Pot, early 1980s
Polished earthenware
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.15



Shipibo, Peru
Effigy Jar with White and Red Designs on Black, mid
1980s
Glazed earthenware
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.16
Effigy Bowl with Brown-on-White Design, mid
1980s

Glazed earthenware
Gift from the Edward J. Guarino Collection in
honor of Josephine Guarino, 2011.34.17

Tohono O'odam, Papago, Arizona
Basket Tray with Lizard and Coyote Tracks Design,
2000
Yucca
Gift from the Edward J. Guarino Collection in
honor of Josh Whitehouse, 2011.34.24

Unknown, early 20th century
Moccasins
Smoked moose hide, glass beads
Gift from the Edward J. Guarino Collection in
honor of Kyle Aron Burns, 2011.34.39a & b
Child's moccasins
Smoked moose hide, silk embroidery
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns,
2011.34.40a & b



Saul Veloz Gutierrez (Mata Ortiz, Mexico)
Brown on white Mimbres Design Pot with Goat,
Snake and Bee, 2000
Glazed earthenware
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.6

Robin Willetto (b. 1962) and **Harold Willetto**
(b. 1959), Diné (Navajo)
Spirit Figure with Raised Arms, late 1980s
Wood and pigment
Gift from the Edward J. Guarino Collection in
memory of Edgar J. Guarino, 2011.34.51

Sarah Williams (Athabascan, Fort Yukon,
Alaska)
Scissor Case, 2003
Smoked moose hide, glass beads
Gift from the Edward J. Guarino Collection in
honor of Josh Whitehouse, 2011.34.37
Scissor Case with Flower Design, 2003
Smoked moose hide, glass beads
Gift from the Edward J. Guarino Collection in
honor of Michael Burns, 2011.34.38

Rhonda Wilson (Tohono O'odam, Papago,
Arizona, 1962-2010)
Basket with Woven Star Design, ca. 2002
Yucca
Gift from the Edward J. Guarino Collection in
honor of Lucy Giuliano, 2011.34.25

Wounaan, Darien, Panama
Basket with Abstract Design, ca. 1997
Palm
Gift from the Edward J. Guarino Collection in
honor of Amanda Caitlin Burns, 2011.34.27

Greco-Roman



Etruscan, 7th-6th century BCE
Bucchero Chalice
Glazed earthenware
Gift of Professor Emeritus Eugene A. Carroll in
honor of Professor Emeritus Christine Mitchell
Havelock, 2011.18.1

Greco-Cypriot
Twisted Handled Vase with Painted Stripes
Terracotta
Gift of Lisa Foster Young, class of 1966 in
memory of her mother, Miriam Dodge Young,
class of 1942, 2011.40

Greek, 7th-6th century BCE
Bowl from Paestum
Glazed earthenware
Gift of Professor Emeritus Eugene A. Carroll in
honor of Professor Emeritus Christine Mitchell
Havelock, 2011.18.2

ARTISTS' BOOKS

Chris Burden (American, b. 1946)
B-Car: The Story of Chris Burden's Bicycle Car,
1977
Published by Future Studio for CHOKE
Purchase, Timothy Cole Fund, 2011.25.1

Chuck Close (American, b. 1940)
Keith: Six Drawings, 1981
Published by Lapp Princess Press, Ltd. in
association with Printed Matter, Inc.
Purchase, Timothy Cole Fund, 2011.25.2

Allan Kaprow (American, 1927-2006)
Fluids, 2005
Published by Verlag der Buchhandlung Walter
König, Cologne
Purchase, Timothy Cole Fund, 2011.25.3

Sol LeWitt (American, 1928-2007)
Four Basic Kinds of Lines & Colour, 1971
Published by Lisson Gallery, London
Lines & Color, 1975
Published by Annemarie Verna, Zurich;
Marilena Bonomo, Bari; and Rolf Preisig, Basel;
printed in Switzerland by J. H. Waser AG,
Zurich
Purchase, Timothy Cole Fund, 2011.25.5

Gordon Matta-Clark (American, 1943-1978)
Splitting, 1974
Published by 98 Greene Street Loft Press,
New York
Purchase, Timothy Cole Fund, 2011.25.7

Bruce Naumann (American, b. 1941)
*Mapping the Studio II with color shift, flip, flop, &
flip/flop (Fat Chance John Cage)*, 2001
Artist's printed flipbook
Purchase, Timothy Cole Fund, 2011.25.4

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EXHIBITION SCHEDULE:

Excavations:
The Prints of Julie Mehretu
April 13 – June 17, 2012

Nature in America:
Taming the Landscape
June 29 – August 26, 2012

Eirik Johnson:
Sawdust Mountain
September 7 – December 9, 2012



Aaron Draper Shattuck (American, 1832-1928)
Sunset at Lancaster, New Hampshire, 1859
Oil on canvas
Gift of Matthew Vassar

Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
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On the cover:
Julie Mehretu (American, b. Ethiopia, 1970)
Entropia (review), 2004
Lithograph and screenprint
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