

Art at Vassar



Exhibitions in the Rear-View Mirror

Back in 2011, the Frances Lehman Loeb Art Center rode the coattails of its parent organization, Vassar College, by celebrating its sesquicentennial even though we knew that the operative founding date for us was essentially 1864, the year we came into possession of the important collection of over 3,000 works assembled by Vassar Trustee Elias Lyman Magoon and purchased by Matthew Vassar to populate the gallery space planned in Main Building. Although it might seem like ceremonial “double-dipping,” the present year allows us to once again think back a bit about the history and the growth of the art collection at Vassar. This nostalgic urge is further stimulated by a study undertaken this past summer by our Coordinator of Academic Programs, Elizabeth Nogrady, and her student assistant Matthew McCardwell, class of 2017. They compiled a list of our complete exhibition history for the first time, taking us back as far as March 1878, when we organized an exhibition of tapestries. Reviewing this list is at turns fascinating, perplexing, amusing, and curious. The choice of topics for exhibitions could be adventurous as when, for example, we gave early exhibitions to artists such as George Bellows (1920), Edward Hopper (1928) and Man Ray (1935), thanks in the first two cases to friendships of Professor of Art Clarence Chatterton and in the last, to the possible connection to Lee Miller, Man Ray’s favorite muse who was a Poughkeepsie native. Later, in October 1946, Miller would lend works by Cubist and Surrealist artists to the then Gallery. Vassar hosted an exhibition of the work of the then-unrecognized eccentric American Modernist Florine Stettheimer in 1949, five years after her death. We were also early in the appreciation of Baroque art in America during the 1930s thanks to extensive social contacts of faculty such as Agnes Rindge Claflin. Her friendships with E. Everett “Chick” Austin, the director of the Wadsworth Atheneum in Hartford, and Kirk Askew, the director of Durlacher Brothers gallery in New York City, stimulated interest in the European art and artists of the seventeenth and eighteenth centuries.

The exhibition records offer interesting moments of social consciousness, as when we hosted an exhibition of “Spanish Government Posters” in April 1938, or the exhibition entitled *War’s Toll on Italian Art* in November 1946. At the same time, we were exploring alternatives to high art in such exhibitions as *Original Water Colors by Walt Disney* (October 1938), *New Yorker Covers loaned by the Junior League of Boston* (January 1940), and *Original Drawings by James Thurber* (February 1940). Vassar’s receptivity to the work of postwar women artists is demonstrated by the monographic exhibitions given to such pioneers as Irene Rice Pereira (May 1953), Grace Hartigan (October 1954), and Hedda Sterne (January 1956). Thanks to a healthy relationship with the early curators at the Museum of Modern Art, Vassar was able to bring to campus such important works as Paul Cézanne’s famous portrait of Madame Cézanne in January of 1935 and paintings and studies for Picasso’s *Guernica* in January of 1951. The 1940 exhibition *Fifty Paintings by Paul Klee* must have been a revelation to the Vassar students.

Vassar’s early exhibition history was built on connections and friendships. The advantage was access to fascinating key individuals in the museum and the commercial realms. The liability was a tendency towards cronyism and what would be considered today the overly great influence of the commercial art world on exhibition choices. During the 1930s through 1950s, Vassar became a kind of annex to the Durlacher gallery, with their artists, Paul Tchelitchev, Eugene Berman, and Kurt Seligman given regular gallery space on campus. One can only wonder what was contained in the May 1938 exhibition entitled *Drawings Under \$100, loaned by the Durlacher Brothers*. Also at the same time we were exhibiting the work of Edward Hopper, we were showing the paintings and watercolors of amateur artists from the college community such as faculty spouses and alumnae.

In this issue of *Art at Vassar* you will catch us taking quick peeks backward at our history whether reviewing the work of great acquirers such as Thomas McCormick, illustrating the relationship between Agnes Rindge Claflin and Alexander Calder, or stopping to acknowledge the influence of recently deceased volunteers such as Anne Keating Jones, class of 1943. But rest assured, we are still moving forward—it’s just fun sometimes to drive on the open highway while looking in the rear-view mirror.

James Mundy
The Anne Hendricks Bass Director



Cutting-Edge Art in the Sixteenth Century

Imperial Augsburg:

Renaissance Prints and Drawings, 1475–1540

September 19 – December 14, 2014

This fall the Frances Lehman Loeb Art Center presents the first exhibition in the United States to focus on Augsburg's artistic achievements in the late fifteenth and early sixteenth centuries. *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540* is organized by the National Gallery of Art in Washington with the Art Center the only venue in the northeast. The last major exhibition on this subject was mounted more than three decades ago in Augsburg whose Renaissance heritage has long been eclipsed in America by Albrecht Dürer's Nuremberg.

While focusing on prints, drawings, and illustrated books, the exhibition also includes medals and one etched set of armor. Of the almost 100 works presented, most are from the National Gallery's own collection, with additional loans from the Metropolitan Museum of Art, New York; the Library of Congress, Washington; and the private collections of Andrea Woodner and Andrew Robison.

The exhibition was shown at the National Gallery of Art in 2012 and it subsequently traveled to the Blanton Museum of Art at the University of Texas at Austin. The accompanying catalogue—the first of its kind in English—serves as an introduction to Augsburg, its artists, and its cultural history, during this period.

The exhibition is generously supported at Vassar by the Evelyn Metzger Exhibition Fund.

The city of Augsburg, in the state of Bavaria in southern Germany, was founded as a Roman settlement in the reign of Emperor Augustus in 15 BCE. Located at the confluence of two rivers and on the north-south trade routes through the Alps to Italy, the city in the late fifteenth and early sixteenth centuries was a prosperous manufacturing center that gave rise to the great banking houses of the Fugger and the Welser families. Together, these circumstances fostered an important and diverse artistic community, with an established tradition in the printing and metalworking industries. The city was favored by Holy Roman Emperor Maximilian I (reigned 1493–1519), whose patronage reveals, more than anything, the magnitude of the city's prestige and fame. During his rule, Augsburg became the location of an Imperial Diet (council) and the center from which the emperor organized all of his print and armor commissions. As Augsburg's artists benefited from the patronage of the Habsburg court they also created works for the city's thriving art market.



The exhibition emphasizes the rich and varied works of art on paper produced in Augsburg from 1475 to 1540, paying particular attention to innovative printmaking techniques as well as the fundamental role of imperial patronage. The first gallery of the exhibition focuses on devotional prints and illustrated books representing the Christian contemplative life. In this period Augsburg, as elsewhere in Germany, witnessed rapid changes and realignments in theological beliefs. As the seat of a bishopric, the city had a large number of parish churches, monasteries, and convents. Its Renaissance artists came of age in a society still very

much engaged in the devotional customs of the late Middle Ages, and prints as seen here played an important role in the expression of religious devotion.

This gallery also introduces Augsburg as a center for new printing techniques. Color printing was pioneered there by the native printer Erhard Ratdolt (1447–1528) through his use of multiple carved wooden blocks, one for each color, in imitation of illuminated manuscripts. It was further developed by his apprentice Hans Burgkmair I (1472–1531) who went on to create a series of imaginative and complex woodblock prints. Etching, a technique originally used to decorate armor, was first explored in prints in Augsburg, by Daniel Hopper (ca. 1470–1536), a painter and armor decorator turned printmaker.

ON VIEW



German, 15th century (Swabian School)
Study of a Knight in Armor, Holding a Halberd, ca. 1500
Ink and wash, heightened with white, on brown prepared paper
National Gallery of Art, Washington, Woodner Collection

Matthes Gebel (German, ca. 1500–1574)
Raimond Fugger, ca. 1529
Lead alloy
National Gallery of Art, Washington,
Samuel H. Kress Collection

The second gallery concentrates on the power of women and everyday morality. Common vices and virtues are illustrated through biblical, chivalric, and mythological tales. These stories provided models for viewers to think about how to conduct their lives. In particular, tales of exemplary men undone by alluring women warned that no man could resist the power of the opposite sex. Works also center on fleeting beauty, church hypocrisy, and the ever-present threat of death. For example, death emerges triumphant in Burgkmair and Jost de Negker's magnificent *The Lovers Surprised by Death*, of 1510, the first true chiaroscuro woodcut, where tones of color and black are well integrated to make a completely new kind of print.

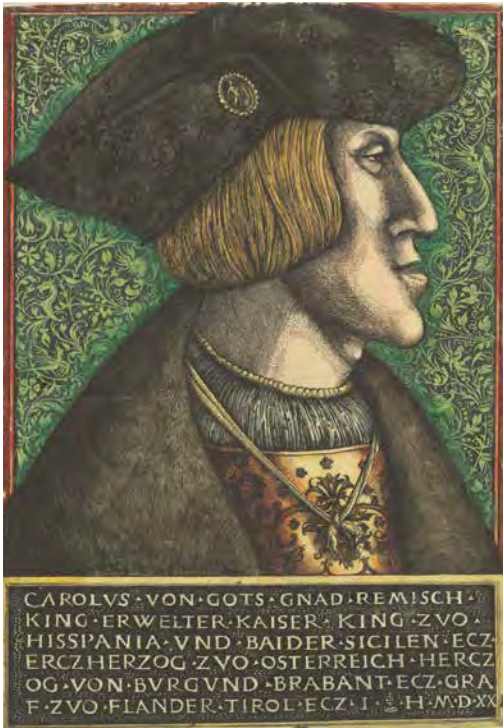


Daniel Hopfer (German, ca. 1470–1536)
Ornament with Sirens and Ornament with Genius
 Etching (iron) on laid paper
 National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

In the third gallery, Augsburg is depicted through genre scenes and portraits of both famous and obscure residents. Portraits could serve as public tributes, as in the exhibition's portrait medals of members of the wealthy Fugger family. Indeed, Augsburg's artists made many medals and prints of famous residents and visitors, which were widely disseminated. Portraits could also serve as private mementos, such as the outstanding drawing of a young woman by Hans Holbein the Elder (ca. 1465–1524). Artists also depicted soldiers and knights, as in an elegant drawing by an unknown artist of a knight holding a halberd, a long-handled weapon.

This gallery also introduces the patronage of the imperial court through printed symbols of the Empire, including portraits of Emperor Maximilian by Albrecht Dürer (1471–1528), Hopfer, and Burgkmair with de Negker. These portraits were part of an intense visual and literary propaganda campaign launched by the emperor after coming into power in 1493. They promoted his majesty, heroism, and legitimacy.

The fourth and final gallery examines Augsburg as the focal point of Emperor Maximilian's book projects, produced under the supervision of an Augsburg citizen, Conrad Peutinger (1465–1547), who drew on the talents of the city's artists and scholars. A series of illustrated books glorify Maximilian's deeds and legitimize his lineage as successor to the Roman emperors. Burgkmair and Leonhard Beck (ca. 1480–1542) provided most of the woodcut illustrations for these books.



Daniel Hopfer (German, ca. 1470–1536) and Hieronymus Hopfer (German, active ca. 1520–1550 or after)
Emperor Charles V, 1520 (1521?)
 Hand-colored etching on laid paper
 National Gallery of Art, Washington, Purchased as the Gift of Ladislaus and Beatrix von Hoffman, 2011



Albrecht Dürer (German, 1471–1528)
Emperor Maximilian I, ca. 1518
 Woodcut on laid paper
 National Gallery of Art, Washington, Rosenwald Collection

The last gallery also reviews the Habsburg imperial legacy and Charles V and the importance of ornament in the city's armor productions and prints. Augsburg's artists were among the first in Germany to imitate and adapt the decorative style of the Italian Renaissance. Fantastic hybrids, griffins, centaurs, music-making animals, and beasts of every kind were arranged in rich and exuberant patterns along with foliage, candelabra, and cornucopia. Daniel Hopfer became known for this kind of Italian-inspired decoration on the armor he designed. The exhibition concludes with ornamental etchings by Hopfer and field armor with lively etched decoration derived from prints by the artist.

The exhibition was curated by Gregory Jecmen, associate curator of old master prints and drawings at the National Gallery of Art, Washington, and Freyda Spira, associate curator of drawings and prints at the Metropolitan Museum of Art, New York.

Published by the National Gallery of Art, Washington, in association with Lund Humphries, the exhibition catalogue includes an introduction as well as essays by Jecmen and Spira and a checklist.

The exhibition will be a strong resource for classes at Vassar in art history, history, German studies, religion, Greek and Roman studies, and other areas, providing outstanding examples of early European drawings and prints and an in-depth view of prevalent themes and personalities from the early modern period. Complementary events on campus include the exhibition “Never Before Has Your Like Been Printed”: *The Nuremberg Chronicle of 1493*, on display in the Vassar College Libraries, and an *a cappella* concert of early music by the renowned group Pomerium at Skinner Hall.

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



German, 15th century (Augsburg), Erhard Ratdolt (printer)
Christ on the Cross with the Virgin and Saint John, 1491
Color woodcut printed and hand-colored on vellum
National Gallery of Art, Washington, Gift of Lt. Col. and Mrs. William K. Konze, 2009



Daniel Hopfer (German, ca. 1470–1536)
Kunz von der Rosen, ca. 1518
Etching (iron) possibly with drypoint on laid paper
National Gallery of Art, Washington, Rosenwald Collection



Hans Holbein the Elder
(German, ca. 1465 - 1524)
Portrait of a Woman, ca. 1508
Silverpoint, ink, and chalk
heightened with white on
white prepared paper
National Gallery of Art,
Washington, Woodner Collection



Hans Burgkmair I (German, 1473–1531) and
Jost de Negker (German, ca. 1485–1544)
The Lovers Surprised by Death, 1510
Chiaroscuro woodcut printed from
3 blocks on laid paper
National Gallery of Art, Washington,
Rosenwald Collection

Exhibition Excavation

Beneath the galleries of the Frances Lehman Loeb Art Center sits a treasure trove of material related to the history of the Art Center and its predecessor, the Vassar College Art Gallery. This summer, we began digitizing some of this material so that in the future it may be more easily accessible to faculty, students, and the general public. This undertaking, which is ongoing, has provided the opportunity to explore a century's worth of Vassar exhibition catalogues, correspondence, and other documents. Selected here are a few of our favorites.



2



EXHIBITION

PAINTINGS

by

EDWARD HOPPER

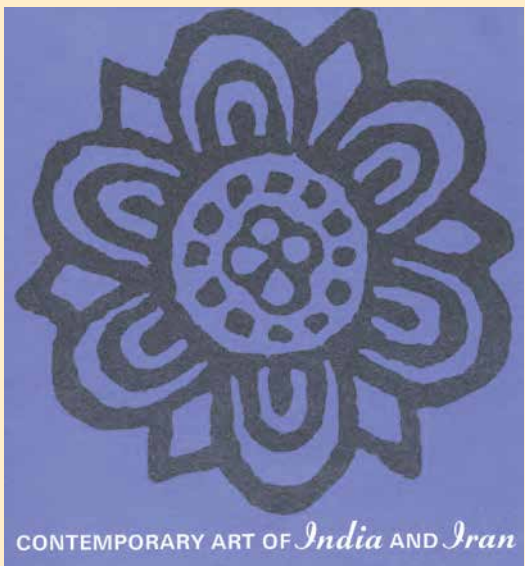
and

ALLEN TUCKER

January 1-31, 1928

Vassar College

3



4

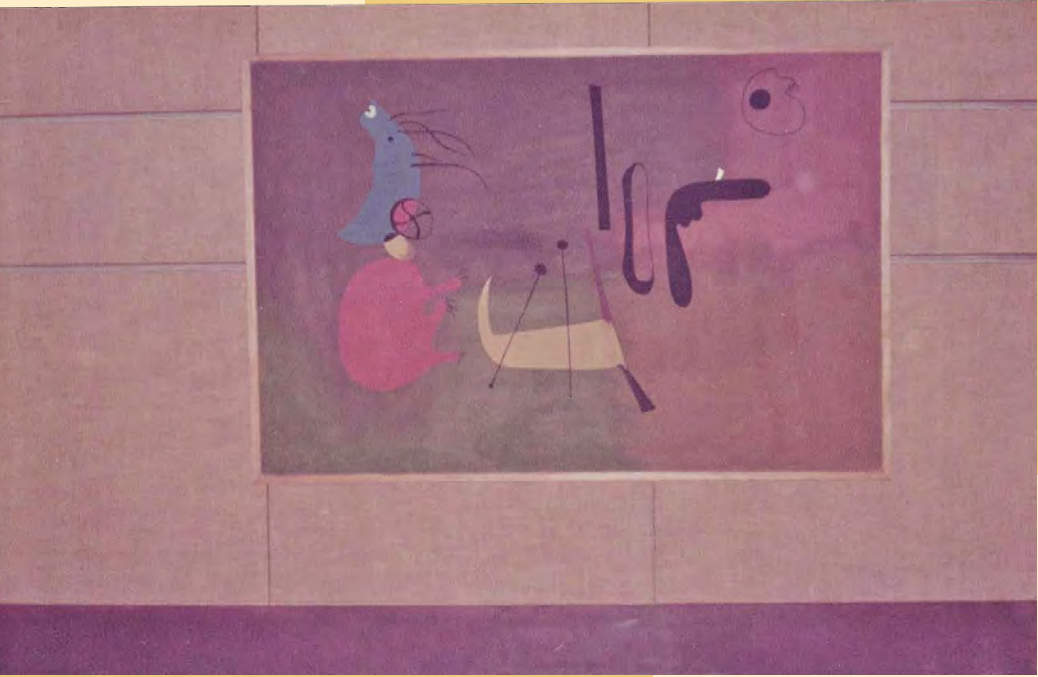
1. (front and back) In 1942, artist Alexander Calder sent this postcard to Vassar professor (and later director of the Art Gallery) Agnes Rindge Claflin. Mixing text and image, he requests that she send several of his works or bring them to his home in Connecticut, along with her bathing suit.

2. (a, b) These snapshots document the exhibition of Baroque art held at Vassar in 1959. Included were works from Vassar's own collection, as well as a Caravaggio from the Wadsworth Atheneum (Hartford) and a Ribera from the Fogg Art Museum (Cambridge). Accompanying the exhibition was a campus-wide symposium and a devoted issue of the *Misc*. Even local businesses embraced the theme, with one ad for Poughkeepsie department store Luckey, Platt & Co. reading: "Are you Baroque? Don't worry about it... 'Charge it!'"

3. In 1928, an exhibition of oil paintings and watercolors by Edward Hopper and Allen Tucker was held at Taylor Hall. The brochure noted, "Prices may be obtained from Mrs. Davis, Secretary of the Art Dept." (In 2013, a painting by Hopper sold at auction for a record \$40.5 million.)

4. The 1960s saw multiple exhibitions of modern art at Vassar. In addition to shows by New York-based artists, the Art Gallery held "Contemporary Art of India and Iran" (1967). According to the introductory essay, to display these works "is to affirm and evoke the secret resources of the spirit, that are wasted unless they are called into use."

5. (installation view) This painting by Joan Miró was among the twentieth-century works belonging to Governor Nelson A. Rockefeller exhibited in 1960, "for the benefit of the advanced course in modern painting at Vassar." Also included were works by Kandinsky, Matisse, Léger, and Picasso.



Going Big

XL: Large-Scale Paintings from the Permanent Collection

January 30 – March 29, 2015

The ever-expanding measurements of paintings has been a topic of interest for artists and critics alike since the mid-twentieth century when New York School painters first pushed the boundaries of gallery and museum walls to their limits. In spring of 1947, at the height of the Abstract Expressionist era, the Museum of Modern Art mounted an exhibition called *Large-Scale Modern Paintings*. In order to qualify for inclusion in the MoMA exhibition, each painting had to be at least six feet wide or high. Today, a similar set of criteria has been applied to the Art Center's permanent collection to arrive at a group of eighteen monumental paintings that are at once impressive and daunting. These larger-than-life canvases invite an extraordinary visual experience in which the viewer is immersed in the field of the painting. Margaret Miller, the curator of the 1947 show, issued the following statement about scale, which is still applicable today, close to seventy years later: "Big pictures at their best are assertions of the artist's self-confidence and aesthetic conviction, affirmations of his belief in the importance of painting itself." Jackson Pollock, whose work was included in that exhibition, wrote in his application for a Guggenheim fellowship the same year, "I believe the easel picture is a dying form, and the tendency of modern feeling is towards the wall picture or mural."¹

Jules Olitski (American, b. Russia 1922–2007)
Deuxième nuit d'été, 1979 (installation view)
Acrylic on canvas
Gift of Elizabeth Cabot Lyman, class of 1964
2009.12.4

Shortly after the end of World War II in New York, scale became a fundamental means for artists, especially painters, to express themselves. The postwar era's most influential painters such as Mark Rothko and Jackson Pollock were also progenitors of large can-



vases. Modern painting is often said to aim constantly at the radical, and bigness was a way to be radical. By going big, they radically extended the tenets of modernism and their painting had an emotional effect on their spectators. The artists had ongoing discussions with each other as well as with writers such as Clement Greenberg, one of Abstract Expressionism's more perceptive critics during the late 1940s, who encouraged bold moves toward the paradigm-shifting big pictures. By the 1950s, large paintings became more common and their new size instigated a physical as well as visual experience of the painting.

Some have attributed the postwar tendency to make big art to modern architecture's sleek lines, open spaces, and sprawling walls that invite the expansion of art. As paintings began to obtain a physical presence they became increasingly congruent with modern architecture's expansive surfaces. The vast size of paintings creates a sense of space quite apart from depicted space, and their physical presence or materiality asserts a very specific sense of place. These developments have their roots in the influence of the Bauhaus emigrés such as Marcel Breuer, Mies van der Rohe, and Walter Gropius who arrived in the United States during the 1930s and are in large part responsible for the development of a modernist architectural style in America as well as a more general modern ethos. A modernist wall was itself conceived of as a "pure" surface unidentified and undecorated, a blank slate for huge paintings.

One of the largest paintings in the exhibition as well as the collection is *Deuxième nuit d'été* (1979) a sixteen-foot-long canvas covered with luscious mists of atmospheric color by Jules Olitski. While Olitski's name may not be as well known as some of his contemporaries, he was celebrated by Greenberg as "the best painter alive," and he enjoyed enormous critical praise and acclaim in the 1960s and 1970s. This painting combines qualities of luminosity and density as well as subtle chromatic shifts and is characteristic of his work from the late 1970s, a period during which the artist took advantage of the newly improved polymer and gel acrylic mediums.

Joan Mitchell, one of most significant female painters of the New York School, is represented by *Lyric* (1953), an important painting donated to the collection by William Rubin, the influential art historian and curator of MOMA's prestigious department of painting and sculpture in the 1970s and 1980s. The painting features a burst of bold color, energetic line, and angular form yet the overall feel of the composition possesses a gracefulness that reflects the title. Like many other painters of the Abstract Expressionist movement, Mitchell worked on a grand scale from the early 1950s throughout her career of nearly fifty years.

Joan Mitchell, American 1925–1992
Lyric, 1953
Oil on canvas
Gift of William Rubin, 1960.4.2



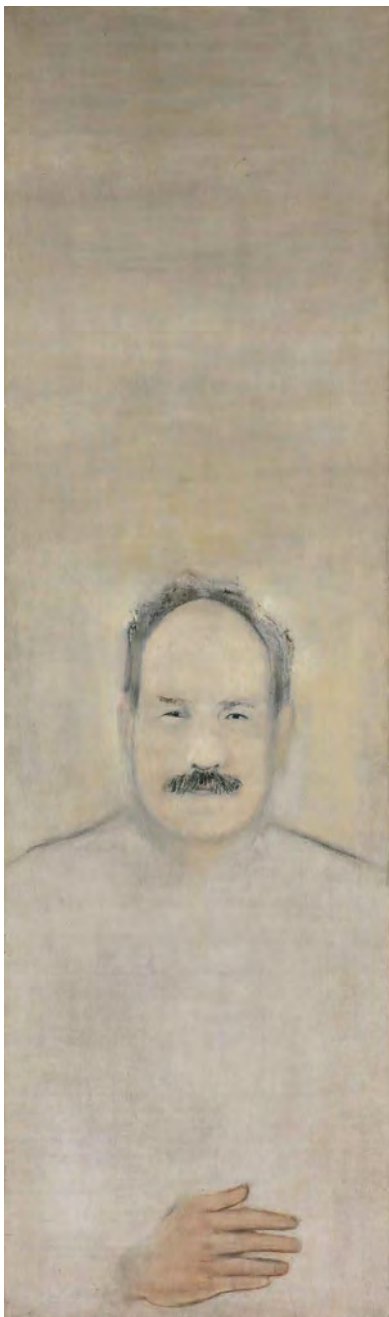
While it was the Abstract Expressionists who first achieved this fundamental shift, the practice continued into the 1980s and beyond. Alfred Leslie, who changed course from abstract to figurative painting in the early 1960s, is best known for his large-scale hyper-real portraits such as *Self Portrait* (1982), which is featured in the exhibition. Here the viewer is confronted by a towering figure dressed in a tuxedo, arms crossed over his torso with a stern expression on his face. Other figurative paintings in the exhibition by artists Hedda Sterne and Neil Welliver also present the figure larger than life but are painted in a more naturalistic, painterly style. Joan Brown, a key player in both West Coast Abstract Expressionism and Bay-Area Figuration, employs rich symbolism, open-ended narrative, and vibrant color in her *Getting Ready for the Bath*, a recent addition to the collection and an important touchstone in the exhibition.

XL, which also includes work by artists Kevin Appel, Roger Brown, Nancy Graves, Joyce Kozloff, Agnes Martin, and Kenneth Noland, is testament to the enduring visual power of mural-sized painting and the strength of the twentieth-century paintings collection at the Art Center.

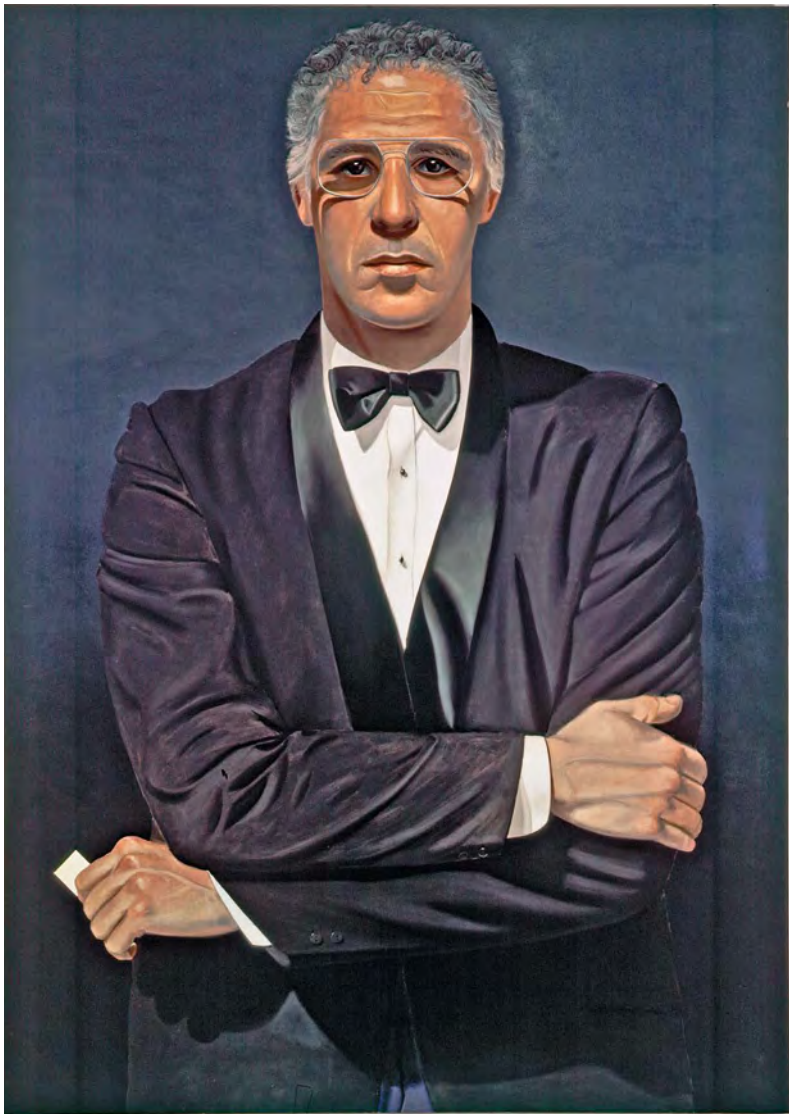
Mary-Kay Lombino

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

¹ Pepe Karmel and Kirk Varnedoe, eds. *Jackson Pollock: Interviews, Articles, and Reviews* (New York: Museum of Modern Art, July 2000), 17.



Hedda Sterne (American, b. Romania, 1916–2011)
Portrait of Barnett Newman, 1952
Oil on canvas
Gift of the artist
1995.21



Alfred Leslie, American b. 1927
Self-Portrait, 1982 ©
Oil on canvas
Purchase, Friends of the Frances Lehman
Loeb Art Center Fund, 2004.18

This careful rendering of two boulders, drawn in layers with slender trees clinging above, was made by Joseph Wright of Derby in Italy in 1774–75. Rocks and the crust of the earth interested Wright. On the same Italian sojourn, he made a series of memorable views of an erupting Mount Vesuvius, its fiery smoke twisting in the air. While there, Wright also created a series of oils of caverns, their arcs made of brawny rocks opening wide onto a brilliant bay of Naples. These and other works demonstrate this British artist's passion for looking sharply at the natural world around him. In years afterwards, he repeated these themes and introduced others that engaged his interests in a lively, dynamic earth.

Wright stood at the beginning of a European and American movement in the late eighteenth and nineteenth centuries of artists interested in the earth and the new science of geology. He enjoyed the enthusiasms of his neighbor John Whitehurst (1713–1788) whose theories on the planet's chaotic beginnings and studies on Derbyshire rocks resulted in the book *Inquiry into the Original State and Formation of the Earth* (London, 1778). Studying and theorizing about rocks emerged from inquiries across Europe on the origins of landmasses, and from mining, mineralogy, and natural history.

In the nineteenth century, the search for rocky and mountainous sites became a popular pastime and a great interest for artists. Not only British artists, but French, German, Swiss, Danish, and American artists, and others, recorded in drawings, watercolors, sketchbooks, and oil sketches the hard outer layer of the earth—massive towers, outcroppings, and stacks of rocks, and cliffs, caves, mountain passes, glaciers, and volcanoes. The topographical, picturesque, romantic, and tourist traditions overwhelmingly informed these works. Mount Vesuvius and the Alps in the Old World, and the Catskills and the Grand Canyon in the New World, featured prominently.



Study of Rocks and Trees was purchased for the Vassar College Art Gallery by Professor Thomas J. McCormick, who as director from 1962 to 1970 made numerous acquisitions in undervalued areas, such as late eighteenth and nineteenth-century European art. An inveterate letter-writer to curators, directors, dealers, and scholars here and abroad, he sought and purchased many works, including a companion drawing by Wright from the same Italian landscape portfolio, and paintings and drawings by British artists William Hamilton, George Romney, Richard Westall, and others, and by the Swiss painter Henry Fuseli and the French architect and artist Charles-Louis Clérissieu. Among numerous other important contributions, he also purchased prints, especially modern works by Edvard Munch, Mary Cassatt, Pablo Picasso, and several others, which strengthened and deepened the Art Center's holdings in this area. In a far-reaching practice that began after he left Vassar, Mr. McCormick still sends recent, helpful information on those works he acquired for the college in his correspondence to the museum.

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

Joseph Wright of Derby (British, 1734–1797)
Study of Rocks and Trees, 1774–75
 Gray ink, wash, and graphite on paper
 14 15/16 x 21 3/8 in. (37.94 x 54.29 cm.) (sheet)
 Purchase, Suzette Morton Davidson, class of 1934, Fund
 1966.23.9

Membership

July 1, 2013 – June 30, 2014

The following list represents members who joined the Art Center or renewed their membership between July 1, 2013 and June 30, 2014. There are a number of members who have supported the Art Center for more than 30 years, and in order to recognize this outstanding dedication to our program, their names appear in orange below. Gifts from every member are critical in carrying out our traditions as a teaching museum, and we are grateful to all of our valued supporters.

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Michael Axelrod
Susan Stevenson Badder '63
Martha Baer '61
Betsy Shack Barbanell '61
Vivian Endicott Barnett '65
Cynthia Hawkins Baughman '68
Joan Dreyfuss Baumrind '51
Alexandra Grigg Beitz '82 P'13 and
Charles A. Beitz P'13
Jane Cohen Bergner '64
Beverly Blatt '65 and
David H. Filipek
Susan McCallum Bledsoe '64 and
William A. Bledsoe
Deborah Boldt '69
Margaret Waser Brandau '57 and
Seawell J. Brandau
Lois Fishstein Bregstein '56
Maryann Bruno '82 and
Carmine Bruno
Georgia Sims Carson '52
Barbara Philen Chase '56
Margaret Mears Cianfarini '70
Carole Silver Clarke '63
Dumont Clarke '74
Lilla Blumenthal Cooper '49 and
Milton Cooper
Nancy Fryer Croft '69 and
Mark Croft
Carol Cruikshank '43
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P'99
Karen Dowd '84
Abby Dux
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Marygrace Elson '78
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Miriam Mendlovitz Gold '53 and
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and Thomas J. McGlinchey
P'91 P'95
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P'78 and John LeMoyné Ellicott
P'77 P'78
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Persinger '74
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Mikayla Brennan-Burke '17
Angela Brown '16
Carlos Hernández-Tellez '14
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Calvin Lamothe '17
Kamaria Mion '14
Stephanie Muir '15
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Members' Event: Curator's Choice

MEMBERSHIP MATTERS

Our annual spring Curator's Choice event during Vassar's Reunion Weekend is always a special gathering that brings generations of members together at the Frances Lehman Loeb Art Center for private talks with our curators, Mary-Kay Lombino and Patricia Phagan. While many of our attendees were on campus to celebrate Reunion with their classes, community members and alumnae/i who made the trip especially to visit the gallery also joined us.

Patricia Phagan spoke about one of our most recent acquisitions, a beautiful, salmon-colored etching by the Ashcan school artist Jerome Myers of a market on East 29th Street in New York City. Her talk centered on how the print strengthens our holdings in this early-twentieth-century American art movement and reveals an interest by American artists in a print process—color etching—identified more closely with European printmaking during the early years of the twentieth century.

Mary-Kay Lombino was thrilled to have the opportunity to share with our members *Deluge*, two elaborate site-specific fabric installations by artist Todd Knopke. The large-scale installations, which were on view through July 2014, depicted a soaring waterfall on one wall and, on the opposite wall, a canopy of foliage that hovered over beribboned posts or tree trunks emerging from a pool of water. The level of intricate detail and deeper meanings within the work astounded our visitors.

Immediately following their time with the curators, members and their guests were invited to enjoy casual conversation and refreshments in the beautifully serene Hildegard Krause Baker, class of 1911, Sculpture Garden.

Kate Williams
Membership Coordinator

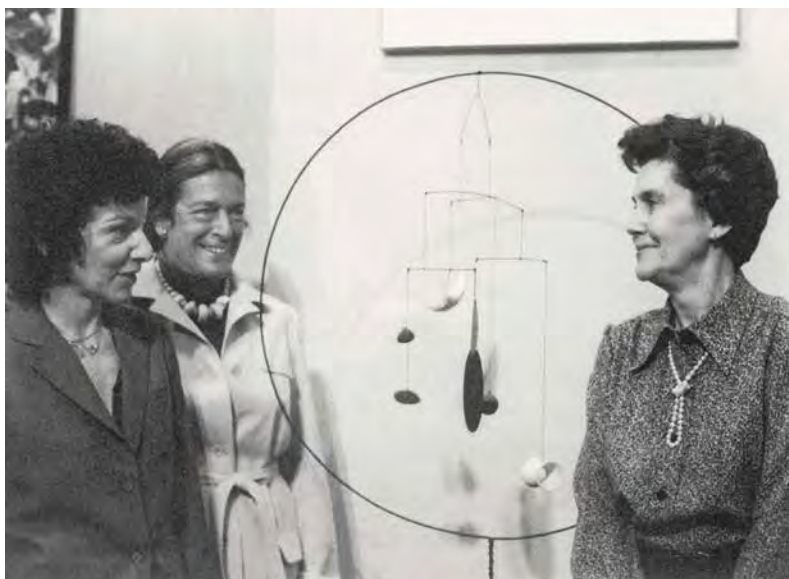


Photo: Buck Lewis

IN MEMORIAM

Anne Keating Jones, class of 1943

The Frances Lehman Loeb Art Center and Vassar College lost an influential member of their family in April with the passing of Anne Keating Jones, class of 1943. Anne, together with Belle Krasne Ribicoff, class of 1945, Carol Rothschild Noyes, class of 1939, and Mary Weitzel Gibbons, class of 1951, founded the Friends of the Vassar College Art Gallery in the early 1970s at a time when support for the art museum and its collection was greatly needed. Their collective energy helped fuel the growth of the museum and helped to raise consciousness that a truly great liberal arts college needed to have a first-rate art collection and museum. Anne, a valued volunteer at the Museum of Modern Art, and her husband Ed made numerous gifts to the Vassar art collection and helped secure funding for some of our early efforts to expand the photography holdings. The Frances Lehman Loeb Art Center would not be the institution it is today without the timely contributions of Anne Jones.



From left to right: Belle Krasne Ribicoff, Carol Rothschild Noyes, and Anne Keating Jones in 1978

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Vassar College
124 Raymond Avenue
Poughkeepsie, New York 12604
<http://fillac.vassar.edu>

The Art Center is open Tuesday/Wednesday/
Friday/Saturday from 10am to 5pm,
Thursday from 10am to 9pm, and
Sunday from 1pm to 5pm.

UPCOMING EXHIBITIONS:

XL: Large-Scale Paintings from the Permanent Collection
January 30 – March 29, 2015

*Through the Looking Glass: Daguerreotype Masterworks
from the Dawn of Photography*
April 10 – June 14, 2015

*Embodying Compassion in Buddhist Art:
Image, Pilgrimage, Practice*
April 23 – June 28, 2015

*Punctuating Space: The Prints and Multiples of
Richard Artschwager*
June 26 – September 6, 2015



American, 19th century
Standing Girl with Large Doll
Sixth-plate daguerreotype
Collection of Judith Hochberg
and Michael Mattis

Art
at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Fall/Winter 2014/15

COVER Hans Burgkmair I (German, 1473–1531) and
Jost de Negker (German, ca. 1485–1544)
Emperor Maximilian I on Horseback, 1508/1518
Chiaroscuro woodcut printed from 2 blocks on laid paper
National Gallery of Art, Washington, Rosenwald Collection