

# Art at Vassar



A publication for the members of The Frances Lehman Loeb Art Center • Spring/Summer 2014

## A Sense in Belonging

Vassar's art museum has existed for 150 years yet it has only been part of the official community of art museums for a tiny fraction of that time, having received accreditation from the then American Association (now Alliance) of Museums in 2004 and election to the Association of Art Museum Directors a mere two years ago. What took us so long? In the first case of AAM, it was dependent on the arduous process of bringing our museum's organization and management in line with a broad array of professional standards. Over the course of 140 years we had developed many quaint, endearing yet idiosyncratic methods and procedures that tend to develop on college campuses such as the liberal use of works from the permanent collection to "decorate" faculty offices and public spaces on campus. Certainly these were benefits to the quality of life of certain portions of the campus population but stood in sharp contrast to sound stewardship of gifts meant to enhance the educational mission of the College. In the second case of AAMD, it was always a question of money. Membership in AAMD traditionally depended on maintaining a certain level of operating budget to be considered. In spite of the strength of our collection and the historic importance of Vassar's role in the visual arts in America, our operating budget was always just shy of the AAMD threshold. The professional standing and character of the director was also vetted as part of membership but without the budget nothing further was possible. Then, a few years ago the group abandoned their arbitrary admissions criterion based on budgets and welcomed those of us with other more subjective but no less admirable qualities in the hope of expanding the diversity of their membership. Their strategy worked, and now AAMD comprises over 200 museums, including more college and university members than before as well as members from Canada and Mexico. The "club" that I had heard about for decades had admitted the museum and me at long last. What was a reflexive right of passage for most art museum directors had become a lifetime achievement award in our case.



Was it worth the wait? While I am sorry to report that no great mysteries were revealed to me after we were accepted into either organization's inner circle, I can state that having the wherewithal to stay current and connected with your industry's peers is fascinating and enlivening. The stimulation of putting your mind to common challenges with your peers is a tonic. The cooperative nature of much of the thinking that takes place at the semi-annual AAMD conferences, for example, is especially helpful. After all, when you think about it, whether you are at the National Gallery of Art or the Frances Lehman Loeb Art Center, you are essentially doing the same job albeit on a different scale. We all are engaged in caring for, researching, presenting and interpreting our collections. We all need to deal with financial stability and creating a valuable visitor experience. Changes in legislation such as tax laws affect us all. These and other common concerns are introduced during the semi-annual meetings.

I will be the first to acknowledge that the "over-professionalization" of certain institutions can sometimes turn into a kind of solipsistic existence where the invention of methods and procedures seems to be solely an end in itself. However, professional organizations can also stimulate productive forms of innovation. By providing a broader context for self-assessment, they help you determine where you and your organization are at any given time and it is only when you know that fact that you can thus determine where to go and how to get there.

James Mundy  
*The Anne Hendricks Bass Director*



# A Dazzling Range of Artistic Responses

## *Mastering Light: From the Natural to the Artificial*

ON VIEW

April 11 – June 29, 2014

Lighted candles, electric lamps, a full moon, starlight, and the brilliant rays of the sun attract the eye at once with their magnetism. Artists have used these attention-getters for centuries as both arresting pictorial devices and potent metaphors. While they turn the eyes of viewers, these images have also left us with deeper understanding of the aesthetic, social, and technological histories of lighting.

Organized by the Art Center, this exhibition explores responses to light by European and American artists from the sixteenth through the early twentieth centuries. With a selection of forty-nine works, including paintings, watercolors, drawings, prints, and photographs, it belongs to a recent body of museum exhibitions and literature on artistic reactions to artificial light and to nocturnal scenes. In many works on view, light can connote deeper meanings, including the symbolic, moral, intellectual, or nationalistic. But even daylight diffused into a room may carry a particular effect just as moonlight may softly limn a narrative scene or the radiance from lampposts may reveal life at night. Here, the Art Center's temporary exhibition galleries are devoted to a range of artistic responses to natural light, and to nocturnal and artificial light, with works of art selected from the permanent collection and borrowed from the Museum of Modern Art, the Lewis Walpole Library at Yale University, the Library of Congress, and two private collections.

“Natural light” as we understand the term today is most often associated with daylight from the sun or sky, radiating through a window or over land and water, filling the atmosphere, and reflecting onto surfaces. Artists drawn to such shifting light effects frequently exaggerate, experimenting to create their own illusions of natural light which may also express symbolic or emotional moods and meanings.

Daylight passing through a window to illuminate moments of reading, writing, playing music, or thinking appears in many seventeenth-century Dutch works of art, with immersions in dark and light a striking trait. Rembrandt van Rijn (1606–1669), for instance, made a richly toned etching, *Jan Six*, of 1647, showing his sophisticated Amsterdam patron and friend reading and leaning against the rug-cushioned sill of a domestic window. The mesmerizing golden, airy light that one perceives behind Six is actually the un-inked, warm beige paper of this particular impression.

British artists in the late eighteenth and first half of the nineteenth centuries took up the light-swept landscape. They created an enduringly influential interpretation of outdoor light in nature. Later, for many British and American nineteenth-century landscape painters, heightening the effects of natural daylight and atmosphere was essential to the moody drama of the painted composition. These artists and many others felt directly an engagement with nature through their oil sketches and drawings executed outdoors in the open air. In time, the French Impressionists regularly worked outdoors, favoring vivid, sketch-like oils and capturing moments spent at leisure in the landscape.



Rembrandt van Rijn (Dutch, 1606–1669)  
*Jan Six*, 1647  
Etching, drypoint, and burin on beige laid paper  
Gift of Dr. Henry M. Sanders  
1920.1.13

After the middle of the nineteenth century, American artists also painted with a new reverence for natural light. The late nineteenth-century New York painter Charles Courtney Curran (1861–1942), for example, depicted women from a range of social classes in his canvases, with a shower of light igniting his paintings’ polished surfaces. Natural daylight, artful design, and a Japanese-inspired, decorative play of shadows underlie the great attraction of his painting *Shadow Decoration*, of 1887.



Hendrik Goudt (Dutch, 1583–1648), after  
Adam Elsheimer (German, 1578–1610, active Italy)  
*The Flight into Egypt*, 1613  
Engraving and etching on cream laid paper  
Purchase  
1967.19

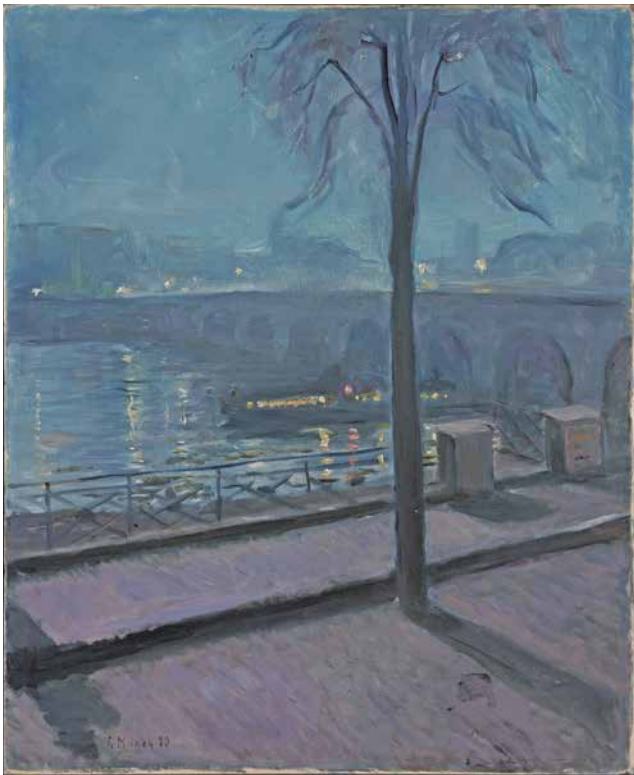
During the medieval period and even afterwards, night-time was frequently associated with a metaphorical darkness and sin. This outlook changed during the Reformation when night took on a spiritual, revelatory value for many across Europe. Artists took note, and the nocturnal emerged as an important subject in art. The connection between the nocturnal and the spiritual is seen in the seventeenth century in the Netherlands, where artists sometimes used nocturnal light in order to uncover spiritual mysteries. For instance, *The Flight into Egypt*, by Hendrik Goudt (1583–1648), after German painter Adam Elsheimer (1578–1610), pictures the fleeing holy family at night. It joins the dazzling, moon-illuminated sky, Milky Way, and reflections with Joseph’s burning torch and a distant shepherd’s campfire, all against the black of a still night.

Other artists often used darkness to suggest evil and danger. For instance, Francisco de Goya (1746–1828) frequently used nocturnal scenes to suggest harm or wickedness as in his oppressive etching *When day breaks we will be off*, from the folly-rich series *Los Caprichos*, first published in Madrid in 1799. Here, starlight reveals a fantastic, nighttime cabal of witches. Goya created the series while he was making a sequence of witch images for the summerhouse of the Duke and Duchess of Osuña. Witches were associated especially in the sixteenth and seventeenth centuries with the diabolical night.

Nocturnal light underwent a transformation in the nineteenth century when control over the night rapidly developed with the spread of new artificial lighting. Edvard Munch (1863–1944), for example, rendered the close-up street view, *The Seine at St. Cloud*, a nocturnal painting in blue and violet pigments made in 1890. The Norwegian modernist created it while staying at the Hôtel Belvédère where he had moved from



Francisco de Goya (Spanish, 1746–1828)  
*When day breaks we will be off* (*Si amanecerá; nos vamos*),  
plate 71 from the series *Los Caprichos*, 1797–98,  
first published in 1799  
Etching, burnished aquatint, and burin on cream wove paper  
Gift of Mary Brewster Irving, class of 1936  
1971.15.4



Edvard Munch (Norwegian, 1863–1944)  
*The Seine at St. Cloud*, 1890  
Oil on canvas  
Gift of Mrs. Morris Hadley (Katherine Blodgett, class of 1920)  
1962.1



Paris upon hearing of his father's death. Profoundly sad, he painted *The Seine at St. Cloud* with moonlight bathing the empty foreground whose isolation is intensified by the distant artificial lights of the city.

Artificial light is, indeed, a major form of nocturnal light. Throughout the nineteenth century, innovations in lighting came quickly, with the wealthy and privileged usually accessing them first. Longer working days and new work shifts arrived for many, and a new activity called nightlife developed. Leisurely activities at night became ubiquitous in major cities in Europe and America—in and outside the home, at shops, cafés, and theaters, and on the streets.

One of the major innovations of the new lighting was the gas lamppost, which first materialized in London, in the prestigious West End. Satirical British printmakers featured this marvel. After a design by George Moutard Woodward (1760–ca. 1809), Thomas Rowlandson (1757–1827), for instance, lampooned the public in front of the very first street gaslights, which appeared in London. Rowlandson's print *A Peep at the Gas Lights in Pall-Mall*, originally published in 1809, pictures passersby in front of the Prince of Wales's Carlton House, commenting on the famous new phenomenon. A host of Londoners of various social stations visit the busy site, including a prostitute fearing the bright light will ruin her business.

By the late 1880s, incandescent lights began to be commonly used on European and American theater stages. A celebration of the new electric lighting took place in America at the turn of the century at a number of international fairs and expositions with presentations of spectacular nighttime illuminations. They inspired further nightly decorations, including Brooklyn's Luna Park, which opened at Coney Island in 1903. In the mid-1910s the American modernist Joseph Stella (1877–1946) captured the furious plethora of electric lights on buildings and rides at Luna Park with his circular, pointillist painting *Battle of Lights*. With a modernist net of staccato brushmarks, he incorporated the spirit of excitement and change found in the Coney Island park's nighttime brilliance, made possible by its sensational lightscape of hundreds of thousands of incandescent bulbs.

These and many other works are featured in the exhibition, which benefits from the generous support of the Evelyn Metzger Exhibition Fund.

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



Thomas Rowlandson (British, 1757–1827), after  
George Moutard Woodward (British, 1760–ca. 1809)  
*A Peep at the Gas Lights in Pall-Mall*, [1809?]  
Etching in black ink with watercolor on cream wove paper  
Courtesy of The Lewis Walpole Library, Yale University  
809.12.23.01.2



Joseph Stella (American, b. Italy 1877–1946)  
*Battle of Lights*, 1913–14? (dated on painting 1914 and 1915)  
Oil over graphite on canvas mounted on cardboard  
20 ¼ in. (51.4 cm.) in diameter  
The Museum of Modern Art, New York. Elizabeth Bliss Parkinson Fund, 1958  
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

## Seeping into the Mainstream

### *Faces and Figures in Self-Taught Art*

July 11 – August 31, 2014

Over the last few years, the distinction between art made by professionally trained artists and those who have never attended art school, insiders and outsiders, has been challenged in the arena of contemporary art and criticism. The notion of outsider art came into being around seventy years ago and has taken many names including *art brut* (first used in the 1940s by French artist Jean Dubuffet to denote the raw or naïve style of untrained artists); the more controversial but still commonly used “outsider art” (coined by British art critic Roger Cardinal in 1972); and the more descriptively accurate “self-taught art.” Today, the terminology continues to vex as it attempts to encompass work made by artists working outside the academy, artists with some form of physical, social, or psychiatric disability, or those with distinct life situations such as extreme poverty, time spent in a mental institution, or time spent in prison.

A number of recent milestones in the blurring of the somewhat arbitrary boundary between insider and outsider can be recounted. The first was in January 2013, when the *New York Times* published art critic Roberta Smith’s article “Curator, Tear Down These Walls,” advocating for the inclusion of work by self-taught artists in mainstream museums and exhibitions.<sup>1</sup> Then, in the summer of 2013, Ralph Rugoff, the director of the Hayward Gallery in London who is known for his inclusive method of curating, organized *The Alternative Guide to the Universe: Mavericks, Outsiders, Visionaries*, a survey exhibition that featured self-taught architects, artists, photographers, engineers, and scientists—all investigating “larger systems of knowledge or developing particular disciplines in idiosyncratic directions.” According to the catalogue, the exhibition offered “possibilities so profound that they suggest an alternate reality.”<sup>2</sup>

Even more notable was the 2013 Venice Biennale, organized by Massimiliano Gioni, which featured an unprecedented number of so-called outsider artists—a reflection of the growing integration in the art world of alternative and mainstream practices. “The Encyclopedic Palace,” the Biennale’s main exhibition, which included over 150 artists from 37 countries, took its title from (and included a model of) the self-taught artist Marino Auriti’s utopian project *Il Enciclopedico Palazzo del Mondo* (“the Encyclopedic Palace of the World”). Gioni stated that the point of the show was not to feature outsider artists *per se*, but to question the very notion of what it means to be inside or outside, which, he argued, is potentially a political line of enquiry. The show embraced curiosity pushed to the point of “obsession,” of “delirium,” he said. “More and more, I’m interested in visual culture, or figurative expression, rather than just contemporary art. This is to expand the dialogue and to move away from the accepted canon.”<sup>3</sup> Gioni deliberately complicated the issue by focusing on the imagination of artists and by integrating art that resembles outsider art but is made by art-world insiders, further enmeshing the two designations.

As evidence of this softening of the edges between these categories, in recent decades, many mainstream art museums have added self-taught art to their collections and exhibition programs. Vassar’s museum is no exception. The Frances Lehman Loeb Art Center has a collection of more than one hundred works made by self-taught artists, most of which were given to the Art Center in 2005 by the late Vermont-based collector Pat Parsons (Vassar College class of 1951). In 2009, the Art Center presented the exhibition *Faith and Fantasy in Outsider Art from the Permanent Collection*, which featured works by thirty-nine

of the artists that express their personal convictions and singular visions, ranging from spiritual visions to apocryphal exhortations and humorous depictions of daily events. This year, a new exhibition, *Faces and Figures in Self-Taught Art*, will explore work that takes the human form as its subject. The strength of the artwork lies not



Dwight Mackintosh (American, 1906-1999)  
*Lady in Dress*, 1986  
 Black marker and paint on paper  
 Gift of Pat O'Brien Parsons, class of 1951  
 2005.33.33




in its adherence to reality but in its refreshing deviations from it. The human face, the apex of the figure, takes on a strange other-worldliness that at times has been compared to children's art, mythology, or pure fantasy. In some cases the difference between inspiration and obsession is tenuous as the artists give themselves entirely to the creative urge resulting in an unselfconscious style. The exhibition will feature aspects of self-taught artists' treatment of the figure including typically dense compositions and obsessive mark-making, a child-like or naïve rendering of the human body and face, and a direct expression of the artist's imagination. Drawn from the Art Center's collection as well as nearby institutional and individual collections, the show will also emphasize shared characteristics between emerging contemporary art and self-taught art. Some of the highlights of *Faces and Figures* are Henry Darger's elaborate paintings of young girls caught in a vicious war, the sacred art of the prolific Reverend Howard Finster, and the raw power in Thornton Dial's turbulent compositions as well as works by such artists as James Castle, Dwight Mackintosh, Martín Ramírez, Janet Sobel, Mose Toliver, and Inez Nathaniel Walker, among many others. The exhibition, sponsored by the Friends of the Frances Lehman Loeb Art Center Exhibition Fund, is dedicated to the memory of Pat Parsons, who inspired the Art Center to invest in the future of self-taught art through the collection and exhibitions.

<sup>1</sup> Roberta Smith, "Curator, Tear Down These Walls," *The New York Times* [New York] 31 Jan. 2013, Art & Design.  
<sup>2</sup> Roger Cardinal et al., *The Alternative Guide to the Universe: Mavericks, Outsiders, Visionaries* (London: Hayward Publishing, 2013).  
<sup>3</sup> Coline Milliard, "Massimiliano Gioni's Urbane Biennale Is the Most Dazzling in Memory," *Blouin Art Info* 29 May, 2013.



Thornton Dial, Sr. (American, b. 1928)  
*A Man That Needs More*, 1994  
Watercolor and oil pastel on paper  
Gift of Pat O'Brien Parsons, class of 1951  
2005.33.14

It is with great sadness that we report the death of **Patricia O'Brien Parsons**, Vassar College class of 1951. Pat was a loyal supporter of Vassar and the Frances Lehman Loeb Art Center and donated to the Art Center numerous works of self-taught outsider artists to whom she devoted a great deal of her professional life while the co-owner of the Webb and Parsons Gallery in Bedford, NY. We will miss Pat's enthusiasm for many subjects and her passion for the arts and learning. We celebrated her collecting insights in the exhibition *Faith and Fantasy in Outsider Art* in 2009 and will again draw on her gifts in the upcoming exhibition *Faces and Figures in Self-Taught Art*. We are grateful for all her contributions to the Art Center. 

## A Picturesque Lens

A painter of urban life and a co-organizer of the famed 1913 Armory Show, Jerome Myers is often associated with the Ashcan school in New York City in the early twentieth century. Trained at Cooper Union and the Art Students League, he departed from his teachers' academic subjects and instead portrayed everyday scenes of New Yorkers, especially immigrants living, shopping, and playing on the streets of a rapidly growing Manhattan.

*29th Street Market East Side, New York* by Myers is a recent purchase, which deepens the Art Center's holdings of the Ashcan school. The print's subject matter of social exchange at a fruit and vegetable market plants this work directly within the interests of the Ashcan painters. Never a formal school, this group of artists emerged in the 1900s. They made images and told stories of the city, mixing the old fabric of New York—its buildings, rivers, and streets—with new, powerful forces, including thriving industry, immigration, and entertainment.

Ashcan school artists often used printmaking to express their interpretations of city life. Robert Henri, the charismatic leader of the Ashcan school, made monotypes of everyday life in Paris and New York, though apparently few of these are known today. George Luks and John Sloan also experimented with monotype. A popular process at the turn of the century, it required drawing a design with ink on a smooth plate and then printing an impression in an etching press. Sloan is generally known more for his crosshatched etchings recording ordinary life in the city. George Bellows, a younger member, became renowned for his muscular, smoke-toned lithographs of the byways and entertainments found in Manhattan.

Myers, too, made a body of prints of New York. Though still awaiting scholarly study, his etchings, drypoints, and lithographs depict street crowds and worn-out structures on the Lower East Side and in Midtown in the 1910s and 1920s. Rendered with a pic-

turesque lens, they document fragments of the past—including colonial and federal houses, blacksmith shops, traveling dentists, Jewish neighborhoods, and colorful markets.

*29th Street Market East Side, New York* appears to be an exceptional print by Myers. The extraordinary coloring—a salmon-pink background and muted patches of brown, green, and yellow—is uncommon among his color etchings. Even his medium was uncommon for American prints. The color etching is associated more with painters and printmakers in France in the late nineteenth century, such as Camille Pissarro and Mary Cassatt. Myers appears to have applied salmon-pink ink and other colors directly to the plate, a technique known in printmaking parlance as *à la poupée*, which was practiced by Pissarro and many of his contemporaries. Like monotype, the technique delivered a unique quality to the printing. Though Myers indicated in pencil that this impression was one in an edition of 100, the color printing would have made each impression interesting for its variability.

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



Jerome Myers (American, 1867-1940)  
*29th Street Market East Side, New York*, ca. 1910  
Etching, inked *à la poupée* in salmon, brown, green, and yellow inks, on cream wove paper  
Purchase, Gift of Stephen C. Millett, by exchange  
2014.1



# Expanding Our Reach

## PUBLIC EDUCATION

Matthew Vassar believed that art should stand “boldly forth as an educational force.” Here at the Art Center, we believe this applies not just to the immediate Vassar College community but also to our wider local and regional community, and we are constantly on the lookout for ways to foster broader access to the Art Center’s collections and programs by a diverse audience. This past year we have enjoyed forging relationships with several new community partners.

### School Partnerships

School programs are at the core of our public education efforts. By making art accessible to young children and teenagers through interactive, curriculum-driven tours, we ensure that children from all backgrounds feel comfortable in the museum setting and think of the Art Center as a valuable community resource.

One of the exciting collaborations that the public education department has established is with the Wimpfheimer Nursery School/Infant and Toddler Center, which is located on the Vassar campus but attracts families from throughout the community. In the spring of 2013, we began working with the K–5 after-school program—a mixed-age group of about fifteen students who visited multiple times during the semester for short programs exploring landscape paintings, sculpture, and abstract art. Programs combined time in the galleries with hands-on activities related to the artworks the students saw. This year we are working with both the after-school group and with the kindergarten class. Each group is coming once a month each semester, with programs tailored to their course of study at Wimpfheimer. Considering that most of our school group tours at the Art Center are somewhat older primary or secondary school students, this has been a fantastic opportunity for our Vassar student docents to explore early childhood art education in the museum. It has also been a great chance for our very youngest community members to begin taking advantage of the Art Center as an engaging place where they feel at home.

### Community Partnerships

One of the most enriching new partnerships we have established in the past year is with the regional chapter of the Alzheimer’s Association and the “Arts for Healing” program of the Mill Street Loft, a Poughkeepsie organization that merges arts and social services. In the fall of 2013, individuals with Early Stage Alzheimer’s disease and their caregivers participated in a series of three creative arts workshops at the Art Center conducted by artists from Mill Street Loft. Participants toured the art gallery with a Mill Street Loft teaching artist who facilitated discussions around one or two key works of art; then they brought the content of their discussion to a guided hands-on art project. The series will be repeated this spring. Vassar student docents observe the workshops and witness the powerful impact that art education can have on people’s lives.

For the past two years the Art Center has worked in collaboration with the Poughkeepsie Library District as a partner in their “Big Read” community reading program, which is underwritten by grants from the National Endowment for the Humanities. During the fall of 2012 participants came to an evening program focusing on how science helps us solve art historical mysteries; they were treated to an intriguing presentation by Vassar chemistry professor Joseph Tansky on the use of x-ray fluorescent spectrometry in detecting the composition of pigments in artworks. This past fall we hosted a talk and film screening for the community on how museums deal with issues of Nazi-looted art and restitution for the families from whom art was stolen or confiscated during that era.

Each of these programs and partnerships serves vastly different audiences, from kindergarteners to senior citizens and others in between. We are happy to be expanding our reach into the community and sharing the Frances Lehman Loeb Art Center’s treasures.

Margaret Vetare

*Coordinator of Public Education and Information*

### FLLAC and Social Media

Not surprisingly, one of the ways that the Art Center reaches as wide an audience as possible is through social media.

Our lively, image-rich Facebook page delivers Art Center news in real time and has garnered more than a thousand “likes” from fans.

We send out a weekly e-news message to more than 700 subscribers who want to keep up with the latest Art Center events, exhibitions, and links to media coverage.

The indefatigable corps of Art Center Student Docents maintains a blog, *Off the Wall*, featuring short articles the students have written on a range of subjects—works of art in the permanent collection; museum activities; temporary exhibitions; and goings-on in the art or academic world that somehow relate to what’s happening at the Art Center.

Our website provides all the basic information a reader needs when planning a visit to the museum, but it also offers many other features. For example, it includes a history of the Art Center, information about membership, a listing of exhibition catalogues and other publications, and a searchable database of the collection. It also provides links to all three of the above-mentioned forms of social media—so we invite you to stop by [fllac.vassar.edu](http://fllac.vassar.edu) and tap into the many ways of staying connected with us.



Student docent Sophie Asakura '16 works with a local school group

## Members' Events

The Frances Lehman Loeb Art Center prides itself on the educational and cultural programs that we offer Vassar students, alumnae/i and the local community. These programs would not be possible without the generous support of our members. As a way to thank our supporters and keep them engaged with the Art Center, we organize special members-only events that are held in addition to exhibition openings and public lectures. A summary of our most recent and upcoming member events can be found below.

### Vassar at the Norton Museum in West Palm Beach

Members from across the country were invited to West Palm Beach, Florida, on February 15 to attend a reception and private viewing of *The Polaroid Years: Instant Photography and Experimentation*. The event was hosted by President Catharine Bond Hill and included remarks by Mary-Kay Lombino, curator of the exhibition. *The Polaroid Years*, which examines how the invention of instant photography has influenced and inspired amateurs and professionals for nearly forty years, traveled from the Frances Lehman Loeb Art Center to the Norton Museum in December 2013 and was on view through March 23, 2014.

### Tour of The Armory Show at Pier 92

Members had the opportunity to join Mary-Kay Lombino, the Emily Hargroves Fisher '57 and Richard B. Fisher Curator and Assistant Director for Strategic Planning, and Evie Joselow, PhD '83 for a private tour of The Armory Show—Modern at Chelsea Pier 92 in central Manhattan on Saturday, March 8. The Armory Show is a leading international contemporary and modern art fair and one of the most important annual art events in New York. This year's Armory Show—Modern featured drawings by visionary women artists known for having a profound impact on seminal forms, ideas, and practitioners of art. Susan Harris, a freelance writer and curator of contemporary art who is based in New York City, curated the inaugural exhibition, *Venus Drawn Out: Works on Paper by Women Artists of the 20th Century*, which took place in several locations throughout Pier 92.

### Curator's Choice 2014

On Friday, June 13, during Vassar College's Reunion Weekend, members are invited to join Patricia Phagan, the Philip and Lynn Straus Curator of Prints and Drawings, and Mary-Kay Lombino as they each reveal and discuss a favorite piece from the permanent collection.

Kate Williams  
Membership Coordinator



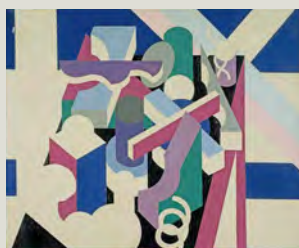
### New Staff

The Art Center welcomes **Elizabeth Nogrady** as the new Andrew W. Mellon Coordinator of Academic Affairs. A Vassar graduate, Elizabeth joined the Frances Lehman Loeb Art Center in February. Elizabeth has a Master of Arts in art history from the University of Maryland, College Park and a doctorate from the Institute of Fine Arts, New York University, where her focus of study was seventeenth-century Dutch and Flemish art. She has held post-doctoral fellowships in the Department of Drawings and Prints at the Morgan Library and Museum and in European Paintings at the Metropolitan Museum of Art. Before returning to Vassar, Elizabeth spent three years as a specialist in the Old Master Paintings department of Christie's, New York. Elizabeth is thrilled to be back at Vassar, and looks forward to working with faculty and students from departments across campus.



# 2013 Acquisitions

## PAINTINGS



**Patrick Henry Bruce** (American, 1881-1936)  
*Peinture/Nature Morte*, ca. 1923-1924  
Oil on pencil on canvas  
Gift of Dorothy Seiberling, class of 1943, 2013.2.1

**André Derain** (French, 1880-1954)  
*Near Castel Gandolfo*, 1920  
Oil on canvas  
Bequest of Marie D. Powers, class of 1940, 2013.26.1



**Ernest Ange Duez** (French, 1843-1896)  
*Portrait of a Young Man*  
Oil on canvas  
Gift of Katherine Lee Reid in memory of her parents Ruth and Sherman Lee, 2013.32



**Frank Duveneck** (American, 1848-1919)  
*Half-length Portrait of a Bearded Man with Arms Folded*, ca. 1870-1875  
Oil on cardboard  
Purchase, gift of the Honorable and Mrs. Jefferson Patterson (M. Marvin Breckinridge, class of 1927) and Mrs. David Mayer, class of 1925, by exchange, 2013.8.1



**Jack Levine** (American, 1915-2010)  
*Card Players*  
Oil on canvas  
Gift of Virginia Lewisohn Kahn, class of 1949, 2013.20.3



Attributed to **Anthonie Palamedesz.**  
(Dutch, 1601-1673)  
*Catharine de Bruyn*  
Oil on panel  
Gift of Jonathan Kagan, 2013.28



**Fairfield Porter** (American, 1907-1975)  
*Chrysanthemums and Sage*, 1961  
Casein on canvas  
Gift of Dorothy Seiberling, class of 1943, 2013.2.2

**Maurice Sterne** (American, b. Latvia 1877/78-1957)  
*Red Poppies*, 1920s  
Oil on canvas  
*Still Life with Fruit*, 1920s  
Oil on canvas  
Gift of Virginia Lewisohn Kahn, class of 1949, 2013.20.1 & .2



**Jan Wijnants** (Dutch, ca. 1635-1684)  
*Landscape with Sportsmen Resting by a Path*, 1670  
Oil on canvas  
Purchase, gift of Mr. and Mrs. Charles J. Malmed and Jane Prouty Smith, class of 1932, by exchange, 2013.7

## SCULPTURES

Attributed to **Giovanni Bastianini** (Italian, 1830-1868)  
*Bust of a Nobleman*  
Terracotta  
Bequest of Theresa Reynolds Ceruti, class of 1936, 2013.3



**Nancy Graves** (American, 1939-1995)  
*Counter*, 1983  
Bronze with polychrome patina  
Gift of Judith Pick Eissner and Bruce A. Eissner, 2013.29

## DRAWINGS AND WATERCOLORS



**Cornelis Bega** (Dutch, 1631/32-1664)  
*A standing woman in a turban, holding a jug*  
Black chalk, heightened with white, on blue paper  
Purchase, Barbara Doyle Duncan, class of 1943, Fund and gift from the estate of Gertrude B. Pascal, by exchange, 2013.10

**Bruce Bundock** (American, b. 1949)  
*Renovation of the Kirkland Hotel*, 2007  
Graphite, with eraser for highlights, on thick white wove paper  
Purchase, bequest of Eleanore Lochspeiser, by exchange, 2013.13

**Charles-Michel-Ange Challe**  
(French, 1718-1778)  
*A Corner of the Forum Romanum with the Ruins of the Basilica of Maxentius*  
Black and white chalk on grayish paper  
Purchase, gift from the estate of Gertrude B. Pascal, by exchange, 2013.11

**William Clutz** (American, b. 1933)  
*Light on a Dark Street*, 1967  
Charcoal on paper  
Gift of the artist in memory of John F. Sheehy, 2013.6

**Karl Mediz** (Austrian, 1868-1945)  
*Profile Portrait of an Old Fisherwoman*, 1890  
Black chalk and pencil  
Purchase, gift of the estate of Gertrude B. Pascal, by exchange, 2013.8.2

## PRINTS

**Jean Jacques de Boissieu** (French, 1736-1810)  
*Self Portrait (with cows)*, 1796  
 Etching on chine collé mounted on thick, cream wove paper  
 Gift of Matthew Rutenberg in honor of Jonathan Kagan,  
 2013.31

**Orazio Borgianni** (Italian, ca. 1578-1616), after Raphael  
*Solomon being visited by the Queen of Sheba*, plate 48 from the *Raphael Bible*, 1615  
 Etching on paper  
 Gift of Thomas S. Holman,  
 2013.1.6

**Mary Cassatt** (American, 1844-1926)  
*Margot Wearing a Bonnet (No. 1)*, 1903  
 Hand-colored drypoint on cream wove paper  
 Gift of Robert and Nancy Fogel, class of 1979,  
 2013.22

**Timothy Cole** (American, 1852-1931)  
*Innisfree*, 1928  
 Wood engraving, after a painting by Walter Beck entitled *The Singing Trees*  
 Gift of Brian Powers, class of 1979, from The Walter and Marion Beck Collection,  
 2013.18

After **Albrecht Dürer** (German, 1471-1528)  
*Copy of Saints Peter and John Healing the Lame Man*, from the series *The Engraved Passion*  
 Engraving on paper  
 Gift of Thomas S. Holman,  
 2013.1.4

**French**, 17th century  
*Women standing with costumed horses*  
 Etching on cream laid paper  
 Gift of Thomas S. Holman,  
 2013.1.7

**Nancy Graves** (American, 1940-1995)  
*Approaches the Limit of II*, 1981  
 Lithograph on Arches Cover paper, artist's proof, printed by Tyler Graphics  
 Gift of Anne and Robert L. Freedman,  
 New York, NY,  
 2013.5



**Erich Heckel** (German, 1883-1970)  
*Portrait of a Man (Männerbildnis)*, 1919  
 Color woodcut on cream laid paper  
 Gift of Lynn G. Straus, class of 1946,  
 2013.25.2

**Stefan Hirsch** (American, 1899-1964)  
*New York Scene*, 1928  
 Crayon lithograph on cream wove paper  
 Gift of Janis Conner and Joel Rosenkranz,  
 2013.30

**Wenceslaus Hollar** (Bohemian, 1607-1677)  
*L'avare*, from *Le triomphe de la mort/gravé d'après les desseins de Holbein*, 1780-1790  
 Etching on cream wove paper  
 Gift of Thomas S. Holman,  
 2013.1.1



**Käthe Kollwitz** (German, 1867-1945)  
*Working Woman with Blue Shawl*, 1903  
 Color lithograph on cream wove paper  
 Gift of Lynn G. Straus, class of 1946,  
 2013.25.1  
*Poverty*, 1897; published 1931  
 Lithograph on paper  
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare,  
 2013.4.1

**Jan Harmensz Muller** (Dutch, 1571-1628)  
*Christ as Man of Sorrows*  
 Engraving on cream laid paper  
 Gift of Sally Ruth Bourrie, class of 1980, in memory of Mark Bourrie,  
 2013.23

**Emil Nolde** (German, 1867-1956)  
*Der Prophet*, 1912  
 Woodcut on light blue paper  
 Gift of Lynn G. Straus, class of 1946,  
 2013.25.3

**Philippe Louis Parizeau** (French, 1740-1801), after Jacob Jordaens  
*A Bearded Man and a Woman Feeding Cherries to a Parrot*, from the series *Cabinet du Duc de Choiseul*, 1771  
 Etching on paper  
 Gift of Thomas S. Holman,  
 2013.1.3



**Henri de Toulouse-Lautrec** (French, 1864-1901)  
*Miss May Belfort, en cheveux*, 1895  
 Crayon lithograph on cream wove paper  
 Bequest of Marie D. Powers, class of 1940,  
 2013.26.2

Published by **Andrea and Michelangelo Vaccaro**  
*Obelisco à S. Pietro in Vaticano*, from *Ornamenti di fabrice antichi et moderni dell'alma citta di Roma*, probably after 1614  
 Etching on paper  
 Gift of Thomas S. Holman,  
 2013.1.5

**Louis Jules Frederic Villeneuve** (French, 1796-1842)  
*Partie du Pont du Gard, Languedoc*, from the series *Voyages pittoresques et romantiques dans l'ancienne France*  
 Crayon lithograph on chine collé mounted on white wove paper  
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare,  
 2013.4.2



**Andy Warhol** (American, 1928-1987)  
*Flash - November 22, 1963, 1968*  
*Flash - November 22, 1963, 1968*  
*Flash - November 22, 1963 (Teletype text)*, 1968  
*Flowers (Black and White)*, 1974  
*Flowers (Hand Colored)*, 1974  
*Cowboys and Indians (War Bonnet Indian)*, 1986  
*Cowboys and Indians (Kachina Dolls)*, 1986  
*Sitting Bull*, 1986  
 Screenprints; extra, out of the edition  
 Gift from the Andy Warhol Foundation for the Visual Arts,  
 2013.27.1-8

## PHOTOGRAPHS

**Berenice Abbott** (American, 1898-1991)  
*Portrait of Paul Cross, Paris*, ca. 1925,  
 printed ca. 1960  
 Gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.60

**Micha Bar-Am** (German, b. 1930)  
*Farmer, Metulla*, 1966  
*Or Akiva*, 1967  
*Untitled (Bedouin baby in the desert)*, ca. 1970  
 Gelatin silver prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.54-56

**Thomas Barrow** (American, b. 1938)  
*FILMS*, 1977  
*Task Mask*, 1991  
*Spread*, 1979  
 Photolithographs  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.4-6

**Ilse Bing** (German, 1899-1998)  
*Kloster Reichenau am Boosensee*, 1929  
*Moving Railway Clutches on Rails*, 1929  
*Calf in Rail Stock Car*, 1929  
*Tree Trunks on Railway*, 1929  
*Wild Anemones*, 1928  
 Gelatin silver prints, printed later  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.22-26

**Margaret Bourke-White** (American, 1904-1971)  
 "A man learns not to expect much after he's farmed cotton most of his life," 1937  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.31

**Brassaï** (Hungarian, 1899-1984)  
*Place de la Concorde*, ca. 1935  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.45



**William Clift** (American, b. 1944)  
*Executive Chamber NY State Capitol*, 1984



*View from the Roof NY State Capitol*, 1984  
 Gelatin silver prints  
 Gift of Ann L. Morse, class of 1959,  
 2013.35.1 & .2

**Eugène Cuvelier** (French, 1837-1900)  
*Sables de Macherins*, 1863  
*Sablère*, ca. 1860  
 Salted paper prints from waxed paper  
 negatives  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.10 & .11

**Jack Delano** (American, 1914-1997)  
*Mr. Crouch Cuts the Turkey, Thanksgiving  
 Day Dinner, Ledyard, Connecticut*, ca. 1940  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.33

**André-Adolphe-Eugène Disdéri** (French,  
 1819-1889)  
*Six cartes-de-visites of a young woman*, ca.  
 1860  
 Albumen prints from a collodion negative  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.59

**Mike Disfarmer** (American, 1884-1959)  
*Standing Couple, Striped Background*  
*Standing Couple*  
 Gelatin silver contact prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.12-.13

**Alfred Eisenstaedt** (German, 1898-1995)  
*Maestro Augusto Govoni, as Prompter and  
 Choreographer, La Scala, Milan*, 1933  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.40



**Katy Grannan** (American, b. 1969)  
*Van, Red Hook, NY*, from the series *Morning  
 Call*, 2001-2004  
 Gelatin silver print  
 Gift of Adam Sheffer, class of 1990,  
 2013.14.1

**Lili Holzer-Glier** (American, b. 1988)  
*Double M Rodeo, Ballston Spa, New York*,  
 2008  
 Photograph  
 Gift of Adam Sheffer, class of 1990,  
 2013.14.2



**Rob Hornstra** (Dutch, b. 1975)  
*Kuriu, Sochi, Russia*, 2011  
 C-print  
 Purchase, Advisory Council for Photography,  
 2013.17

**Eirik Johnson** (American, b. 1974)  
*Barrow Cabin 10 Diptych (Summer 2010/  
 Winter 2012)*, 2012  
 Archival pigment prints  
 Purchase, Advisory Council for Photography,  
 2013.16a & b

**Yvgeny Khaldei** (Russian, 1917-1997)  
*Red Army Soldier Shaving*, ca. 1945  
 Ferrotyped gelatin silver print  
*Liberation of Port Arthur, China, by the Red  
 Army*, 1945  
*Sebastopol*, 1942  
*Troops Charging a Hill*, 1941  
 Gelatin silver prints, printed later  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.41-.44

**Barney Kulok** (American, b. 1981)  
*Untitled (Studio wall)*, 2009  
 Digital C-print  
 Gift of Adam Sheffer, class of 1990,  
 2013.14.3

**Russell Lee** (American, 1903-1986)  
*Blacksmith Shop, Abbeville, Louisiana*, 1938  
*Jeweler and Watch Repair Man, San Augustine,  
 Texas*, 1939  
 Ferrotyped gelatin silver prints  
*Mountain Ranges in the Willamette National  
 Forest, Lynn County, Oregon*, ca. 1940  
 Gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.27-.29

**Joel Meyerowitz** (American, b. 1938)  
*Samantha*, 1983  
 Vintage chromogenic contact print  
 Gift of Diana Silver, 2012.32.2  
*Self-Portrait with son (Sasha and Joel)*, 1984  
 Chromogenic contact print  
*Trompe l'Oeil Park, Paris*, 1967  
*Orleans*, 1967  
 Dye-transfer prints, 1980  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.1-.3

**Wright Morris** (American, 1910-1998)  
*Virginia City, Nevada*, 1940  
*"Food Products"*  
*Rural landscape with boat and A-frame houses*,  
 ca. 1940  
*Rural landscape with sheds*, ca. 1940  
 Ferrotyped gelatin silver prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.14-.17



**Zanele Muholi** (South African, b. 1972)  
*Anele 'Anza' Khaba, KwaThema Community  
 Hall, Springs, Johannesburg*, 2011  
 Gelatin silver print  
 Purchase, Advisory Council for Photography,  
 2013.15



**Nadar (Gaspard Félix Tournachon)** (French,  
 1820-1910)  
*Edouard Manet, from Galerie Contemporaine,  
 Littéraire, Artistique*, 1865-1882  
 Woodburytype, surrounded by a printed  
 decorative motif, mounted on paper  
 Gift of Thomas S. Holman,  
 2013.1.2



**Charles Nègre** (French, 1820-1880)  
*Mediterranean Landscape*, ca. 1855  
 Albumen print from a collodion negative  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.46

**Arnold Newman** (American, 1918-2006)  
*William de Kooning*, 1959  
*Terrible Trio Group*, 1976  
*Henry Miller*, 1976  
*Antonio Tapies*, 1964



*Henry Moore*, 1966  
*Robert Rauschenberg*, 1977  
*Jasper Johns*, 1980  
*Akira Kurosawa*, 1981  
*Vincent Wolf*, 1982  
*Helen Frankenthaler*, 1989  
*Yevgeny Yevtsushenko*, 1993  
*Isamu Noguchi*, 1986  
*Esteban Vicente*, 1996  
*Don Delillo*, 1997  
*George Segal's Studio*, 1982  
*Mr. Hudson and Mrs. Ione Walker*, 1964  
*Budd Hopkins*, 1965  
*Alfred Kazin*, 1968  
*Frederick Kiesler*, 1962  
*Danny Pierce*, 1962  
*Group Captain Leonard Cheshire*, 1978



Marcel Duchamp, 1966  
 Jules Mayer, 1971  
 Ralph Colin, 1972  
 Cartoonist Group, 1997  
 Marisol, 1985  
 Art Students League Alumni Group, 1950  
 Philip Johnson, 1949  
 Abraham Walkowitz, 1943  
 Joseph Stella, 1943  
 Leon Kroll, 1958  
 Gelatin silver prints  
 Gift of Mr. and Mrs. Ronald K. Greenberg  
 in honor of Jeanne Greenberg Rohatyn,  
 class of 1989,  
 2013.34.1-.31

**Victor Raphael** (American, b. 1950)  
*Space Field*, 1992  
 Metal leaf on Spectra Polaroid print  
 Gift of the artist,  
 2013.21



**Doug Rickard** (American, b. 1968)  
 #40.805716, New York City, NY (2009), 2011  
 Pigmented inkjet print  
 Purchase, Advisory Council for Photography,  
 2013.12

**Alexander Rodchenko** (Russian, 1891-1956)  
*Vertical Diptych of a Woman with Her Dog*,  
 1927, printed 1989  
 Gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.58

**Rose & Hopkins Studio** (American, active  
 1896-1901)  
*Shavehead – Arapahoe*, 1899



Tomas-Cita, Ute Pappoose, 1899  
 Vintage platinum prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.52 & .53

**Arthur Rothstein** (American, 1915-1985)  
*Dust Storm, Cimarron County, Oklahoma*, 1936  
*Dust Storm, Cimarron County, Oklahoma*, 1936  
 Gelatin silver prints, printed later  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.34 & .35



**Drahomir Josef Růžička** (American, b.  
 Czechoslovakia 1870-1960)  
*The Breakfast*, ca. 1932  
 Selenium-toned gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.51

**Erich Salomon** (German, 1886-1944)  
*Toscanini*, 1956  
 Ferrotyped gelatin silver print  
*Weimar Chancellor Heinrich Brüning*, ca. 1931-33,  
 printed 1956  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.49 & .50

**Stephen Shore** (American, b. 1947)  
*Susan Hoffman, Dallas, Texas*, 1976  
*White House, Black Fence, Fronds*, 1974  
 Chromogenic contact prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.18-.19

**Arthur Siegel** (American, 1913-1978)  
*Lucidagram*, 1969  
*Lucidagram*, 1976  
 Gelatin silver prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.47 & .48

**Michael A. Smith** (American, b. 1942)  
*Near Pienza, Tuscany*, 2000  
*Ottsville, Pennsylvania*, 1996  
*Toledo*, 1980  
 Gelatin silver prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.7-9

**Robert Stivers** (American, b. 1953)  
*Series 6: Face-N*, 1998  
*Series 6: Figure #5*, 2000  
*Series 6: Bust of Woman (R) #3*, 2000  
 Gelatin silver prints  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.36-.38



**Paul Strand** (American, 1890-1976)  
*Study of a Gaston Lachaise Sculpture*, ca. 1925  
 Gelatin silver contact print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.57r & v

**Karl Struss** (American, 1886-1981)  
*Untitled (Standing nude, posed on one foot)*, from  
 the series *The Female Figure*, 1917  
*Untitled (Standing nude in contraposto pose)*, from  
 the series *The Female Figure*, 1917  
 Gelatin silver prints on Japanese tissue, tipped  
 to mount  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.20 & .21

**Daniel Teoli, Jr.** (American, b. 1954)  
*Chicken Boy Gets a Bath*, 1972  
*His Perfect Woman*, 1974  
*Captain of Wall Street 90014*, 1974  
*Crazy*, 1975  
*On Leave*, 1973  
*In Meditation*, 1971  
*Mexican Reflection*, 1972  
*Stripper on Rooftop*, 1974  
*Drag Queen at Bar*, 1974  
*Sylvia*, 1972  
*The Fashion Statement*, 1972  
*Man at Park*, 1972  
*Tramp with White Fingernails in the Style of*  
*Daido Moriyama*, 1971  
*Young Girl with Baby Doll*, 1972  
*New Year's Eve at Skid Row Bar*, 1971  
*Krishna Preacher*, 1972  
*Captain Jim*, 1974  
*Cornered*, 1973  
*Gypsy Woman*, 1973  
*Makes Me Grateful for My Bed*, 1972  
 Gelatin silver prints  
 Gift of the artist,  
 2013.19.1-20

**John Vachon** (American, 1914-1975)  
*Man at the Bar, Ambridge, Pennsylvania*, 1941  
 Ferrotyped gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.32



**Todd Webb** (American, 1905-2000)  
*Harry Callahan, Big Thompson Canyon*,  
*Colorado*, 1941, printed later  
 Gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.39

**Marion Post Wolcott** (American, 1910-1990)  
*Mountain Homes Along Creek, Showing Tobacco*  
*Patch and Corn Field in Eastern Kentucky*,  
 ca. 1940  
 Gelatin silver print  
 Gift of Michael Mattis and Judith Hochberg,  
 2013.33.30

## Collection of 19th-century daguerreotypes, ambrotypes, and tintypes:

### American

*Seated Mother, Daughter, and Father with Book*  
*on Table*  
 Half-plate daguerreotype  
*Close-up of Woman*  
 Sixteenth-plate oval daguerreotype, in a  
 scalloped floral mother-of-pearl inlaid full case  
*Elegant Woman with Crossed Hands*  
 Sixth-plate daguerreotype in a half case  
*Seated Couple*  
 Half-plate daguerreotype in a half case  
*Close-up Portrait of Man with Sculpted Beard*  
 Sixth-plate daguerreotype in a half case  
*Seated Fancy-dressed Couple*  
 Quarter-plate daguerreotype in a half case  
*Close-up of Man in Suit and Bowtie*  
 Sixth-plate oval daguerreotype in a full case  
*Close-up of Woman in Lace Bonnet*  
 Sixth-plate daguerreotype in a half case  
*Close-up of Man with Sculpted Beard, Tinted*



*Vest and Bowtie*

Sixth-plate daguerreotype in a half case  
*Seated Woman*

Quarter-plate daguerreotype in a half case  
*Close-up of Man in Bowtie and Plaid Vest*

Ninth-plate daguerreotype in a full case  
*Seated Man in White Vest, with Elaborately*

*Painted Background with Lake and Column*  
Sixth-plate daguerreotype in a full case

*Wide-eyed Couple*

Quarter-plate daguerreotype in a half case  
*Seated Man with Hand on Table*

Sixth-plate daguerreotype in a half case

*Handsome Man with Diseased Eye*

Sixth-plate daguerreotype in a half case

*Elegant Woman with Diseased Eye*

Sixth-plate daguerreotype in a full case



*Family of Three, Two Seated*

Quarter-plate daguerreotype in a pressed-  
paper hanging frame

*Tiny Girl Standing on Table*

Sixth-plate ambrotype in a half case

*Seated Boy with Skin Lesions*

Quarter-plate ambrotype in a full case

*Seated Woman with Finger to Temple*

Sixth-plate ambrotype in a half case

*Seated Woman with Plaid Drapery Background*

Quarter-plate ambrotype in a half case



*Three Partners in Hats, Hands on Shoulders*

Half-plate ambrotype in a half case

*Grandmother and Grandfather*

A pair of hand-painted whole-plate tintype  
close-up portraits, each in an elaborate oval-  
window inlaid pressed-paper overmat and  
mahogany shadow-box frame

Gift of Michael Mattis and Judith Hochberg,  
2013.33.61-.77; .84-.88; .98 & .99

**English**

*Young Man*

Ninth-plate daguerreotype in a full case

*A Husband and a Wife*

A pair of hand-tinted sixth-plate  
daguerreotypes in full leather cases, each with  
embossed gilt credit to Antoine Claudet

*Twenty Well-dressed People in a Carriage*

Sixth-plate ambrotype in a half case

*Seated Man, Vase on Table*

Quarter-plate ambrotype in a replacement  
full case

*Bunn Family Group*

A suite of three ambrotypes in reverse-painted  
glass passepartouts and elaborately hand-  
tooled and gessoed frames, titled in ink on  
labels affixed to the versos of the frames, as  
follows:

(a) "Miles Bunn July 19th 1858. This likeness  
was taken age 38" (sixth-plate);

(b) "Elizabeth Bunn. This likeness was taken  
July 19th, 1858 Aged 33" (sixth-plate);



(c) "William & Robert Bunn and Granny,  
Grandma's Admonition" (quarter-plate)  
Gift of Michael Mattis and Judith Hochberg,  
2013.33.81-.83; .93-.97

**French**

*Seated Woman with Lace Collar*

Sixth-plate daguerreotype enhanced with silver  
tinting on jewelry in a tortoise-shell-pattern  
reverse-painted glass passepartout, Artist's credit  
label "Daguerreotype executé par Coeulte" on  
verso

*Seated Woman with Hand on Table*

Oval sixth-plate daguerreotype in a reverse-  
painted glass passepartout



*Two Women in Matching Dresses and Jewelry,  
One Seated*

Half-plate daguerreotype in a reverse-painted  
glass passepartout

*Two Women*

Quarter-plate ambrotype



*Family Group: Elderly Man, Elderly Woman,  
and Couple*

A suite of three quarter-plate ambrotypes in  
reverse-painted glass passepartouts

Gift of Michael Mattis and Judith Hochberg,  
2013.33.78-.80; .89-.92

**DECORATIVE ARTS**

**African**

*Mask*

Wood and metal

The Zipporah S. Scheffrin Collection, Gift  
of Zipporah S. Scheffrin and the heirs of  
Zipporah S. Scheffrin,  
2013.9.2

**Egyptian, Early Christian 3rd-9th century**

*Coptic Textile Fragment*

Woven fabric

The Zipporah S. Scheffrin Collection, Gift  
of Zipporah S. Scheffrin and the heirs of  
Zipporah S. Scheffrin in honor of Rachel  
Kitzinger,  
2013.9.1



**Ogata Kenzan (Japanese, 1663-1743)**

*Ten Dishes Inscribed with Poetry with*

*Wood Box and Cover*

Ceramic with overglazed enamel

Purchase, Pratt Fund,  
2013.24.1-.11a & b

Non Profit Organizaion  
U.S. Postage Paid  
Permit No. 566  
Utica, NY



The Frances Lehman Loeb Art Center  
Vassar College  
124 Raymond Avenue  
Poughkeepsie, New York 12604  
<http://fllac.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.

#### CURRENT AND UPCOMING EXHIBITIONS:

*Todd Knopke: Deluge*  
March 28 – July 20, 2014

*Mastering Light: From the Natural to the Artificial*  
April 11 – June 29, 2014

*Faces and Figures in Self-Taught Art*  
July 11 – August 31, 2014

*Imperial Augsburg: Renaissance Prints and  
Drawings, 1475-1540*  
September 19 – December 14, 2014



Todd Knopke (American, b. 1973)  
*Deluge*, 2014 (detail)  
Fabric, thread  
© Todd Knopke

On the cover:  
Charles Courtney Curran (American 1861-1942)  
*Shadow Decoration*, 1887 (detail)  
Oil on canvas  
Purchase, 1887.2

# Art at Vassar

A publication for the members of  
The Frances Lehman Loeb Art Center  
Spring/Summer 2014