



Art at Vassar



A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2009

Burning the Furniture to Heat the House

As I write this in mid-February an unprecedented controversy is raging across the art museum and university worlds. In January, Brandeis University announced that its Trustees and President had decided to close their Rose Art Museum and to sell its collection of over 6,000 works of art. The value of the collection based on a 2007 appraisal was \$350 million dollars. The university spokesman said this move was being made in order to erase a projected \$10 million budget shortfall for this year and, according to an exclusive interview with Brandeis's Chief Operating Officer Peter French by journalist Judith Dobrzynski, a seven-year projected budget deficit of \$79 million. The message here was that desperate times require desperate action. The Brandeis administration screamed that the sky was falling and their rush to action clearly outpaced all measured thought and common sense. The board of overseers of the Rose and its director were informed of the decision on the day before the public announcement was made. It had all the ugly impressions of a precipitous corporate sacking, or perhaps, worse, a powerful country's invasion and annexation of a peaceful and prosperous neighbor. Better writers than myself, such as Miles Unger in the *Boston Globe*, summarized the acute venality of Brandeis's actions and, quite expectedly, the move unleashed a firestorm of anger, frustration, and disdain directed at the university's decision makers. Since this action struck at the heart of one of civilization's collateral benefits, how could Brandeis maintain any credibility as a civilizing agent in the world? Just because works of art, particularly those twentieth century ones that made the Rose so distinctive, have appreciated so greatly in value thanks in large part to having become the toys, status symbols, and trading potatoes of a generation of individuals with more money than they need, the art collection at this university was deemed an expendable luxury. It was also declared by Brandeis's President Jehuda Reinharz that selling the art would permit Brandeis to remain true to its educational mission. That was the moment of lost logic when most of us who address our roles in the continuation of education's mission hung our heads in collective shame and disbelief.



Student protest at the Rose Art Museum, Brandeis University.

How did this colossal misinterpretation of a principle at the core of education ever manage to emerge from the minds and mouths of seemingly educated and intelligent individuals such as the President and Trustees of Brandeis? The answer cannot be completely understood because evidently not even those closest to the source were privy to the proceedings, but some thoughts from Vassar's slightly different circumstances can be revealing. We, too, are subject to the economic stress and budget belt tightening that is presently ubiquitous

across American campuses but our President, Catharine Bond Hill, was quick to quell such fears on campus. "We are absolutely not considering such a move," she wrote in an e-mailed statement to a reporter for the campus newspaper. "FLLAC and our art collection are part of Vassar's excellence and who we are." How could two college presidents have such different worldviews on this subject? To some degree, the burden of proof about the curricular value of the art collection is on the museum administration. Making sure that the permanent collection is known, publicized, written about, interpreted, understood, and eventually valued is our job. Everyone needs to be educated in this regard and the time spent promoting understanding about a great permanent collection is



Jack Glasse, Vassar College Professor Emeritus of Religion, speaking at the Artful Dodger.

much more valuable in the long term than the occasional attractive headline about the next sexy temporary (and ephemeral) exhibition. The support of funding sources such as the Andrew W. Mellon Foundation and their College and University Art Museum program, whose mission is to make sure that our art collections are understood to be as valuable as other campus collections such as the books in the libraries and the scientific equipment in the laboratories, has reinforced the message with administrators and trustees at many institutions of higher education.

Frankly, there is no more luxurious environment on earth than the campus of an American college or university. On a daily basis we are given the opportunity to indulge in thought motivated not by the needs of a grasping world that would turn that thought to material gain, but by the pleasure and edification of the engagement with ideas. Most students, faculty, and even administrators are blessed with the luxury of doing the jobs they love in an environment that places the ideal before the expedient. Thank goodness that the many major and minor daily intellectual epiphanies experienced by our campus community—these luxuries—do not have an immediate market value. If they did the Brandeis mindset would result in an annual harvesting and marketing of this intellectual capital. This done in order to maintain the “core mission” of... what?—creating more ideas to take to market?

Brandeis, a leader in higher education, presented their public with a stark choice—either allow them to sell the art collection or they would be forced to trim the size of the faculty and staff by 50%. To coin a whopper of a malapropism, they are saying “Let us burn the furniture to heat the house or we shall throw the passengers over the side to keep the balloon from losing altitude.” Such stark unmediated choices suggest the patriarchal thinking of other millennia and the first eight years of this one. They are highly discordant and antithetical to an era of hope.

James Mundy
The Anne Hendricks Bass Director

A Rich Vein in the Collection

Catching Light: European and American Watercolors from the Permanent Collection
May 8 – July 26, 2009

Artists treasure the free-flowing, luminous qualities of watercolor. *Catching Light: European and American Watercolors from the Permanent Collection* showcases important holdings in this medium at The Frances Lehman Loeb Art Center with forty-seven works on view, many of which have not been displayed, while others are recent acquisitions. The Art Center is internationally known for its collection of works on paper, including around one thousand European and American watercolors. Gifts, bequests, and purchases have built upon the strong foundation of English watercolors given to the college by Matthew Vassar in the 1860s.

English watercolors of the eighteenth and early nineteenth centuries pushed the medium to a new expressive level, enhancing its descriptive role. Featured in the exhibition from this core collection are light-filled watercolors by J. M. W. Turner, John Ruskin, John Sell Cotman, Anthony Vandyke Copley Fielding, and Joseph Gandy. Their picturesque ruins, architectural views, and sun-cloaked landscapes form poetic documents to their makers' creative talents and to the era's insistence on keen observation, though

John Ruskin (English, 1819 – 1900)
Church of the Annunciation at Vico Equense on the Bay of Naples, 1841
Watercolor, graphite, black ink, ink wash, and gouache on wove paper
Gift of Matthew Vassar, 1864.1.206



filtered through each artist's unique vision. These early watercolors generally served as studies for engraved illustrations in topographical publications and literary works or as independent documentary records of particular landscape scenes. For instance, John Ruskin's sensitive, dramatic *Church of the Annunciation at Vico Equense on the Bay of Naples*, with its sketchy rivulets of ink and graphite, beautifully documented in a private moment the breathtaking view of the church and its environs. Though this watercolor is "unfinished," ironically, in the 1850s, it was the exacting and polished aesthetic championed by Ruskin and the English Pre-Raphaelites that began to exert a strong influence on American watercolorists, especially William Trost Richards.

Richards' highly detailed, ambitious watercolors, brushed with a seriousness and finish reserved for oil painting, demonstrated a new stage in the development of watercolor in America, away from the medium's association with printmaking and documentation toward finished, independent works. Sterling examples of Richards' work in the exhibition include his lovingly rendered, atmospheric scene, *Legendary England: Tintagel*. Here, Richards painted the cliff-skirted Cornish mountain jutting up from the Atlantic, its castle ruins associated with King Arthur encircling the foggy summit. Painted in 1882, this watercolor became one of several "water color drawings" commissioned by Elias Lyman Magoon, who gave this one and six others to the Vassar College Art Gallery the following year.

With the abrupt rise of modernism in the twentieth century, watercolor obliged artists, both American and European, a certain quickness and experimentation in representing the essentials of nature and architecture with rich, glowing shapes and tones interesting and important for their own formal properties. Modernist watercolors, championed by Alfred Stieglitz at his gallery, 291, in New York in the early years of the twentieth century, are a rich vein in the collection, and the exhibition features works by modernists John Marin and Oscar Bluemner. Marin's *Woods*, from 1921, for instance, thrashes color against color, line against shape, in an energy jumping off the paper. Marin frequently chose watercolor to confront and relay the vital moods of nature or the city through cubist means. The pleasures of fixing and focusing on the essentials of certain landscape elements—whether grasses or a field of yellow and green flowers—are also found in the exhibition in watercolors by Norman Lewis and by Jane Freilicher, from 1951 and 1963, respectively. Much later, Andrew Wyeth's *Camden Hills* re-arranged nature while throwing attention onto the pleasures of light-struck puddles of color and dashed-off swathes of earthy palettes.

While landscape unites many of the works here, narratives are also another significant theme in the exhibition. An air of storytelling unites earlier artists Gustave Doré, Thomas Rowlandson, and John Everett Millais with later painters Charles Demuth, George Grosz, and Max Beckmann. In 1947, for instance, Beckmann, the German modernist painter who was then living in St. Louis, made the delightful *Nachtmusik*, or *Night Music*, a humorous, voyeuristic, watercolor on view of a neighbor completely absorbed in playing her trumpet.

The exhibition also embraces still life, with an elegant and precise study of an azalea by Fidelia Bridges, a student of Richards, and color-dappled sheets by Demuth and contemporary artists Jim Dine and Greg Hull. Demuth's elegant *Apple and Acorn Squash*, for instance, presents a table-top arrangement honed to a hard, precise focus in keeping with this major American watercolorist's reductive aims during the 1920s and 1930s. *Catching Light* concludes with abstractions by Konrad Cramer, Ernst Wilhelm Nay, and Nancy Graves. Cramer's *Synchromist Composition*, of around 1916, for example, amply demonstrates this artist's early appetite for expanding the dynamics of cubism. A leader in the Woodstock Art Colony, Cramer pitched stroke against stroke in this lyrical, visual drama, a fitting description for many of the vital works presented in *Catching Light: European and American Watercolors from the Permanent Collection*.

Patricia Phagan

The Philip and Lynn Straus Curator of Prints and Drawings

Summer Reading

Looking to learn more about watercolor? Check out these texts to learn more about the medium.

Anne Lyles and Andrew Wilton. *The Great Age of British Watercolours: 1750-1880*. Exhibition catalogue. London, Royal Academy of Arts, and Washington, D.C., National Gallery of Art, 1993.

Francesca Consagra, et al. *Landscapes of Retrospection: The Magoon Collection of British Drawings and Prints 1739-1860*. Exhibition catalogue. Poughkeepsie, New York, The Frances Lehman Loeb Art Center, Vassar College, 1999.

Kevin J. Avery. *American Drawings and Watercolors in The Metropolitan Museum of Art: A Catalogue of Works by Artists Born before 1835*. Vol. 1. New York, The Metropolitan Museum of Art, 2002.

Linda S. Ferber and Barbara Dayer Gallati. *Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement*. Exhibition catalogue. Brooklyn, 1998.

Theodore E. Stebbins, Jr. *American Master Drawings and Watercolors*. New York, 1976.

Art That Can't Be Taught

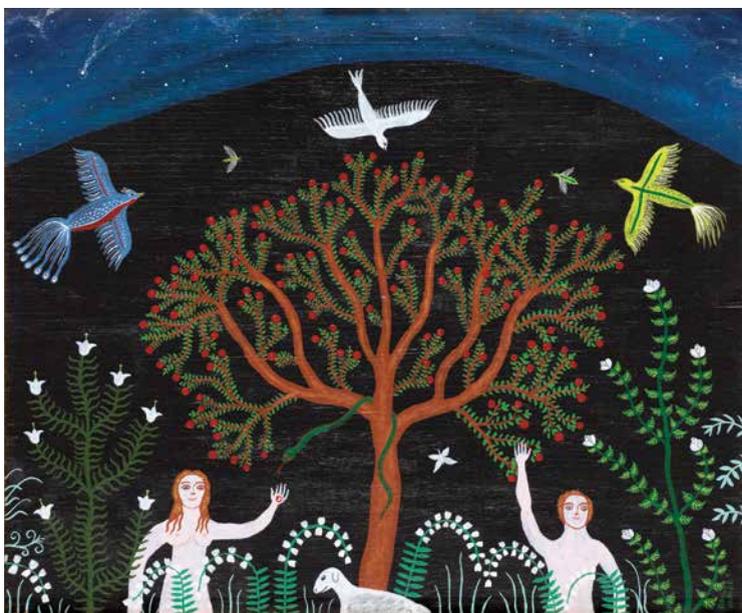
Faith and Fantasy in Outsider Art from the Permanent Collection
February 13 – April 26, 2009

Faith and Fantasy in Outsider Art from the Permanent Collection is the first exhibition at Vassar devoted entirely to works by self-taught artists. It is an unusual exhibition for The Frances Lehman Loeb Art Center because it comprises a group of works created by people who began to make art objects outside of the mainstream of society. However, a few of the artists such as Howard Finster, Thorton Dial, and Mose Tolliver have moved steadily into a broader spectrum of acceptance and appreciation, and their work has entered into museum collections worldwide. On view in the Prints and Drawings galleries with an additional five works in the atrium, the exhibition includes a selection of paintings, drawings, sculptures, and mixed-media works from a gift of more than one hundred works given to the Art Center by the Vermont-based collector Pat Parsons, Vassar College class of 1951. Included are works in various media by thirty-nine self-taught artists, each communicating in a highly personal manner that often emphasizes immediacy and direct expression over traditions of craftsmanship or notions of quality and other modernist criteria. Often utilizing fragile and fugitive materials such as weathered scraps of wood and metal and other social detritus unintentionally questions the concept of art as an everlasting object to be preserved and highlights the vital, spontaneous moment of inspiration and creation. These artists have a powerful desire to tell their stories and a tendency toward decoration and embellishment of their surfaces. They often demonstrate an all-consuming devotion to art-making, resulting in artwork that is highly individualized and idiosyncratic. Intuitively, they master elements of color, form, composition, and texture to create art that is inventive, fresh, and enduring.

Religion appears as a powerful theme among this group of works, while fantastic scenes, expressive figures, and imaginative narratives also appear frequently. In viewing this exhibition, it becomes clear that the boundary between faith and fantasy is blurred in the minds and artwork of many Outsider Artists. One section of the exhibition is entirely dedicated to works depicting the story of Adam and Eve—a topic of particular interest to Pat Parsons whose collection is rich in works on this theme. Outsider Artists are known as late bloomers—beginning their art careers later in life often after suffering an illness, injury, or trauma or sometimes after experiencing a visionary epiphany. Some view their art as a spiritual calling, using their work as a pulpit from which to teach, persuade, or evangelize. Others strive to construct and explain private worlds of their own that reflect their rich fantasies. Several artists categorized as Outsider, often because of their psychiatric problems, create diagrammatic representations of imaginary, sometimes impossible, places. In some cases the difference between inspiration and obsession is tenuous as the artists give themselves entirely to the creative urge.

The artists' personal convictions and the singular visions expressed in the works in the exhibition take many forms, ranging from spiritual visions to apocryphal exhortations and humorous depictions of daily events. Much of the allure of this art is the personal, emotional, and spontaneous expression of the artists' inner world, whether it is their profound religious faith or a heartfelt belief in their own fantasies. The artists whose work is featured here have a flare for making these worlds come alive and as a result, they take on the unique character of the individuals who conceived them. For that reason, Pat Parsons's statement that, "Not only is this self-taught art, it's art that can't be taught," rings true throughout the galleries.

Mary Kay Lombino
The Emily Hargroves Fisher '57 and Richard B. Fisher Curator



Rodney Charles Hardee (American, b. 1954)
Adam And Eve under the Heavens, 1984
Oil on wood panel
Gift of Pat O'Brien Parsons, class of 1951,
2005.33.88
©Rodney Charles Hardee

A Quadricentennial Celebration

UPCOMING EXHIBITIONS

Drawn by New York: Six Centuries of Watercolors and Drawings at the New-York Historical Society
August 14 – November 1, 2009

The New-York Historical Society holds one of the nation's earliest assembled public drawings collections and includes a special concentration of works that reflect New York's scenery, settlements, citizens, and collecting patterns (dating from its early sixteenth-century watercolors). The Society's works reflect the country's evolving self-image—initially, as a dependent colony maturing into a young country with a seemingly limitless frontier, and ultimately, to a world economic power with great urban centers.

Organized by the New-York Historical Society, this exhibition of eighty-one works features one of the first-known views of New York City, from around 1650, and an early bird's-eye-view of Niagara Falls as well as early sketchbooks which begin to establish the itinerary of the grand tour of North America that lured European visitors and helped to build a national identity. The development of landscape art and *plein air* sketching, especially in the regions bordering the Hudson River, is one focal point in the exhibition and features works by Thomas Cole, Asher B. Durand, and Jasper Cropsey. Following this theme, the exhibition also features the beautiful watercolor by William Guy Wall of the Palisades along the Hudson River. A preparatory study for the seminal series of aquatints entitled *The Hudson River Portfolio* of 1820-25, these prints demonstrated an early interest in the art of landscape in America and were the namesake of the Hudson River School.

Works by American artists from the Civil War through the Gilded Age cover developments in American draftsmanship, including the founding of the American Society of Painters in Water Colors (1866) and the advent of the American Pre-Raphaelites. The latter are represented by highly finished, glowing still lifes by John William Hill. Drawings by nineteenth-century illustrators such as Thomas Nast and Charles Dana Gibson are also included as are a few silhouettes. Spectacular depictions of Native Americans by Albert Bierstadt and George Catlin document the expansion of the nation westward, while dazzling watercolors by John James Audubon demonstrate the observation of the flora and fauna of the New World. Modern and contemporary currents are represented with drawings by Louis Comfort Tiffany, John Singer Sargent, Oscar Bluemner, Jerome Myers, Donna Levinstone, and Eve Aschheim, among other artists.

The New-York Historical Society, founded in 1804, is New York's oldest museum, and its collection of drawings dates from 1816 with the gift of two portraits of historical importance. Through the years the collection, a national treasure, continued to develop according to the Society's mission of acquiring works for their historical evidence. As can be seen in the numerous portraits and landscapes on view, the museum's holdings are especially rich in works from the late eighteenth through the mid-nineteenth centuries, although representations of significant people and events date even beyond the tragedy of September 11, 2001.

Curated by Dr. Roberta J. M. Olson, Curator of Drawings at the New-York Historical Society, this exhibition is accompanied by a catalogue illustrating the larger exhibition held in New York in the Fall of 2008. A feat of scholarship, the catalogue and exhibition reveal for the first time a selection from over 8,000 watercolors and drawings held in the permanent collection of the Society.

The exhibition at the New-York Historical Society and the publication of the catalogue and its research were generously supported by The Getty Foundation, Leonard L. and Ellen Milberg, Barbara and Richard Debs, Pam and Scott Schafner, Eli Wilner & Company, Inc., The Samuel H. Kress Foundation, Furthermore: a program of the J.M. Kaplan Fund, Alexander Acevedo, and Graham Arader.

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



William Guy Wall
(b. Dublin, Ireland, 1792 – after 1864)
View of the Palisades, New Jersey: Preparatory Study for Plate 19 of "The Hudson River Portfolio," 1820
Watercolor, graphite, and scratching out with touches of gouache on paper
New-York Historical Society, 1903.13

Art Center joins in Hudson Valley Celebration

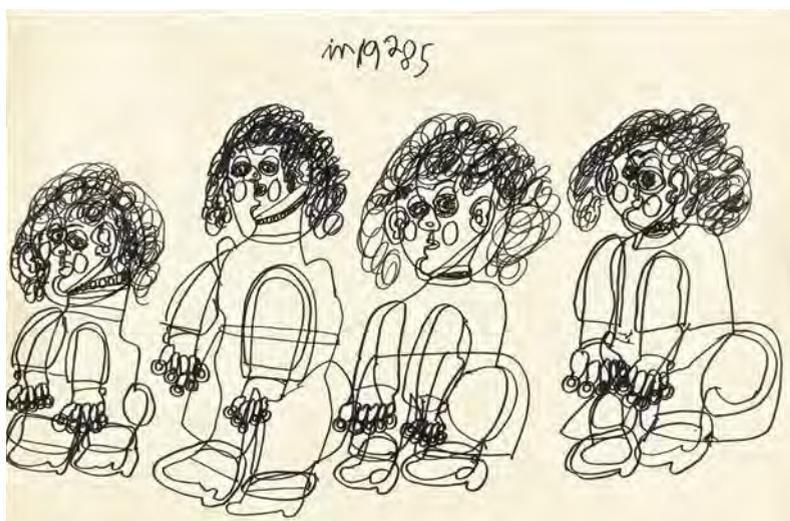
Throughout 2009, from New York City to Quebec people will be celebrating the 400th anniversary of the first European expedition up the Hudson River, led by the river's namesake, Captain Henry Hudson. This year also marks the 400th anniversary of Samuel de Champlain's discovery of the lake that bears his name. These important discoveries will be celebrated all along the Hudson River- Lake Champlain corridor with a flurry of activity including exhibitions, symposia, concerts, performances, school programs and outdoor activities. The aim of the yearlong celebration is not only to commemorate these historic explorers, but to also consider the future of the Hudson River and Lake Champlain.

For more information, including the history of the Hudson River and plans to protect its future, visit www.exploreny400.com. For events in New York City, visit www.ny400.org.

There is a chaotic and haphazard tendency in the movement of Dwight Mackintosh's line. His marks can be seen as an attempt to organize and make sense of his world, to find a stable center amidst confusion. In this untitled drawing, believed to be completed around the mid 1980s, heavy black outlines coalesce into four hollowed-out figures gazing out at the viewer. A few raw, ghostly letters and numbers appear just above the distorted figures, which float on a white ground, their squat arms dangling in front of them.

Mackintosh was born in Hayward, California in 1906. At the age of sixteen he was first admitted to a mental institution, for reasons that are to this day unclear. It is known that Mackintosh suffered from severe mental retardation and tests conducted while he was institutionalized indicate that he possessed an IQ level equal to that of a typical eight year old. He spent the next fifty-six years of his life moving from hospital to hospital until; in 1978 he was released into the custody of his brother Earl. Remembering the creative drive Dwight exhibited as a child, Earl took him to Creative Growth Art Center in Oakland, California, an independent visual arts center that serves adult artists with developmental, mental, and physical disabilities. At Creative Growth, which provides a stimulating environment for artistic instruction, gallery promotion, and all forms of personal expression, Mackintosh contentedly drew with great focus and concentration on the figure. He began with drawings of boys and eventually branched out to other media including painting and ceramics as well as subjects such as trains, buses, angels, and an idiosyncratic documentation illustrating before and after views of tonsillectomy surgery.

Dwight Mackintosh (American 1906–1999)
 Untitled
 Black marker on paper
 Gift of Pat O'Brien Parsons, class of 1951,
 2005.33.32



Over the next twenty-one years, under the assistance and guidance of the staff at Creative Growth, Mackintosh exhibited a tremendous artistic output as well as a continually evolving and maturing style. His experiments with color paints, decried by some as a foreign intervention tainting the artist's otherwise pure creative energy, nonetheless broadened Mackintosh's expressive horizons and led him to further explorations of his own artistic possibilities. In Mackintosh's later work, line and color work together to great effect, weaving in and out of one another, forming a tightly knit mesh, which is cast over the surface of the paper. Towards the end of his life Mackintosh's outlines developed an even more intense concentricity, his marks taking on a baroque style and his figures becoming increasingly flamboyant. John MacGregor, a noted art historian and authority on Mackintosh's

work, describes the power of his drawings, as "they represent the externalization of the artist's internal reality. The consistent pictorial language in which the images are embodied is exclusively the product of internal necessity and of obsessive need to fill the blankness of paper with personal markings."

Since the 1980s MacKintosh's reputation as a talented and visionary artists has spread far beyond the walls of Creative Growth. His work has been included in numerous group shows around the United States and has been the subject of solo exhibitions, books, and magazine articles. Most recently a selection of his work has been included in the canonical Collection de l'art brut in Lausanne, Switzerland and in 2007 a retrospective of his work was shown at Rico Maresca Gallery in New York.

This drawing is one of two works by Mackintosh donated by Pat O'Brien Parsons, class of 1951, to the collection in 2005 along with over one-hundred other works. Both drawings are included in *Faith and Fantasy in Outsider Art from the Permanent Collection* on view until April 26th.

Mary-Kay Lombino
The Emily Hargroves Fisher '57 and Richard B. Fisher Curator



Photos: Elizabeth Gardner, class of 2009

On the evening of Thursday, February 5th close to two hundred Vassar students and Poughkeepsie community members came to The Frances Lehman Loeb Art Center to play. Yes. They came to play. In celebration of the second anniversary of Late Night at the Lehman Loeb, the student docents challenged museum visitors to a scavenger hunt through the collection. Art Center visitors rose to the challenge. And they had a good time doing it.

It was remarkable to walk through the galleries and find people working feverishly to find answers to the thirty-six clues. People were pacing the galleries back and forth looking for teetering sheep, prowling bowmen, license plates, and little boys in straw hats. Most visitors worked in teams and it was wonderful to watch people lead each other through the galleries and point out details within the works of art. Every artwork was considered. Every label was studied. The most often repeated refrain was, “I had never noticed that before!”

Museum scavenger hunts are gaining in popularity. While they have been used with children for several years, there have been an increasing number of museums offering games for adults. *The New York Times* published close-up details of works from the Metropolitan Museum of Art and sent readers scrambling through the galleries to see the “whole picture”. The Art Institute of Chicago, the Smithsonian American Art Museum, the Philadelphia Museum of Art, and other institutions have also developed their own scavenger hunts for visitors.

As part of a series on museums in the twenty-first century, National Public Radio aired a piece on the use of games in the museum space. Elizabeth Blair reported that these games are popular because they make people happy. This may sound too simplistic, but Jane McGonigal from the Institute of for the Future in Palo Alto, California says that games meet the four criteria for happiness: satisfying work, the experience of being good at something, time spent with people we like, and the chance to be part of something bigger.

Gallery games offer museum visitors the chance to be good at being museum visitors. We strive hard enough in the other arenas of life; visiting a museum should provide inspiration and replenish, rather than diminish, us. Games offer the novice museum visitor direction and something to be looking for in the galleries. The experienced museum visitor has an opportunity to challenge their well-trained eyes and see something else. Like good scholarship, a well-crafted game can draw out details of a work and help the visitor consider different perspectives.

Gallery games also change the pace of a museum visit. Instead of quickly striding through the galleries and working through an imaginary checklist (seen it, saw it, loved it, I didn't know that was here), the gallery hunt requires the museum visitor to pause, look, look again, look at something else, and then go back.

As closing time drew near on the night of the scavenger hunt, there were twenty people left in the galleries. People were pleading to stay for just a few more minutes so they could finish. They were then torn between handing in their scavenger hunts to see their score or keeping them so they could return another day. There are many reasons why museums are turning to this non-traditional type of programming. But what is the main reason? It's just good, clean fun.

Nicole M. Roylance
Coordinator of Public Education and Information

Virginia Herrick Deknatel, class of 1929

November 13, 1906 - January 6, 2009

Virginia “Ginny” Herrick Deknatel embodied the very essence of a patron of the arts. As a collector, she utilized her studies at Vassar College and Harvard as well as her deep passion for art she shared with her husband Frederick, a Professor of Fine Arts at Harvard University. Her dedication to the college and Art Center was underscored, in May of 2005, when she donated *Glass, Guitar and Musical Score* by Pablo Picasso to the Art Center in honor of outgoing president Frances Daly Fergusson’s twenty years of service. The painting is especially significant to the collection, as it is the first to represent the artist’s Cubist period and expands Vassar’s representation of the modern masters.

Virginia’s gifts to the college began in 1975, with three prints by Picasso, Bonnard and Cezanne. Anne Jones, Vassar College class of 1943, who worked with Virginia on the Board of the Friends Organization in the early 1970s, remembers her as a remarkable lady, “Virginia always thought of herself as a caretaker for her art work. She was just taking care of them until she could find a permanent home.”

Anne remembers asking Virginia if she could help get tours started in Boston. Virginia replied, “Of course! And I have seven friends who can help.” In 1976, she became one of the founding Directors of the Friends Organization, becoming an Honorary Director in 1979 until her passing. “She was always willing to do her part. To be of some use and give back to others.”

Virginia’s discerning taste lives on through a generous bequest to Vassar College of twenty-five additions to the permanent collection including work by such artists as Jacques Lipchitz, Henry Moore, Henri Laurens, Joseph Cornell, Picasso, George Rickey, Pierre Bonnard and Édouard Vuillard.

Her grandson, Frederick Deknatel, Vassar College class of 2008, has many memories of their talks together surrounding art and Vassar. “She always loved the place and comparing my time there to hers. She’d always ask if there was still ice-skating on the pond in winter and if the food, the bread especially, was as bad as it was in her day. That she lived as long as she did, never losing her love for long talks, is a gift my brother and sister and I will always hold close. There will always be memories of her in the art she’s donated and her stories behind everything.”

Virginia will be greatly missed, but the impact she had on past and present generations of Vassar student continues, as works from her collection teach and inspire all those who visit the galleries of The Frances Lehman Loeb Art Center for generations to come.



Portrait of Virginia Deknatel from the 1929 *Vassarion*.

Jane W. Nuhn Charitable Trust awards grant for Late Night at the Lehman Loeb

The Frances Lehman Loeb Art Center has been awarded a \$45,000 grant by the Jane W. Nuhn Charitable Trust to support its very successful *Late Night at the Lehman Loeb* program. This is the second collaboration with Nuhn. The first was in 1999, to establish an education position.

“By supporting Late Night, the Jane W. Nuhn Charitable Trust is once again stepping up to insure a rich set of cultural options for the Mid-Hudson Valley. We are honored that they chose to be our partner in what has proved to be a very successful program for our community,” stated James Mundy, The Anne Hendricks Bass Director.

Late Night has become a place for people to access the Art Center without having time constraints. “Visitors will sit near a work of art they find provocative or inspiring. It’s not just about extending our hours; it’s about changing the vibe,” said Jennifer Cole, Coordinator of Membership, Special Events & Volunteer Services. “We are forever grateful for the opportunities this grant provides us.”

2008 Acquisitions

PAINTINGS

Max Ernst, German 1891-1976
Untitled
 Oil on aluminum
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.8

Lev Lagorio, Russian 1827-1905
View of Kertch, 1885
 Oil on canvas
 Gift of Jonathan H. Kagan, 2008.32

Mexican, 19th c
Retablo of the Niño de Atocha
 Oil on tin
 Retablo of scene from the legend of St. Roch
 Oil on canvas
 Gifts of Mauricio Pajón, class of 1999, 2008.6 & .17

Martin Mullin, American born Ireland 1951-
Fort III, 2004
 Oil on linen
 Gift of Dr. Sixto Caro, 2008.29.1

Nakahara Nantembo (Tôjû Zenchû),
 Japanese 1839-1925



Bust-length portrait Daruma, 1925
Daruma seen from behind, 1924
Pair of six paneled screens (byōbu) decorated with Zen calligraphy, ca. 1918
 Brush and ink on paper mounted on silk
 Purchase, Pratt Fund, 2008.20.1-3

Jeanne Rij-Rousseau, French 1870-1956
Abstraction: Blue and Rose
 Oil on canvas
 Gift of Mr. and Mrs. Stuart P. Feld, 2008.31

SCULPTURE

Pietro Consagra, Italian 1920-2005
Colloquia abulico, 1960
 Bronze
 Gift of Judith Driscoll, class of 1940, 1990.22



Roman, mid 1st century CE
Funerary relief of Attia Rufilla
 Marble
 Gift of Joseph Coplin, class of 1988, and Robin Beningson in memory of Renee D. Beningson, and purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund, 2008.1

Toshiko Takaezu, American 1922-
Tall yellow ochre form with black brush, 1990s
 Purple form, 1990s
 White form with black brush, 1980s
 Shigaraki fired form, 1990s
 Salt-fired form, 1970s
 Flying saucer form, 1970s
 Small Bertha's delight, 1990s
 Glazed stoneware
 Gifts of the artist, 2008.15.1-7

DRAWING

Lawrence Calcagno, American 1913 - 1993
Untitled, 1969
 Watercolor on paper
 Gift of Quinton Hallett, class of 1968, 2008.5

Bryan Hunt, American 1947-
Untitled, 1983
 Charcoal, oil, and conte crayon on paper
 Gift of Stephanie W. Guest in memory of Mary Mothersill, 2008.28



John Marin, American 1870-1953
On Skyline Drive, No. 2, or Ramapo Mountains II, 1950
 Watercolor and graphite on paper
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.14

Martin Mullin, American, born Ireland, 1951-
Fort Study, 2004
 Wax and oil on paper
 Gift of Dr. Sixto Caro, 2008.29.2

Claes Oldenburg, American 1929-
Proposal for a Skyscraper for Michigan Avenue, Chicago in the form of Lorado Taft's sculpture "Death," 1968
 Collage



Proposed Colossal Monument for end of Navy Pier, Chicago: Side-view Mirror, 1967
 Crayon and wash on paper
 Gifts of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.16-17



Osoochiak Pudlat, Inuit, Cape Dorset
Yellow Polar Bear, 1979-1980
 Colored pencil on paper
 Gift from the Edward J. Guarino Collection in memory of Joseph W. Guarino, 2008.25.25

Georges Rouault, French 1871-1958
Study of Head
 Black ink and ink wash on paper
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.21

PRINTS

Bairin, Japanese active ca. 1894
Picture of the Night Attack across the Yalu River against Chin-lien-cheng, 1894
 Color woodblock print: oban tate-e triptych
 Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.8

Taguchi Beisaku, Japanese 1864-1903
Picture of the Heroic Fight of the Scout Lieutenant Takenouchi at Chunghua, 1894
 Color woodblock print: oban tate-e triptych
 Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.43

Pierre Bonnard, French 1867-1947
Woman in Bath
 Color lithograph on paper
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.1

John Cage, American 1912-1992
Not wanting to say anything about Marcel Prestype on plexiglas, with wood base
 Thoreau, 1978
 Etching and photoengraving on paper
 Gifts of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.2-3

Alexander Calder, American 1898-1976
Floating Discs, 1969
 Lithograph on paper
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.4

Elizabeth Catlett, American 1919-
Negro Woman, 1945
 Lithograph in black ink on cream wove paper
 Purchase with funds given by Arthur A. Anderson, Edward J. Guarino, Marcia Widenor, Africana Studies, and various donors, 2008.10

Honoré Daumier, French 1808-1879
Eh! bien... allons-nous continuer notre chasse Croquis de chasse
 Lithographs on paper
 Gifts of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.5-6

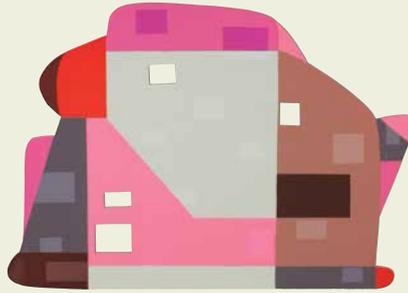
Marcel Duchamp, French 1887-1968
Coffee Mill, from Du Cubisme
 Original etching from canceled plate on paper
 Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.7

Max Ernst, German 1891-1976
Untitled
Untitled
 Etchings on paper
 Gifts of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.9-10

Exit Art Portfolio 2001, TWO O O ONE
Vito Acconci, American 1940-
Inside a Room of Sky: Memphis
 Digital pigment print on Hahnemuhle German etching paper



Laylah Ali, American 1968-
Untitled
 Softground, hardground, aquatint, drypoint, and roulette on Rives BFK paper
Ann Hamilton, American 1956-
Untitled
 Iris inkjet on Arches Cover paper
Elizabeth Murray, American 1940-2007
 44
 Lithograph on Lona Gravure paper
Catherine Opie, American 1961-
Untitled Ice Houses
 Chromogenic print



Ruth Root, American 1967-
Untitled
 Screenprint on adhesive paper, seven colors with varnish, hand-cut

Michal Rovner, Israeli 1957 -
Untitled

Iris inkjet on Arches Hotpress paper
Gary Simmons, American 1964-
again and again
 Silkscreen mesh and screenprint on Coventry rag paper with rubber squeegee

Papo Colo, American, b. Puerto Rico, 1946-
I am your worst nightmare (cover print)
 Screenprint with varnish on Somerset satin paper
 Gift of Peter Frey, class of 1982, 2008.8.1.1-9

Exit Art Portfolio 2004, Six by Four

Chakaia Booker, American 1953-
Quality Time
 Vulcanized synthetic rubber relief
Orly Genger, American 1979-
Introduction
 Blind embossment from woodcut on Somerset Buff paper

Alfredo Jaar, Chilean 1956-
Searching for Gramsci
 Archival pigment inkjet print with silkscreen text on photo rag paper

LOT-EK, Established 1993 by Ada Tolla and Giuseppe Lignano, New York
Container Flat

Flexographic acrylic pigment and Epson® UltraChrome™ pigment on Tyvek®
Pat Steir, American 1938-
Mysterious Waterfall
 Aquatint on Magnani Pescia Satinato bright white paper

Do-Ho Suh, Korean, 1962-
Karma Juggler
 Archival inkjet pigment on enhanced Somerset satin paper

Papo Colo, American, b. Puerto Rico, 1946-
Working-class America (cover print)
 Screenprint on Coventry Rag paper
 Gift of Peter Frey, class of 1982, 2008.8.2.1-7

Exit Art Portfolio 2005, Tantra

Cecily Brown, English 1969-
Untitled
 Two-color etching with aquatint and spitbite on Somerset paper

YZ Kami, Iranian 1956-
Untitled

Iris inkjet on Somerset Velvet paper
Naomie Kremer, Israeli 1953-
Rudimentary Elements
 20-color screenprint on Braille Varnish on Coventry Rag paper

Erik Parker, German 1968-
Mind Revolution
 20-color screenprint with glow-in-the-dark pigment, paint pen, spray paint, gouache, and graphite on Coventry Rag paper

Joyce Pensato, American 1941-
Psycho-Killer Felix
 Lithograph with charcoal, pastel, fixative, and hand-distressing on Somerset paper



Fred Wilson, American 1954-
 X

Digital c-print on Duratrans®
Papo Colo, American, b. Puerto Rico, 1946-
St. Valentine's Heart on the Beach (cover print)
 Screenprint on Coventry Rag paper
 Gift of Peter Frey, class of 1982, 2008.8.3.1-7

Exit Art Portfolio 2006, Trance/Borders

Marina Abramovic, Yugoslavian 1946-
Light Side/Dark Side

Resin-coated type laser-exposed print on iflospeed resin-coated digital paper

George Condo, American 1957-
Blue Expanding Figures

6-color silkscreen on Lenox 100 paper
Sue de Beer, American 1973-
German Shepherd Sticker
 Archival digital pigment print on sticker paper with 4 screenprint layers of glossy UV ink with crystalina sparkles

Adam Helms, American 1974-
Bloody Bill Anderson Balaclava
 11-color screenprint, double-sided, with UV and water-based inks, on CT Trans paper

John Newsome, American 1970-
Smell the Roses

20-color silkscreen print on Lenox 100 paper
William Villalongo, American 1975-
Funky Space Reincarnation
 Pigment print with dye-cut velour flocking and hand-painting on Somerset Enhanced Satin paper

Papo Colo, American, b. Puerto Rico, 1946-
Every American Has Two Hearts (cover print)
 15-color screenprint, with water-based and UV inks, on Coventry Rag paper
 Gift of Peter Frey, class of 1982, 2008.8.4.1-7

Gakyojin, Japanese, active 1904

The Collision of the Japanese and Russian Cavalry at Phong-yang
 Color woodblock print: oban tate-e triptych
 Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.9

Ogata Gekko, Japanese 1859-1920
Sino-Japanese War: Picture of the Great Victory at Jiuliancheng, 1894

In the Second Army's Assault on Jinzhoucheng, Engineer Superior Private Onoguchi Tokuji, Defying Death, Places Explosives and Blasts the Gate of the Enemy Fort, 1895
Nissei senso, 1895

Illustration of the Occupation of Weihaiwei, 1895
Japanese Troops Advance to the Gates of Pyongyang, 1895

Colonel Sato Charges at the Enemy Using the Regimental Flag as a Crutch in the Fierce Battle of Newchang, 1895

Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.37-42

Getsuzo, Japanese active 1904-1905



Japanese Troops Seize a Russian Battery, 1904
Japanese Cavalry Engage Russian Cossacks, 1894
Color woodblock prints: oban tate-e triptychs
Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.10-11

Adachi Ginko, Japanese active ca. 1874-1897
Japanese rescued by English and brought to Nagasaki, 1882

Japanese Troops Battle Chinese Warriors, 1894
Kabayama, Head of the Naval Comanding Staff, attacks the Enemy Ship on Board the Saikyo-Maruu, 1894

Color woodblock prints: oban tate-e triptychs
Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.1-3

Yasuda Hanpo, Japanese 1889-1947

Illustration of the Furious Battle of Japanese and Russian Torpedo Destroyers outside the Harbor of Port Arthur, 1904

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.54

Utagawa Hiroshige III, Japanese 1843-1894

Imperial Outing at Akasaka, 1881

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.45

Thomas Iksiraq, Inuit, Baker Lake

I Met My Soul, from Baker Lake Annual Print Collection, 1998

Woodcut and stencil on paper
Gift from the Edward J. Guarino Collection in honor of Barbara Deely, 2008.25.27

Janet Nipi Ikuutaq, Inuit, Baker Lake

Jealous Owl, 2000

Woodblock and stencil on paper
Gift from the Edward J. Guarino Collection in honor of Karen Merritt and Len Skovira, 2008.25.29

Japanese, 19th century

Negotiating the Peace Treaty between Japan and China, 1895

Famous Meiji Personalities, 1880

Commoners Bow before the Imperial Palanquin, 1895

Color woodblock print: oban tate-e triptych
Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.4, 6, 7

Japanese, 20th century

Japanese Cavalry attack Russian Column in Snow, 1904

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.5

Jasper Johns, American 1930-

The Critic Smiles, 1966

Lithograph on paper
Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.11

Janet Kigusiuq, Inuit, Baker Lake

Wolf Eyeing a Herd of Caribou, 1988

Linocut and stencil on paper
Gift from the Edward J. Guarino Collection in honor of Elaine Blechman, 2008.25.31

Kisho, Japanese, 19th century

Sea Battle between the Russians and Japanese, 1894

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.15

Kobayasi Kiyochika, Japanese 1847-1915

Picture of the Fierce Battle at Asan, attacking across the An-Song River, 1894

Our Troops Take Rongcheng Bay and Make a Landing, 1895

Attack at the Site of the Hundred Foot Cliff, 1895

Naval Battle at Vladivostok, 1904

Desperate Naval Battle in the Shallow Waters at the Mouth of Port Arthur, 1895

Navy Commander Hirose Takeo, 1904

Desperate Battle of Captain Asakawa at Tuchengzi, 1895

Color woodblock prints: oban tate-e triptychs
Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.16-22

Utagawa Kokunimasa, Japanese 1874-1944

Japanese Ships Sink Chinese Fleet, 1894

Japanese Sailors Battle Fierce Seas, 1893

Naval Battle Scene

Japanese Navy Attacks the Chinese Fleet, 1894

A Battle in the Manchurian Province, 1894

Color woodblock prints: oban tate-e triptychs
Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.46-50

Kokyo, Japanese 1877-1904

Illustration of Our Destroyers Hayatori and Asagiri Sinking Enemy Ships at Port Arthur

During a Great Snowstorm at 3:00 a.m. on February 14, 1904, 1904

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.23



Käthe Kollwitz, German 1867-1945

The Widow I, 1922/23

Woodcut on paper
Gift of Ann McEwen Standridge, class of 1959, 2008.3

Utagawa Kunisada III, Japanese 1844-1920

The Korean Incident, 1884

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.51

Jacob Lawrence, American 1917-2000

Memorabilia, 1990

Color lithograph on Rives BFK paper
Published by University of Washington Press, Seattle

Printed at Stone Press Editions, Seattle (Kent Lovelace, master printer)

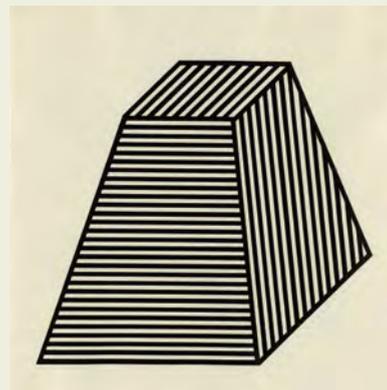
Commissioned by Vassar College in 1989, 2008.4

After Fernand Léger, French 1881-1955

Tête et cactus, from *Album of 10 Serigraphs*

Color screenprint on paper

Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.12



Sol Lewitt, American, 1928-2007

Untitled, ca. 1982

Woodcut on paper
Gift of Phyllis A. Kempner, Ph.D., class of 1956, and David D. Stein, Ph.D., 2008.2

Jean Lurcat, French 1892-1966

Dancing figure (L'éperdu)

Drypoint and gouache on paper

Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.13

Robert Motherwell, American 1915-1991

Untitled, from *New York International Portfolio*

Lithograph on paper

Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.15

Watanabe Nobukazu, Japanese 1872-1944

Festival Outside the Imperial Palace, 1899

Color woodblock print: oban tate-e triptych
Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.53

Pablo Picasso, Spanish 1881-1973

Artist in Studio

Etching on paper

Profile #31, from Maurice Toesca's *Six contes fantastiques*, 1944; published 1953

Drypoint on paper

Gifts of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.18-19

Nancy Pukingmak, Inuit, Baker Lake

Rescued from Two-Faced Monsters, from *Baker Lake Annual Print Collection*, 1986

Stonecut and stencil on paper

Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2008.25.30

Robert Rauschenberg, American 1925-2008

Faus, 1984

Color lithograph and photoengraving on paper
Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.20

Georges Rouault, French 1871-1958

Automne

Color aquatint on paper

Gift of Leon Despres in memory of Marian Alschuler Despres, class of 1930, 2008.27.22

Jamasie Teevee, Inuit, Cape Dorset
Faces, 1983
 Lithograph on paper
 Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2008.25.28



Simon Tookoome, Inuit, Baker Lake
Me and My Dog, from *Baker Lake Annual Print Collection*, 1998
 Woodcut on paper
 Gift from the Edward J. Guarino Collection in honor of Vera Giuliano, 2008.25.26

Migita Toshihide, Japanese 1863-1925
Captain Sakuma Raising a War Cry at the Occupation of the Pescadores, 1895
In the Violent Battle of the "Hundred Foot Cliff" near Weihaiwei. General Odera is Wounded by an Enemy Shell, 1895

A Sailor of Our Warship Sazanami Jumped onto the Deck of a Russian Ship. With a Thundering Cry "Hey You!" He Cut at the Enemy Captain and Kicked Him into the Water. —In the Sea Battle near Port Arthur, March 10, 1904, 1904
Chinese Troops Flee the Advancing Japanese, 1895

Kamakura dono Tokimune fighting Kariya Lieutenant Commander Yamanaka, Chief Gunner of Our Ship Fuji, Fights Fiercely in the Naval Battle at the Entrance to Port Arthur, 1904
Commander Yamanaka, Chief Gunner of Fuji, Fighting Bravely at Port Arthur, 1904
News of Russo-Japanese Battles: for the Fourth Time Our Destroyers Bravely Attack Enemy Ships Outside the Harbor of Port Arthur, 1904
 Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.24-31

Mizuno Toshikata, Japanese 1866-1908
Ban Banzai for Great Imperial Japan: a Great Victory at Pyongyang after a Hard Fight, 1894
Onoguchi Tokuji of the Second Army Destroys Two Gates of Jinzhoucheng (Kinshujo) with Dynamite, 1894
In the Chinchon Region, Five Military Engineers of Japan Rout Over One Hundred Chinese Soldiers, 1894
Captain Higuchi, 1895
Ancient Battle Scene
 Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.32-36

Toshimitsu, Japanese active 1877-1904
Kobayashi Admiral Makaroff Going Down with his Ship, 1894
 Color woodblock print: oban tate-e triptych
 Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.44

Utagawa Toshinobu, Japanese
Battle at Ishibashiyama, 1882
 Color woodblock print: oban tate-e triptych
 Gift of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.52



William Wiley, American 1937-
Mr. Bones, 1989
 Woodcut with hand-coloring on paper
 Printed at and published by Crown Point Press
 Printed by Lawrence Hamlin
 Edition of 25
 Purchase, Dexter M. Ferry Collection Fund, 2008.22

Yonehide, Japanese
Japanese Forces Occupy Yizhou; Russian Soldiers Flee to the North Bank of the Yalu River, 1904
Japanese Field Artillery Fire on Russians, 1894
 Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.55-56

Hirose Yoshikuni, Japanese active 1894-1895
Final Assault on Weihaiwei
Hirose's Diary of a Naval Battle Scene, 1894
After Heavy Shelling, Our Troops Occupy the Fort at Dashiqiao, 1904
 Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.12-14

Yukihiko, Japanese 1884-1978
Japanese Bombard Port Arthur
Japanese Troops Pursue Russian Cavalry
 Color woodblock prints: oban tate-e triptychs
 Gifts of Frances Beatty Adler, class of 1970, and Allen Adler, 2008.19.57-58

PHOTOGRAPHY

American, 19th century
Portrait of a woman (presumed local to Dutchess County, NY), ca. 1840s
 Daguerreotype
 Gift of Ann L. Balis Morse, class of 1959, in memory of Phyllis Landes, class of 1950, 2008.13.2

Andrea Baldeck, American
Triple Teacup Towers, from the *Yin/Yang series*, 2008
Italian Chestnut, from the *Closely Observed series*, 2006



Frosted Chard, from the *Closely Observed series*, 2006
Kohlrabi, from the *Closely Observed series*, 2006
Architectural Salvage, Skippack, PA, from the *Presence Passing series*, 2007
Railside Warehouse, Pittsford, NY, from the *Presence Passing series*, 2007
 Gelatin silver prints
 Gifts of the artist, class of 1972, 2008.18.1-6



Richard Barnes, American 1953-
Murmur #23, Dec. 6, 2006, 2006
 Archival pigment print
 Purchase, Advisory Council for Photography, in memory of Phyllis Markman Landes, class of 1950, 2008.9

Phyllis Crowley, American 1937-
Shards, 2007
 Archival pigment print on Crane Museo paper with Epson Ultrachrome K3 inks
 Gift of the artist, class of 1958, 2008.16

Alfred Eisenstaedt, German 1898-1995
Student working kickstand on bike, Vassar College, 1936
Smiling student crossing campus from Main to Rockefeller, Vassar College, 1937
Rear view of students walking on Quad, Vassar College, 1936
Student (Elizabeth McCaim) reading letter on bed, Vassar College, 1936
 Gelatin silver prints
 Gifts from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2008.26.1-4



Mary Lloyd Estrin, American 1945-
Untitled, from *To the Manor Born*, 1974-1977
 Ten gelatin silver prints
 Gift of the artist, 2008.14.1-10

Nan Goldin, American 1953-
Jimmy Paulette after the Parade, New York, 1991
 Cibachrome print
 Gift of Steven Neu, class of 1994, in memory of
 Faith Waterman, class of 1928, 2008.30

Ari Marcopoulos, Dutch 1957-
Andy Warhol, 1981/2008
David Hammons, 1992/2008
Jean-Michel Basquiat, 1988/2008
Jeff Koons, 1987/2008
Kiki Smith, 1989/2008
Michael Heizer, 1987/2008
Richard Serra, 1986/2008
 Gelatin silver prints, edition 5 of 15
 Purchase, Advisory Council for Photography,
 2008.12.1-7



Thomas Ruff, German 1958-
Portrait, 1988
Portrait, 1988
 Dye transfer prints, from a portfolio of 5,
 published by Edition Schellmann
 Purchase, Memorial Fund for Phyllis Markman
 Landes, class of 1950, with additional funds from
 the Horace W. Goldsmith Foundation Fund,
 2008.11.1-2

Stephen Shore, American 1947-
Patroon Farm, Kripplebush, NY, 1985/printed
 1992
 C-print
 Gift of Ann L. Balis Morse, class of 1959,
 2008.13.1



Andy Warhol, American 1928-1987
 Selection of photographs from the Andy Warhol
 Photographic Legacy Program
 107 Polacolor photographs and 51 gelatin silver
 prints

Gift of The Andy Warhol Foundation for the
 Visual Arts in honor of its 20th anniversary,
 2008.7.1-158

DECORATIVE ART

Acoma
Polychrome olla, ca. 1940s
 Gift from the Edward J. Guarino Collection in
 honor of Sarah Di Benedetto, 2008.25.6
Polychrome olla, ca. mid 20th century
 Gift from the Edward J. Guarino Collection in
 honor of Jeffrey Van Dyke, 2008.5



Alice Cling, Navajo ca. 1946-
Pitch coated pot, 2000
 Gift from the Edward J. Guarino Collection in
 honor of Richard Serrano, 2008.25.16

Jean Estevan, Acoma
Black-on-white pot with lighting design, ca. 2002
 Gift from the Edward J. Guarino Collection in
 memory of Joseph Guarino, 2008.25.7

Josephine Garcia, Acoma
Black-on-white pot, ca. 1980s
 Gift from the Edward J. Guarino Collection in
 honor of Kyle Aaron Burns, 2008.25.8

Ramsey Hatalie, Navajo
Beaded basket, 1997
 Beadwork over Papago (Tohono O'odam) basket
 Gift from the Edward J. Guarino Collection in
 memory of Alphonso (Alfred) Di Benedetto,
 2008.25.21

Hopi
Pot with brown designs on buff, ca. 1940s - 1950s
 Gift from the Edward J. Guarino collection in
 honor of Pasquale (Patsy) Serrano, 2008.25.12
*Cylindrical Pot with brown and rust designs on
 buff*, ca. 1940s - 1950s
 Gift from the Edward J. Guarino Collection in
 honor of Betty & Swede Johnston, 2008.25.13
Dish, ca. 1940s - 1950s
 Gift from the Edward J. Guarino Collection in
 honor of Jeffrey Van Dyck, 2008.25.14
Wicker basket plaque, mid-20th Century
 Gift from the Edward J. Guarino Collection
 in memory of James (Sonny) Di Benedetto,
 2008.25.20

Hupa
Basket, ca. 1940
 Gift from the Edward J. Guarino Collection in
 memory of Andrew Guarino, 2008.25.18

Iroquois
Beaded pouch, ca. 1880 - 1890
 White, blue, pink, red, clear, green and gold
 beads
 Gift from the Edward J. Guarino Collection in
 honor of Louise Arbia, 2008.25.24

Japanese, mid-to-late Edo Period (1615-1868)
*Inkstone Box (Suzuribako) with Eight Views of
 Omi (Omi-hakkei)*
 Lacquered wood
 Purchase, Pratt Fund, 2008.21

Laguna
Orange and brown on white pot, ca. 1930s -1940s
 Gift from the Edward J. Guarino Collection in
 memory of Josephine D'Alessandro-Guarino,
 2008.25.9

Emma Lewis, Acoma 1931-
Black-on-white pot with two Mimbres style bears,
 ca. 1980
 Black-on-white pot with white style rabbits on
 black area, 1987
 Gifts from the Edward J. Guarino Collection in
 honor of Olga & Eugene Merritt, 2008.25.2 & 3

Lucy Lewis, Acoma ca. 1900-1992
Black-on-white pot with four kokopelli figures,
 ca. 1980s
 Gift from the Edward J. Guarino Collection in
 honor of Professor Karen Lucic, 2008.25.1

Elana Navasie Nampeyo, Hopi
Pot with brown and rust designs on buff, 2000
 Gift from the Edward J. Guarino Collection in
 honor of Amanda Caitlin Burns, 2008.25.11

Miriam Nampeyo, Hopi
Pot with brown and orange designs on buff, 1998
 Gift from the Edward J. Guarino Collection
 in memory of Philomena (Fanny) Serrano,
 2008.25.10

Navajo
Ceremonial/wedding basket, mid-20th century
 Gift from the Edward J. Guarino Collection in
 honor of Barbara & Tom Deely, 2008.25.19
Miniature rug, 1997
 Gift from the Edward J. Guarino Collection in
 honor of W. Bruce Fulton, 2008.25.23

Attributed to **Duncan Phyfe**,
 American, born Scotland 1768-1854
*Secretary belonging to Matthew Vassar, founder
 of Vassar College*, 1861, ca. 1830
 Mahogany and marble
 Transfer from Vassar College President's Office,
 bequest of Matthew Vassar, 2008.23

Louis McClellan Potter, American 1873-1912
Praying Monk Book Ends, 1911
 Bronze
 Transfer from Vassar College Dean of Students
 Office, 2008.24.a & b

Geraldine Sandia, Jemez
Seed pot with brown-on-buff designs, ca. 1998
 Gift from the Edward J. Guarino Collection
 in honor of Charlotte & Andrew Picariello,
 2008.25.15

Juan Tafoya, San Ildefonso 1949-
Black-on-black pot with avanyu design, ca. 1994
 Gift from the Edward J. Guarino Collection in
 honor of Karen Merritt, 2008.25.4

Tammy Tarbell, Mohawk Iroquois 1950-
Black-on-white pot, ca. 1980s
 Gift from the Edward J. Guarino Collection in
 memory of Louis Giuliano, 2008.25.17

Andrea Waters, Salmon Nation - Powel River
 Coast Salish
Canoe baler, 2001
 Cedar bark and wood
 Gift from the Edward J. Guarino Collection in
 honor of Michael Guarino, 2008.25.22

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Utica, NY

Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2009



Hilda Belcher
(American, 1881-1963)
The Checkered Dress
(Portrait of O'Keeffe)
Watercolor on paper,
Bequest of Mary S. Bedell,
class of 1873, 1932.1.5

ON THE COVER:

In 1907 Vermont native Hilda Belcher submitted her masterly watercolor on the cover of *Art at Vassar* to the New York Water Color Club. A virtuosic study of a pensive sitter, *The Checkered Dress (Portrait of O'Keeffe)* won Belcher membership into the club and was reproduced in *International Studio*. The portrait seeks attention with its fine, billowing patterns of black and white and the sensitive glance of the woman it portrays, the young art student Georgia O'Keeffe. In 1907 O'Keeffe was studying at the Art Students League and, at the same time, Belcher was preparing a painting at the League that she would send to the watercolor club. According to a recently published memoir, the work had been completed except for the head and arms, which Belcher filled in as O'Keeffe posed. A life-long portraitist, Belcher appears to have been largely self-taught in watercolor, venturing into it shortly before *The Checkered Dress* was begun.



The Frances Lehman Loeb Art Center
124 Raymond Avenue, Box 703
Poughkeepsie, New York 12604
<http://fllac.vassar.edu>

The Art Center is open
Tuesday to Saturday 10:00 to 5:00,
Thursday 10:00 to 9:00, and
Sunday 1:00 to 5:00.
We are closed Thanksgiving Day,
and from Christmas to
New Year's Day.