Time and Transformation In Seventeenth-Century Dutch Art

April 8 – June 19, 2005

The exhibition’s goal is to examine an aspect of the new, largely secular art of the Dutch Republic in the seventeenth century that has never been explored in its entirety: its production of imagery that displays the transformative effects of time or circumstance on the physical world. Beginning with paintings and prints of local landscapes with medieval fortresses and castles left in ruins in the wake of the Dutch war of independence from Spain, and with Dutch Italianate views of the Roman campaign with its evocative vestiges of antiquity, the exhibition goes on to present scenes featuring the ruinous ruins of local farmhouses and trees, and the depiction of accidental ruins caused by flood and fire or by famous local disasters such as the Delft Gunpowder Explosion of 1654. Scenes of transformation give visual form to the notion of time, a major preoccupation of this era for scientists, writers and artists. Indeed, it is significant that the invention of modern time-keeping has been credited to a Dutch scientist of this period: Christiaan Huygens (1629–95) who invented the pendulum clock in 1656 and a balance spring mechanism capable of measuring minutes and seconds in 1675.

While most of the paintings, drawings and prints in the exhibition represent landscapes and/or various kinds of architectural ruins, related themes that were popular in seventeenth-century Dutch art are also included such as vanitas still lifes with skulls and other emblems of temporality, depictions of “ruined” beggars, and one anatomical treatise that illustrates fragmentation of the architecture of the human body through the process of scientific dissection. Making such broad associations among related but very different themes is a natural aspect of teaching in which free-wheeling class discussion can spark new connections (nearly always thought-provoking, if not always meaningful). Accordingly, I hope that this exhibition will encourage students and colleagues in very diverse fields, as well as the general museum visitor, to think wide and freely about the nature of time and about the meanings and associations of images of the temporal and the fragmentary. That the works themselves (many fragile and beautiful works on paper) are of extraordinary visual quality should help to foster the kinds of intense connections that can spark new associations among related but very different themes.

Planning for Time and Transformation began in 1999 when I started to identify works suitable for this project, James Mundy began to seek funding, and together we initiated the process of selecting twenty-five works for the exhibition. Since then the complex process involved in any large exhibition has unfolded on multiple levels: selection of entries, and recruiting several colleagues in my field to write their own essays on particular aspects of the material.
Research and Development at the College Art Museum

Those of us who have been employed at universities will be familiar with a form we are expected to sign where we agree that the financial proceeds from any invention that arises from our research at the university belong to the university. For someone in the humanities, it is amusing and difficult to imagine how a unique insight into the narrative structure of the novels of Henry James or the discovery of a previously unknown Italian Renaissance master could ever be affected by a procedure more geared to the potential profits generated from an aspect of DNA or computer research. But thinking this way might well sale ourselves short in certain respects. Not particularly commercially viable, enlightening insight can come from all parts of a college or university campus thanks to the knowledge and engaged faculty. The Art Institute of Chicago, Sidney A. Kent Fund, acc. no. 1938 (30 ¾ in.), The Art Institute of Chicago, 1664, Fig. 4. Adriaen van de Velde (1636-1708). "Hercules and Antaeus: "The hero is lifted by the roots." Boston, Bruce Fund, National Gallery of Art, 1667, (1630-1708), "Time & Transformation: A project of this kind."

Time & Transformation

Continued from page 1

In my last article for this publication, I focused on the commitment of the arts history and departments of study and display, original works of art. In this piece, I will feature the activities of our studio artists, who have had remarkable success in bringing their work to public viewing. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio faculty at Vassar College. As a group, these teachers/artists see the making and exhibiting of art as essential to their role in the department. They provide an opportunity for Vassar students to connect with actual objects and through this experience to establish links with the art world. Clearly, we are fortunate to have such a creative and engaged studio facult

The exhibition opens Friday, April 8, 2005 at the Art Center to mark the discovery of a previously unknown Italian Renaissance master. Anna Gutman and Rebecca Worthington. Even greater insight into the narrative structure of the novels of Henry James or the spirit of scholarly research and development is fostered and the proof of the exercise measured in qualitative rather than quantitative terms.

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In the fall of 2004, the Friends were thrilled to travel to three rivers flow together to create the vibrant city of Pittsburgh, for a whirlwind tour of the city and the Carnegie International. Thanks to the brilliance of Friends director Jane Arkus, class of 1950, and her outstanding committee of local volunteers, our band of travelers enjoyed the cultural diversity of this wonderful town. Founded by steel and coal barons, businessmen and bankers, Pittsburgh is reborn today through urban metamorphosis and renewal to become an exciting city where arts and architecture abound. We were enchanted with Frank Lloyd Wright’s masterpiece Fallingwater. We enjoyed the gracious hospitality and private collections of Tom and James Fisher, Marcus and Stanley Gumpert, Ida Mae and James Rich, and the Mattress Factory’s Barbara Linder and Michael Olyynik. We were thrilled with the museums which ran the gamut from traditional to cutting edge, visiting the Carnegie Museum of Art and the Carnegie International, the Andy Warhol Museum, the Frick Art and Historical Center, and the Mattress Factory. The architectural overview provided by historian LaDonnelly explained in context the old and the new, the refurbished and the reborn. Capped off with a dynamic classroom and panel discussion arranged by Vassar’s Regional Programs office, featuring art professionals (several of whom were Vassar alumnus!), the trip delivered all it had promised. It was a stellar experience and we thank all our hosts, most especially co-chairs Jane Arkus and Jean McCallough, and their enthusiastic committee for rolling out the red carpet and showing us the magnificent town they call home.

On September 20, the Friends hosted a reception in the Art Center in honor of the President’s Distinguished Visitor Linda Nochlin, class of 1951, who gave a lecture entitled “Why Contemporary Art is Great, Two Women, One Man.”

On November 8, the Friends hosted a reception for the exhibition Masterpieces of Italian Renaissance Sculpture at the Salander-O’Reilly Galleries in New York. Kathleen Weil-Garris Brandt, class of 1956, Professor of Fine Arts at New York University’s Institute of Fine Arts was on hand to lend her expertise and to guide viewers through the exhibition. The Advisory Council for Photography, through a combination of members’ expertise and dues-based financial support, has contributed a constant sequence of acquisitions (now numbering over twenty) that grows in depth and complexity each year.

Two-three-year, $100,000 campaigns of support from The Horace W. Goldsmith Foundation have funded over fifty important acquisitions and several exhibitions and catalogues of photography, including 2003’s Histories of Photography and Andreas Feininger. The latter retrospective included 72 photographs given by the artist’s family, a 2001 gift that was owed in large part to the aid of a member of the Advisory Council. In 2002-03 and again in 2003-04, the Chaïm Foundation and the Kautz Family Foundation joined forces to offer 1:1 matching challenge grants that encouraged and effectively doubled input from other donors, raising a total of $50,000 for photography purchases. The Kautz Family Foundation has also provided an invaluable fund for curatorial research travel; it made possible the previous Evidence Revisited exhibition (from Tucson’s Center for Creative Photography) and an important addition to our nineteenth-century holdings, acquired at the Paris Photo fair in 1999 and now on view in the French Embassy building. The Chaïm Foundation, for its part, donated ten vintage prints (1915-17) to the exhibition. Barbara and Gene Polk since 1999. This area of strength grew still further in 2004 with a gift of 19 of Siskind’s photographs of the 1970s and 80s (many from his travels in Mesoamerica and Brazil) from Arthur Cohen, father of Juliette Cohen, class of 2005. Over the past three years, Advisory Council charter members Joyce and Michael Anstield have donated twelve fine prints by Margaret Bourke-White, including samples of her war reportage and globe-trotting Life magazine photo-essay works. A fellow Council member, Peter C. Jurus, has given major holdings of the work of Josef Breitenbach, which stands today at 21 prints. Last but not least, in 2003 and 2004 the Estate of Peter Hujar made two generous gifts in close consultation with the curator, for a total of nine prints that body forth a broad range of Hujar’s diverse and intense affinities, in genres including portraiture (human, animal, and arboreal), cityscapes, and entries from his lesser-known series on flowers and water surfaces. A smaller selection of projected exhibition in 2006, these gifts illustrate the great benefit that can accrue to the Art Center and its community through the engagement and generosity of our patrons.

Joel Smith
Emily Hargrove Fisher, class of 1957, and Richard B. Fisher Curator
Curator's Choice

Duke, by Ellen Gallagher

A finely executed print, Ellen Gallagher’s Duke fuses a minimalist grid of African-American imagery with overtones of cultural identity, a key issue in American art of the last decade.

Born in 1965 in Providence, Rhode Island, Gallagher studied at Oberlin College from 1982 to 1984, at the School of the Museum of Fine Arts in Boston in 1992, and at the Skowhegan School of Art in Maine in 1993. She has exhibited widely. In 1995, her work was shown at the Whitney Biennial, the first major exhibition in which her work was included. In 2003, her work received much attention at the Venice Biennale. She lives in New York.

An African-American artist, Gallagher parses racial stereotypes in a diverse range of media. In the 1990s she made abstract, patterned, and collaged paintings with small, repetitive images such as oversized lips and eyes. These motifs call to mind bits and pieces of caricatures of African-Americans common to entertainment and advertising in the nineteenth and first half of the twentieth centuries. She now makes more representational paintings and prints, many incorporating grids of portrait photographs of blacks. Frequently, these images are manipulated by her and highlight prior elements in her work, especially thick lips, doll eyes, and well-coiffed wigs.

Gallagher began exploring these grid images of African-Americans in 2000-2001. She found and adapted many of these portraits from wig advertisements in magazines from the middle of the twentieth century like Ebony, geared toward a middle-class black audience and carrying frequent advertisements for hair styling products and wigs. In her re-creations, she cut into the portraits, along contours, and constructed a wig for each. In Duke, she constructed the wigs out of sticky, aromatic hair pomade, a sensual choice advertised in her source materials.

Gallagher’s interest in this series of grid pictures appears to lie, in part, in the issue of cultural transformation for African-Americans in the middle of the twentieth century. In her words, this series is “all about repetition and revision…. These images are about a specific time and a specific anxiety about assimilation and integration, but they are also about hope and whimsy and self-determination.”

Duke comprises photogravured images, cut, collaged, and pomaded, of African-American men and expands this theme into the world of prints. Published by Goya-Grill Press in Baltimore in 2004, the year it was purchased by the Frances Lehman Loeb Art Center, this distinctive print now joins equally distinctive contemporary prints at Vassar College, by Jim Dine, Nancy Graves, David Salle, Julian Schnabel, and many others.

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

Jim Dine Prints: 1985-2002

July 16 – September 11, 2005

Prints and Drawings Galleries and Permanent Collection Galleries

Jim Dine Prints: 1985-2002 highlights recent work by this important maker of popular images such as tools, robes, and hearts. Dine, a native of Ohio, settled in New York in the late 1950s and at first created performances and mixed-media assemblages; soon he began making images of objects that carried symbolic personal overtones, infusing them with vigorous lines and marks. This interest in the personal became more direct in the 1970s with Dine’s move toward rendering the figure, including his own self-portrait. By the 1980s, in addition to everyday life and the figure, his work evoked the spiritual, the cycle of life, and art history, and he added new motifs such as skulls and the Venus de Milo.

Throughout the years, Dine has invested his motifs with emotional energy in prints, photographs, illustrated books, drawings, paintings, and sculpture. He has created prints since the beginning of his artistic career. An essential part of his art-making, prints are inextricably tied with his passion for drawing. The process of drawing is key to this printmaker, who works on a print profusely, exploring the inherent properties of a medium or mediums (if more than one is involved), and leaving behind a trail of marks both purposeful and incidental.

Jim Dine Prints: 1985-2002 includes approximately forty-six large-scale etchings, lithographs, and woodcuts, many combining varied techniques, with richly layered surfaces, enigmatic meanings, and metaphorical moods. In these works, made since 1985 when the artist turned fifty, Dine’s favorite motifs are represented with a fresh intensity, and they are sometimes fused with new themes that resonate with his recent search for the spiritual and his concern for historical issues. These prints are also more technically complex than earlier ones, competing, in terms of visual presence, with the artist’s paintings. They also indicate the frequently unconventional methods of contemporary printmaking. For instance, Very Picante, illustrated here, was made from a large sheet of cardboard cut with a jigsaw into sections; the sections were reassembled on the printing press and then printed. Dine added brown and black by using two more boards cut with a chainsaw. Printed in an edition of 40, this almost six-foot-tall print was made at Pace Editions’ Spring Street Workshop in New York. All of the works on view in the exhibition were made through close collaboration with a number of professional printshops, including Pace Editions’ Spring Street Workshop, Atelier Crommelinck in Paris, Grafikstudio at the University of South Florida in Tampa, and the Werkstatt für Handgedruckte Original-Graphik in Vienna.

Jim Dine Prints: 1985-2002 was organized by the Minneapolis Institute of Arts in collaboration with Pace Prints and Jim Dine, and it is accompanied by a fully-illustrated catalogue raisonné of these prints from 1985 to 2000. The exhibition is generously supported at Vassar College by The Smart Family Foundation, Inc.

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

Ellen Gallagher (American, b. 1965)

Duke, 2004

Photogravure with laser cutting, collage, and hair pomade

Edition of 20; printer’s proof 3/5

14 5/8 x 10 inches

Purchase, Milton B. Bellin Fund 2004.32

Jim Dine Prints: 1985-2002

Permanent Collection Galleries

Prints and Drawings Galleries and 1985-2002

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

Very Picante, 1995

Jim Dine (American, born 1935)

Cardboard relief and cardboard intaglio on Arches Cover White

Published by Pace Editions, New York, and Alan Cristea Gallery, London

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

Page Four

Friends of the Frances Lehman Loeb Art Center

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2004 Acquisitions

Paintings

Alfred Leslie, American 1907- Self-portrait, 1992 Oil on canvas Purchased, Friends of the Frances Lehman Loeb Art Center Fund 2004.10

Giovanni Francesco Grimaldi, Italian 1606-1690 Landscape Oil on panel Gift of H. Kagan 2004.25

Sculpture


Dominoins Vincent Damson, French 1747-1825 Mother and Daughter under a Tree, 1911 Red corduroy on white chalk on beige paper Gift of Stuart P. Feld 2004.30.2


Drawings and Watercolors


Louis Le Prince, 1812 Black chalk on cream paper mounted on cream laid paper Gift of Anne K. Jones, class of 1943 2004.30.4

Barthélemy Misonne, French 1848-1895 Profile Portrait of Yvain Galliard Pen and ink, India ink and graphite on cream wove paper Gift of Janis Conner and Joel Rosenkranz 2004.30.1

Dutch, late 16th century A Ring Directing the Construction or Siege of a City Pen and black ink, wash and gray wash on cream laid paper Gift of the estate of H. Diane Russell, class of 1958 2004.31

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Prints


Mary Cassatt, American 1844-1926 Sketches Two Days, 1902-03 Drypoint and aquatint with gilded highlights on cream wove paper Gift of the estate of H. Diane Russell, class of 1958 2004.19.1

Konrad Cramer American, born Germany 1888-1963 Aint Finished in the First, 1934-35 Black ink, wax crayon, and scraping on cream paper Gift of Mr. and Mrs. Stuart P. Feld 2004.19.2

Concetta Scaravaglione, American 1900-1975 Sea Creatures, ca. 1940-50 Pen and black ink, with scratching on cream laid paper Gift of Janis Conner and Joel Rosenkranz 2004.30.1
Membership Form

To help continue activities in support of the Art Center, we invite you to become a member of the Friends of the Frances Lehman Loeb Art Center.

Friends of the Frances Lehman Loeb Art Center receive:
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- an invitation to the Friends annual meeting
- invitations to participate in special trips

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- Donor $500-999
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- Director’s Circle $5000

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