On the four hundredth anniversary of his birth, Rembrandt van Rijn (1606-1669) remains one of the most imaginative and inventive of artists. Grand Gestures celebrates the virtuosity and perspicacity of this Dutch painter through exploring the great sense of drama evoked in his art. On exhibit are thirty-eight works on paper drawn from the permanent collection of the Frances Lehman Loeb Art Center at Vassar College, and from additional sources. Rembrandt rendered these landscapes, religious and theatrical scenes, portraits, and series from everyday life with a fluid facility and elevated the drama of a subject whether a threatening storm, a heavenly vision, or a nocturnal Nativity. A master storyteller and admirer of theater, he imbued his prints and drawings with tell-tale lines and light that echo the tenor of a subject, whether an ecstatic vision of angels or a very earthbound form scene. His ready insight into ephemeral states of mind is still unequalled.

Grand Gestures: Celebrating Rembrandt is organized by the Frances Lehman Loeb Art Center, and honors College President Frances Ferguson and her many contributions to Vassar on the occasion of her retirement after twenty years of service. The exhibition is made possible by the generous support of The Smart Family Foundation, Inc.

April 7 – June 11, 2006
Prints and Drawings Galleries

The Hundred Guilder Print, ca. 1648
Etching, drypoint, and burin, with burnishing and surface tone, in black ink on Japanese paper
Gift of Mrs. Felix M. Warburg and her children
1941.1.93

Christ Finding the Apostles Asleep, ca. 1654
Pen and brown ink, and brown and grayish-brown wash, on paper
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
1955.994

The Three Trees, 1643
Etching with drypoints and burin, in black ink on cream laid paper
Gift of Mrs. Felix M. Warburg
1941.1.111

Continues on page 2
Thoughts on Contemporary Art at Vassar

In its own quiet way the appointment of curator Mary-Kay Lombino (see page 3) signals a new period in the history of the Frances Lehman Loeb Art Center. Her specialization in the field of contemporary art is a departure from the strengths of curators of the recent past. Vassar’s collection has always been viewed, and rightly, as one of the best in the country without a specific specialization and this is as it should be, for the benefits of such a collection are manifold. However, when the Vassar College Art Gallery first opened its doors in the 1960s, its painting collection was a contemporary one, strong in the work of members of the National Academy of Design and most of the paintings were less than ten years old. This was at a time when contemporary art was in a historical phase of avant-garde art. Recent art made in the academies of the nineteenth-century tended to slip smoothly into the continuum of artistic evolution dating back to the Renaissance. Until the advent of avant-garde movements in the later nineteenth-century, art was basically assumed to travel one true path. For the last one hundred and fifty years, though, a multiplicity of paths, has supplanted the true one art, the value can suddenly plummet just like the shares of a trendy company when Wall Street analysts decide to downgrade the firm.

Vassar continued to bring contemporary art into the fabric of its exhibitions and acquisitions periodically through the twentieth-century. It is always a tradition of exposing students to the thoughts of artists articulated in their own words. These primary sources have been great sources of influence on generations of Vassar students. The proprietorship to New York City has naturally focused attention on that artistic center as the primary one but it is well in the coming century to try to look beyond New York, as the epicenter for creativity and listen to the other voices in this country and abroad that can and wish to contribute to the ongoing conversations about the “new” and its composition. We are also in a period of growth in the Hudson Valley in terms of interest in contemporary art. Bard College’s Center for Curatorial studies has grown healthily into its second decade and the recent opening of Dia’s extensive facility, slightly south of us in Beacon, has brought considerable attention to new forms of art and thought. Can Vassar continue to add to this colloquy without compromising its essential identity as a laboratory for historical studies? I believe it can and Mary-Kay Lombino’s presence will aid in this cause.

Since so much of the contemporary art world seems very speculative, it is paradoxically easier to hold strong opinions about the quality of a new artist’s work. Such strongly held views are unstable because history has not had the time to do the actual work of sifting the art through the narrow gauge screen of time. Curators, collectors and critics, with their varying perspectives, all weigh into the discussion armed with the certainty that comes from a lifetime’s devotion to a subject or the intuitive gifts of recognizing true quality in a sea of mediocrity. Nonetheless, perspective is the only way that our voices may be in the field of contemporary art, we can all at one time or another be convinced and mistaken. That is not to say that “everything that is, is good” in the field of contemporary art. There are plenty of poses out there and minor talents who are capable of muddying the waters and confusing the discussion and appreciation of true creativity. There is such a thing as bad art and we must be ready to acknowledge it while also ready to grant that good art can come in many different forms and must not always adhere to the critical style du jour. Intransigence in such matters can make fools of us all.

From the Art Department

From page 1

Grand Gestures

Periodically a student’s response to a class assignment will provide a catalyst to create work that far exceeds parameters of ambition, investigation, and execution. Here, Rembrandt placed Jesus taller than anyone, arrayed in light and projected shadow and such individual characterizations are surrounded by an almost ineffable darkness that hovers over the stage-like setting and lighting and such individual characterizations are

The Hundred Guilder Print is installed near another highly dramatic and large work, Christ Crucified Between the Two Thieves: The Three Crosses, of 1651, a late, rare drypoint that conveys Christ’s death and is considered one of Rembrandt’s most masterful portraits. Rembrandt used his inking and etching (the usual sheets of vellum, too) when printing this work, in order, it would appear, to rule the sun-basted horizon. At the same time, a placid fishing pond with figures cast in shadows near the viewer belies a distant, one’s sights on a hilly foreground with three established figures in Netherlandish society. The exhibition features sketch-like slices, contrast enormously with his portraits of estab-

The assembly of a model from a kit is the function of that kit. The building of a car out of a life-size kit could conceivably result in an actual car, however cars are not, of course, built in such manner. In ways Katherine’s sculpture folds the idea of function back on itself. Katherine’s conceptual and physi-

The original assignment from Sculpture II (Art 303) concerned an exploration of functionality, addressing function as an object and subject, an investigation of how an idea might and should parallel to the functional object itself. The solution to this problem could be functional or not. Katherine chose to deconstruct the idea of functionality on a number of levels. The subject of her sculpture, “Dodge Caravan Model”, is ostensibly a toy: a toy/model with specific structural, visual, functional references to both model building and car construction.

The conversations that contemporary art sparks can be fruitful, but they need also to be civil and the advocates need to remember that when it comes to contemporary art there is no one true way. That is the avant-garde’s gift to us all.

James Mundy
The Anne Hendricks Bass Director
The Frances Lehman Loeb Art Center

Harry Rosenman
Professor of Art

Grand Gestures: Celebrating Rembrandt concludes with two landscapes by the Dutchman, a brilliantly lighted Landscape with Trees, Farm Buildings, and a Tower of 1651 and the more somber The Three Trees of 1643. With the latter etching, Rembrandt sets one’s eye on a hilly foreground cropped by three established figures in Netherlandish society. The exhibition features sketch-like slices, contrast enormously with his portraits of established figures in Netherlandish society. The exhibition features

Of all fields of art, contemporary work must enter the public arena in an environment of this type — an environment where other voices besides one’s own are not only heard but listened to. The conversations that contemporary art sparks can be fruitful, but they need also to be civil and the advocates need to remember that when it comes to contemporary art there is no one true way. That is the avant-garde’s gift to us all.

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Recent Acquisition: Jasper Cropsey’s Artist Sketching On Greenwood Lake

The Frances Lehman Loeb Art Center and The Friends of the Frances Lehman Loeb Art Center welcome Mary-Kay Lombino as the new Emily Hargroves Fisher ’57 and Richard Loeb Jr.’s extensive private collection of Danish Paintings in the Nineteenth Century arrived at the Art Center for all to view on October 31, 2005. This substantial painting (at 20” x 33 inches, larger than most of the Magoon paintings on exhibition) conveys the peace and tranquility of post-bellum America removed from the industrial chaos and strife by-product of industrialism. It portrays a calm day on Greenwood Lake, a finger lake of nine miles in length that straddles the New Jersey-New York border, not far from Cropsey’s home in Warwick, New York and a place that served as an artistic subject since 1843 when the lake was not as affected by everything the artist balanced on his log over the water’s edge sketching the scene while his dog waded in the shallow water.

The entire composition is predicated by a gentle left to right movement that begins with the leaning reed and continues through the log on which the artist sits. It branches directly the eye into the open water where the sailboat encourages the eye to drift farther to the right, and finally engages the gently rising hills on the opposite shore.

The composition is very assured in its presentation and displays the artist at the height of his mature powers. Cropsey was born in 1823 on Staten Island and became a member of the National Academy of Design in 1844 after exhibiting a painting of Greenwood Lake. He traveled widely and made two tours of Europe, living in London between 1856 and 1863. His house “Alladin’s” in Warwick, NY was finished the year the Vassar painting was executed, but by 1884 financial difficulties forced him to give it up. He painted and exhibited regularly up until his death in 1900.

Mary-Kay Lombino Named Fisher Curator

Mary-Kay Lombino has been named Curator at the Frances Lehman Loeb Art Center.

Friends Report

Ambassador John L. Loeb Jr. and James Mundy at the opening exhibition of Ambassador Loeb’s collection of Danish Paintings of the Nineteenth Century

After much anticipation, selections from Ambassador John L. Loeb Jr.’s extensive private collection of Danish Paintings in the Nineteenth Century arrived at the Art Center for all to view on September 10, 2005. We were fortunate to have Ambassador Loeb present for the gala opening and thank him for his continued support of the Art Center and Vassar in general.

In October, Gay Lord and Maryann Friedman organized a trip for the Art Center about art work relevant to each film. The films this spring included, “The Agony and the Ecstasy,” “Crumb, Style Wars, The Agony and The Ecstasy,” “In the Realms of the Unreal – The Mystery of Henry Darger,” “Remodeling: New Ideas on the Form and Function of Architectural Models,” “Models: Under Construction: The Architecture of Marmol Radziner + Associates;” and “Utopian Mirage, a group exhibition of contemporary artist’s books and a major exhibition of contemporary photography entitled Utopian Mirage, both scheduled to open at Vassar in Fall 2006 and Summer 2007, respectively.

November was the beginning of the Hudson Valley private tours for members of the Friends, starting at the home of Julius and Carla Lawson Gide ‘65 and their collection of Scandinavian Art. James Mundy, the Anne Hendricks Bass Director, gave a wonderful overview of the collection’s history and significance today. Continuing with the Hudson Valley events, on April 29th members were invited to attend the Ellsworth Kelly studio in Spencertown, NY and on May 20th members will be invited to attend the Rhinebeck, NY collection of Stephen Mazoh and studio of Martin Kline.

The Friends, along with the Student Friends committee, continued increasing awareness of the Art Center to Vassar students by hosting the second annual Dorm night. The evening was a delight for all as a Quartet, lead by Ian Hartsough, played in the galleries. The following week, students listened to a lecture by artist Spencer Tunick and viewed a special screening of the documentary, Naked World. Mr. Tunick entertained almost 100 attendees with stories of how an artist organizes over 4,500 Australians ready to shed their clothes and inhibitions.

Further on films, the fall Art Film Series had a very good turnout, especially since it was the first time for a Friends-sponsored event for the Vassar community. The series welcomed even more guests to the screenings than the fall series, and each screening was preceded by a docent-lead discussion in the Art Center about the evening’s film and works of art relevant to each film.

This spring included, “Crumb, Style Wars, The Agony and The Ecstasy,” “In the Realms of the Unreal – The Mystery of Henry Darger,” which concludes the series for the semester on April 20th.
Curator’s Choice

**Toilet by Gabriel Orozco**

Gabriel Orozco is the 2006 winner of the blueOrange award. Given every two years by German Cooperative Bank in partnership with Museum Ludwig Cologne, the blueOrange is one of the most prominent and prestigious awards for visual art in Europe.

Orozco, who divides his time among Mexico City, New York, and Paris, produces elegant, luminous, and insightful installations and sculptures often working with found materials and everyday situations. His work integrates drawing, performance, video, and photography that simultaneously blur the boundaries between media. The role and meaning of photography in the artist’s production is intentionally ambiguous and continually shifting. While some photographs are merely documentation of installations and sculptures, others, such as Toilet, are printed in editions and exist as self-contained works of art.

In the mid 1980s Orozco began wandering the streets of Mexico City, where he grew up, creating small, temporary interventions in the urban landscape. As he walks, he uses photography, as a form of visual note-taking. As the artist puts it, “Looking through the lens of the camera doesn’t intensify experience. It just frames the object. It’s much more intense without the camera. For me photography is just a big blue box. You put things in a box when you want to keep them, to think about them. Photography is more than a window for me; photography is more like a space that tries to capture situations. It’s notional. I use the camera like drawing.” Orozco possesses a remarkable talent for mining his surroundings to uncover small accidents, the irrational and the idiosyncratic, and the ready-made art object. The resulting works reveal a poetic intensity in the world around us. In a 1996 review of an exhibition of Orozco’s photographs, Mia Fineman wrote, “Without proclaiming any agendas, these quietly beautiful works offer themselves as ephemeral documents of a profoundly personal encounter with the everyday. What carries these photographs above and beyond the anecdotal register of personal documents is Orozco’s unfailing eye for the exquisite interplay of color and form.”

Toilet was taken in 2001 and depicts a dusty, vacant lot dominated by a bush tree, whose trunk absorbs an anonymous, concrete structure with a narrow doorway. The peculiar scene taps into our sense of wonder, ignited by the idea of a tree house or a child’s fort. The title implies that perhaps the building is a public restroom, now almost completely hidden beneath the foliage. Under this premise, Orozco’s visual joke is exposed and various scenarios come to mind. We are able to imagine the tree functioning as an imposing shield for the structure from curious eyes, thus creating a privacy buffer and a benevolent canopy to hide away or dignify the act of using the bathroom. One wonders how this scene came about—did the tree precede the toilet, or vice versa? Is the tree supported by the structure, or weighing it down? Has the sewage from inside, served as a fertilizer for the tree, causing it to outgrow all the plants in the area? Like many of Orozco’s works, this photograph shows evidence of the artist’s heightened awareness of his surroundings and toys with our own perception of reality. A celebration of the mundane in contemporary life, Orozco’s work encourages us to break the habits of thought that ordinarily make up our experience in order to see things with fresh eyes.

This image was also exhibited in the exhibition Directions—Gabriel Orozco: Extension of Reflection organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., in 2004 and illustrated in the exhibition catalogue entitled Gabriel Orozco: Photographs co-published by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, and the Museum of Contemporary Art, Los Angeles, in 2005. The first major book devoted exclusively to Orozco’s photographs, the same image was also printed at 33 ¾ x 46 ¾ in. (85.73 x 118.75 cm) in edition of 3, mounted on Sintra.

**Mary-Kay Lombaro**

The Emily Hargrove Fisher, 1957, and Richard B. Feinher Curator

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**Curator’s Choice Rembrandt van Rijn, Jan Six**

In the etching Jan Six, featured in Grand Gestures: Celebrating Rembrandt, the Dutch painter made a beautiful, early-late finishing study of this wealthy businessman and aesthete in perspectively positive thought while reading, most likely in his Amsterdam home. In a style bettering the skill of his forerunners Rembrandt rendered his portrait of this prominent art collector in meticulously fine lines, seen both in the brightly lit face of Six and in the dramatically dark, velvety interior.

Jan Six (1618-1700) was the author of a version of the play Window, performed at the Amsterdam Schouburg the same year this portrait was made, 1647. Impressions of Rembrandt’s etching, Medea (also known as Marriage of Jan and Creusa), were incorporated as frontispieces into copies of the first published edition of the play in 1648, and reportedly into presentation copies of the second edition, in 1679. An impression of Medea appears in the exhibition. A friendship developed between the writer and painter, and Six purchased three of Rembrandt’s etchings and lent him one thousand guilders as well. In 1654, Rembrandt painted a large oil of Jan Six, still in the possession of the family in Amsterdam, that is remarkable for its painting quality, especially the artist’s masterly battery brushstrokes, renderings of crisp, almost transparent fabric, and emergence of brilliantly lighted golds and reds from a deep, sunken background.

Both the etching and painting of Jan Six are clearly characterized by a strong focus on spotlighting, which one associates with theater (oil lamps were used for stage lighting then), and, thus, a printed state for his sitter who was so interested in drama. This theatrical aspect is conspicuously missing from the largely linear preparatory drawings Rembrandt made in thinking through his design for the etching, but unusual and special lighting effects may be seen in etchings made near in time to the seventeenth century. The quality of our particular impression, as seen in these prints and especially in Rembrandt’s turn-of-the-century. Five etchings and drypoints by that champion of etching, Haden, were printed at Vassar, were also once owned by Haden.

Jan Six, along with a few other prints in the current exhibition, was given to Vassar in 1920 by Henry M. Sanders, a trustee of the college from 1895 to 1921. Sanders had sponsored the construction of the neoclassical Sanders Laboratory of Chemistry, completed in 1909, now called the Sanders Classroom Building. A bequest from Dr. Sanders was instrumental in the construction of the Sanders Physics Building at the college, dedicated in 1926. A member of the Art Committee, Henry Sanders gave numerous prints to Vassar in 1920, including works by Rembrandt, Durer and Minter, and five etchings and drypoints by that champion of etching, Haden.

As seen in these prints and especially in Jan Six, Sanders’ taste clearly lay in the aesthetic appeal of the etching revival at the turn-of-the-century.

**Patricia Phagan**

The Philip and Lynn Straus Curator of Prints and Drawings

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In time, the Six family accumulated a comprehensive collection of Rembrandt’s prints, first recorded with Jan’s nephew, Willem; indeed, Rembrandt’s etchings were eagerly collected during the eighteenth century. The quality of our particular impression, a fourth state on a paper evoking the reflected glow of a golden light, may be construed through its later provenance. Vassar’s impression was once in the collection of Franc Olivier Haden (1818-1910), the influential nineteenth-century British etcher, print connoisseur, and brother-in-law of Whistler. Haden helped revive interest in Rembrandt’s etchings in the nineteenth and early twentieth centuries in both Europe and the United States, and he also championed many of the Dutchman’s subjects, especially landscape. Two other etchings in the exhibition, the very early impression of Christ Between His Parents and Janannes Uytenbogaart, Preacher, both from the thirty-fifth state, are dated 1650.

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Paintings

Jake Berthot, American 1939- Untitled (Naples yellow rectangle), 1978 Oil on canvas Gift of William and Susan Kinsolving in honor of Caroline Kinsolving, class of 2004 2005.29

Dean Byington, American 1958- The Bees and the Ants, #2, 2004 Oil and mixed media on linen Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund 2005.24

Thomas Couture, French 1815-1879 Portrait of Jeanne Goldschmidt Oil on canvas Gift of Joan R. Moor, class of 1942 2005.16.2

Jasper Francis Cropsey, American 1823-1900 Artist Sketching in Greenwood Lake, 1869 Oil on canvas Gift of Georgia Porter Gonnell, class of 1951, and Elizabeth Gosnell Miller, class of 1994 2005.28

Andrew Dasburg, American 1887-1979 Hudson River Oil on canvas Gift of Susan and Steven Hirsch, class of 1971 2005.35.6

Charles Emile Jacque, French 1813-1874 Landscape with Sheep Oil on panel Gift of Joan R. Moor, class of 1942 2005.16.1

Jan Miense Molenaer, Dutch ca. 1610-1668 Peasants Merrymaking in a Tavern Oil on panel Gift of Mary Ellen Weisl Rudolph, class of 1961 and Jane Rudolph Woods, class of 1998 2005.31

Pablo Picasso, Spanish 1881-1973 Glass, Guitar, Musical Score (Verre, guiter, partition), 1922-23 Oil on canvas Gift of Virginia Herrick Deknatel, class of 1929, in honor of Frances Daly Fergusson, President of Vassar College 1986-2006 2005.11


Sculpture

Thomas Eakins, American 1844-1916 Hors.-Écorché, model ca. 1882; cast 1979 (3 of 10) Bronze relief, dark brown patina Gift of Mr. and Mrs. Stuart F. Feld in honor of Frances Daly Fergusson 2005.32


Stephen Vitello, American 1964- Untitled, 2003 CD Walkman pre-fixed to bottom of table, one CD mono track, 4 minutes app. (repeats), and synthetic insect Gift of Adam Sheffer, class of 1990, in honor of Frances Daly Fergusson 2005.34

Drawings and Watercolors

Juanita Guccione (known earlier as Nita Rice), American 1904-1999 Sketch for Mural, 1937 Graphite on heavy beige wove paper, signed Nita Rice Gift of Susan and Steven Hirsch, class of 1971 2005.35.5

Gerrit Battem, Dutch ca. 1636-1684 A Monk Reading in a Ruined Cloister Pen and brown ink and wash, heightened with white, on paper Purchase, Friends of the Frances Lehman Loeb Art Center Fund, in honor of Susan D. Kavensky 2005.15
Henry Moore, English 1898-1986
Figures in Settings, no. 2, 1949
Black and colored wax crayons, gouache, watercolor, and black ink on white wove paper
Gift of Carol Rothschild Noyes, class of 1939
1988.55

Anton Refregier, American 1900-1970
Gold Rush
Overland Trek Westward
Expansion of the City
Building the Union Pacific
Studies for the murals in the Rincon Annex of the San Francisco Post Office, 1941-48
Graphite on thick wove paper
Gift of Susan and Steven Hirsch, class of 1971
2005.35.1-4

Prints
Alexandre-Louis-Marie Charpentier, French 1856-1909
Liseuse, 1886-97
Three-color embossed lithograph
Published in The Studio
Purchase, Dexter M. Ferry Collection Fund
2005.4

Nancy Graves, American 1940-1995
Re-Imaging, 1992
Gouache, pastel, acetate collage, drypoint, aquatint, and etching
Gift of Claire W. Henraux, class of 1952
2005.12

Maximilien Luce, French 1858-1941
Usines à Charleroi, 1898
Color lithograph
Published in Pan (1898/1899), No. 1, as Hochöfen
Usines à Charleroi, 1898
Color lithograph; unique working proof with additional work in crayon and numerous markings and inscriptions in pencil by the artist; drawing on verso in black and colored crayon of a female figure
Purchase, Milton Bellin Fund
2005.6.1-2

Judy Pfaff, American 1946-
Queen Anne’s Lace, 2005
Intaglio, with cut-outs, in a frame designed by the artist
Edition of 20
Purchase, Friends of the Frances Lehman Loeb Art Center, in honor of Parcél Palmer, class of 1962
2005.13

Theodore Robinson, American 1852-1896
Portrait of Ellen Brown (Mrs. Elijah) Robinson, ca. 1881
Etching with surface tone, in black ink, on cream wove paper
Gift of Ellen Gordon Milberg, class of 1960, and Leonard Milberg
2005.10

Luigi Rossini, Italian 1790-1857
Veduta dell’Interno dell’Arco di Giano, 1820
Etching and engraving on paper
Transfer from Vassar College Libraries, Special Collections; Bequest of Ann Cornelison
2005.19

Joseph Mallord William Turner, English 1775-1851
Lake of Thun, 1808
Etching in brown ink on white Whatman wove paper
Lake of Thun, 1809
Etching with mezzotint in brown ink on tan French laid paper
Purchase, Friends of the Frances Lehman Loeb Art Center, in memory of Carol Rothschild Noyes, class of 1939

Photography
Anonymous
454 Fulton Street, ca. 1907
4th Avenue and 42nd Street, 1900
Cortland and Broadway, ca. 1904
Eln + Duane Streets, ca. 1900
Hook Lane and Fulton, ca. 1906
Platinum prints
Purchase, Emilie Welles, class of 1955, Roland F. Pease, Farrah Grill, James Kloppegen, and matching funds provided by the Chautauqua Foundation and the Knut Family Foundation
2005.1.1-5

Walasse Ting, American, born China 1929-
1st Life, 1964
Portfolio of original and reproductive lithographs with half-tone reproductions and screen printed covers, edited by Sam Francis, illustrating poems by Walasse Ting, with prints by twenty-eight artists including Francis, Robert Indiana, Karel Appel, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, Roy Lichtenstein, and Jim Dine
Published by E. W. Kornfeld, Bern, Switzerland
Gift of Mary Cox Schlosser, class of 1951
2005.25

Margaret Bourke-White, American 1904-1971
Self-portrait, ca. 1930
Gelatin silver print
Purchase, Horace W. Goldsmith Foundation Fund
2005.20

Children at Turkish tobacco Factory, 1942
Russian woman using an abacus, 1941
Turkish tobacco factory worker stacking cigarettes, 1940
Gelatin silver print
Gift from the Michael and Joyce Axelrod, class of 1961, Collection, in honor of HowardGreenberg
2005.27.1-3

Lois Conner, American, 1951-
Thornless Common Honeylocust (Gleditsia triacanthos var. inermis), between the President’s House and the Chapel
Eastern White Pine (Pinus strobes), 1874 Class Tree, between Thompson Memorial Library and Van Ingen Hall
Barnwood (Tilia americana) and a wildlife snag that was formerly an Eastern White Pine (Pinus strobes), between Cushing House and Culverby Cemetery
Thornless Common Honeylocust (Gleditsia triacanthos var. inermis), 1964 Class Tree, in front of Rockefeller Hall
Peering through a Norway Spruce (Picea abies) toward a White Oak (Quercus alba), on the path above the Shakespeare Garden
European Beech (Fagus sylvatica), between Cushing House and Culverby Cemetery
Red Oak (Quercus rubra), near the Class of 1951 Observatory, looking toward Sunset Lake
Common Baldcypress (Taxodium distichum), between the Amphitheater and Sunset Lake
Saucer Magnolia (Magnolia x soulangiana), the Archery Field next to Casper’s Kill
Eastern White Pine (Pinus strobes), the Peace Garden in memory of those lost on September 11, 2001, near Ely Hall
Common Sassafras (Sassafras albidum), looking over Fonteyn Kill toward Skinner Hall
Thorncless Common Honeylocust (Gleditsia triacanthos var. inermis), 1898 Class Tree, between the President’s House and the Chapel
Weeping Willows (Salix babylonica), the Priscilla Ballitt Collins ‘42 Trail along Fonteyn Kill
Norway Space (Picea abies), path above the Shakespeare Garden
Paper Birch (Betula papyrifera), between Wimpfheimer Nursery School and Kenyon Hall
Weeping Willow (Salix babylonica), Sunset Lake by the dam
Eastern White Pine (Pinus strobes), 1940 Class Tree, in foreground, Purple Beech (Fagus sylvatica ‘Aureo-marginata’), in background; along Main Drive
Norway Maple (Acer platanoides), between Noyes, House and Culverby Cemetery
London Plane Tree (Platanus x acerifolia), 1906 Class Tree, Library Lawn
Flowering Crabapple (Malus spp.), Orchard above Sunken Lake
White Oak (Quercus alba), 1930 Class Tree, near the Shakespeare Garden
American Larch (Larix laricina), west of Blodgett Hall
Weeping Beech (Fagus sylvatica ‘Pendula’), Joss Beach north of Chicago Hall
Kousa Dogwood (Cornus kousa), near the Water Tower south of Baldwin House
European Beech (Fagus sylvatica), looking toward the Old Observatory from Cushing House courtyards
Gelatin silver prints, 2004
Gift of Mark Schwartz in honor of Frances Daly Ferguson
2005.36.1-25

PAGE SIX
**Tim Davis,** American
Bubbles, 2004
Chromogenic print
Purchase, Horace W. Goldsmith Foundation Fund 2005.5

**P. Delbo,** French, active 1930s
Shoe Sculpture by Marie Vassilieff, 1929
Gelatin silver print
Purchase, Horace W. Goldsmith Foundation Fund 2005.7

**Reiji Esaki,** Japanese 1845-1910
One Thousand and Seven Hundred Children Took in Three Years Came to My Shop, 1893
Albumen print on lithographic mount
Purchase, Horace W. Goldsmith Foundation Fund 2005.8

**Frederick Hollyer,** English 1837-1933
Pencil Drawing by Burne-Jones, 1877, ca. 1890
Platinum Print
Purchase, Horace W. Goldsmith Foundation Fund 2005.9

**Charles Marville,** French 1816-1879
Rue Saint-Severin, 1865-1869
Albumen print from a wet-collodion negative
Purchase, Horace W. Goldsmith Foundation Fund 2005.23

**Napoleon Sarony Studio,** American, born Canada 1821-1896
Alla Nazimova, 1908
Gelatin silver print
Purchase, Emilie Welles, class of 1955, Roland F. Pease, Faith Grill, James Kloppenburg, and matching funds provided by the Charina Foundation and the Kautz Family Foundation 2005.8

**Aaron Siskind,** American 1903-1991
Untitled (crucifix on wall above faucet), 1938-41
Gelatin silver print
Purchase, Emilie Welles, class of 1955, Roland F. Pease, Faith Grill, James Kloppenburg, and matching funds provided by the Charina Foundation and the Kautz Family Foundation 2005.18.3

**Oliver Smith,** Paul and Jane Bowles, ca. 1947
Gelatin silver print
Purchase, Advisory Council for Photography 2005.18.2

**Charles Reid,** English 1837-1933
Untitled (Coves standing in water), ca. 1880
Carbon print mounted on board
Purchase, Emile Welles, class of 1955, Roland F. Pease, Faith Gill, James Kloppenburg, and matching funds provided by the Charina Foundation and the Kautz Family Foundation 2005.8

**Irving Penn,** American 1917
Venice, 1945
Gelatin silver print
Purchase, Horace W. Goldsmith Foundation Fund 2005.18.1

**Napoleon Sarony Studio,** American, born Canada 1821-1896
Alla Nazimova, 1908
Gelatin silver print
Purchase, Advisory Council for Photography 2005.18.3

**Roy Staab,** American 1941-ICHCO (August 8, 2000; 58 x 145 feet; 10-foot high reeds in the moors at the end of Provincetown Cape Cod), Cibachrome print as documentation
Purchase, Mary Weitzel Gibbons, class of 1951, Fund 2005.22

**Additional Works**

**Japanese,** Edo Period, 18th-19th century
Monster Scrolls
Ink and colors on paper; pair of handscrolls
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund 2005.17.1-2

**Samplers**

- **Elizabeth Short,** English
  [Verses, female figure, flanked by baskets of flowers, geometric border], 1807
- **Judith Warner,** English
  [Borders, alphabets and the verse “The Hare and Many Friends”], 1793
- **Ann Babcock,** English
  [Poem with a floral vine above a sailing scene with ship and bird], 1823
- **Clarissa Field,** English
  [. . . in the ninth year of her age], 1797
- **Mary Barton,** American
  [Verses on virtue, house and trees in petit point floral border], 1834
- **Ann Homan Rochester,** English
  [Alphabets and verses], 1844
- **Isabel Tower,** English
  [Ten verses with floral and animal borders and building at bottom center], 1784
- **Jane Cotterell,** English
  [Cross stitch with memorial verse, alphabets, borders and bird motifs], ca. 1830

**Matilda Tree,** English
[Edesham Church with verse, Greek border], 1885
English
[Borders in colored silks, running back stich, cross stich, satin stich, etc.]

**Matilda Tree,** English
[Monster Scrolls, floral border, worked in petit point, satin stitch and purl], ca. 1670
Silk and wool threads on wool or linen ground
Gift of William H. and Myra M. Matthews 2005.1.1-15
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