

ART AT VASSAR

SPRING 2006

Grand Gestures: Celebrating Rembrandt

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 drypoint and burin
in black ink on cream laid paper
Gift of Mrs. Felix M. Warburg
and her children
1941.1.111

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 scenes from everyday life with a fluid facility and relished 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 farm scene. His ready insight into ephemeral states of mind is still unequaled.

Grand Gestures: Celebrating Rembrandt is organized by the Frances Lehman Loeb Art Center, and honors College President Frances Fergusson 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.

Grand Gestures showcases many of the most important etchings by Rembrandt in the Felix M. Warburg Collection of Old Master prints. Given to Vassar College in 1941, the gift is considered one of the highlights of the permanent collection. Accompanying the exhibition is the catalogue of the Warburg Collection at Vassar, *The Felix M. Warburg Print Collection: A Legacy of Discernment*, published in 1995 and authored by Dorothy Limouze and Susan Donahue Kuretsky. The exhibition also features the fourth state (of five) of one of Rembrandt's most impressive and complex prints, *Christ Crucified Between the Two Thieves: The Three Crosses*, on loan from David Tunick Inc., New York, and a late, masterful ink and wash drawing, *Christ Finding the Apostles Asleep*, borrowed from the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts.

From the beginning of his artistic career, while still in Leiden, Rembrandt conveyed the subtleties of emotional power in his prints and drawings. Facial expressions, bodily gestures, shading, the quality of his lines, and even the kinds of papers he printed or drew upon all contribute to Rembrandt's insightful pictorial and emotional strategies. The exhibition begins with his *Self-Portrait in a Cap*, *Open-Mouthed*, one in a series of very small prints

lips almost pursed. Tangles and wisps of lines shape the image, but then dissolve to highlight the artist's piercing stare.

The self-portrait introduces the exhibition and is at the entrance of a gallery dedicated to etchings of religious scenes, to which Rembrandt devoted himself throughout his life. This gallery's centerpiece is *The Angel Appearing to the Shepherds* of 1634, a large, complex etching that begins an especially fertile section in the exhibition on the birth and life of Jesus. Indeed, one may argue that Rembrandt reached his greatest heights as a printmaker and master of expressing human emotions through these lucid interpretations. Here, the element of surprise, coincidentally, comes into play again as an angel and clouds of *putti*, aloft and alight in the night sky, suddenly appear and frighten the shepherds and animals below, sending them scampering or freezing them in place, wary animals in a tumult. Rembrandt highlighted the vision above and the fracas below by leaving his copper plate untouched in those areas that would appear white and, in others, crosshatching and hatching again and again to attain tones of deep blacks when inked and printed.

The second gallery, continuing the religious theme, opens with scenes of Jesus discovering drowsing disciples and preaching to crowds of diverse backgrounds and levels of belief. It spotlights the drawing, *Christ Finding the Apostles Asleep*, a view of a frustrated Jesus with open hands querying his prostrate followers. Outlined by the artist in heavy deposits of ink, his disciples rest in a contrasting countryside of lilting, wind-tossed trees and open-air sky. This gallery also features *The Hundred Guilder Print* of ca. 1648, perhaps Rembrandt's most well-known etching. A much sought-after print in the seventeenth century because of its beauty, various impressions sold then for one hundred Dutch guilders and more. In this work, most in the throng listen raptly, ponder, or beseech, and are rendered by the artist in rich detail. Small groups at left, among them the Pharisees, are presented in outline and argue among themselves, seem-



From the Director

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 general strengths 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 1860s, 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 not of assumed necessity 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 as artists, move with greater haste to break away from the pack and establish a unique stylistic identity. This condition is what makes the exhibition and acquisition of works of contemporary art somewhat perilous for museums. The stakes grow higher with the increased market value of so much recent art and with a change of perception regarding an artist, 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. There has also always been 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 graduates. Our propinquity 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's voice be added 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 unsalable 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, critics, gallerists, other artists, and academics can 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, no matter how persuaded 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 posers 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.

Of all fields of art, contemporary work must enter the public arena in an environment of tolerance — 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.

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

From the Art Department

Periodically a student's response to a class assignment will provide a catalyst to create work that far exceeds parameters of ambition, investigation, time constraints, and, we might even say, reasonable expectations of that assignment. Katherine Singer's sculpture, "Dodge Caravan Model", is an example of this phenomenon.



The original assignment from Sculpture II (Art 303) concerned an exploration of functionality, addressing function as both object and subject, an investigation of how an idea might sit in and exist 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 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 this manner. In these ways Katherine's sculpture folds the issue of function back on itself. Katherine's conceptual and physically hard won realization of this terrific work is very impressive. Through the generosity of the Art Department, the office of the President and of course, Katherine herself, this work now resides permanently on the Vassar campus. It is located almost directly behind and one level down from the Admissions Building, adjacent to the power plant and opposite the second floor of Doubleday.

Harry Roseman
Professor of Art

Grand Gestures

Continues from page 1

ing to express incredulity, agreement, or earnest questioning. So many individual varied expressions among so many varied types in this stylistically complex print amount to individual portraits all attuned emotionally to center stage. Here, Rembrandt placed Jesus taller than anyone, arrayed in light and projected shadow and surrounded by an almost ineffable darkness that hovers over the stream of crowds and seeps into the foreground. All in all, with the stage-like setting and lighting and such individual characterizations, *The Hundred Guilder Print* is one of the most theatrical in Rembrandt's oeuvre.

The Hundred Guilder Print is installed near another highly dramatic and large work, *Christ Crucified Between the Two Thieves: The Three Crosses*, of 1653, a late, rare drypoint that conveys Christ's death and is considered one of Rembrandt's most masterful prints. Rembrandt varied his inking and papers (he used sheets of vellum, too) when printing this work, in order, it would appear in part, to suggest moods either austere or transcendent. The dramatically inked impression on view here, with its shower of warm light disrupting a cavernous darkness, further demonstrates Rembrandt's abilities as a grand designer of pictorial theater. His crowds are camouflaged by excess ink as well as by thickets of dense, carved lines and outlines of rich velvety burr (the effects of printing from a plate before the edges of the lines, scraped into copper with a needle, soften with pressure from the press). This state of the print shows Rembrandt's re-working of the plate, his going back over lines with the sharp needle, the burnishing out and adding of figures, and his very strong raining-down of incised lines to create long needles of light striking down into blackness.

Rembrandt also devoted many of his works on paper to the entertainments, rituals, exoticisms, and personalities of Leiden and Amsterdam, as well as pastoral scenes, and the remaining works in the exhibition feature etchings of street life and the theater,

portraits, and landscapes. This Dutch artist had a lifelong interest in picturing peasants, beggars, and other passersby in transitory moments. These rather anonymous portraits, rendered in small, sketch-like slices, contrast enormously with his portraits of established figures in Netherlandish society. The exhibition features detailed portraits of preachers Jan Cornelis Sylvius and Joannes Uytenbogaert alongside lavish renderings of wealthy textile trader Jan Six (featured in the Curator's Choice section in this newsletter) and the receiver general of the Netherlands, Joannes Uytenbogaert, a second cousin to the preacher. Rembrandt confers onto these portraits life-giving light and shadow and richly textured fabrics and furs, each man imparting a dramatic and learned presence.

Grand Gestures: Celebrating Rembrandt concludes with two landscapes by the Dutchman, a brilliantly lighted *Landscape with Trees, Farm Buildings, and a Tower* of ca. 1651 and the magisterial *The Three Trees* of 1643. With the latter etching, Rembrandt sets one's sights on a hilly foreground with three large trees seeming 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, frenetic massing of storm clouds and, at top left, a powerful splaying of the sun's rays (or a downpour of rain, perhaps). The drama of this landscape—this the largest of Rembrandt's etched landscapes—lies in its contrasts. So memorable is this work that this print seems to carry symbolic overtones itself of grand theater, of larger-than-life meanings. Even in landscape, Rembrandt sought to evoke drama. Indeed, the "emotions" of this scene—its oncoming storm, brilliant sky, and peaceful prelude—become grand gestures in Rembrandt's countryside melodrama.

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

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

▶
Jasper Francis Cropsey,
American 1823- 1900
Artist Sketching in Greenwood
Lake, 1869
Oil on canvas
Gift of Georgia Potter Gosnell,
class of 1951, and Elizabeth
Gosnell Miller, class of 1984
2005.28

The Magoon Collection of Hudson River School painting has been the cornerstone of the art collections at Vassar since 1864. This group of American paintings, mostly landscapes, were at the heart of Magoon's fervent belief that the students at Vassar be instructed from "an ample and diversified gallery of actualities in artistic elegance...which shall at once illustrate the loftiest principles and refine the most delighted hearts." as he wrote to the Vassar College Trustees in that year. Magoon's collection, made up of mostly small scale paintings included examples of the work of the key artists of this group from Frederic Church, Asher Durand, Sanford Gifford, and Worthington Whittieridge among others. A missing component was an American subject painted by Jasper Francis Cropsey. While the collection owns a pair of oil sketches made by Cropsey during his European travels of 1855 and 1856, a major American landscape eluded the Art Center until this past November when we were able to purchase at auction Cropsey's lyrical autumnal work *Artist Sketching on Greenwood Lake*, from 1869, signed and dated by the artist. This acquisition was made possible by the extreme generosity of Georgia Gosnell, class of 1951



and her daughter Elizabeth Gosnell Miller, class of 1984, the latter's interest in this period of American painting was the catalyst for the acquisition we celebrate here in print. The painting becomes at once a capstone for the Magoon collection and provides an additional dimension to our ability to teach American art from examples of the very highest quality.

This substantial painting (at 20 x 33 inches, larger than most of the Magoon paintings on exhibition) conveys the peace and tranquility of postbellum America removed from the intrusions of industry and its by-products. 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 artist was twenty years old. The tranquil water on which a single small sailboat glides, reflects the remaining greens, russets, and reds of the trees on the small island to the left and even the pink and white clouds in the sky. In the foreground the artist sits balanced on a log over the water's edge sketching the scene while his dog wades in the shallow water. The entire composition is predicated by a gentle left to right movement that begins with the leaning *repoussoir* element of the trees on the left and continues through the log on which the artist sits. Its branches direct 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" 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

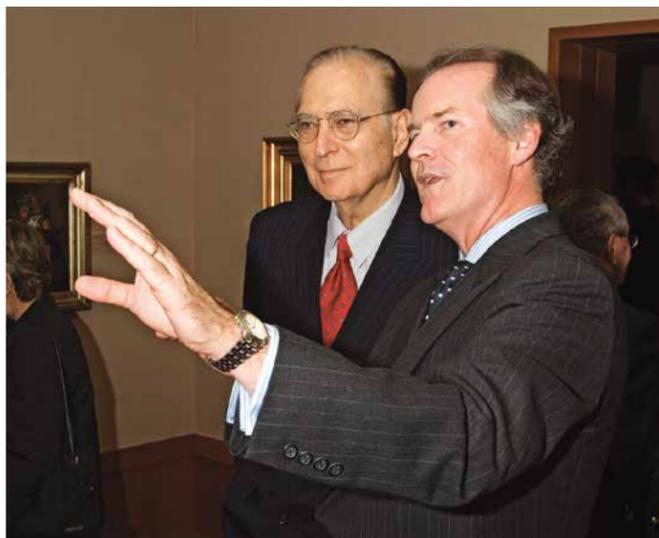
The Frances Lehman Loeb Art Center and The Friends of the Frances Lehman Loeb Art Center welcome Mary-Kay Lombino as the new Emily Hargroves Fisher '57 and Richard B. Fisher Curator. Until recently, she was the Curator of Exhibitions at the University Art Museum (UAM), California State University, Long Beach, where she began in 1999. Before joining the UAM, she served as assistant curator at UCLA Hammer Museum for five years. She received her BA in Art History from the University of Richmond and an MA in Art History and Museum Studies from the University of Southern California in 1995. Her recent exhibitions include *UnNaturally; Remodeling: New Ideas on the Form and Function of Architectural Models*; *Under Construction: The Architecture of Marmol Radziner + Associates*; and *By Hand: Pattern Precision, and Repetition in Contemporary Drawing*. She has also organized solo shows for numerous artists including Ken Price, Amy Myers, Gay Outlaw, Brad Spence, Euan Macdonald, Alice Könitz, Candida Höfer, Mungo Thomson and most recently, she co-curated an exhibition of work by British video artist Phil Collins, which opened in Long Beach in January.

Last year, Ms. Lombino received a Getty Curatorial Research Fellowship to study work by the late California Symbolist/Surrealist painter Dorr Bothwell. She is currently working on 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.



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 30, 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 College.

In October, Gay Lord and Maryann Friedman organized a trip to the Academy Art Museum of Easton in Easton, Maryland for Washington, D.C. Friends members to view *Response to Place*, photographs from the Nature Conservancy, and the exhibition of studies by Robert Rauschenberg for *Chinese Summer*. Afterward, Tom and Robin Rowan Clarke '60 graciously opened their Hugh Newell Jacobsen home, welcoming guests into their spectacular contemporary outdoor sculpture collection.

November was the beginning of the Hudson Valley private tours for members of the Friends, starting at the home of Julius and Carla Lawson Gude '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. Students reveled in a special late night viewing of the exhibition *Presses, Pop and Pomade: American Prints Since the Sixties*, having a special occasion to dress up for an evening out. 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 and surrounding communities. The spring 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 art work relevant to each film. The films this spring included, *Crumb*, *Style Wars*, *The Agony and the Ecstasy*, and *In the Realms of the Unreal - The Mystery of Henry Darger*, which concludes the series for the semester on April 20th.

Jennifer E. Cole
Administrative Manager

Curator's Choice

Toilet by Gabriel Orozco

Garbiel Orozco is the 2006 winner of the blueOrange award. Given every two years by German Coopertive Bank in partnership with Museum Ludwig Cologne, the blueOrange is one of the most prominent and valuable prizes for visual arts in Europe.

Orozco, who divides his time among Mexico City, New York, and Paris, produces elegant, humorous, and insightful installations and sculptures often working with found materials and everyday situations. His work integrates drawing, performance, video, and photographs, and frequently blurs 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 like a shoebox. 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 notational. 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 agenda, 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 lush tree, whose trunk abuts 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 predate 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 included in the exhibition *Directions—Gabriel Orozco: Extension of Reflection* organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, in 2004 and illustrated in the exhibition catalogue entitled *Gabriel Orozco: Photographs* co-published by the Hirshhorn Museum and Steidl Publishers—the first major publication devoted exclusively to Orozco's photographs. The same image was also printed at 33 3/4 x 46 3/4 in. (85.73 x 118.75 cm) in edition of 3, mounted on Sintra.

Mary-Kay Lombino
The Emily Hargroves Fisher, 1957,
and Richard B. Fisher Curator



►
Gabriel Orozco (b. 1962, Jalapa, Vera Cruz, Mexico)
Toilet, 2001
Fuji crystal chromogenic archival
C-print, edition 3 of 5
16 x 20 in. (31.8 x 47.6 cm) sheet
Purchase, Merril G. and Erita E.
Hastings Foundation and Advisory
Council for Photography
2004.12

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, highly finished study of this wealthy businessman and aesthete in pensive thought while reading, most likely in his Amsterdam home. In a style befitting the subject, Rembrandt rendered his poetic 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 *Medea* performed at the Amsterdam Schouburg the same year this portrait was made, 1647. Impressions of Rembrandt's etching, *Medea* (also known as *Marriage of Jason 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 the artist's paintings 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 blatantly buttery 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 prime attribute for this 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 *Jan Six*. In *Jan Cornelis Sylvius, Preacher*, made the year before, for example, Rembrandt projected shadows of the minister's hand and profile out of the portrait oval, contributing to a sculptural effect of intense lighting. A similar effect with reflected shadow is seen in *The Hundred Guilder Print*, of ca. 1648, where a worshipper's prayerful hands and profile are silhouettes on Christ's garment. Both etchings are in the exhibition. Rembrandt also made *Self-Portrait, Etching at a Window*, in 1648, a *chiaroscuro* view of himself strongly lighted by the brightness of a nearby window, his brief surroundings engulfed for the most part in blacks and grays.

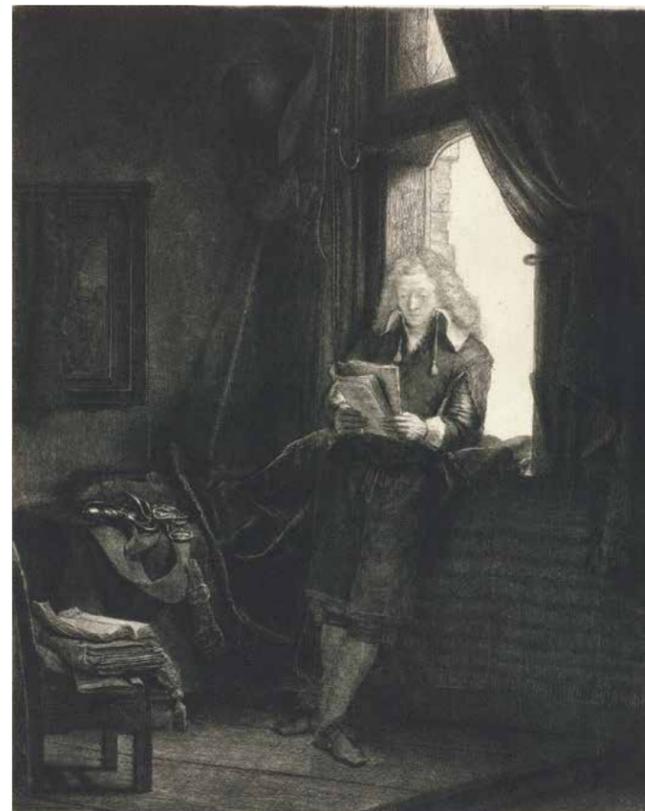
In time, the Six family accumulated a comprehensive collection of Rembrandt's prints, first recorded with Jan's nephew, Willem; indeed, Rembrandt's etchings were eagerly collected during the artist's lifetime. Impressions of *Jan Six*, in particular, were very rare by at least the eighteenth century, however, according to Rembrandt's early cataloguer Edmé-François Gersaint, writing in 1751. Since this print was commissioned by Jan Six and the copper plate remained in the possession of the sitter rather than with the artist, Rembrandt would not have been able to print impressions readily as he could other prints nor market them to printsellers in Holland or elsewhere in Europe.

The beauty of *Jan Six* was acknowledged in the Netherlands in the seventeenth 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 Francis Seymour 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 *Joannes Uytenbogaert, Preacher*, both from the Felix Warburg Collection of Old Master prints 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, Daubigny, Claude, and five etchings and drypoints by that champion of etching, Haden. As seen in these prints and especially in *Jan Six*, Sanders' tastes 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



►
Rembrandt van Rijn,
Dutch 1606-1669
Jan Six, 1647
Etching, drypoint, and burin in
black ink on cream laid paper with a
foolscap watermark
Gift of Henry M. Sanders
1920.1.13

2005 Acquisitions

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 Potter Gosnell, class of
1951, and Elizabeth Gosnell Miller, class
of 1984
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-
1834
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,
guitare, 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

Trevor Winkfield, English (active USA)
1944-
Mismatched Whys and Wherefors, 1990
Acrylic on linen
Gift of John Ashbery and David
Kermani/The Flow Chart Foundation
2005.26

Sculpture



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



Gaston Lachaise, American born France
1882-1935
Nude with Drapery, ca. 1930-35 plaster;
2004 bronze
Bronze
Gift of The Lachaise Foundation,
Boston, MA
2005.9

Stephen Vitiello, 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



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. Kuretsky
2005.15



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



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 1905-1979
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, 1896-97
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. Henriques, class of 1952
2005.12

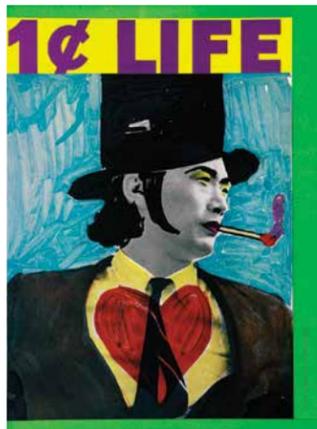
Maximilien Luce, French 1858-1941
Usines à Charleroi, 1898
Color lithograph
Published in *Pan IV* (1898/1899), No. 1, as *Hochöfen*
Usines à Charleroi, 1898
Color lithograph; unique working proof with additional work in crayon and numerous markings and inscriptions in pencil by the artist; drawing on *verso* in black and colored crayons 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 Purcell 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 Cornelisen
2005.19



Walasse Ting, American, born China 1929-
1¢ 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 Coxe Schlosser, class of 1951
2005.25



Joseph Mallord William Turner, English 1775-1851
Lake of Thun, 1808
Etching in brown ink on white Whatman wove paper
Joseph Mallord William Turner, English 1775-1851, and
Charles Turner, English 1773-1857
Lake of Thun, 1808
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
2005.14.1-2

Photography

Anonymous
454 Fulton Street, ca. 1907
4th Avenue and 42nd Street, 1900
Cortlandt and Broadway, ca.1904
Elm + Duane Streets, ca.1900
Hook Lane and Fulton, ca. 1906
Platinum prints
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
2005.3.1-5



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, 1940
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 Howard Greenberg
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 strobus), 1874 Class Tree, between Thompson Memorial Library and Van Ingen Hall
Basswood (Tilia americana) and a wildlife snag that was formerly an Eastern White Pine (*Pinus strobus*), between Cushing House and Calvary 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 Calvary 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 strobus), 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
Thornless Common Honeylocust (Gleditsia triacanthos var. inermis), 1985 Class Tree, between the President's House and the Chapel
Weeping Willows (Salix babylonica), the Priscilla Bullitt Collins '42 Trail along Fonteyn Kill
Norway Spruce (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 strobus), 1940 Class Tree, in foreground; *Purple Beech (Fagus sylvatica 'Atropunicea')*, in background; along Main Drive
Norway Maple (Acer platanoides), between Noyes, House and Calvary Cemetery
London Plane Tree (Platanus x acerifolia), 1906 Class Tree, Library Lawn
Flowering Crabapple (Malus spp.), Orchard above Sunset 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 courtyard
Gelatin silver prints, 2004
Gift of Mark Schwartz in honor of Frances Daly Fergusson
2005.36.1-25



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
2005.21

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
2005.2

Frederick Hollyer, English 1837-1933
Pencil Drawing by Burne-Jones, 1877,
ca. 1890
Platinum Print
Purchase, Horace W. Goldsmith
Foundation Fund
2005.7



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



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

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

Charles Reid, English 1837-1929
Untitled [Cows standing in water], ca.
1880s
Carbon print mounted on board
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



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



Aaron Siskind, America 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
2005.3.6

*Untitled (from the Harlem Document
series)*, ca. 1932-1940
Thirty gelatin silver prints
Gift of Jeanne and Arthur Cohen
2005.30.1-30



Roy Staab, American 1941-
ICHO [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
English
[Map of England and Wales in oval with
floral border], ca. 1790
Elizabeth Williams, English
[Map of England and Wales], 1804



Matilda Tree, English
[Eisham Church with verse, Greek
border], 1808
English
[Borders in colored silks, running back
stitch, cross stitch, satin stitch, etc.]
English
[Moses in the Bulrushes, floral border,
worked in petit point, satin stitch and
purl], ca. 1630-40
Giulia Fossi, Italian (Arezzo)
[Flower motifs and courting couple],
1831
English
[Mirror with four animals set in circular
panels in raised work surrounded by
emblematic figures and flowers worked in
silk satin stitch], ca. 1670
Silk and wool threads on wool or linen
ground
Gift of William H. and Myra M. Mathers
2005.1.1-15

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: invitations to Art Center openings and special events the Friends newsletter published twice a year an invitation to the Friends annual meeting invitations to participate in special trips

Yes, I wish to be a Friend.

- Student Friend \$10
- Junior Friend (Graduates within 5 years) \$25
- Individual \$50-99
- Contributing Member \$100-249
- Sustaining Member \$250-499
- Donor \$500-999
- Patron \$1000-2499
- Benefactor \$2500-4999
- Director's Circle \$5000

Make checks payable to Vassar College, Friends of the Art Center, Box 102, Vassar College, Poughkeepsie, New York 12604

Matching gift form
I am (my spouse is) employed by _____

Charge my gift to VISA # _____

or to Master Card # _____

or to American Express # _____

Expiration Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Email _____

Rembrandt van Rijn (Dutch, 1606-1669)
Self-Portrait in a Cap, Open-Mouthed, 1630
Etching in black ink on cream laid paper
Gift of Mrs. Felix M. Warburg and her children
1941.1.79



FRIENDS OF THE FRANCES LEHMAN LOEB ART CENTER

ART AT VASSAR