

# ART AT VASSAR

SUMMER 2007

## Chikanobu: Modernity and Nostalgia in Japanese Prints

March 23 – May 13, 2007  
Prints and Drawings Galleries

Yōshū Chikanobu (1838-1912) was a popular artist in the Meiji period, the era from 1868 to 1912 when Japan underwent rapid westernization and the emperor was reinstated as ruler. Like many other print designers of these years, Chikanobu worked with subjects of traditional Japanese woodblock prints, such as actors, courtesans, famous sites, and beautiful women, while at first reflecting western conventions in art and picturing current events, such as the Saigo Rebellion. In fact, his prints are frequent illustrations in history books about the Meiji era. However, he later changed his approach and embraced more traditional themes stemming from his recollections of life in old Edo, before the modern period. A student of Kuniyoshi, Kunisada, and Kunichika—all master designers of woodblock prints—Chikanobu used the flat planes and decorative patterning of the Japanese woodblock *ukiyo-e* tradition to striking effect. In these elaborate “pictures of the floating world,” he placed brilliant colors, especially reds, purples, greens, and blues, in frequently grand, jolting combinations and early on often clothed his figures in western dress. The aniline dyes imported during this period made this transition to bolder colors possible.

The printmakers of the Meiji period have received far less scholarly attention than earlier Japanese printmakers such as Hiroshige and Hokusai. This groundbreaking survey considers Chikanobu’s work in-depth for the first time and is centered upon several areas of interest, including early works, *kabuki* theater, current events and modernization, traditional views, famous sites and festivals, virtuous conduct, famous warriors, the Sino-Japanese War, and beautiful women. The display comprises about sixty woodblock prints, including individual sheets, numerous triptychs, and several series, from the large collection of prints by Chikanobu in the permanent art collection of Scripps College in Claremont, California. The exhibition is accompanied by an extensive catalogue issued by Hotei Publishing. Generously funded by the Andrew W. Mellon Foundation and the Aoki Endowment for Japanese Arts, this traveling exhibition is organized by Professor Bruce A. Coats at Scripps College in conjunction with colleagues at several liberal arts colleges in the United States. The exhibition tours nationally and internationally until 2009 and includes stops at Carleton College, Vassar College, Denison University, Boston University, and DePauw University, as well as International Christian University in Tokyo.

Chikanobu was born in 1838 in Edo, later called Tokyo, into a samurai family from the town of Takada and was trained in Chinese and Japanese classical texts and in being a warrior. He studied painting in the prominent Kano school tradition, and around 1852 began work in the studio of Ichiyusai Kuniyoshi (1797-1861), famous for his warrior and theater prints, and then about 1855-56 joined the workshop of Kunisada (1786-1864) where he came to know Kunichika. In 1868, Chikanobu supported the old rule of the Tokugawa shogun rather than the renewed authority of the emperor. After being captured twice by the imperial army he returned to Tokyo in the early 1870s where he resumed his interest in woodblock prints.

However, Chikanobu’s engagement with political and military issues would continue after this early period with numerous prints depicting the rebellious samurai in 1877, but depicted through the intermediary of top actors who starred in current *kabuki* stage productions about the conflict. For instance, in “The Morning East Wind Clearing the Clouds of the Southwest/*Okige no kumo harau asagochi*,” the artist featured the famous actor Ichikawa Danjuro IX (1839-1903) as the samurai leader Takamori in the center of a beautiful, complex composition dense with brocaded patterns, surprising contrasts, and dramatic posturing. By the



1890s, however, Chikanobu treated his warrior prints differently, concentrating more on an overall sense of narrative and emotions with more naturalism involved. For example, in “Bamboo Joints: The Chrysanthemum Garden/*Take no hito fushi: Kikubatake*,” which depicts the last act of the play, “Lord Kiichi’s Three Books of Tactics/*Kiichi hōgen sanryaku no maki*,” retired warrior Yoshioka Kiichi has given Minazuru, his daughter, a black lacquered box containing secret military tactics. However, she has given the box to her beloved Ushiwakamaru, a warrior of an opposing clan who is dressed in disguise. Rather than being an advertisement for actors as was his earlier print, this print underscores a complicated story and does so within an airy, misty setting of chrysanthemum flowers.

Besides warrior prints, Chikanobu also made numerous woodblock prints incorporating fashionable Western dress and new customs, especially in the 1880s, a time when the government encouraged interest in the emperor as a way of forging a new national identity. Chikanobu made several prints of the emperor and his court, including “Great Horseraces at Ueno Park’s Shinobazu Pond Illustrated/*Ueno fushi no daikeba no zu*,” of 1884, where he wears Western military dress and the empress and her attendants wear traditional Japanese court robes. In the past, Ueno Park had been associated with the shoguns, and in an about-face, the new government had transformed it into a park celebrating the new modern regime.

In the mid-1880s, a reaction set in against imported Western art that generated much debate in newspapers and magazines about the definition of Japanese arts. Chikanobu, in response, began making prints celebrating Japanese literary and political history and older customs, as featured in “Depiction of a Children’s Cockfight/*Yōchi niwatori awase no zu*,” of 1884, where samurai children watch a cockfight, a subject known to the artist since childhood.

By the 1890s, Japanese women were being considered as the keepers of traditional Japanese customs and social traditions, and books were published regarding their proper behavior. Inspired by these texts, Chikanobu designed a series of woodblock prints casting women in traditional dress and posture, which are represented in the exhibition. Then, too, as tourism was becoming more popular in the 1890s, Chikanobu designed a number of woodblock prints featuring popular attractions and locations, including a few in the exhibition.

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

▶  
Bamboo Joints: The Chrysanthemum Garden (*Take no hito fushi: Kikubatake*), 1898, reissued April 1905  
Woodblock prints; ink and colors  
Aoki Endowment Collection, Scripps College 2003.1.56

▼  
The Morning East Wind Clearing the Clouds of the Southwest (*Okige no kumo harau asagochi*), 1877  
Woodblock prints; ink and colors  
Aoki Endowment Collection, Scripps College 2004.1.21





## From the Director

During the week of May 29th, the Frances Lehman Loeb Art Center's new exhibition schedule for 2007-2008 was published. We like to have this overview ready in time for returning alumni at the time of Reunions as a way of signaling to them the range of projects our curators will be exploring over the next twelve to fifteen months. The coming year will see considerable investigation of nineteenth-century American landscape painting, German Expressionist art, and several modern and contemporary shows focused on works on paper. In two of these exhibitions the focus will turn to the significant accomplishments in the collecting activities of Vassar College graduates.

The new year will open on August 17-October 21, when we inaugurate *Hudson River School Trilogy*, a series of three small exhibitions drawn from the private collection of Maryann Friedman (Vassar class of 1955) and her husband Al; the Hudson River School drawings on long-term loan from Dia Foundation; and a selection of complementary paintings and sketches from Vassar's own Magoon Collection. Shortly after this exhibition closes, we will enhance the holdings of Hudson River School painting even more with the loan from November 6 until April 27 of a major painting by Thomas Cole, considered the founder of the Hudson River School. Entitled *Prometheus Bound*, the painting is on loan from the Catskill Public Library and will be shared during the summer months with Cedar Grove, the Thomas Cole Historic Site also in Catskill.

For the past six months, our exhibition *Saul Steinberg: Illuminations*, organized by former curator Joel Smith, has been touring the country, making stops in New York City at the Morgan Library and Museum; in Washington, D.C. at the Smithsonian American Art

Museum; and the Cincinnati Museum of Art. From November 2, 2007 until February 24, 2008, the exhibition will conclude its tour at Vassar.

The spring and summer exhibitions will be even more contemporary in feeling. From March 14 through June 8, 2008, we will host a selection of key figural works on paper together with some paintings by contemporary artists owned by Vassar graduate Vicki Logan (class of 1968) and her husband Kent. Most of the collection resides in Colorado and an international range of cutting-edge artists from Francesco Clemente to Lisa Yuskavage to Chris Ofili to Lijun Fang has been selected under the title *Out of Shape: Stylistic Distortions of the Human Form in Art from the Logan Collection*. Following our exhibition of this portion of the Logan Collection, the summer exhibition will follow a related theme—*Facebook: Images of People in Photographs from the Collection*, that will run from June 27 through August 10 and highlighting the growth of the permanent collection of photography with respect to formal and informal portraits.

Next year's schedule concludes with *Impassioned Images: German Expressionist Prints*, a traveling exhibition organized by the Syracuse University Art Collection and drawn from their rich holdings of the work of artists such as Ernst Ludwig Kirchner, Erich Heckel, Max Beckmann, Otto Dix and others. The dates for this exhibition are August 22 through October 26. I hope this preview of next season will whet your appetite for multiple visits to Vassar in the coming year.

James Mundy  
The Anne Hendricks Bass Director

## From the Art Department

The studio faculty has been very active over the past year with solo and group exhibitions, publications, residencies, and visiting engagements. Some of these activities include:

**Harry Roseman** - Exhibitions 2006: Lesley Heller Gallery, NYC, Four small one person shows: Will Mentor, Joyce Robins, Harry Roseman, Gary Stephan Relief, Joyce Robins, Harry Roseman, New York Studio School Pictures of Things, Atrium Gallery, St. Louis, MO, One person show of photographs. Exhibitions 2007: Cover Up, Gallery Kayafas, Boston, MA, February 14 - March 21, One person show of photographs. Upcoming: Davis and Langdale, NYC-September-October, One person show Lyman Allyn Museum, New London, CT, Subject, a group show. Reviews/Articles 2006: "The Brooklyn Rail, Joyce Robins & Harry Roseman Relief, at the New York Studio School with a reproduction of Curtain Wall Fragment," John Yau, (Dec 06/Jan 07, p. 40,) The New York Sun, "An Artistic Tug of War," Brice Brown, (Section II, p. 20,) The New York Times, Travel Section, (January 14, 2007,) "Subway Wall Along the Way, MTA Art for Transit, Bloodworth Ayers," Monacelli Press.

**Laura Newman** - Exhibitions 2006: Air, curated by Amy Sillman, Monya Rowe Gallery, NYC, Papable Painting, Ramapo College, Mahwah, NJ, Urban Visionaries Exhibition, Cooper Union, NYC Flux Factory Exhibition Lennon Weinberg Gallery, NYC, Drawing into Painting, Temporary Museum, Brooklyn, NY. Exhibitions 2007: Continuum, Temporary Museum, Brooklyn, NY, Leslie Heller Gallery, NYC Solo exhibition. Publications 2007: NY Arts Magazine, January 2007 (work reproduced.) Artist Talks: Ramapo College, Mahwah, NJ.

**Judy Linn** - Exhibitions 2006: (Un)Masked, Envoy Gallery, NYC, Still Moving and Lady, Alison Jacques Gallery, London, UK, Tadoo, Asheville Art Museum, Asheville, NC Good Vibrations, Le arti visive e il rock, Palazzo dellePapesse-Centro Arte Contemporanea, Siena, Italy. Exhibitions 2007: Feature Inc., NYC, February 24-March 31, Solo exhibition.

**Gina Ruggeri** - Exhibitions 2006: Gina Ruggeri: New Paintings, Kevin Bruk Gallery, Miami, FL, Solo exhibition Queens International 2006, Queens Museum of Art, Flushing, NY, Refined, Lyons Weir Ort Contemporary, NYC, 181st Annual: An Invitational Exhibition of Contemporary Art, The National Academy of Design, NYC 3 Painters: Meghan Brady, Karen Dow, Gina Ruggeri, Hampshire College, Amherst, MA. Awards 2006: Fellowship, Yaddo Artist Residency, Saratoga Springs, NY

Fellowship, Jentel Artist Residency, Banner, WY. Publications 2006: Queens International 2006, exhibition catalogue, Rippner, Samantha, Editions 06, Lower East Side Printshop catalogue, 3 Painters: Meghan Brady, Karen Dow, Gina Ruggeri, exhibition catalogue. Publications 2007: New American Paintings, Northeast Edition (forthcoming.)

**Richard Bosman** - Exhibitions 2006: "Presses, Pop and Pomade," Frances Lehman Loeb Art Center, Poughkeepsie, NY, New York Print Fair, Riverhouse Editions, suite of etchings. Exhibitions 2007: Elizabeth Harris Gallery, Solo exhibition.

**Peter Charlap** - Exhibitions 2006: 10 for 20, Atrium Gallery, St. Louis, MO. Publications 2006: 10 for 20, exhibition catalogue, Atrium Gallery, St. Louis, MO

The visiting artist program as part of the Agnes Rindge Claflin Lecture Series, established by the Friends of the Frances Lehman Loeb Art Center, has given the Vassar community the opportunity to see presentations by a number of notable artists and critics over the past year including, Peter Schejdhal, Jules deBalincourt, and Christopher Winter. The poet and critic Barry Schwabsky gave a lecture on Tuesday, February 13, 2007 in addition to looking at student work. And, in March, the noted abstract painter, Philip Taaffe talked about his work and critiqued student artists.

Peter Charlap  
Professor of Art

► Studio Art Majors and Faculty, Spring 2006, New Hackensack Critique Room.

L-R, Back Row: Cameron Lau, Sebastian Black, Ryan Muir, Nel Tivnan, Bayne Peterson, Gayla Martin, Emily Young, Laura Newman, Rebecca Kazansky, Richard Bosman, Jessica Copperman, Brenna Grabin, Simon Taylor, Gina Ruggeri, Judy Linn, Peter Charlap, Gordon Millsaps, L-R, Kneeling: Jack Lerner, David Ostro, Jacob Rivkin, Mark de Wilde, Raynan Punzalan, Laura Rosenberg, Katie Adam, Jamie Van Pelt, Tiffany Chow, Adrienne Berka, In Front: Magumi Matsuki

Photo: c. Harry Roseman





## Friends' Report

Friends' events were numerous and very well attended, with our focus directed toward New York City and Washington DC in the winter of 2006 and spring of 2007. Thanks in large part to Maryann Kallison Friedman (VC '55) and Gay Patterson Lord ('57), we had two very intimate tours in Washington DC. The first was at the home of Sally Epstein to view her private collection of paintings and prints by Edvard Munch. Sally spoke of her years of collecting Munch's work and gave a thorough history of the Munch family.

The second DC event was especially important as Friends' board member Maryann Friedman and her husband Al opened up their home and spoke of their beautiful and significant collection of Hudson River School paintings. It was a true delight for those present to learn how the couple started collecting after having heard a lecture at Vassar College years ago by Ella Foshay. Those who were fortunate to attend can attest that the Friedman's are truly partners in life as well as art.

With regard to New York City's events, guests enjoyed the ever-popular "East Meets West" gallery visit series, which continued in November 2006 at the Kaikodo gallery with a wonderful overview of the collection by gallery director Carol Conover, who specializes in Chinese Ceramics, traditional and contemporary Chinese paintings and Japanese paintings.

Friends' Board member Joan Hirschhorn Bright (VC '83) gave a behind-the-scenes tour of City Hall and the Tweed Courthouse, followed by an intimate dinner at City Hall Restaurant on January 30, 2007. Joan and her colleague gave the large crowd a room-by-room tour on the history of the two significant historical landmarks and their holdings. Several days later, on February 1, 2007 Joel Smith, Curator of Photography at the Princeton University Art Museum and curator of photography at Vassar College, spoke to a large crowd about his traveling retrospective exhibition, *Saul Steinberg: Illuminations* at The Morgan Library and Museum. Guests were able to see the exhibition on its first stop before it travels to the Smithsonian American Art Museum, Cincinnati Museum, and finally ends at The Frances Lehman Loeb Art Center in November 2007.

In early spring, guests attended the third "East Meets West" gallery visit series at KooNewYork, a gallery specializing in Classic

and Contemporary Korean Art and owned by Alumna Jiyoun Koo ('91). Ms. Koo not only had a thorough knowledge of the art, but allowed us all to touch and hold these stunning one-of-a-kind pieces. On April 16, 2007 the Friends were invited to the home of Ruth and Lou Aledort to view their private collection of over 50 works on paper by several world-renowned artists including Jasper Johns, Robert Rauschenberg and James Rosenquist. Heightening the experience, Patricia Phagan, The Philip and Lynn Straus Curator of Prints and Drawings, toured the collection with guests, speaking in-depth on specific works.

On our last "East Meets West" visit, the Friends strolled through several locations on a walking tour of Long Island City, visiting The Fisher Landau Center, Socrates Sculpture Park and The Noguchi Museum, with an impromptu talk by Alumna Priscilla Morgan ('41) on Sunday, May 20, 2007.

Returning to campus, the Student Friends' committee was very busy planning events for this spring in order to get students to visit the Art Center. They introduced their series of Student Friends' posters, free with student membership, with the first in the series by Utagawa Hiroshige entitled, "*Fuji Marsh in Suruga Province (Suruga Fujinuma)*". The second event was a special night for student athletes to enjoy "Jock Night" with pizza and root beer – very successful and lots of fun. And lastly we ended on a high note with a huge attendance for Junior-Senior night during the students' study break. The Art Center and Sculpture Garden were filled to capacity with students taking a break from their studies and enjoying a beautiful change of scenery.

And last, but certainly not least, in February 2007 we celebrated Beverly Doppel's 25 years with Vassar College and the Friends' organization. Bev has been an important part of the Friends' organization since its inception. Many people have relayed fond memories of working with Bev on special projects and important events. Congratulations Bev – we could not do it without you!

Jennifer E. Cole  
Administrative Manager, Friends of the  
Frances Lehman Loeb Art Center

## Utopian Mirage: Social Metaphors in Contemporary Photography and Film

May 25 – July 29, 2007  
Twentieth Century Galleries and  
Prints and Drawings Galleries

This exhibition brings together works by contemporary artists in photography and film, whose images explore landscapes, cityscapes, architecture, interiors, residential communities, and fictional scenes, while examining social indicators and metaphors for failed utopian ideals. Utopia, the notion of an ideal society, imagines a place or a community where social contradictions are annulled in a collective dream in which peace and harmony are perfected. The artists whose work is included in *Utopian Mirage*, revisit these dreams today, only to discover that they have often been overtaken by the dystopian realities of urban decay, corruption, loss of innocence, disregard for natural resources, and nature's entropic cycles.



Many artists working today are using photography as staged tableaux that provide hopeful antidotes to the prevailing view of the world as a place of danger and despair. Others are interested in depicting a loss of hope and virtue in current attitudes about the state of the world today and in our ideas about the future. The work in the exhibition examines romantic notions of the human race living in harmony with nature through the lens of a decidedly post-romantic contemporary social reality. The majority of the work takes the form of large-scale color photographs taken outdoors. Collectively, these works have the power of transporting the viewer to another place—be it a city, a resort, or an Utopian dreamland.

Featured in the exhibition will be Edward Burtynsky's images of industrialized China that are meant as metaphors for the dilemma of the modern existence and of our desire to utilize the land as a means to fulfilling Utopian dreams. Carlos Garaicoa, one of Cuba's leading visual artists, presents the deteriorating architecture of Havana as a metaphor for the erosion of the communist ideal, while Justine Kurland addresses Utopia through themes of female empowerment, nudity, adolescence, and independence. Joel Sternfeld chronicles American Utopian practice by photographing various communities founded on religious and social ideals, while Susan Stilton photographs Los Angeles mansions tented for termite fumigation to challenge the perceptions of identity, success, and social politics. The exhibition will also include work by Tom Bamberger, Gregory Crewdson, Rineke Dijkstra, J. Bennett Fitts, Chris Gütschow, Eirik Johnson, Soo Kim, Justine Kurkland, Richard Misrach, Katherine Newbegin, Clare Richardson, Mark Sanderson, Alex Slade, and Althea Thaubergger.

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

Richard Misrach (American 1949-)  
Salton Sea (T.V. Antennae), 1985  
Chromogenic dye coupler print;  
edition of 7  
Purchase, Friends of the Frances  
Lehman Loeb Art Center Fund, in  
honor of Claire Henriques, class of 1952  
1996.5

## Photography at Vassar

In addition to an active exhibition program, The Frances Lehman Loeb Art Center currently owns close to 3,000 works of photography ranging from nineteenth-century works, images by photo icons such as Eadweard Muybridge, Alfred Stieglitz, Weegee, Edward Weston, Imogen Cunningham, Berenice Abbott, Paul Caponigro, Walker Evans, Harry Callahan, Frederick Sommer, Duane Michals, Lee Friedlander, and Garry Winogrand to the most cutting edge contemporary work being made today including fine examples of work by Cindy Sherman, Richard Misrach, Richard Prince, Laurie Simmons, Philip-Lorca DiCorcia, Vik Muniz, Larry Sultan, Gabriel Orozco, Louise Lawler, Sherrie Levine, Rineke Dijkstra, and Stephen Shore. Exhibitions in photography organized by the Art Center have received a great deal of positive press and public reaction, evidenced by the recent review in *The New York Times* of our last summer show *Subterranean Monuments: Burckhardt, Hujar, Johnson*.<sup>1</sup>

In order to support this lively program, we have developed the Advisory Council on Photography. The Council is an advocacy group founded in 1998 by Vassar College friends and alumnae/i and has grown to include a diverse group of photography aficionados. Besides providing key support for photographic acquisitions and exhibitions at the College's Frances Lehman Loeb Art Center, Council membership conveniently provides the occasion for gatherings among photographers, photography collectors, and

other enthusiasts of the medium.

The Photo Council has a current membership of twenty people including some Vassar College alumnae/i along with members of the broader photographic community. Council members usually meet twice annually and support the acquisition of photographs for the collection of the Frances Lehman Loeb Art Center through annual dues and advisory support of the curator. Last year, the committee chose to purchase works by Candida Höfer (see image on page eight) and Althea Thaubergger, two wonderful works that we were thrilled to add to the collection.

With an exceptional collection and focused programming in place, membership in the Advisory Council on Photography provides a congenial way to have a direct, tangible effect on the educational experience of Vassar students and to help foster the continued advancement of the medium at the Frances Lehman Loeb Art Center.

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

<sup>1</sup> Holland Cotter, "Art Review: Up from the Underground," *The New York Times*, Weekend Arts, August 11, 2006, pp. 1, 23, 26.



## Curator's Choice

# Florine Stettheimer's *Natatorium Undine*

Florine Stettheimer, also known as Flora, was one of three sisters born to an aristocratic family that occupied the center of New York's mercantile and banking worlds in the 1920s. The Stettheimer sisters, Carrie, Ettie, and Florine were well known in New York for their frequent salons where they entertained their friends, which comprised a tightly knit circle of avant-garde artists, writers, actors, and dancers—the artistic elite of cultural life at the time. Usual guests included Marcel Duchamp, Georgia O'Keeffe, Elie Nadelman, Gaston Lachaise, Francis Picabia, and Edward Steichen among others. These gatherings provided Florine with her key subjects, which often depict soirées as well as individual portraits of her guests. She eventually became known for her wonderfully calligraphic and tantalizing paintings that picture her distinguished and celebrated family and friends. Her deliberately independent style and her cake-icing paint surfaces and decorative color palette of hot pink, shimmering gold, and vernal green against a pale pink background express an indulgence in the pleasures of life.

An outstanding example of these qualities can be found in *Natatorium Undine*, one of the first of her large-scale paintings. Elegantly composed, this elaborate painting depicts an extravagant, circus-like pool party where the artist and other participants relax and frolic near the water and on peculiar sea creatures. The title, which is inscribed twice in the painting, refers to *Undine*, a water nymph in ancient folklore. A few of the figures can be identified in the upper left portion of the painting. The artist herself appears reclined on a *chez* lounge chair with a parasol, along with her sister Ettie perched along the edge of pool in a striped bathing dress. Near Ettie is Fania Marinoff, an actress and friend of the family who was married to Carl Van Vechten, the novelist and music critic perhaps best remembered as a photographer of the Harlem Renaissance. Other elements in this scene reveal the artist's talent for bringing her fantastical imagination to life. A woman in a swimsuit takes a ride on top of a swimming Tortoise whose shell is inscribed "Daddy" while another woman stands on the back of a large floating unicorn and her companion rides on a spiny fish titled "Jazz Baby." Stettheimer imbued this scene with luxurious details, such as billowing drapery and exuberant acrobats, dancers, and musicians.



► Florine Stettheimer  
(American 1871-1944)  
*Natatorium Undine*, 1927  
Oil and encaustic on canvas  
50 1/2 x 60 in.  
Gift of Ettie Stettheimer  
1949.5

The impressive atmosphere she paints in the work can be seen as a reflection of the ambiance of the Stettheimer salons, which took place among red velvet, fringe, antique lace, glittering chandeliers, gold moldings, and taffeta curtains.<sup>1</sup> Typical of Stettheimer's paintings from this period, this dreamlike composition takes on subtle distortions of space and perspective that recall the simplicity and naïveté of folk art, which was a matter of interest among other artists of her circle, particularly Nadelman.

The fanciful tone of *Natatorium Undine* exposes a social impulse behind the work that became both an asset and a pitfall of Stettheimer's career. During her lifetime, Stettheimer's work was relatively obscure and she was not recognized as an important painter with serious aspirations until much later. According to curator Elizabeth Sussman, this was due in part to her work appearing "primitive, slight, or playful."<sup>2</sup> However, since her death, her work has been the subject of solo exhibitions at The Museum of Modern Art (1946), The Institute of Contemporary Art, Boston (1980), and The Whitney Museum of American Art (1995) and collected by several major museums. The Boston exhibition traveled to Vassar College Art Gallery in the fall of 1980. That same year, Stettheimer was the subject of a significant feature article by feminist art historian Linda Nochlin in *Art in America*. Nochlin, who graduated from Vassar in 1951 and taught in the art department here for over a decade, from 1963 to 1979, characterized Stettheimer's work in the context of both style as well as biography. "The Stettheimer style is gossamer light, highly artficial and complex; the iconography is refined, recondite, and personal in its references. She was a determined feminist, yet equally determined to be feminine in the most conventional sense of the term."<sup>3</sup>

This painting was donated to Vassar's collection in 1949 by Ettie Stettheimer a few years after her sister's death. In a response to a thank-you letter from the College that year, Ettie wrote "I feel that it would please her greatly to have a painting at home in as charming a spot as Vassar, among alive and ambitious young spirits. And on the shores of the Hudson, for which she feels so strong an attachment that I have strewn her ashes over its beautiful waters above Tarrytown, where she frequently spent the summer and which she painted many times with much love."<sup>4</sup> These comments, while heart-warming and quite possibly true, contradict the fact that Florine Stettheimer had intended that the paintings in her studio be destroyed after her death. Disobeying her sister's wishes, Ettie distributed them to museums all over the country. As a result, the artist's reputation has been steadily improved and her work is now accepted and admired among art historians and museum audiences alike.

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

- 1 Linda Nochlin. "Florine Stettheimer: Rococo Subversive," *Art in America*, September 1980 vol. 68, no. 7, p. 67.
- 2 Elizabeth Sussman. *Florine Stettheimer: Manhattan Fantastica*, The Whitney Museum of American Art, New York, 1995, p. 41.
- 3 Steven Watson, *Strange Bedfellows: The First American Avant-Garde*, Abbeville Press Publishers, New York, 1991, p. 253.
- 4 Letter to Sarah Gibson Blanding from Ettie Stettheimer to April 10, 1949 found in the collection archives.

## Curator's Choice

# The Necromancer's Hoax by Thomas Rowlandson

► Thomas Rowlandson  
(English 1756-1827)  
*The Necromancer's Hoax*, ca. 1800  
Black ink and wash, watercolor, and  
graphite on cream laid paper  
Watermark: BUDGEN/1798  
10 (h) x 13 (w) inches  
Gift of Mr. and Mrs. Francis Fitz  
Randolph (Mary E. Hill, class of  
1945-4)  
1953.7.5

Thomas Rowlandson became one of the greatest humorists and cartoonists of the golden age of English satire, when London was the financial capital of the Western world. In the late eighteenth and early nineteenth centuries, he made a large body of drawings and prints portraying the lives and leisure times of a fast-growing mix of Londoners, sophisticated or pretentious, as well as naïve or rough-edged. For this renowned artist trained at the Royal Academy of Arts, the incidents of humor, politics, and celebrity propelled him into making incisive and imaginative visual documents of the era. With his pen loaded with ink and with acid etched into his plates, he depicted topical episodes such as upper class gaming and working class drinking, and frequently cast his narratives into arresting contrasts, such as the beautiful against the ugly and the disingenuous against the innocent.

Rowlandson aptly presents this latter circumstance in the humorous drawing, called *The Necromancer's Hoax*, one of thirty-five sketches by him in the permanent collection, most of which were given in 1953 by trustee Francis Fitz Randolph and his wife Mary E. Hill Randolph (class of 1945-4). This masterful comic drawing pitches a magician and "devil" against an alarmed townsman getting robbed of his money. Drawn with a sure hand in black ink and wash and graphite, Rowlandson used subtle tones of pink, blue, and yellow watercolor to focus visual interest. He translated the drawing into an etching, with the title *Humbugging. Or Raising the Devil* that was published on March 12, 1800 by printseller Rudolph Ackermann, an impression of which is in the collection of the Metropolitan Museum of Art (59.533.722, 10 1/8 x 12 5/8 in.). Composed in the same direction and of a similar size as the drawing, the etching includes aquatint and, in this impression, is hand-colored in brighter tones of watercolor. A tracing of most of the outlines of the drawing appears on the *verso* of Vassar's sketch and was probably used in transferring the design to the copper plate.

In his work, Rowlandson furthered his comedy with deft caricature, throwing the victim's face and figure into an eye-popping, cringing mass of emotions sure to appeal to humor-hungry buyers of the artist's drawings and prints. Humor was a mainstay of Rowlandson's works in both mediums as it has been an ingredient in the history of art since the ancient Greeks. Caricature of the face and figure in more recent times began in the late sixteenth century with Annibale and Agostino Carracci in Italy and reached a high point in England in the eighteenth and early nineteenth centuries



with the satirical cartoons of Rowlandson, James Gillray, and Isaac and George Cruikshank.

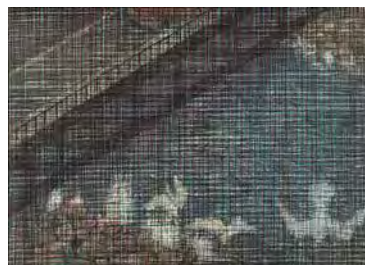
During Rowlandson's lifetime, who would have had his drawings in their possession, and who would have bought the prints? Rowlandson's drawings found homes with the nobility such as George, the 5th Duke of Gordon, but also with banker Matthew Mitchell, the fencing master and Rowlandson's friend Henry Angelo, and with scholars such as Charles Burney and actor-friends such as Henry Wigstead and John Bannister. His prints were highly popular and affordable, sometimes costing one shilling for a hand-colored impression. The prints after our drawing of *The Necromancer's Hoax* would have been available at Ackermann's printshop at No. 101 on the Strand. Ackermann would go on to publish Rowlandson's major illustrated books, including his three tours of Doctor Syntax.

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



## 2006 Acquisitions

### Paintings



**Jennifer Bartlett**, American 1941-  
*Earth: Bridge (Snack)*, 1993-1995  
Oil on canvas  
Gift of Clarissa Haffner Chandler, class of 1947, in honor of Frances Daly Fergusson, President of Vassar College 1986-2006, 2006.13.1



**Giuseppe Maria Crespi**, Italian 1665-1747  
*Street Musicians*, 1710-20  
Oil on canvas  
Bequest of Mary McLaughlin in memory of Pamela Askew, class of 1946, 2006.22



**Ed Moses**, American 1926-  
*Upa*, 2001  
Acrylic on canvas  
Gift of Marge and Irv Weiser, Minneapolis, Minnesota, 2006.9



**Rembrandt Peale**, American 1778-1860  
*Elizabeth Borden Collins and Daughter Phebe*, 1831  
Oil on canvas  
Gift of Mrs. Kent I. Groff (Fredrika Simpson), class of 1960, 1991.37\*

### Sculpture

**Jenny Holzer**, American 1950-  
*For Elizabeth*, 2006  
Twenty Laurentian Green granite benches, fabricated by RMG Stone Products, INC., Castleton, VT  
Commissioned by Friends of the Frances Lehman Loeb Art Center, in honor of Frances Daly Fergusson, President of Vassar College 1986-2006, 2006.10.1-.20

### Drawings and Watercolors

**Jennifer Bartlett**, American 1941-  
Four part drawing for *Earth: Bridge (Snack)*, 1995  
Pen, ink and gouache on paper  
Gift of Clarissa Haffner Chandler, class of 1947, in honor of Frances Daly Fergusson, President of Vassar College 1986-2006, 2006.13.2



**Christo**, American, born Bulgaria, 1935-  
*Wrapped Coast of Australia*  
Canvas, paint, and ink  
Gift of Dorothy Seiberling, class of 1943, in honor of Frances Daly Fergusson, President of Vassar College 1986-2006, 2006.11

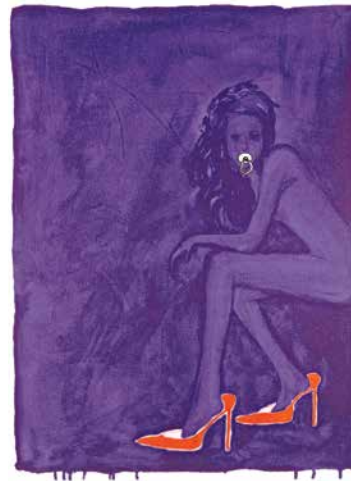
**Hiroyuki Doi**, Japanese 1946-  
*Untitled*, 2002  
Ink on paper  
Purchase, Milton Bellin Fund, 2006.2

**Abby Goell**, American 1942-  
*Old Brick House, N.H.*, 2004  
Paper collage with mixed media on handmade paper  
Gift of Kathleen Brandt, in honor of the class of 1956, 2006.12

**Valerie Jaudon**, American 1945-  
*Holly Ridge*, 1980  
*Holly Bluff*, 1980  
Acrylic on paper  
Gift of Mr. and Mrs. Samuel A. Bowman III (Grace Ohmer Grasselli), 2006.14.1&.2

**Abraham Walkowitz**, American, born Russia, 1880-1965  
*Isadora Duncan*, 1920  
Watercolor over graphite on paper  
Gift of Taube Gargill Greenspan, class of 1949, 2006.6

### Prints



**Ida Applebroog**, American 1929-  
*Modern Olympia*, from Exit Art 2003 Print Portfolio  
Iris Inkjet on Somerset Velvet with hand collage, proof and edition by Andre Ribouli at Pamplemousse Press, New York, NY  
Purchase, Timothy Cole Fund, 2006.17.1



**Paul Cadmus**, American 1904-1999  
*YMCA Locker Room*, 1934  
Davenport 36, etching, from the first edition of 50,  
Purchase, Dexter M. Ferry Collection and Milton Bellin Funds, 2006.18

**Petah Coyne**, American 1953-  
*Untitled*, from Exit Art 2003 Print Portfolio  
Pigmented Inkjet print on Hahnemuhle German etching paper, proof and edition by Andre Ribouli at Pamplemousse Press, New York, NY  
Purchase, Timothy Cole Fund, 2006.17.2

**Daniel Heyman**, American, 1963-  
*The Amman Project* (set of eight), 2006  
Drypoint on Rives BFK, printed by Cindi Ettinger, C. R. Ettinger Studio, Philadelphia  
Purchase with funds given by Christian Draz, class of 1975, in protest of the Iraq War, 2006.21.1-.8



**Kiki Smith**, American, born Germany, 1954-  
*Bird with Stars*, 2005  
Etching, drypoint, and aquatint  
Gift of Lynn G. Straus, class of 1946, 2006.4

**Terry Winters**, American 1949-  
*Untitled*, from Exit Art 2003 Print Portfolio  
Relief print on embossed custom handmade paper, proof and edition by Two Palms Press, New York, NY  
Purchase, Timothy Cole Fund, 2006.17.6

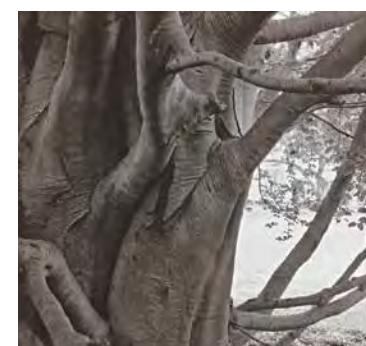
**Su-en Wong**, American, born Singapore, 1973-  
*Shy Green*, from Exit Art 2003 Print Portfolio  
Iris Inkjet on Hahnemuhle German etching paper with silkscreen spot varnish, proof and edition by Andre Ribouli at Pamplemousse Press, New York, NY  
Purchase, Timothy Cole Fund, 2006.17.7

**Daniel Zeller**, American 1965-  
*Elusive Quarry*, from Exit Art 2003 Print Portfolio  
Etching with spitbite with hand coloring, proof and edition by Mohammed Kahill, New York, NY  
Purchase, Timothy Cole Fund, 2006.17.8

### Photography



**Harry Callahan**, American 1912-1999  
*Ivy Tentacles on Glass*, Chicago, 1952  
Gelatin silver print  
Gift of Barbara and Gene Polk, 2006.26



**Gregory Conniff**, American 1944-  
*Purple Beech*, Chapel Lawn  
*Canadian Hemlocks*, Amphitheater  
*Veitch Fir, east of Strong House in the Pinetum*  
*Rhododendrons and a Norway Spruce*, Center for Drama and Film  
*Canadian Hemlocks*, Amphitheater  
*Corkscrew Willow, reflected in Class of 2000 Hillspring Pond, near Sunset Lake*  
*Thompson Library*, Sugar Maples, great London Plane Tree, 'Legacy' Sugar Maple  
*Canadian Hemlocks, Eastern White Pines and Norway Spruce*, Noyes Garden  
*Porcelain Berry growing from a White Willow*, Priscilla Bullitt Collins '42  
*New York Ferns and Canadian Hemlocks*, Amphitheater  
*Eastern White Pine foreground, and Purple Beech background*, Chapel Lawn



*Littleleaf Linden and European Beech, Old Observatory*  
Archival four black ink prints on paper, 2005  
Gift of Mark Schwartz in honor of Catherine E. Baer, 2006.20.1-12

**Lois Conner**, American 1951-

*Thornless Common Honeylocust, between President's House and Chapel*

*Eastern White Pine, 1874 Class Tree, between Thompson Memorial Library and Van Ingen Hall*

*Basswood, formerly Eastern White Pine, between Cushing House and Calvary Cemetery*

*Thornless Common Honeylocust, in front of Rockefeller Hall*

*Peering through Norway Spruce toward White Oak, path by Shakespeare Garden*

*European Beech, between Cushing and Calvary Cemetery*

*Saucer Magnolia, the Archery Field next to Casper's Kill*

*Eastern White Pine, near Ely Hall*

*Common Sassafras, overlooking Fonteyn Kill looking toward Skinner Hall*

*Flowering Crabapple, Orchard above Sunset Lake*

*Weeping Beech, Joss Beach*

*European Beech, looking toward the Old Observatory, south of Cushing House*  
Hand coated platinum palladium contact prints on rag paper, 2004

Gift of Mark Schwartz in honor of Frances Daly Fergusson, President of Vassar College 1986-2006, 2006.3.1-12

**Nancy Crampton**, American C.A. 1934-

*Alexander Calder in his studio, Roxbury Connecticut, 1972*

Gelatin silver print

Gift of the artist, class of 1956, 2006.15



**Candida Höfer**, German 1944-

*Neue Hofburg, Wien IX, 1995*  
C-print

Purchase, Advisory Council for Photography, 2006.7



**Glenn Ligon**, American 1960-

*Untitled*, from Exit Art 2003 Print Portfolio  
Photogravure etching, one color, proof and edition by Gregory Burnet at Burnet Editions, New York, NY

Purchase, Timothy Cole Fund, 2006.17.3

**Paul Pfeiffer**, American 1966-

*Four Horsemen of the Apocalypse #8*, from Exit Art 2003 Print Portfolio  
Chromogenic print, proof and edition by Laumont Photographics, New York, NY

Purchase, Timothy Cole Fund, 2006.17.4



**Althea Thauberg**, Canadian 1970-

*Dani*, 2005  
Light jet print mounted on aluminum, edition 2/5  
Purchase, Advisory Council for Photography, 2006.16

**Vincent Vallarino**, American 1953-

*Eruption Over Heimay, Westman Island, Iceland, 1974*

*Civita, Italy, 1969*

*Luxembourg Woods #2, 1974*  
*Audubon Center #1, Sharon, Connecticut, 1972*

*Calla #1, Conway, New Hampshire, 1970*  
Vintage silver/gold gelatin prints  
Gift of Connie and David Clapp, 2006.27.1-5

**Carrie Mae Weems**, American 1953-

*Hush of our Silence*, from Exit Art 2003 Print Portfolio  
Chromogenic print, proof and edition by Laumont Photographics, New York, NY

Purchase, Timothy Cole Fund, 2006.17.5

## Additional Works

**Chinese**, Qing dynasty, late 19th c

*Skirt*  
Embroidered beige silk  
Gift of Ann Hume Loikow, class of 1970, in memory of Jean Emmons McCarty Hume, class of 1944, 2006.8.1

**Chinese**, Qing dynasty, late 19th c

*Skirt*  
Embroidered burgundy silk  
Gift of Ann Hume Loikow, class of 1970, in memory of Jean Emmons McCarty Hume, class of 1944, 2006.8.2

**Chinese**, Qing dynasty, 18th / 19th c

*Official's formal court robe (Chaofu)*  
Black gauze embroidered silk  
Gift of Ann Hume Loikow, class of 1970, in memory of Jean Emmons McCarty Hume, class of 1944, 2006.8.3

**Chinese**, Qing dynasty, late 19th c

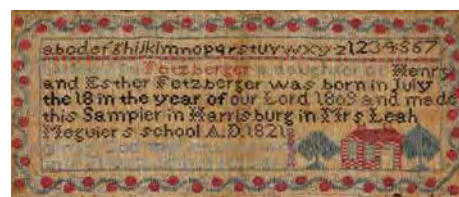
*Ladies short coat*  
Embroidered blue silk  
Gift of Ann Hume Loikow, class of 1970, in memory of Jean Emmons McCarty Hume, class of 1944, 2006.8.4

**Chinese**, Guangxu Period, 1875-1908

*Robe*  
Pink silk damask  
Gift of Ann Hume Loikow, class of 1970, in memory of Jean Emmons McCarty Hume, class of 1944, 2006.8.5

**Kano Eino**, Japanese 1631-1697

*Chinese figure (scroll)*  
Ink on paper mounted on silk  
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2006.1



**Catharine Fetzberger**, American

*Sampler, 1821*  
Needlework on linen  
Gift of Carol Williams, class of 1959, Ruth Williams Cornelison, class of 1965, and Patrick Williams in memory of their mother, Ellen Parsons Williams, class of 1936, 2006.19

**Gordon Matta-Clark**, American 1943-

Documentation of two performances: *Tree Dance*; 1971, 9:32 min, b&w, silent, 16 mm film; *Open House*, 1972, 41 min, color, silent, Super 8 film, 1971-72  
Digital Betacam tape and DVD Exhibition loop 50:32 minutes, black and white, silent  
Purchase, 2006.5

**Native American**, Acoma

*Polychrome water jar*, c. 1920s  
Gift of Edward J. Guarino in memory of Edgar J. Guarino, 2006.24

**Roman**, 3rd to 5th century CE

*Flask*  
Glass, free-blown, with pulled protrusions  
*Cosmetic Tube*  
Glass, free-blown, with bulbous body  
*Bottle*  
Glass, free-blown, with pinched ribs on body  
*Bottle*  
Glass, blown into mold body with attached handle

*Fragment*  
Glass  
Gift from the estates of Mary S. Litt and Solomon Litt, 2006.25.1-5

**Anita Suazo**, Native American (Santa Clara/Tewa) 1937-  
*Jar*  
Carved blackware  
Gift of Michael Cohn, 2006.23

\*Fulfillment of partial and promised gift

## 2005 Gift of Pat O'Brien Parsons, class of 1951

**Beverly "Gayleen" Aiken**, American 1934-2005

*A Dream*, 1987  
Oil on canvas  
2005.33.1

*Comic Book*, 1985  
Oil on canvas board  
2005.33.2

**Tony Amayo**

*Peace On Earth*  
Oil and marker on verso of poster  
2005.33.66

*Love Brother* (from "Three Sayings")  
Graphite on paperboard  
2005.33.67

*Question* (from "Thee Sayings")  
Graphite on paperboard  
2005.33.68

*Dancer* (from "Three Sayings")  
Graphite on paperboard  
2005.33.69

**Anonymous**

*Untitled - Line's Border's and Measurer's*  
Oil on canvas with dowels at top and bottom  
2005.33.70

**Steve Ashby**, African American, 1904-1980

*Two Girls*  
Paint on wood with fabric, paper, plastic/metal attachments  
2005.33.3

**Lillian Faye Barker**

*Untitled*  
Oil on canvas  
2005.33.84

**Edwin Bartholomew**

*Untitled* [3 piece sculpture]  
Carved wood, paint and fabric  
2005.33.85

**Aaron Birnbaum**, Eastern European, 1895-1998

*Self Portrait*  
Oil on plywood  
2005.33.4

*Adam And Eve*  
Oil on board  
2005.33.86

**Larry Bissonnette**, American, 1957-

*House With Boy*  
Mixed media on paper including photograph and multiple layers of cellophane with self-made wood frame  
2005.33.5

*4's*  
Mixed media on paper including photograph, multiple layers of cellophane, masking tape, colored paper with self-made wood frame  
2005.33.6

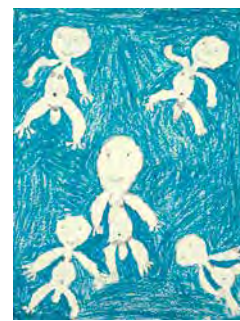
*Head*

Paint and black ink on wood panel with cellophane and plastic sheet in self-made wood frame  
2005.33.7

**Boyden**



*Green Man*  
Crayon and graphite on paper  
2005.33.63



*Five Men On Blue*  
Mixed media on paper  
2005.33.64



*Pregnant Woman With Dog*  
Crayon on paper  
2005.33.65

**Miles Burkholder Carpenter**, African American 1889-1985

*Pigs*, 1973  
Paint on wood  
2005.33.8

*Black Snake*, 1974  
Carved and painted wood  
2005.33.9

**Adolf Cattalinich**, 1940-

*The Biblical Truths*, 7/16/1995  
Colored pencil on paperboard  
2005.33.10

*Bad People That Deal with the Unknown Get Hurt*, 8/19/1995  
Colored pencil and graphite on paper  
2005.33.11

*Eve Deceived by Satan in Eden*, 8/8/1995  
Colored pencil on paperboard  
2005.33.87

**Merrill M. Demsmore**, American 1944-2006

*Orange House*, 1994  
Oil on wood panel  
2005.33.61

*Green House*, 1994  
Oil on wood panel  
2005.33.62

**Mamie Deschillie** (born: Mamie Bedon), Native American, 1920-

*Indian on Horse*  
Painted cardboard with black ink, masking tape, fabric, sequins, synthetic material and cord in wooden frame  
2005.33.12

**Thornton "Buck" Dial Sr.**, African American 1928-

*Attitude*, 2/1994  
Watercolor and oil pastel on paper  
2005.33.13

*A Man That Needs More*  
Watercolor and oil pastel on three separate sheets of paper  
2005.33.14

**Howard Finster**, American, 1916-2001

*Jesus Saves - Angel*, 7/9/1992  
Oil and black marker on plywood (in the shape of an angel)  
2005.33.15



*Coke Bottle*, 1989  
Oil and black marker on plywood (in shape of a coke bottle)  
2005.33.16



**Paul/Powell "The Baltimore Glassman"**  
**Darmafall, American 1925-2003**

*King of Prussia # 18*  
Broken glass, glitter, marker, paint, cardboard and paper on found panel  
2005.33.17

*Bill Of Rights*  
Broken glass, glitter and marker on wood panel  
2005.33.18

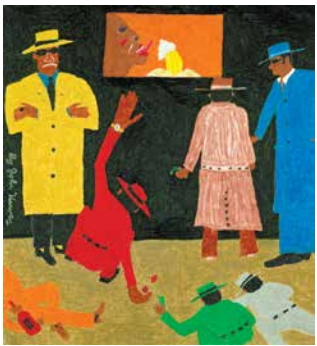
*Four Kinds of Crosses, 7/1998*  
Broken glass, glitter, oil, marker and paper on board  
2005.33.19

**Ken Grimes, American 1947-**  
*Does the Legacy*  
Oil on canvas  
2005.33.20

**Eleanor Hackett**  
*Three Animals*  
Paint and black marker on carved wood  
2005.33.52

**Rodney Charles Hardee, American**  
*Adam And Eve under the Heavens, 1984*  
Oil on wood panel  
2005.33.88

**John Harvey, African American 1951-**



*Figures In Street 1988*  
Paint on paperboard  
2005.33.21

*Man At Table*  
Gouache on paper  
2005.33.22

*The Beginning And The End*  
Oil on paperboard  
2005.33.23

*Adam And Eve*  
Oil on plastic canvas  
2005.33.89

**Lee Hull**  
*Adam And Eve*  
Oil on canvas board  
2005.33.90

**James Harold Jennings, American 1931-1999**  
*Crown*  
Paint on unknown material (plastic?) with wooden shapes attached to rim  
2005.33.25

**Charles (Charley) Kinney, American 1906-1991**  
*Garden of Eden*  
Paint and graphite on paper  
2005.33.91

**Hazel Kinney, American 1929-**  
*Cat, 1990*  
Colored marker on sketchbook paper  
2005.33.26

**Menno Krant, Dutch 1950-**  
*Untitled [1 box folded]*  
Oil on printed paperboard  
2005.33.27  
*Untitled [1 box flat]*  
Oil on printed paperboard  
2005.33.28  
*Untitled [1 box folded]*  
Oil on printed paperboard  
2005.33.29

**Robert Lauricella, American 1940-**  
*Airplanes, 1993*  
Paint on paper  
2005.33.53  
*Animal*  
Colored chalk on blue paper  
2005.33.54

**Michael Lavery, American**  
*Adirondack Chest, c. 1970-1995*  
Carved wood, paint with glaze (including glass pieces on top and metal clasps, nails and leather strap in the interior)  
2005.33.24

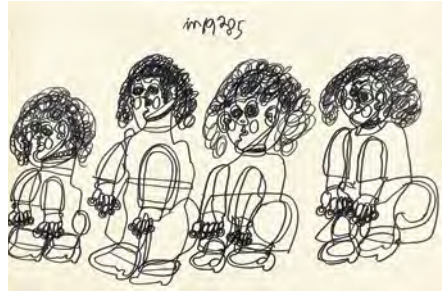
**B. Lipe**  
*Snake Cane*  
Carved wood  
2005.33.30

**Ronald Lockett, American 1965-**  
*Deer, 1993*  
Mixed media including black/ white paint with sticks and other unknown material  
2005.33.31

**Carlos Luciano**  
*Cats and Indians*  
Colored marker on paper  
2005.33.71

*Maria Moises*  
Colored marker on paper  
2005.33.72

**Dwight MacIntosh, American 1906-1999**



*Untitled - in 19285*  
Black marker on paper  
2005.33.32

*Lady In Dress, 1986*  
Black marker and paint on paper  
2005.33.33

**Eggert Magnusson, Icelandic 1915-**  
*Whale Watch, 2000*  
Oil and black marker on paper  
2005.33.73

*Wild Animals, 2001*  
Oil and black ink on masonite  
2005.33.74

**Justin McCarthy, American 1892-1977**  
*Ghosts or Ice Skaters*  
Paint on masonite  
2005.33.34

*Statue Of Liberty*  
Watercolor on paper  
2005.33.35

**Christine McCormick,**  
*Flower Vase/ Purple Field*  
Gouache on paper  
2005.33.75  
*Flower Vase/Blue Field*  
Gouache on paper  
2005.33.76

*Woman/Green Field*  
Gouache on paper  
2005.33.77

**Carl McKenzie, American 1905-1998**  
*Adam And Eve*  
Carved wood and red paint on plywood base  
2005.33.92

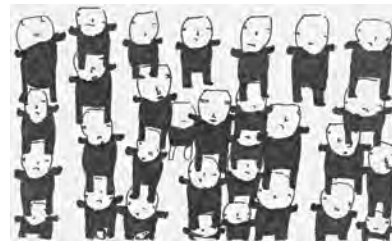
**John Patrick McKenzie, Philippino 1962-**  
*Kentucky Fried Chicken*  
Black marker on yellow paper  
2005.33.36r and v  
*Sheriff Devil Steals Alcohol*  
Black marker on paper  
2005.33.37

**Reuben Aaron (R.A.) Miller, American 1912 - 2006**  
*Blow Oskar*  
Oil on cut tin in the shape of a man  
2005.33.38

*Devil*  
Oil on cut tin in the shape a figure  
2005.33.39  
*Coca Cola Is Good*  
Oil on metal  
2005.33.40

**Peter J. Minchell, b. Germany 1889-1984**  
*\$ Crash, 1974*  
Watercolor and black ink on paper  
2005.33.41

**Donald Mitchell, American 1951-**  
*Many Fish*  
Black ink on paper  
2005.33.42



*Figures*  
Black marker on paper  
2005.33.43

**Frances "Lady Shalimar" Montague, 1905-1996**  
*Bolshoi Ballet, 1986*  
Watercolor, black ink and glitter puffy-paint on paper  
2005.33.44

*Lady Shalimar Ziegfield Follies, 1986*  
Watercolor, black ink and glitter puffy-paint on paper  
2005.33.45

**Ed Munn**  
*Snake, Apple, Eve, Adam (Push and Pull Toy), 1989*  
Paint on carved wood  
2005.33.93

**Sabinita Lopez Ortiz, American**  
*Adam And Eve, 3/17/1988*  
Carved wood  
2005.33.94

**Frank Patoine, American**  
*Adam And Eve Cane*  
Carved wood  
2005.33.95

**Earnest Patton, American**  
*Noah's Ark*  
Paint on carved wood  
2005.33.46

**M. Perez**  
*Adam And Eve, 1/1/1985*  
Oil on masonite  
2005.33.96

**Lamont Alfred "Old Ironsides" Pry, American, 1921-1987**  
*In Memory of Charles Lindberg*  
Gouache and brown marker on cardboard  
2005.33.47

**"Prophet" Royal Robertson, American 1936-1997**  
*Calendar and Space Station: Double-sided work*  
Black ink, marker and glitter on paper  
2005.33.48

**André Robillard, French 1932-**  
*Fusil Russe*  
Found objects (wood, plastic, metal, electrical tape)  
2005.33.49

**Cathy Sampson**  
*Airplane, 1984*  
Colored marker on the verso of poster  
2005.33.55

*Hand, 1984*  
Colored marker on paper  
2005.33.56

*Man Over Capital, 1984*  
Colored marker on white verso of neon orange paper  
2005.33.57

**Pauline Sanchez**  
*Untitled, 9/24/1986*  
Pen and colored pencil on paper  
2005.33.78  
*Untitled, 9/19/1986*  
Black/ light blue ink and colored pencil on paper  
2005.33.79

**Joey Sanville**  
*Corpse In Casket*  
Graphite on paper  
2005.33.80

*Drinking and Driving*  
Graphite on paper  
2005.33.81

**John "Jack" (Coal Miner Jack) Savitsky, American 1910-1991**



*Untitled Adam And Eve*  
Oil on wood panel  
2005.33.97

*Black and White Painting*  
Oil on panel  
2005.33.98

**Dinah Shapiro**  
*Teapot With Lid and Five Cups, 1996*  
Ceramic with multicolored glazes  
2005.33.58

**Danny Silva**  
*Christ, 1985*  
Black and red ink, colored pencil and graphite on a handkerchief  
2005.33.82

**Joanna Taylor, American**  
*Adam And Eve: Paradise Lost, March/1985*  
Masonite: paint  
2005.33.99



**L. Torres**  
*Play Now Die Later, August/1997*  
Black ink on a handkerchief  
2005.33.83

**Inez Nathaniel Walker (born: Inez Stedman), African American 1911-1990**

*Untitled (Man with Drink), 1976*  
Marker, colored pencil and graphite on paper  
2005.33.50



*Two People In Profile, 1976*  
Graphite and colored pencil on paper  
2005.33.51

**August Walla, Austrian 1936-2001**  
*Adam And Eve in Paradise, 1971 (original)*  
Reproduction of original graphite on paper  
2005.33.100

**Fred Webster, American 1911-1998**  
*Adam And Eve*  
Carved wood and paint on plywood base  
2005.33.101

**Myrtice Snead West, American 1923-**  
*Adam And Eve*  
Oil and acrylic on canvas (possibly painted on cloth couch cover stretched over window-screen frame)  
2005.33.102

**Tyler William, American 1954-**  
*Swimming Pool*  
Colored pencil and black ink on paper  
2005.33.59  
*People Went Swimming*  
Black ink on paper  
2005.33.60

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Candida Höfer, German 1944-  
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