Yoichi 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, courtiers, famous sites, and beautiful women, while at times reflecting western conventions in art and picturing current events, such as the Saigo Rebellion. In fact, his prints are frequent illustrations in 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 Hotel Publishing. Generously funded by the Andrew W. Mellon Foundation and the Aoki Endowment Collection, Scripps College 2004.1.21

Chikanobu: Modernity and Nostalgia in Japanese Prints
March 23 – May 13, 2007 Print and Drawings Galleries
Scripps College Aoki Endowment Collection, Scripps College 2003.1.56
Scripps College 2003.1.56
Woodblock prints; ink and colors
Kikubatake), 1898, reissued April 1905
Moom Garden (Take no hito fushi:
Bamboo Joints: The Chrysanthemum Garden (Okige no kumo

Bamboo Joints: The Chrysanthemum Garden (Take no hito fushi: Kabubatake), 1898, reissued April 1905
Woodblock prints; ink and colors
Aoki Endowment Collection, Scripps College 2004.1.21

The Chrysanthemum Garden (Okige no kumo harau asagochi), 1877
Woodblock prints; ink and colors
Aoki Endowment Collection, Scripps College 2004.1.21

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 created his warrior prints differentily, 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: Kabubatake)," which depicts the last act of the play, "Lord Kiuchi's Three Books of Tactics/ Kiichi ho gen sanryaku no maki," a retired warrior Yoshikazu Kiuchi has given Minazu, his daughter, a black lacquered box containing secret military tactics. However, she has given the box to her beloved Ishikawakama, 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 Horse races at Ueno Park's Shinobun Pond Illustrated/ Emei fushi nu dakeba no zu," of 1884, where he wears Western military dress and the emperor and her attendants wear traditional Japanese court robes. In the past, Ueno Park had been associated with the shogun, 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 newer customs, as featured in "Depiction of a Children's Cockfight/Tsui ho 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. There, too, in tourism became more popular in the 1890s, Chikanobu designed a number of woodblock prints featuring popular attractions and locations, including a few in the exhibition.
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 Triology, a series of three small exhibitions drawn from the private collection of Maryann Fried-Logan (class of 1968) 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 Castell.params 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 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 28, 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 figurals 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 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
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 Kallhofft (VCN 55) and Gay Patrick (VC V 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 Ed and Munch, followed by her years of collecting Munch’s work and a thorough history of the Munch family.

The second DC event was an especially important 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 rare sight for them to present how the couple started collecting after having heard a lecture at Vassar College years ago by Ella Fishman. 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 director Carol Conover, who specializes in Chinese Ceramics, traditional and contemporary Chinese paintings and Chinese paintings and Chinese paintings.

Friends’ Board member Joan Hitchcock 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 room a home-by-home 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 Knoo New York, a gallery specializing in Classical and Contemporary Korean Art and owned by Alumna Jyousung Koo (VC V 89). We not only had lunch, a knowledge of the art, but allowed us all to touch and hold these stunning one-of-a-kind pieces. The art is not just a place for showing, but a piece of the home.

Returning to campus, the Student Friends’ committee was very successful in obtaining 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 Utgawa Hirokage entitled “Pag Maru in Saruq Province (Suruga Fajmmma).” The second event was a special night for members of the Art Center and Sculpture Garden. They filled our 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 Dopper’s 25 years with Vassar College and the Friends’ organization. Beverly has been an important part of the Friends’ organization since its inception. Many people have relayed fond memories of working with Beverly 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, and the social contradictions of our time, as well as architectural, interior, residential communities, and fictional settings. The exhibition includes a diverse range of forms, including photographs taken outdoors, which take the form of large-scale color photographs taken outdoors, which take the form of large-scale color photographs taken outdoors. This exhibition brings together works by contemporary artists in photography and film, whose images explore landscapes, cityscapes, and the social contradictions of our time, as well as architectural, interior, residential communities, and fictional settings.

Many artists working today are using photography as staged tableaux that provide hope for the future of the world. Others are interested in depicting a loss of hope and virtue in current attitudes about the state of the world today. And few have been more successful than Edward Burtynsky's images of manipulated landscapes that are meant as metaphors for the dilemma of the modern existence and our desire to utilize the land as a means to fulfill Utopian dreams.

Feature in the exhibition will also include work by Tom Bamberger, Gregory Crewdson, Rineke Dijkstra, J. Bennett Fitts, Chris Ganes, Eikth Johnson, Soo Kim, Justine Kurkland, Richard Misrach, Katherine Newbegin, Clare Richardon, Mark Sanderson, Alex Slade, and Althea Thauberger.

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

Photography at Vassar

In addition to an active exhibition program, The Frances Lehman Loeb Art Center and Gallery has acquired a diverse collection of photography ranging from nineteenth-century works, images by photo icons such as Edward Muybridge, Alfred Stieglitz, Weegee, and Paul Caponigro, to East Meets West, a community where social contradictions are annulled, 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 Knoo New York, a gallery specializing in Classic...
Curator’s Choice

Florine Stettheimer’s Natatorium Undine

Florine Stettheimer, also known as Flora, was one of three sisters born to a wealthy artistic family that occupied the center of New York’s mercantile and banking worlds in the 1920s. The Stettheimer sisters, Caroline, Erte, and Florine were well known in New York for their private art salons where they entertained the friends, which comprised a tightly knit circle of avant-garde artists, writers, actors, and the drawing at an early age. Caricature was an early interest for the two sisters. 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

4. Letter to Sarah Gibson Blanding from Ettie Stettheimer to April 10, 1949 found in the collection archives.

The Necromancer’s Hoax by Thomas Rowlandson

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 townsmen getting robbed of his money. Drawn with a sure hand 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 mix of Londoners, sophisticated or pretentious, as well as naïve and prints portraying the lives and leisure times of a fast-growing.

The impressionistic 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. 1 Typical of Stettheimer’s style and her cake-icing paint surfaces and decorative color palette is this scene of a circus-like pool party where the artist and other participants relax and recline on a chez lounge chair with a parasol, along with her sister Ettie perched along the edge of a striped bathing dress. Near Erte is a Faun Mortnoff, 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 tiger.

4. Letter to Sarah Gibson Blanding from Ettie Stettheimer to April 10, 1949 found in the collection archives.
### Paintings

**Giuseppe Maria Crespi**, Italian 1665-1747

*Street Musicians*, 1986-2006, 2006.10.1-.20

Oil on canvas

Commissioned by Friends of the Frances Castleton, VT

Fabricated by RMG Stone Products, INC., Twenty Laurentian Green granite benches, For Elizabeth, 2006

American 1950-1959

Jenny Holzer

Sculpture

**Rembrandt Peale**, American 1778-1860

*Elizabeth Borden Collins and Daughter Phoebe*, 1831

Oil on canvas

Gift of Mrs. Kent I. Groff (Fredrika Simpson), 1831

American 1778-1860

Paul Cadmus

Prints

*Bird with Stars*, 2005

Etching, drypoint, and aquatint

Gift of Barbara and Gene Polk, 2006.26

American 1912-1999

Terry Winters

*Elusive Quarry*, from Exit Art 2003 Print Portfolio

Etching with spitbite with hand coloring, proof and edition by Mohammed Khalil, New York, NY

Purchase, Timothy Cole Fund, 2006.17.8

American 1965-

Daniel Zeller

Photography

*Modern Olympia*, from Exit Art 2003 Print Portfolio

Elusive quarry with hand coloring, proof and edition by Mohammed Khalil, New York, NY

Purchase, Timothy Cole Fund, 2006.17.7

American 1965-

Daniel Zeller

*Shy Green, American 1973-1994*, from Exit Art 2003 Print Portfolio

Relief print on embossed custom handmade paper, proof and edition by Andre Ribuoli at Pamplemousse Press, New York, NY

Purchase, Timothy Cole Fund, 2006.17.6

American 1949-

Terry Winters

*Inkjet on Hahnemuhle German etching paper with silicone spot varnish, proof and edition by Andre Ribuoli at Pamplemousse Press, New York, NY*

Purchase, Timothy Cole Fund, 2006.17.5

American, born Singapore, 1971

Sw-En Wong

*Class of 2000 - Legacy, Sugar Maples, great hillspring Pond, near Sunset Lake*, from Exit Art 2003 Print Portfolio

Drypoint on Rives BFK, printed by Cindi Ettinger, C. R. Ettinger Studio, Philadelphia

Purchase with funds given by Christian Draz, Ettinger, C. R. Ettinger Studio, Philadelphia

American, born Germany, 1954-

Kiki Smith

*Bird with Stars*, 2005

Etching, drypoint, and aquatint

Gift of Dorothy Seiberling, class of 1943, in honor of Frances Daly Ferguson, President of Vassar College 1986-2006, 2006.13.2

American 1949-

Jenny Holzer

Sculpture

**Ed Moses**, American 1926-

*Upa*, 2001

Acrylic on canvas

Gift of Margie and Ivy Weiser, Minneapolis, Minnesota, 2006.9

American 1926-

Ed Moses

*Giotto*, 1527-1531

Bronze

Gift of Mrs. J. C. Whitehead, daughter of President Henry A. Whitehead, class of 1906, 2006.12.1-.6

American 1904-1999

Paul Cadmus

Prints

*The Amman Project (set of eight)*, 2006

Etching on Reves BFK, printed by Cindy Ettinger, C. R. Ettinger Studio, Philadelphia

Purchase with funds given by Christian Draz, Ettinger, C. R. Ettinger Studio, Philadelphia

American 1949-

Kiki Smith

*Bird with Stars*, 2005

Etching, drypoint, and aquatint

Gift of Dorothy Seiberling, class of 1943, in honor of Frances Daly Ferguson, President of Vassar College 1986-2006, 2006.13.2

American 1949-

Jenny Holzer

Sculpture

**Rembrandt Peale**, American 1778-1860

*Elizabeth Borden Collins and Daughter Phoebe*, 1831

Oil on canvas

Gift of Mrs. Kent I. Groff (Fredrika Simpson), 1831

American 1778-1860

Paul Cadmus

Prints

*Bird with Stars*, 2005

Etching, drypoint, and aquatint

Gift of Barbara and Gene Polk, 2006.26

American 1949-

Terry Winters

*Elusive Quarry*, from Exit Art 2003 Print Portfolio

Etching with spitbite with hand coloring, proof and edition by Mohammed Khalil, New York, NY

Purchase, Timothy Cole Fund, 2006.17.8

American 1965-

Daniel Zeller

Photography

*Modern Olympia*, from Exit Art 2003 Print Portfolio

Elusive quarry with hand coloring, proof and edition by Mohammed Khalil, New York, NY

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*Bird with Stars*, 2005

Etching, drypoint, and aquatint

Gift of Dorothy Seiberling, class of 1943, in honor of Frances Daly Ferguson, President of Vassar College 1986-2006, 2006.13.2

American 1949-

Jenny Holzer

Sculpture

**Rembrandt Peale**, American 1778-1860

*Elizabeth Borden Collins and Daughter Phoebe*, 1831

Oil on canvas

Gift of Mrs. Kent I. Groff (Fredrika Simpson), class of 1906, 1991.37*
Unfolded - on 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  
2005.33.71  
Wild Animals, 2001  
Oil and black ink on masonite  
2005.33.74  
Justin McCarthy, American 1982-1977  
Ghosts or Ice Skaters  
2005.33.71  
State Of Liberty  
Watercolor on paper  
2005.33.35  
Christine McCormick,  
Flower Vase/Blue Field  
Gouache on paper  
2005.33.31  
Flower Vase/ Purple Field  
Gouache on paper  
2005.33.31  
Carl McKenzie, American 1905-1998  
Adam And Eve  
Carved wood and red paint on plywood base  
2005.33.32  
John Patrick McKenzie,  
Kenny Fried Chicken  
Black marker on yellow paper  
2005.33.96  
Sheriff Devil Steals Alcohol  
Black marker on paper  
2005.33.69  
In Memory of Charles Lindberg  
American, 1921-1987  
2005.33.57  
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 Ironside” Pry,  
American, 1921-1985  
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  
Andrei Robillard, French 1932-  
Fred Rosie  
Found objects (wood, plastic, metal, electrical tape)  
2005.33.49  
Cathy Sampson,  
Airplane , 1994  
Colored marker on the verso of poster  
2005.33.55  
Squid, 1994  
Hand, 1994  
Colored marker on paper  
2005.33.56  
Man Over Capital, 1994  
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 Saville  
Corps In Casket  
Graphic on paper  
2005.33.80  
Drinking and Driving  
Graphic on paper  
2005.33.81  
John “Jack” (Cald Miner Jack) Switinsky,  
American 1910-1991  
Teapot With Lid and Five Cups  
Teapot With Lid and Five Cups  
2005.33.84  
Noah’s Ark  
Paint on carved wood  
2005.33.95  
Untaled Adam And Eve  
Oil on wood panel  
2005.33.97  
Black and White Painting  
Oil on panel  
2005.33.98  
Dubina Shapiro  
T Sue The Lid and Five Caps, 1996  
Ceramic with multicolored glaze  
2005.33.56  
Danny Silva,  
Create, 1995  
Black and red ink, colored pencil and graph on a hardcovered  
2005.33.82  
Joanna Taylor, American  
Adam And Eve: Paradise Lost, March/1985  
Masonite  
2005.33.99  
L. Torres  
Play Now Die Later, August/1997  
Black ink on a hardcovered  
2005.33.83  
Inez Nathaniel Walker (born: Inez Stedman), African American 1911-1992  
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  
Mertie Proudfoot Smith, American 1923-  
Adam And Eve  
Oil and acrylic on canvas (possibly painted on cloth, couch cover stretched over window-frame)  
2005.33.102  
Tyler Williams, 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-
Neue Hofburg, Wien IX, 1995
C-print
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