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Art at Vassar



A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2010

Seven Goals for Seven Months

Many of you who read this semi-annual newsletter are members of the Frances Lehman Loeb Art Center and, as such, will have received a letter from me informing you of the fact that we must close to the public for the period from May 2010 through January 2011 so that we may make some critical repairs to the flat roof over the main galleries. We will be open on a limited basis for curricular use during the fall term since the Prints and Drawings Galleries and study room will be unaffected by the construction. While we regret arresting much of the superb momentum we've seen over the past few years in terms of audience response to our programming and curricular use of the collection, the period of closure will pass rapidly, particularly in light of some plans we have for improving our operations in time for our re-opening. To that end we have set for ourselves seven goals for our seven months that will take place behind the scenes:

1. **Convert to a new and more robust collections database**—Record keeping for a collection of over 18,000 works of art is a demanding task that requires state-of-the-art computerized tools. Our present database was developed in-house and has served our needs to this point. But with more demand for external access to our images and records, it is clear that we must move to the next level of flexibility. A recent gift of funds will allow us to move to this next stage.
2. **Additional Imaging of the Collection**—This need becomes a corollary to number one. With a database better suited to serving both internal and external needs more intensively, we would like to move forward with imaging more of the collection. Presently, we have around 6,000 objects imaged. We would like to complete another 6,000 in this next phase.
3. **Review of the Collection with Regard to Selective Deaccessioning**—In a previous newsletter (Fall 2005), I wrote about the periodic need to prune or cull the collection and the guidelines that govern it. Since we will be engaged in reviewing the collection in connection with the new database and some different approaches to presenting the permanent collection, we have an ideal opportunity to deaccession works that have not been exhibited or proved useful to teaching, are redundant, or are in poor condition. Great works of art will not be excised from the collection in this fashion and any funds received will be applied only to the acquisition of new works and will carry the names of the donors of the deaccessioned objects.
4. **Efforts to Reach Out to the Community During our Closure**—The staff will be working on elements of the “Frances Lehman Loeb Art Center in Exile” initiative. This will incorporate different venues for such popular programs as Late Night at the Lehman Loeb and the Artful Dodger lunchtime faculty talks, among others.
5. **Revision of the Art Center’s Five-Year Strategic Plan**—This is an important group effort ideally suited to having some moments of reflection on what we do, how we do it, and for whom we do it. We have subdivided into working groups with different focuses from exhibition planning to development and will look to complete a finished strategic plan that will dovetail with that of the College as a whole.
6. **Reinstallation Plan**—We have not rethought the installation of the permanent collection in any comprehensive way since 1993. We think it is time to do this with an eye toward objects in the collection that might serve our constituencies better through some creative rearrangement. This will be a curator-driven initiative in consultation with focus groups from on and off-campus.
7. **Outdoor Sculpture Reassessment**—This follows on the heels of the reinstallation plan and will focus on new ideas for the Art Center’s sculpture garden as well as new locations on campus, where certain works will be appreciated and secure.

With these ambitious goals before us, we will be able to capitalize on a necessary inconvenience and transform it into an important forward step in the next phase of institutional maturity. Watch this space.

James Mundy
The Anne Hendricks Bass Director





Adèle Romany (French, 1769-1846)
*Portrait of the Artist's Family in Front of the
 Château de Juilly, Île de France, 1804*
 Oil on canvas, 44 1/2 x 57 1/2 inches
 Gift of Mary Bridges Boynton, class of 1936,
 2009.5

When a kaleidoscope is pointed at an object, the viewer finds his or her initial vision transformed. The chamber of mirrors reflects elements of the object in new and often surprising ways. Simple rotations of the kaleidoscope present the viewer with seemingly endless ways of seeing. The new series “Kaleidoscope” thus brings faculty members from different disciplines together to discuss one work of art from the permanent collection. It provides Art Center visitors with a unique occasion on which they might consider multiple views of a work of art.

The first Kaleidoscope lecture was held on Thursday, April 1st and considered a recent acquisition to the permanent collection, *Portrait of the Artist's Family in Front of the Château de Juilly, Île de France* (1804). Beautifully executed by Adèle Romany, a female artist, the painting depicts objects that suggest what was expected of young women in nineteenth-century France: to be accomplished in music and needlework, to be well-read, well-dressed and graceful.

The evening brought together Mita Choudhury, Associate Professor of History; Susan Hiner, Associate Professor of French; Holly Hummel, Senior Drama Lecturer and Costume Designer; Kathryn Libin, Associate Professor of Music; Susan Zlotnick, Associate Professor of English; and Diane Butler, the Andrew W. Mellon Coordinator of Academic Affairs. The faculty members discussed both the artist and various nineteenth-century French elements present in the painting such as the nature of elite families, the social expectations of young women, and the need for women to acquire particular domestic and artistic skills.

Following the presentations, students performed in nineteenth-century costume a short program of period songs in the galleries. Vocalists included Maria Brosgol, class of 2012; Sarah Cantor, class of 2010; Charles O'Malley, class of 2011; and Michael Hofmann, class of 2013; and were accompanied by pianist, Nicholas Rocha, class of 2011 and harpist, Jeanmarie Chenette. Robert Osborne, Adjunct Artist in Music, selected and prepared the music and musicians.

Appreciation for the Romany painting, which depicts a piano manufactured by Sébastien and Jean-Baptiste Erard, was enhanced by the short-term installation in the gallery of an 1810 Erard piano, borrowed from the Historical Musical Instrument Collection of the Vassar College Department of Music.

As each faculty member shared their vision of the painting, audience members were provided with another turn of the ‘kaleidoscope’ and other ways consider this exquisite painting.

Selections from the first Kaleidoscope event, *Adèle Romany and Female Accomplishments in Nineteenth-century France*:

Hesitation is central to the painting: it was originally exhibited under the title, *Une jeune personne hésitant à toucher du piano devant sa famille* (A young person hesitating to play the piano in front of her family). To understand the daughter's hesitation, I put the painting in the context of the debates about female education and female musical culture that took place in Regency Britain. From the 1790s on, a critique emerged that questioned the appropriateness of an educational model that put female accomplishments, such as singing and dancing, at the center of the curriculum. In particular, reform-minded bourgeois commentators contended that self-display violated the feminine modesty expected of the virtuous middle-class daughter; and they disdained the encouragement given to young women to show off their accomplishments and see themselves as mere ornaments in the drawing room. Thus, it is possible that in Romany's painting the daughter's hesitation attests to her modesty and thereby marks her—as much as her virginal white gown—as suitable for marriage.

– Susan Zlotnick, *Associate Professor of English*

The young woman at the center of the portrait is being encouraged – perhaps compelled? – to seat herself at the instrument and entertain her family audience. The musical artefacts here assembled include a lovely small piano, an open songbook, and a stack of other songbooks and sheet music, including a piece that she has already selected and holds in her hand. Her pose and evident reluctance tell us something about her attitude toward performing; the artefacts tell us something about her taste and social status. The piano by Sébastien Erard, is the elegant English type that Erard made popular in Paris during the 1780s and 90s, designed for amateur music-making and reflecting the prevailing fashion for neo-Classical simplicity. Such pianos were ideal for accompanying the voice or for playing new music such as the *Potpourri* in the girl's hand. But while Erard pianos were meant to satisfy even the highest taste – Marie Antoinette owned one, as did composers Haydn and Beethoven – *Potpourris* were distinctly lowbrow and would not have tempted a connoisseur. The obligatory musical training imposed on most girls in the middle and upper classes during this period may have induced a certain level of technical accomplishment, but tended not to cultivate a taste for high art.

– Kathryn Libin, *Associate Professor of Music*

I approach this painting through its feminine fashion elements as a representation of female initiation—it is a visual tale of generational garments illustrating the stages in the life of a bourgeois/upper-class woman in nineteenth-century France. Whether eligible, married, or widowed—*jeune fille*, *dame mariée*, *douairière*—each is designated by a particular garment suitable to her status: a white gown, a vibrantly colored cashmere shawl, a lace cap. The picture thus tells the tale of feminine life stages and the roles available to elite women in nineteenth-century France.

– Susan Hiner, *Associate Professor of French*

Continuing our approach to fashion elements in the painting, my presentation focused first on the development of the female fashion silhouette, particularly as illustrated in the white gown worn by the young woman beside the piano. Much influence is attributed to the political and artistic inspiration drawn from ancient Athens and Rome at the time of the French Revolution. However, there were significant earlier events affecting the clothing style as well. The male fashion silhouette was also transformed in the years just preceding the date of the Romany painting. The young man standing behind the piano wears much simpler clothing in deeper tones and un-patterned fabrics than the colorful brocades, lace, and embroidery seen in male fashions during the Ancien Régime.

– Holly Hummel, *Senior Drama Lecturer and Costume Designer*

My presentation focused on the father in the Romany painting who, although at the margins, is engaging directly with the viewer. My reading of the painting situates it in the political debates over family, specifically over paternal authority and marriage that took place during the French Revolution and the era of Napoleon Bonaparte. During the Revolution, women were political agents, and they made legislative gains in terms of marriage, inheritance and divorce. In the aftermath of the Terror, conservative politicians believed that moral and political order was dependant on a hierarchical family with a clear and strong father figure who many believed had been displaced during the Revolution. Napoleon's civil code reinstated the father as the "first magistrate" or "legislator" within the family. When we consider the painting, we have to imagine then that the father is essentially representing the power of the State.

– Mita Choudhury, *Associate Professor of History*

A Conversation Piece

ON VIEW

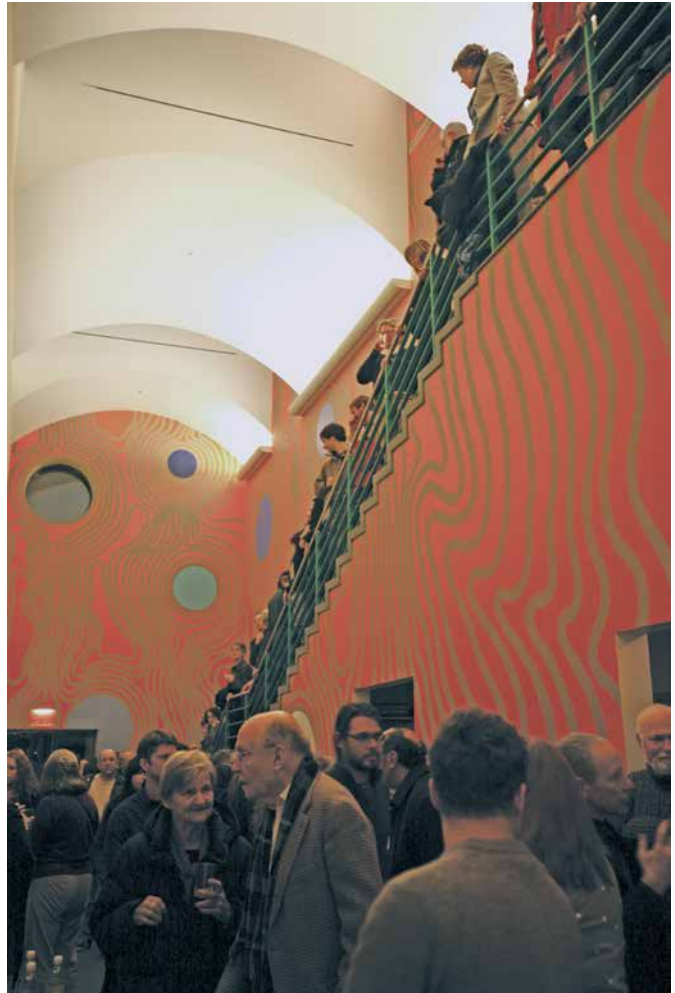
Harry Roseman: Hole in the Wall

January 29 – May 18, 2010

Last year the Art Center commissioned Vassar College professor of art, Harry Roseman, to design and create a temporary, site-specific installation directly on the walls of the Atrium Gallery, the bright, airy space that serves as the entryway to the main galleries. During winter break Roseman and six assistants spent five weeks climbing up and down scaffolding and scissor lifts transforming the space. Two of the assistants, Elise Silver, class of 2010, and Jensen Smith, class of 2011, are current art majors and three others, all members of the class of 2009: Daniel Feinberg, Sacha Ingber, and Golan Moskowitz, are former students of Roseman's who returned to campus for the project. Travis Head, Roseman's studio assistant and a working artist, helped lead the group to complete the job. The resulting work, *Hole in the Wall*, is an experiential wall drawing that alters the viewer's perception of the Art Center's Atrium Gallery by highlighting particular aspects of the space—the arched ceiling, the asymmetrical layout, the soaring height, and the round window—breathing new life into the distinctive architectural design. The window in particular serves as an inspiration for the concept behind the drawing as it inspired the circles interspersed throughout the composition. Painted in various shades of blue, the circular forms mimic the view through the window at various times of day and night giving the viewer a sense of the passage of time. Undulating and tightly coiled lines appear to radiate out from each circle near the entrance. As one moves through the space, the frenetic energy of the lines gradually softens in intensity, revealing more and more of the brilliant orange that lies beneath the pattern. The lines, rendered in a neutral shade of taupe, reference nature in various ways, recalling wood grain, ripples of water, or even sound waves.

The idea of sound waves became more evident on the evenings of January 29th and February 4th when composer and violist, Adrienne Elisha premiered her new composition entitled *Circle Voices*, a musical response to the installation in the form of a live musical performance. Roseman and Elisha worked together and maintained a dialogue throughout the entire creation process, continually responding to one another's work. Elisha, who often makes abstract drawings as a preparatory step in structuring new musical compositions, is fascinated by the inherent possibilities of perception, form, structure, dimension, and visual space. She explores their translation into musical form, color, and timber through the use of sonic imagery and resonance in structural and "musical space." The performances of Elisha's *Circle Voices*, were presented in conjunction with the eighth annual Modfest, a campus-wide festival celebrating the arts of the twentieth and twenty-first centuries. The Art Center had record-breaking attendance at the opening reception for the exhibition and the debut of the *Circle Voices*.

The *Hole in the Wall* installation is sponsored in part by the Agnes Rindge Clafin Fund – a gift of the Friends of the Vassar College Art Gallery (now the Frances Lehman Loeb Art Center) to the Art Department to bring distinguished lecturers in art and art history to the college and to support other programs for the department and the Art Center. For more information, including a podcast of an interview with the artist, visit our website at flac.vassar.edu.



Visitors admire *Hole in the Wall* at the opening reception. To view Roseman's lecture, please visit our website.

Mining the Past

At the Heart of Progress: Coal, Iron, and Steam since 1750;
Industrial Imagery from the John P. Eckblad Collection
January 22 – March 21, 2010

With an innate curiosity and discerning eye, John P. Eckblad has built an outstanding private collection of prints that illuminate the impact of industry on the European and American landscape. Eckblad, who divides his time between Paris and Chapel Hill, North Carolina, grew up in the coal-mining hills of western Pennsylvania and became a management consultant for petrochemical companies in Europe and the United Kingdom. He began collecting industrial images in 1974. A timely presentation, this exhibition of seventy-six prints and posters from his collection provides an interesting and unusual pathway to thinking about the history of industrial progress and its effects on the global environment and our natural resources.



Philip James de Loutherbourg
(British, 1740-1812), designer
William Pickett (British, 1792-1820), etcher
Iron Works, Colebrookdale, 1805, from
*The Romantic and Picturesque Scenery of
England and Wales*
Aquatint and etching, with watercolor
16 x 22 inches
Collection of John P. Eckblad

At the very heart of industrial progress lies coal. Coal made possible the mass-production of iron, essential to new modes of construction and new machinery. Coal fueled everything: from cooking stoves and battleships to the steam engines that pumped water out of the coal mines and hoisted coal to the surface. For almost a century, coal gas provided the best available lighting for homes, factories, and city streets. Even today much of our electricity comes from generators powered by coal-fueled steam turbines.

In a roughly chronological manner, *At the Heart of Progress* focused on several themes, including mining, transportation and consumption, iron and steel, gas light and steam power, the smokestack landscape,

and contemporary prints. Each of the three artists in the last section took a different approach to the transformation of the industrial world. Gérard Trignac's *Refinery* is a fantasy, showing a steel forest engulfed by a natural one. Jean-Baptiste Secheret's view of a cliff-like building is the memorial to a steel plant that was closing down at the time he depicted it and has since been demolished. In contrast, Craig McPherson's *Clairton* shows a still-active plant for producing coke, the form of coal that is essential for production of iron and steel. The combination of night, fire, and smoke is as dramatic today as it was in the earliest views of industry. As our hopes for the future center on clear skies and clean energy, McPherson's image has the fascination of a look into the past.

Throughout the exhibition, prints from America and Europe from the eighteenth to the twentieth centuries gave a visual history of how industry was seen by artists attuned to the art of their own time, from picturesque landscapes to oversized posters to odes toward the heroic worker and monumental industry. Its wide artistic range included rustic English and French landscapes, and post-impressionist images from the golden age of French printmaking in the 1890s. Indeed, the exhibition was anchored with several large sidewalk-size posters made in the 1890s, 1900s, and just after World War I, by both American and European artists.

The exhibition is organized and circulated by the Ackland Art Museum, The University of North Carolina at Chapel Hill with funding provided by the William Hayes Ackland Trust. The presentation at Vassar was generously supported by the Friends of the Frances Lehman Loeb Exhibition Fund.

Like many Italian and Northern Renaissance artists, Raphael revived classical themes, and often did so through prints. Giorgio Vasari in the first edition of his *Lives*, of 1550, suggested the great impact prints exerted on Raphael, specifically those by Dürer. Indeed, around 1500 Dürer's woodcuts and engravings were marketed and sold throughout Italy and other parts of Europe, their virtuosity creating a sensation. Inspired by the great success of Dürer's engravings, Raphael worked on several prints from around 1511 to 1520 with engraver Marcantonio Raimondi and printer Baviera. This pivotal, collaborative arrangement became the model of the print workshop.

Marcantonio himself had also been inspired by the revolutionary renderings and potential audiences of Dürer's prints. In his second edition of the *Lives*, Vasari told of Marcantonio early on making engravings after the German's woodcut series *The Life of the Virgin* and boldly selling them with Dürer's monogram. Marcantonio ventured into the virtuous himself in the highly finished *Quos Ego*, engraved around 1515-16 after a design by Raphael. The print depicted Virgil's story of Aeneas, son of Venus, an important figure leading up to the founding of Rome. The print's panels mimic Roman sculptural reliefs, or *tabula iliaca*, which often depicted scenes from the journey-filled Iliad and Odyssey, and Roman lettering. Its rippling center features Neptune, the Greek god of water, a key figure in the ancient story of the Aeneid. The heroic, muscular, nude Neptune is modeled from the Roman sculpture of the Laocoön discovered in 1506.

Ancient Rome spurred Raphael to "use all my little strength," he noted in a letter to Leo X, to revivify the ruins of the city. Like him, Marcantonio and other engravers, including Marco Dente of Ravenna and Agostino Veneziano committed themselves to studying classical ruins in order to "bring to life some likeness" of classical Rome.

Packed with classical elements, *Quos Ego* depicts Aeneas and his Trojan fleet being saved while on a long journey to Italy. The heroes met numerous challenges, including a terrible storm in the sea near Sicily which blew them off course to the northern coast of Africa, close to the beautiful city of Carthage. In the center, Neptune calms the sea while a small boat in the distance safely carries the Trojans and Aeneas.

Surrounding the center of the print are scenes from Book One. At left are Aeneas and the Trojans on land after the storm. Below them, Aeneas and his friend Achates meet a disguised Venus, Aeneas' mother, who would see to it that Aeneas would not be diverted from his goal of reaching Italy. On the right are Ilioneus and the Trojans before Dido, the ruler of Carthage and a beautiful widow whom Juno hoped would detain Aeneas from his trip; below them, Dido guides Aeneas to a sumptuous banquet.

At the bottom, at left, are Aeneas and Achates standing in front of the temple of Carthage, viewing pictures of the Trojan War, in which they had fought. Finally, at bottom right are revelers, including Aeneas and Dido, at the banquet. Overseeing all of these images is Venus at top right entreating Jupiter to not let Aeneas be swayed from his journey. At upper center, Jupiter sends Mercury to order Aeneas to leave Carthage and continue with his travels.

Henri Delaborde in 1888 thought that *Quos Ego* served as a frontispiece to an edition of the *Aeneid* (Delaborde, *Marc-Antoine Raimondi*, 1888, 146). Virgil had been much published in the fifteenth century, and in 1502 the first woodcut-illustrated edition of Virgil appeared, published in Strasbourg and compiled by humanist and satirist Sebastian Brant (1457-1521). Later writers expanded on this. For instance, Carla Lord wondered if Raphael had been contemplating creating his own illustrated edition of Virgil, since Marcantonio and his associates engraved several designs based on the first century writer, many after Raphael ("Raphael, Marcantonio Raimondi, and Virgil," *Source 3* [1984]: 23-33). *Quos Ego*, with its dramatic echoes of the classical world, would have been an impressive contribution indeed.

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



Raphael (Italian 1483-1520), designer
Marcantonio Raimondi (Italian c. 1480-
c. 1534), engraver
Quos Ego (Neptune Calming the Tempest
which Aeolus Raised against Aeneas' Fleet),
c. 1515-16, detail
16 x 12 3/4 inches
Engraving in black ink on cream laid
paper
Purchase, Suzette Morton Davidson,
class of 1934, Fund
1980.41

See the full image on the cover of
this issue.

Teaching with Native Art

My graduate education included no training in the art of Native North America; yet I've been fortunate during my years of teaching at Vassar College to have several wonderful opportunities for self-education in this field. The first came in the early 1990s when I was awarded a Mellon grant for faculty development, with the goal of diversifying the material I taught my students in my survey courses on American art. I used the grant to finance a trip to the Southwest to study the Native art of that region. As I moved from Mesa Verde to Monument Valley, then on through Taos to Santa Fe, I was immediately entranced with both the ancient and contemporary manifestations of Pueblo and Dine (Navajo) cultures. I studied collections until I was ready to drop with museum fatigue, attended weaving and pottery making demonstrations, and watched festive dance performances at the Pueblos. These experiences allowed me to integrate Native materials into the art department curriculum, and even in recent years, into the syllabus of our foundational course Art 105-106.

My second great opportunity came when one day I received in my box a collection inventory forwarded to me by Art Center director James Mundy. With it came a letter from Edward J. Guarino explaining that he had amassed a collection of over 1000 objects made by Native artists, and his friends were encouraging him to share this rich array with the public. As I scanned the list of objects, most were unfamiliar to me, but when I reached the section on Pueblo pottery, my jaw dropped. Here were works by the superstars of this tradition—Lucy Lewis, Preston Duywenie, Susan Fowell, descendants of the Hopi potter Nampeyo, to name only a few. As I realized that the art center was being offered access to a treasure trove of Native artistry, I conceived of a plan for a teaching exhibition and a seminar whose purpose would be to interpret and present highlights from this collection to the Vassar community. And so the idea for “Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection” was born. Several years later, with the help of Ford Scholar Christina Lawrence, class of 2006, the twelve student co-curators in the seminar, and the extraordinary staff of the Art Center, our exhibition opened in May of 2006. This collaboration was one of the most exciting and rewarding of my teaching career, in no little measure because of the Native artists we were able to bring to campus to illuminate us about the material we were studying. An added feature of this effort was an online exhibition—which can be visited at <http://artcourses.vassar.edu/formsofexchange/index.html>.

Another happy and permanent outcome of this project was that Edd Guarino decided that he wanted Vassar College to be the eventual repository of his collection. Edd worked many years in public education, and he loved the idea of the objects he had so lovingly collected being available to Vassar students in their courses. Concurrently, the American Culture Program inaugurated a correlate sequence in Native Studies, and so the interest in this material began to grow outside of the Art Department. To date, Edd has donated ninety works to the Art Center, ranging from Dine pottery to Inuit prints and drawings. This has provided me with another irresistible teaching opportunity, and so I conceived of a course, “A Different Way of Seeing: The Art of Native North America,” whose purpose is to construct an online exhibition featuring works in the Art Center collection. The fifteen participants come from widely varying majors: American Culture, Art, Biology, English, and Environmental Studies. Each will intensely research an object this semester and write a 250-word essay on it for the website. Our material is wide-ranging and includes an Oneida man's jacket and leggings, a Haida miniature totem pole, a drawing by the noted Inuit artist Annie Pootoogook, and pottery by contemporary masters such as Dusty Naranjo, Glen Nipshank, and Jacquie Stevens, as well as the most famous Native American potter of the twentieth century, Maria Martinez. A unifying theme is the artist's primary relationship to the land and its resources as a way of expressing both poetic and scientific knowledge of place.

The website launched on May 5, 2010. Please visit us online and learn about the beauty and significance of key works of Native art in the Art Center collection.

Karen Lucic
Professor of Art

You can view the course website at:
<http://artcourses.vassar.edu/designinlivingthings>



Haida, 20th century
Totem
Argillite, 13 x 35/16 inches
College Transfer, X.47



Unknown Artist (Northern Song Dynasty, 960-1127)
Celadon Bowl, Song Dynasty
Hard stone with olive green glaze,
8 x 3 1/8 inches
The Olga Hasbrouck, class of 1905,
Collection
1943.2.32

I wonder when you turned the page and saw the *Celadon Bowl* pictured above, if you let out an “oohh”, “aahh” or started applauding. Probably not. As adults we attempt to contain our excitement.

So imagine my surprise when I projected this image onto a screen at Dover Elementary School and a classroom of first graders erupted with quiet exclamations of “Wow!”, “Awesome!”, and enthusiastic wiggling. Children today are inundated with images. Why were these first graders so transfixed by this green bowl?

The difference between this image and the hundreds of others they saw that day is that we stopped to talk about what they were seeing. After the initial excitement of seeing the picture appear on the screen, we sat quietly for thirty seconds and just looked. Then I asked them questions. Not just any questions; questions that deepened our understanding of the object. We had an animated conversation about how we knew it was a bowl, how bowls are different than plates, how it would be used, who might have owned it, and how it was made. We only stopped talking about the bowl because we had to move on to the next slide.

This visit was part of the Every Artwork Tells A Story (EATS) program offered by the Art Center to area schools. Now in its fifth year, EATS brings part of the gallery experience to the classroom. Due to increasingly limited funding, schools are no longer able to afford field trips. Working together with classroom teachers, the EATS program provides an opportunity for students to make connections between their schoolwork and the works of art in our collection. In 2009, the student docents and I led conversations with over one thousand school students in Dutchess, Ulster, and Orange counties. We spoke about everything from ancient Greece, the Hudson River school, abstract expressionism, Japanese scrolls, the Northern Renaissance, and WPA-era mural sketches. Students from pre-school to high school discussed works of art and made connections to history, writing, science, art and other subjects.

While nothing can replace an encounter with an original work of art, the EATS program serves an important role. What can a conversation about a projected image of a celadon bowl accomplish? What does it teach? In an op-ed article for the *New York Times*, Susan Engel, a senior lecturer in psychology and the director of the teaching program at Williams College, writes “[Children] construct knowledge; they don’t swallow it.” Engel states that in the ideal classroom students have conversations where they can support their views with evidence, change their minds, and use questions as a way to learn more. These are the skills that will make a child a lifelong learner and what we try to encourage through our gallery learning and EATS programs. Through careful observation and guided conversation, we hope that we are supporting engaging learning opportunities and encouraging another generation of museum visitors.

Nicole M. Roylance
Coordinator of Public Education and Information

RECENT ACQUISITIONS

Three Oil Sketches by Jervis McEntee



Jervis McEntee, (American, 1828-1891)
Clouds, 1870
Oil on canvas, 8 x 13 inches
Gift of Ellen G. Milberg, class of 1960, on the occasion of
her 50th reunion, 2010.3.1



ABOVE RIGHT: Jervis McEntee (American, 1828-1891)
Beeches and Ferns
Oil on canvas, 15 5/8 x 10 3/4 inches
Gift of Ellen G. Milberg, class of 1960, on the occasion
of her 50th reunion, 2010.3.2

The holdings of the Frances Lehman Loeb Art Center of works by the Hudson River School artists were substantially enhanced this year by the donation of three lovely oil sketches by Jervis McEntee (1828-1891), a gift of Ellen G. Milberg, Vassar College class of 1960, on the occasion of her fiftieth reunion. A study of the sketches, *Rocks at the Corner* dated 1859; *Clouds* from 1870; and *Beeches and Ferns*, an initialed but undated work, yield an understanding of the artist's interest in *plein air* painting and its use in developing his larger compositions. Such oil sketches were very much a part of the working method of other Hudson River School masters including Frederic Edwin Church, the only mentor from whom McEntee derived professional instruction in 1850-51. They record the characteristics of a moment and yet they retain an internal integrity that allows them to stand on their own merits.

Jervis McEntee was one of the most interesting of the Hudson River School painters because, unlike members of his cadre, he often preferred to paint the landscapes and atmospheric effects of seasons other than summer and autumn. A grey, misty cold day in January was as much grist to his artistic mill as was a Technicolor afternoon in October. From his home and studio in Roundout (now part of Kingston), New York he explored the full range of a landscape's many moods, a reflection, perhaps of his own very considerable mood fluctuations. We know a good deal about his activities, thoughts, and feelings (including a temperament prone to depression) thanks to a series of very detailed diaries that he kept between 1872 and 1890, the year before he died. These materials are housed by the Archives of American Art, part of the Smithsonian Institutions in Washington, D.C. Another diary kept during his student days at the Clinton Liberal Institute in 1844-45 survives in the collection of Syracuse University. While not as famous as his peers and friends, such as Sanford Robinson Gifford, John Kensett, and Frederic Church, McEntee's careful diary entries give us an extremely accurate glimpse into his daily activities from sketching and painting on long camping trips in the Adirondacks, to meeting with (and competing for) clients in New York City. These diaries also chronicle the sometimes burdensome financial worries of the artist and other sources of his frequent anxiety and depression.

The generous gifts of Ellen Milberg join and complement several full-scale paintings by the artist in the collection. The Art Center also owns two sketchbooks kept by McEntee during sketching trips to Maine and throughout the Hudson River valley in 1864-5 and to Europe and America between 1869 and 1871.

PAINTINGS



Stanley Boxer, American (1926-2000)
Snow to Ochre, 1972
Oil on canvas
Gift of Marianne Buchenhorner, class of 1960, in memory of Tibor de Nagy, 2009.2



Joan Brown, American (1938-1990)
Getting Ready for the Bath
Oil on canvas
Gift of Mary Coxe Schlosser, class of 1951, 2009.20

Marie Laurencin, French (1885-1956)
Three Women, 1935
Oil on canvas
Bequest of June Bingham Birge, class of 1940, 2009.6

Jules Olitski, American, born Russian (1922-2007)
Deuxième nuit d'été, 1979
Acrylic on canvas
Gift of Elizabeth Cabot Lyman, class of 1964, 2009.12.4

Lawrence Poons, American (1937-)
D 2, 1977
A 8, 1977
Acrylic on canvas
Gift of Elizabeth Cabot Lyman, class of 1964, 2009.12.5 & .6

Adèle Romany, French (1769-1846)
Portrait of the Artist's Family in Front of the Château de Juilly, Île-de-France, 1804
Oil on canvas
Gift of Mary Bridges Boynton, class of 1936, 2009.5



French, 19th century
Erasistratus Discovering the Cause of Antiochus's Disease, 1808
Oil on canvas
Gift of Jonathan H. Kagan, 2009.32

Henry Van Ingen, American (1833-1899)
Floral Still Life
Oil on canvas
Gift of Brendan F. Baynes, 2009.14

Sculpture



Tiziano Aspetti, Italian (1559-1606)
Mars, after 1592
Bronze
Gift of Dr. Mary Gibbons Landor, class of 1951, 2009.15

Anthony Caro, English (1924-)
CCCLXXXVI, 1971
Steel, rusted and varnished
Water Street Stilt, 1980
Bronze plate and cast bronze welded
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.3 & .4

Dimitri Hadzi, American (1921-2006)
Samurai, 1971
Bronze sculpture on marble base
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.8



Henri Laurens, French (1885-1954)
Le Comptoir de Raisins, 1922
Painted terracotta bas-relief
Tête de femme aux bouclés d'oreilles, 1921
Terracotta
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.9 & .10

Robert Laurent, American, born French (1890-1970)
Untitled
Alabaster mounted on wood base
Gift of Sydney Elliot Henderson, class of 1941 in memory of her husband Elyot Henderson, painter and Vassar Art Department Faculty, 1943-46, 2009.21



Jacques Lipchitz, Lithuanian (1891-1973)
Musician with Sheet Music and Clarinet, 1914
Terracotta
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.11

Peter Lipsitt, American (1940-)
Scheherazade, 1982
Stainless steel (wall relief)
Odyssey, 1994
Bronze
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.12 & .13

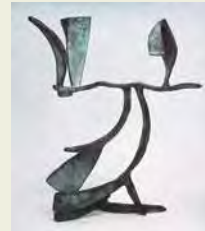
Joe Mooney, American (1949-)
Phoenix Revive, 2006, 2006
Stainless steel and steel
Gift of Andrea Baldeck, class of 1972, and Bill Hollis in honor of the artist, 2009.17



Henry Moore, English (1898-1986)
Head, 1950
Bronze with green patina
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.14



George Rickey, American (1907-2002)
Two Open Trapezoids, One Up, One Down, 1980
Stainless steel
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.20



David Smith, American (1906-1965)
Ten Arcs, One Ring, 1957-59
Bronze with green patina
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.21

Michael Steiner, American (1945-)
Linus, 1981
Cast bronze
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.22

DRAWINGS AND WATERCOLORS



Irene Avaalaqiaq, Inuit, Baker Lake (1941-)
Sednas and Bird Spirits, 1984
Spirit Faces, 1984
Crayon on paper
Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.50.r & v

Paul Cézanne, French (1839-1906)
Venus accroupie
Soft graphite on cream laid paper with watermark of CF within a shield
Landscape with Rocks and Shrubs, ca. 1895-1905
Graphite over watercolor on cream laid paper
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.5 & .6

Konrad Cramer, American (1888-1963)
Still Life with Fruit, ca. 1929
Gouache on paper
Gift of Janis Conner and Joel Rosenkranz, 2009.27

William Gropper, American (1897-1977)

The Cowboy
India ink and white gouache on paper
Gift of the Feltsch family, 2009.22.1

Bessie Scottie Iqiginnaq, Inuit, Baker Lake (1912-)
Composition (Figures and Animals), 2001
Pencil and pencil crayon on paper
Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.48



Harry Naar, American (1946-)

Tangled View, 2005
Ink on paper
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2009.7



Annie Pootoogook, Inuit, Cape Dorset (1969-)

Ice Fishing, 2000/2001
Pencil, ink, and pencil crayon on paper
Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2009.26.47



William T. Russell Smith, American, born Scotland (1812-1896)

View along the Wissahiccon River
Oil on paper
Gift of Fred (class of 1985) and Suzy Bancroft in honor of the class of 1985, 2009.29



Simon Tookoome, Inuit, Baker Lake (1934-)
Untitled

Pencil crayon on paper
Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2009.26.49

Aaisha S. Warner, Navajo, Laguna

Katsina, ca. 2002
Watercolor, black ink and paint on white wove paper
Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.46

PRINTS

Alexander Archipenko, Russian, born Ukraine (1887-1964)
Zwei weibliche akte (Two Female Nudes), 1923
Crayon lithograph in black ink on cream wove paper
Gift of Elizabeth Cabot Lyman, class of 1964, 2009.12.1

Pierre Bonnard, French (1867-1947)

Maison dans la cour (from *Quelques aspects de la vie de Paris*)
Color lithograph on cream wove paper
L'Enfant à la lampe, 1897
Color lithograph on china paper
Bequest of Virginia Herrick Deknatel, class of 1929 2009.1.1 & .2

Joseph Cornell, American (1903-1972)

Hôtel du Nord, 1972
Screenprint on cream wove paper
Edition of 125
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.7

George Cruikshank, English (1792-1878)

Stale Mate, 1835
Etching on paper
Gift of Christina Houghtaling, class of 1974, 2009.23.2

Otto Dix, German (1891-1969)

Nachtliche erscheinung (Nocturnal Apparition), 1923
Lithograph (tusche) in black ink on cream Johann Wilhelm laid paper; published by Karl Nierendorf, Berlin
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2009.19

James Gillray, English (1757-1815)

A Portrait, 1799
Etching with watercolor on paper
Gift of Christina Houghtaling, class of 1974, 2009.23.1

William Gropper, American (1897-1977)

Diogenes
Color photolithograph
Gift of the Feltsch family, 2009.22.2

Richard Hamilton, English (1922-)

Seminar, 1971
Color lithograph (crayon and tusche) on thick cream wove paper
Edition of 96
Portrait of an Artist by Francis Bacon, 1970-1971
Offset lithograph and screenprint on thick cream wove paper
Edition of 140
Gift of Elizabeth Cabot Lyman, class of 1964, 2009.12.2 & 3

Keith Haring, American (1958-)

Apocalypse 1-10, from the portfolio *Apocalypse*, with 12 sheets of text by William Burroughs, 1988
Screenprint on two-ply Museum Board, printed by Rupert Jasen Smith Inc., New York, published by George Mulder Fine Arts, New York
Gift of Michael Cornish, class of 1982, 2009.8.1 -10

Henry Moore, English (1898-1986)

Personnages sur fond vert, 1957
Color lithograph on paper
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.15



Pablo Picasso, Spanish (1881-1973)

La langouste, from the *Buffon* series, 1942
Etching and sugarlift aquatint on cream wove paper
La mère et les enfants, 1953
Lithograph on Arches wove paper
Le chapeau à fleurs, 1963
Color linoleum cut on thick cream wove paper with a partial watermark of _HES [Arches]
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.16 - .18



Odilon Redon, French (1840-1916)

Woman in profile to the left, wearing a Hennin Headdress (femme de profil vers la gauche, coiffe d'un hennin), plate 1 for the series *Trial plates (Planches d'essai)*, 1900
Crayon lithograph in dark gray ink on thin cream wove paper
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.19

Ed Ruscha, American (1937-)

Here and Now, 2009
Lithograph on paper
Gift of Lynn G. Straus, class of 1946, 2009.16

Roy Thomas, Native American (Ojibwe,

Ahnisnabe) (1949-2004)
Turtle Island/Bird Life, 1995
Etching in black ink on paper
Gift from the Edward J. Guarino Collection in memory of Edgar J. Guarino, 2009.26.51



Japanese, 12th century

One hundred images of the Amida Buddha
Ink stamps on paper
Purchase, The Frances Lehman Loeb Art Center
Purchase Fund, 2009.3



Edouard Vuillard, French (1868-1940)

L'avenue (From the series *Paysages et Interieurs*), 1899
L'atre, 1899
Le jardin devant l'atelier, 1901
Color lithograph (tusche and crayon) on thin cream wove paper
Bequest of Virginia Herrick Deknatel, class of 1929, 2009.1.23 - .25



Terry Winters, American (1949-)

Color Model, 2004
Crayon and tusche lithograph on cream wove paper, published by ULAE Editions Inc.
Gift of Lynn G. Straus, class of 1946, 2009.31

PHOTOGRAPHY



Margaret Bourke-White, American (1904-1971)
Electric sign in front of restaurant featuring Dutch windmill, 1937
Harry Hopkins walking in US Embassy garden with US Ambassador Steinhardt, 1941
Japanese couples dancing to music of Japanese band at the Showboat nightclub, Tokyo, 1952
Empty chairs await tribal leaders, Botswana, 1950
Aerial of workers for Gulf Interstate Gas Co. laying pipeline for natural gas, 1953
 Gelatin silver print
 Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2009.28.1 - .5



Alfred Eisenstaedt, German (1898-1995)
Horse drawn four wheel carriages in rain, Italy, 1933
Self-portrait, 1933
 Gelatin silver print
 Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2009.28.6 & .7



Louis Faurer, American (1916-2001)
New York, NY (Smoothing Toupee), 1948-49; printed 1981
San Genaro Festival, New York, NY, 1950
New York, NY (Four men at door cab), ca. 1950; printed 1981
Philadelphia, PA, 1949; printed 1980
Boardwalk, Atlantic City, NJ, 1937-38; printed 1980
 Gelatin silver print
 Gift of Howard Greenberg, 2009.30.1 - .5



Naoki Honjo, Japanese (1978-)
Tokyo, Japan, 2005
 C-print
 Purchase, Advisory Council for Photography, 2009.13

André Kertész, American, born Hungary (1894-1985)
July 2, 1979, 1979
October 24, 1979, 1979
 SX-70 Polaroid
 Purchase, Advisory Council for Photography, 2009.9.1 & .2



Frank Paulin, American, born Hungary (1926-)
Dangerous Minds, New York, 1955
I Love You, Chicago, 1951
Belmont Races (men standing looking left direction), 1956
Man from Burger Restaurant, 1957
Man Afraid, Times Square, 1955
Spring, Central Park, 1956
Boy with cowboy hat and men behind him, 1956
Musician Practicing, Central Park, 1956
Easter on Fifth Avenue, New York, 1954
Girl on steps, New Orleans, Louisiana, 1952
Little girl on street, New Orleans, 1952
Man in Donut Shop, New Orleans, 1951
Our Dream, Queens, 1979
Doll, New York, 1955
Morning on the Beach, Atlantic City, 1955
Old man smoking, 1957
Group Looking Right, Belmont Park, 1956
Desire Bus, 1952
The Way To the Gold (Girl in First Communion dress), 1957
Graffiti, Love, 1983
 Gelatin silver print
 Gift of Bruce Silverstein, 2009.18.1 - .20

Eliot Porter, American (1901-1990)
Helibore and Columbine, 1957
Apples, Great Spruce Head Island, Maine, 1942
 Dye-transfer color print
 Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2009.28.8 & .9

Kara Walker, American (1969-)
Testimony (Woman holding a lantern), 2005
Testimony (Kissing figures), 2005
Testimony (Silhouetted figure in a window), 2005
Testimony (Figure on a horse), 2005
Testimony (Figure on a horse with hands controlling the puppet), 2005
 Photogravure on Hahnemuhle paper
 Purchase, Horace W. Goldsmith Foundation Fund, 2009.25.1 - .5

Margaret Watkins, American, born Canada (1884-1969)
Untitled (Still Life, Crystal Glasses) ad for R. H. Macy's & Co., 1923
 Palladium print
 Gift from the Michael and Joyce Axelrod collection (Joyce Jacobson, class of 1961), 2009.28.10

ADDITIONAL WORKS



Maria del Socorro "Socorro" Amaya de Martínez, Mata Ortiz
Vase, 2002
 Black-and-red-on-white pottery
 Gift from the Edward J. Guarino Collection in honor of Evelyn VanDyke, 2009.26.12

Elsie and Sam Benally, Navajo
Toy (Man on horse), ca. 1980
 Native clay, paint, cloth and wool
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.43
Toy (Woman with child in cradleboard on horse), ca. 1980s

Native clay, paint, cloth and wool
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.44



Lena Blackbird, Cherokee
Basket with lid, ca. 2002
 Honeysuckle
 Gift from the Edward J. Guarino Collection in memory of Helen Guarino, 2009.26.29a & b

Phyllis Cerna, Maricopa
Bowl, ca. 1999
 Black-on-red pottery
 Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.7

Cherokee
Basket, ca. 1950-1960
 Fiber
 Gift from the Edward J. Guarino Collection in memory of Katherine (Katie) Guarino, 2009.26.27
Basket
 Fiber
 Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.34

Lorena Chuculate, Cherokee
Basket, ca. 2002
 Fiber
 Gift from the Edward J. Guarino Collection in honor of Dennis Di Benedetto, 2009.26.31

Holly Churchill, Haida
Basket, 2003
 Cedar bark
 Gift from the Edward J. Guarino Collection in honor of Gregory Deely, 2009.26.24

Alice Cling, Navajo (1946-)
Vessel (Braided design), 2000
 Pitch coated pottery
 Gift from the Edward J. Guarino Collection in honor of John Deely, 2009.26.8

Squirrel Croslin, Jr., Cherokee
Basket, ca. 1950-1960
 Black walnut, dyewood, bloodroot
 Gift from the Edward J. Guarino Collection in memory of John-Lloyd Rice, 2009.26.28

Juanita Fragua, Jemez (1935-)
Vessel, ca. 2003
 Red-and-grey-and-black-on-buff pottery
 Gift from the Edward J. Guarino Collection in honor of Melissa Merritt Skovira, 2009.26.5

Shirley Gewin, Cherokee
Basket, ca. 2002
 Reed and buck rush
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2009.26.30

Namey Girty, Cherokee
Basket, 2002
 Commercial reed
 Gift from the Edward J. Guarino Collection in memory of Tom Whitworth, 2009.26.32
Basket (miniature), ca. 2002
 Reed
 Gift from the Edward J. Guarino Collection, 2009.26.32 - .33

Caroline Marín Gonzáles, Mata Ortiz
Vessel, 2002
 Black-on-black pottery
 Gift from the Edward J. Guarino Collection in honor of Josephine Guarino, 2009.26.11

Iroquois

Souvenir pillow (From Niagara Falls), ca. 1850
Cloth, blue with white border, clear and pink glass beads

Gift of Jill Spiller, class of 1963, 2009.4

Man's jacket and leggings, ca. 1900

Muslin, trade cloth, brass buttons, German silver medallions and horse hair

Gift from the Edward J. Guarino Collection in honor of Michael Burns, 2009.26.39.1 & 2

Cape, ca. 1890

Velvet and glass beads

Gift from the Edward J. Guarino Collection in memory of Lynn Trusdell, 2009.26.40

Doll, ca. 1940

Cornhusk, cloth, felt, glass beads and wool
Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.41

Doll, 1920s-1930s

Cornhusk, cloth, felt, glass beads and wool
Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.42

Japanese, 17th, 18th and 19th century

Takatori ware tea caddy with handles and dohimo, named Kirigirisu (grasshopper)

Greyish-brown ware, lustrous mottled brown, purplish-blue, chestnut-brown, cream and light green glaze

Kyoto ware tea caddy with handles and dohimo

Light greyish ware, lustrous brown, dark brown and amber-yellow glaze, marked *Ninsei*

Seto ware cylinder-shaped tea caddy

Light greyish-brown ware, lustrous light and dark brown glaze

Takatori tea caddy (sphere shape)

Glazed earthenware

Takatori ware tea caddy with handle (jar shape)

Reddish-brown ware, mottled light and dark brown and cream glaze

Takatori ware tea caddy (square-shoulder type)

Reddish-brown ware, lustrous brown, purple, light green and dark blue glaze

Karatsu ware tea caddy

Glazed earthenware, sealed Ennen

Satsuma ware tea caddy (gourd shaped)

Reddish-brown ware, lustrous brown, dark brown and amber-yellow glaze

Tanba tea caddy with handles

Glazed earthenware

Seto ware tea caddy with dohimo (square-shoulder type)

Yellowish-brown ware, lustrous purplish-brown, light brown, chestnut-brown and dark brown glaze

Ko-Seto ware tea caddy (square-shoulder type)

Dark brown ware, lustrous brown and bluish-black glaze

Zeze ware large tea caddy (long-neck type)

Reddish-brown ware, lustrous mottled purplish-brown, blue and brown glaze

Takatori ware tea caddy with handles and dohimo

Reddish-brown ware, lustrous dark brown, blue, purple and brown glaze

Satsuma ware tea caddy (square-shoulder type)

Reddish-brown ware, brown, green, olive-brown and dark purplish-blue glaze

Takatori ware tea caddy with handles

Glazed earthenware

Ko-Seto ware tea caddy (square shoulder type)

Glazed earthenware

Takatori ware tea caddy

Dark grayish-brown ware, brown, light yellow, lustrous purplish-brown, dark purplish-blue, olive-green and amber-brown glaze

Seto ware tea caddy with handle

Glazed earthenware

Takatori ware tea caddy

Blackish ware, light green and deep mottled olive-green glaze

Seto ware tea caddy

Dark brown ware; lustrous mottled purplish-brown and bluish glaze

Tea caddy

Glazed earthenware

Purchase, Pratt Fund, 2009.10.1 - .21



Satsuma ware tea caddy

Blackish-brown ware, lustrous black glaze of different shades

Gift of Karen S. Kaufman in memory of Col. Martin L. Kaufman, Ret. USAF, 2009.11

Leonel Lopez, Native Peoples

Lizards (Vessel with sgraffito design), 1998

Red-on-buff pottery

Gift from the Edward J. Guarino Collection in honor of Dana Marie (Deely) Scolza, 2009.26.15



Makah

Basket with lid (Whaling scene), early 20th c

Fiber, polychrome

Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.22

Miniature basket with lid (Duck motif), ca. 1920-1930

Fiber, polychrome

Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.23

Betty Manygoats, Navajo (1945-)

Vessel, ca. 2004

Pitch coated pottery

Gift from the Edward J. Guarino Collection in honor of Michael Lewis, 2009.26.9

Jesus Martinez, Mata Ortiz

Vessel, 2005

Black-and-red-on-white pottery

Gift from the Edward J. Guarino Collection in honor of Robert Ceballos, 2009.26.10

Hector Mendoza, Mata Ortiz

Vessel (Lizard design), 1995

Black-on-black pottery

Gift from the Edward J. Guarino Collection, 2009.26.19

Dusty Naranjo, Santa Clara (1968-)

Vessel (Incised mountain ram), ca. 2001

Pottery

Gift from the Edward J. Guarino Collection in honor of Kathleen Guarino-Burns, 2009.26.4

Navajo

Toy (Man on burro), 1997

Native clay, paint, wool and cloth

Gift from the Edward J. Guarino Collection in memory of Joaquin (Jack) Yordan, 2009.26.45

Glen Nipshank, Big Stone Cree (active 1984-)

Long Neck Vase, 2005

Pottery

Vessel, 2005

Green pottery

Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.2 & .3

Tohono O'odam, Papago

Basket (Tortoise design), ca. 1991

Fiber

Gift from the Edward J. Guarino Collection in honor of Breton Merritt, 2009.26.21

J. Pacos, Jemez

Vessel, early 1980s

Pottery

Gift from the Edward J. Guarino Collection, 2009.26.6

Penobscot

Container (Flower or clover design), early 20th c

Bark

Gift from the Edward J. Guarino Collection in memory of Edgar J. Guarino, 2009.26.38

Alvaro Quezada, Mata Ortiz

Vessel, 1995

Black-on-buff pottery

Gift from the Edward J. Guarino Collection, 2009.26.16

Genoveva Quezada de Escarsega, Mata Ortiz

Vessel (Sculpted lizard design around rim), 1995

Black-on-black pottery

Gift from the Edward J. Guarino Collection in honor of Kyle Aron Burns, 2009.26.20



Luz Elva Ramirez, Mata Ortiz

Vessel, 1999

Black-on-black pottery

Gift from the Edward J. Guarino Collection in honor of Jessica Engel, 2009.26.13

Vessel (Feather design), 1998

Black-on-black pottery

Gift from the Edward J. Guarino Collection in honor of Kristen Merritt Skovira, 2009.26.14

Red Arrow Family, Chippew, Ojibwa

Basket, 1995

Wood

Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.26

Manuel J. Rodriguez, Mata Ortiz

Vessel, 1995

Black-on-white pottery

Vessel, 1995

Polychromed pottery

Gift from the Edward J. Guarino Collection, 2009.26.17 & .18

Eero Saarinen, American, born Finland (1910-1961)

Architectural Model of Emma Hartman Noyes House at Vassar College, 1956; restored 2008

Mixed media

Transfer from Vassar College Buildings and Grounds, 2009.24

Ott Smith, Tsimshian, S.E. Alaska

Basket, ca. 1922

Cedar bark

Gift from the Edward J. Guarino Collection in memory of Robert Di Benedetto, 2009.26.25

Jacquie Stevens, Big Stone Cree (1949-)

Vessel, ca. 1922

Pottery with micaceous slip

Gift from the Edward J. Guarino Collection in honor of Amanda Caitlin Burns, 2009.26.1

Tarahumara

Seven nested baskets (Single weave), ca. 2002

Sotol

Gift from the Edward J. Guarino Collection in honor of Alexander Merritt, 2009.26.35

Basket with lid (Single weave), ca. 2002

Pine needle

Basket (Double weave), 2002

Pine needle and sotol

Gift from the Edward J. Guarino Collection, 2009.26.36 - .37

Art Center members visited several exciting cities this academic year — Washington, DC, New York, Los Angeles and San Francisco. The catalyst for visiting the East Coast was two important loans from our permanent collection and the introduction of the two tours on the West Coast expanded on our collection of photography and American paintings from two institutions with significant contemporary holdings and loans of their own.

The first member event was a special afternoon spent at the Hirshhorn Museum and Sculpture Garden viewing *Anne Truitt: Perception and Reflection*, with a tour led by curator Kristen Hileman. Ms. Hileman spoke on the impact of Truitt's fifty year career in two and three-dimensional sculptures. The Art Center's *Signature* stood proudly among the other works in the show.

The afternoon continued with a reception at the home of Sheila ffollott, Vassar College class of 1967, and Shepard Krech III, that included an astutely organized tour of their artwork. Members also heard a first-hand account by Cicely Angleton, Vassar College class of 1944, and Celia Crawford, Vassar College class of 1958, of how the two Truitt sculptures, *Signature* and *Sorcerer's Summer*, arrived at Vassar.

The second member event was spent at two premier New York art institutions, the Metropolitan Museum of Art and the Whitney Museum of American Art. The first stop was the Met, to view *Looking In: Robert Frank's The Americans*. Members enjoyed taking a virtual road trip through the works of influential photographer Robert Frank from his cross-country photographic journey in 1955-56.

After winding through the grittiness of American life in the mid-1950's, members arrived in a brighter world at the Whitney with *Georgia O'Keeffe: Abstraction*. This exhibition included over 125 paintings, drawings, watercolors, and sculptures - truly highlighting the breadth of O'Keeffe's work. Many recognized her soft, bright flowers, but were surprised by her darker work, including a mostly black painting inspired by the effects of anesthesia.

Members continued with the American experience at the Los Angeles County Museum of Art and *American Stories: Paintings of Everyday Life, 1765-1915*. Austen Bailly, Vassar College class of 1994, Assistant Curator of American Art, gave an extensive tour explaining how many of these important artists, such as Winslow Homer, Mary Cassatt, and John Singer Sargent conveyed the joys and sorrows of family life and work through their art.

The importance of telling the American story was expressed almost exclusively on the canvas. However, the growth of photography allowed for new representations of the human experience. Members saw much of the history of California life and landscape when they visited the San Francisco Museum of Modern Art exhibition, *The View from Here*.

Planning is under way for many new exciting events. Watch your mailboxes as new events unfold!



Exterior view of LACMA

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Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Spring 2010

EXHIBITON SCHEDULE



**Vassar 150 Years Later:
New Photography by Tina Barney,
Tim Davis, Katherine Newbegin**

Jan 28 - Mar 27, 2011

**Thomas Rowlandson: Pleasures
and Pursuits in Georgian England**

Apr 8 - June 12, 2011

**A Pioneering Collection:
Master Drawings from
the Crocker Art Museum**

Sep 16 - Dec 11, 2011

Thomas Rowlandson (British, 1757-1827)
Smoaking for a Tobacco Box (also called *Men Smoking*)
Blackish-brown ink and wash, watercolor,
and graphite on cream laid paper
Gift of Mr. and Mrs. Francis Fitz Randolph
(Mary E. Hill, class of 1945-4), 1953.7.29

ON THE COVER: Raphael (Italian 1483-1520), designer
Marcantonio Raimondi (Italian c. 1480-c. 1534), engraver
Quos Ego (*Neptune Calming the Tempest which
Aeolus Raised against Aeneas' Fleet*), c. 1515-16
16 x 12 3/4 inches.
Engraving in black ink on cream laid paper
Purchase, Suzette Morton Davidson, class of 1934, Fund
1980.41



The Frances Lehman Loeb Art Center
Vassar College
124 Raymond Avenue
Poughkeepsie, New York 12604
<http://fllac.vassar.edu>

The Art Center is open Tuesday to
Saturday from 10AM to 5PM,
Thursday from 10AM to 9PM, and
Sunday from 1PM to 5PM.

The Art Center is closed on Mondays,
Easter, Thanksgiving Day, and from
Christmas through New Year's Day.