A publication for the members of
The Frances Lehman Loeb Art Center
Spring/Summer 2013
In this issue of Art at Vassar, the overarching theme is the range and variety of the works that enter our collection, underscoring the acquisition highlights of the past year. Recently a student reporter from the weekly campus newspaper, The Miscellany News, dropped by to ask me how the Art Center makes its acquisitions, a simple question that resulted in a lively and long conversation about, among other things, needs, priorities, resources, institutional philosophy, and the psychology of collectors. I thought it might be beneficial for this publication’s readership to have a summary of our conversation.

1. Collections are to some extent forces of nature, the residue of a dynamic set of relationships among people who love art—curators, collectors, dealers, and philanthropists—and their priorities. They are not like planned communities and can be drastically altered by a single decision, e.g. the donation or bequest of an entire lifetime’s worth of collecting. Having a strategy for collecting—a wish list for example—makes you appear sane and rational as an institution, but the reality is that the unexpected opportunity, the random discovery of the work of art which you could not predict existed or fit so perfectly into your collection, often trumps reason.

2. If your institution can only display 5 percent or less of its collections at any given time don’t you, as one museum supporter once asked me, “have enough stuff!!?” The glib rejoinder would be, “When does the library have enough books?” But, the nature of what the two institutions do is fundamentally different. By walking through an art museum you can glean a sense of what the mission and priorities of the place are in a Gestalt sense. This might be more difficult in most libraries. One normally goes to the library to find out the answer to a question by consulting the written opinions of others. The visit to the art museum, except by certain specialists, is not that specifically focused. The art museum tries to present its “best” works at any given time based on the discernment of its staff as to what constitutes historical, aesthetic, and social importance, plus, in our case, what might specifically benefit the teaching curriculum at Vassar. There are at all times hundreds of stories potentially being told as one walks the galleries of an art museum. If, for example, your interest was piqued by a Brueghel painting of a peasant feast, this is only a kind of gateway to understanding class and social stratification in sixteenth- and seventeenth-century Flanders. But, if your collection also owns prints and drawings of other aspects of peasant life by a range of artists, you can experience a more 360-degree understanding, thanks to the depth and breadth of the collection. So, essentially, “more stuff” is for us the means for greater, rather than superficial, understanding.

3. Works of art have come to Vassar over the past 150 years and have stemmed from the expertise of curators and the knowledge and generosity of collectors and donors. Some works we are able to buy with funds endowed for that purpose. Others we might be given based on an articulated need in coordination with a patron. For some, this is the ideal situation where a generous donor steps forward and asks “What do you need and how can I help?” But, frequently the time spent cultivating a donor for a gift of art rather than for funds can be the most efficient form of this ever-evolving set of human relationships. The collector is often the one who has placed his or her own resources on the line in making an acquisition and there is no better or effective method of educating your judgment than this. Getting collectors familiar with you, your institution, and its mission is the most important part of the equation, for if they believe in what you stand for, our society and the tax code have made it easy for both individual and institution to benefit.

4. Finally, something must be said for the tincture of time. New museum collections can have extreme peaks and valleys like a newly created volcanic mountain range—they can be dramatic but problematic to traverse. Older collections have the modulation and intermediate shades of an expanse of softer, rolling hills, often more subtle and satisfying to travel and appreciate. As we move into the second half of our second century as an institution, as our collections continue to grow and improve, we know the outcome can only enhance our sense of knowing what it is to be civilized.

James Mundy
The Anne Hendricks Bass Director
From its inception in 1947, the Polaroid system inspired artists to experiment—to dazzling effect—with the cameras’ unique technologies. Edwin H. Land, the inventor of the first Polaroid instant camera, remarked on his discovery, “Photography will never be the same.” And he was right. At the Art Center this spring, we commemorate Land and his invention with The Polaroid Years: Instant Photography and Experimentation, a major exhibition that takes our visitors on a fascinating journey through the Polaroid era, documenting the evolution of instant photography and its use by artists in the last five decades. With close to two hundred works on view, the exhibition celebrates the myriad ways Polaroid photographs have been used and ingeniously manipulated and transformed into works of art. Artists represented include such well-known figures as Ansel Adams, Walker Evans, Chuck Close, David Hockney, Robert Mapplethorpe, Andy Warhol, and William Wegman as well as a new generation of artists including Bryan Graf, Anne Collier, Catherine Opie, Lisa Oppenheim, Dash Snow, Mungo Thomson, and Grant Worth.

Instant photography, which eventually became synonymous with the name “Polaroid,” arrived in the hands of artists at the precise moment when the world of fine-art photography was becoming fertile ground for experimentation and new directions. In 1972, just as this spirit of experimental freedom was taking hold in photography and the medium’s role in art was being questioned and redefined, Polaroid introduced the SX-70, the first automatic camera to make self-developing, instant color prints. The simplicity and sleek design of the SX-70 as well as the thrill of the nearly instantaneous results it offered captivated the imagination of novice and artist alike.

Lucas Samaras, for example, was primed to make his mark on the art world when instant photography came along and gave him the means to do so. His introduction to the Polaroid 360 camera gave Samaras the freedom to indulge his conceptual self-absorption in the seclusion of his New York apartment. Between 1969 and 1971, Samaras completed his groundbreaking AutoPolaroids, a series of more than four hundred works, almost all self-portraits, in which the artist’s theatrical poses and exaggerated gestures are accentuated by swirling colors and vibrating patterns of ink applied by hand onto the surface of each photograph. The following year, Polaroid Corporation product publicity manager Jon Holmes gave an SX-70 to Samaras, who took full advantage of the camera’s immediacy (and therefore its suitability for private, self-reflective images) and unique chemical properties. Samaras quickly discovered that by experimenting with color filters he could distort his images; in addition, by warming or cooling the film (to facilitate manipulation of the photo-emulsion with a stylus) he could further disfigure the depictions of his body. Samaras’s SX-70 works are part of a painterly, expressionistic series he called Photo-Transformations (1973–76)—all self-portraits, many taken in the artist’s kitchen—in which he pushed his fantasies of self-mutilation and figural fragmentation to the extreme. Throughout the 1980s Samaras continued to experiment with Polaroids of every size, from 8 x 10 (Type 808) prints, which he cut into slivers and reassembled into panoramic views of his body, to the 40 x 80, the largest Polaroid format ever made.

Large-format Polaroid technology, introduced in 1976, offered Chuck Close a more uniform sharpness and higher level of detail as well as expedience and directness. Recognizing that the Polaroid source images he used for his paintings were powerful portraits in their own right, Close began experimenting with composite arrangements of anywhere from two to sixteen large-scale prints tiled together in his signature grid format. The unique advantages of Polaroid are dramatically apparent in Close’s milestone composite self-portrait of 1979, which comprises five slightly overlapping 20 x 24 Polaroid prints, each an extreme close-up of the artist’s face. Startlingly large compared to other photographs of the time, and alarming in its graphic fragmentation of the human face, Close’s self-study evidenced an entirely new direction and scale in photography, one that Polaroid technology helped facilitate.
Ellen Carey is a talented and innovative photographer who has been working with Polaroid technology since the 1970s but has not received the same recognition as her male counterparts. She began using large-format Polaroid technology in 1983 and immediately recognized it as the perfect instrument for her artistic experimentation. The series of Polaroid self-portraits she initiated in 1984—silhouettes of her face overlaid with multicolored patterns—radically departed from the conventions of the genre. Made using colored gels and various abstract screens, Carey’s portraits, which she continued to create until the early 1990s, possess a soft, brilliant color unique to Polaroid film.

The pioneering spirit of Samaras, Close, and Carey paved the way for numerous artists to experiment with both large- and small-scale Polaroids for projects that range from figurative montage to abstraction and conceptual projects—all represented here.

Today, despite the ease and seeming ubiquity of digital photography, Polaroid continues to attract new devotees drawn to its luminescence, distinct color, and the happy accidents that occur in the imperfect developing process—not to mention the convenience of instantaneous, direct one-to-one prints. It is in this enduring appeal of Polaroid and the groundbreaking art it inspired that the innovative spirit of Edwin Land lives on.

The Polaroid Years is accompanied by a 224-page exhibition catalogue, co-published by Vassar College and DelMonico Books/Prestel, that features essays addressing the unique technology of instant photography and the marketing genius of the Polaroid Corporation. Entries by several artists reveal how Polaroids affected and, in many instances, forever changed the way they captured the world around them. Filled with images from a trove of artists from Ansel Adams to Andy Warhol, it is the first volume to explore the Polaroid camera’s indelible influence on the history of photography.

Mary-Kay Lombino
The Emily Hargroves Fisher ’57 and Richard B. Fisher Curator and Assistant Director for Strategic Planning
The Art Center and the Pindyck Internship in Art

Since 1995, the Art Center has hosted fifteen summer interns sponsored by Bruce Eben Pindyck and his wife Mary Ellen Pindyck. Their generosity has afforded the Art Center the opportunity to mentor these students in research, cataloguing, and assisting in the curating of exhibitions. For several weeks during the summers, the Art Center has hosted these sophomores, juniors, and seniors in highly competitive, paid positions. The internships usually pair the student with a curator or the director in a one-on-one teaching relationship surrounding an aspect of museum work that is scholarly in nature. Generally, the project will be an upcoming exhibition or a focus within the permanent collection. Therefore, the student has a marvelous opportunity to learn from seasoned professionals and gain valuable experience in how a museum works behind the scenes. Critical thinking, writing well, honing research skills, really looking at art closely, and asking insightful questions about the work, the artist, and even the collection—students encounter these aims and more.

The projects are wide-ranging. They include researching and cataloguing old master prints in the permanent collection, particularly the Warburg Collection of prints by Dürer, Rembrandt, and other master printmakers. In fact, two interns, Amy Hamlin '95 and Jaclyn Neudorf '13, worked on these prints, the latter researching collectors’ marks and biographies and documenting old master Italian and Dutch prints with these methods.

Gabriela Dumitrescu '08 studied on-line images of works by late-eighteenth- and early-nineteenth-century British satirist Thomas Rowlandson for a thematic exhibition of his prints and drawings. Other Pindyck projects also involved studies of works from the nineteenth century. For instance, Leslie Caccamese '00 and David Prentice '10 worked on Hudson River School paintings. While Caccamese conducted research on oils in the Magoon Collection, the founding collection of the Art Center, Prentice worked on the early stages of a prospective touring exhibition of Hudson River School paintings. In addition, Rebecca Szantyr '03 studied drawings by sisters Evie Toldl and Ella Pell made during their travels in Europe and Africa in the later part of the century.

Several interns worked in twentieth century areas. Matthew McBride '97 assisted with an exhibition on the mural drawings of James Daugherty. Marissa Raff '04 worked on an exhibition of drawings by Saul Steinberg, the well-known illustrator for The New Yorker. Rebecca Szantyr pitched in with research for an exhibition on photographer Andreas Feininger. Rachel Nease '09 wrote wall labels and designed the installation for a loan show of German Expressionist prints. Recently, Emily Kloppenburg '11 helped to identify artists who worked with Polaroid cameras in the 1970s and transcribed interviews, for the current exhibition on Polaroid photography.

Additional Pindyck projects include Jordan Gans-Morse '99 and Michael McGuire '98 assisting on an exhibition on the art of warfare; Hei Yeon Kim '00 working on a groundbreaking exhibition on art collecting and the Vassar education; and Erin Mitchell '03 helping to facilitate James Mundy’s 300-level seminar, “What the Art Object Can Tell Us.”

Administered by the Ford Scholars Program at Vassar College until 2011 and now under the aegis of the Art Center, the Pindyck Internship has been an invaluable asset. We look forward to working with future awardees, refining their scholarly skills and critical abilities, and giving them an inspiring introduction to museum work.

Patricia Phagan
The Philip and Lynn Straus Curator of Prints and Drawings
My arrival at Vassar coincided with the culmination of an extraordinarily successful year of new acquisitions at the Art Center. The recent introduction to the collection of nearly two hundred objects representing a diverse range of media, cultures, and time periods has provided the perfect opportunity for identifying works of cross-disciplinary value that will further the museum’s goal of integrating the collection into teaching, research, and public programs at Vassar.

As I pored over the new artworks, I came across a fascinating photograph that was just about to be installed in the exhibition Recent Acquisitions: Works on Paper: an albumen print dated to around 1880 that depicts two men and a woman who have been identified as natives of the South Asian nation of Sri Lanka, or Ceylon as it was then known. Particularly interesting is the myriad of ways in which the unknown, possibly French photographer exposes the artifice of the composition. Details, such as the sliver of a cobblestone street at the far right, the crudely fashioned backdrop of an ambiguous tropical landscape, and the conspicuous props held by the artificially posed figures, draw attention to the colonial gaze behind the camera lens. Like so many late-nineteenth-century portrait photographs from this region, the image reveals more about European perceptions of an unfamiliar culture than it does about the culture itself.

The content of the photograph and the many questions that it raises hold potential appeal for faculty in Asian Studies, History, and Anthropology whose courses and research address aspects of colonialism and South Asian culture and identity. In the late nineteenth century, European painters, printmakers, and photographers relied on a common visual repertoire of subjects and techniques to conjure up clichéd representations of foreign cultures and geographic locations. This Eurocentric colonial gaze, characteristic of commercial portrait photography in South Asia from this period, is exemplified in the Art Center’s photograph.

The photographer pointedly represents his subjects as vulgar, primitive, impoverished, and weak. Even though she faces away from the camera with her back turned toward the viewer, the woman pictured in the image is still visibly half naked. Her bare skin and her stance, with feet spread far apart, are contrary to nineteenth-century European ideals of femininity. Her unseen gaze appears fixated on the landscape depicted behind her, distancing her even further from the modern world of the photographer. The two men flanking her are also scantily dressed, drawing attention to their gaunt, child-like bodies. Their fragility is likewise underscored by the empty crate, carried by the man on the left, and wicker basket, held atop the head of the man on the right. The slightly raised, wooden platform on which the trio stands also enhances their portrayal as curiosities or specimens, on view for an off-camera audience.

Early photographs of this type took advantage of photography’s reproducibility and status as a truthful, objective medium to create and disseminate a distorted view of unfamiliar cultures. In reality, photographic portraits, like their painted counterparts, were carefully staged and composed, often in a studio. In addition to encouraging critical visual analysis and interpretation, the photograph provides a touchstone for discussing historical and social aspects of photography, issues that are especially relevant to Vassar courses in art, art history, and media studies. This work is just one of many examples of objects in the Art Center’s collection that yield rich opportunities for teaching and learning across multiple academic disciplines.

Nadia Baadj
Andrew W. Mellon Coordinator of Academic Programs
Dodging Expectations

Every field has its distinctive vocabulary; art historians, for example, can often be overheard talking about line, composition, picture planes, foregrounds, and vanishing points. But at noon on certain weekdays throughout the fall and spring semesters, the Art Center reverberates with language of a different sort. During each episode of “The Artful Dodger” series of talks, a faculty member approaches a work (or several works) of art in the collection from a perspective that is more autobiographical than art historical.

The series is just one of many ways that the Art Center creates ties with faculty and students from all disciplines; a typical speaker in the series might be a physicist, an economist, a professor of English literature, or a botanist. What these diverse faculty members have in common, however, is a sense that visual art has played a major role in their personal or professional lives—and that art is an inevitable touchstone when contemplating and constructing their autobiographical narrative.

The unique interpretations that result from this approach have drawn a faithful crowd of followers so that at any given Artful Dodger presentation, many a folding campstool is occupied with “regulars” who happily give up their lunch hour to engage in fresh and meaningful conversations around a work of art. They have come to expect the unexpected—and they are never disappointed. Dates for the Artful Dodger programs are listed each semester in the calendar section of the Art Center’s website (flac.vassar.edu).

STUDENT DOCENT PROGRAM

At the Frances Lehman Loeb Art Center, Vassar students assist in almost every realm, from collections management to curatorial research to museum education. In this last area, the Art Center has had the great good luck to have Erin Gallagher, class of 2013, working as a Student Docent for all four years of her time at Vassar.

Erin has taken countless school groups through the galleries, using an interactive, inquiry-based approach to museum education that students find engaging and exciting. In addition to docent work, Erin has taught an after-school art appreciation program for middle school students in Poughkeepsie for the past four years, developing curriculum and serving as a liaison to the larger Vassar After-School Tutoring Program (VAST).

Erin is a double major in Art History and English, and has a strong interest in theater. Indeed her playwriting skills earned her the prestigious Marilyn Swartz Seven ’69 Playwriting Award this spring for her play American Soldier. She is also a member of the collaborative, non-hierarchical Idlewild Theatre Ensemble, which puts on productions of plays by and about women.

With all of her varied talents and her passionate dedication to arts education for all, Erin has contributed immeasurably to the Art Center’s programs. We will miss her enthusiasm and professionalism greatly when she graduates, but she is headed for wonderful opportunities in the field, starting with an internship in the Teaching Corps of the Metropolitan Museum of Art. She goes to the Met accompanied by the best wishes of everyone at the Art Center.
This summer our temporary exhibition galleries feature the exhibition *Pictures of Nothing*, named after the now-famous lectures given by the late Kirk Varnedoe on the subject of abstract art. The exhibition brings together key works in various media including painting, sculpture, photography, and prints. Spanning a period of eight decades, the works in the exhibition trace the evolution and development of abstract art in the twentieth century. The exhibition gathers together close to fifty artworks divided into three sections that focus on gesture, geometry, and pattern in order to highlight their different formal characteristics. Examples of these will be represented in the work of such artists as Helen Frankenthaler, Nancy Graves, Grace Hartigan, Brice Marden, and Robert Motherwell (gesture), Peter Halley, Kenneth Noland, Frank Stella, Anne Truitt, and Josef Albers (geometry), and Jasper Johns, Yayoi Kusama, Mark Tobey, and Terry Winters (pattern).

While abstract art comes in many forms, it often shares a use of a particular visual language of form, color, and line to create imagery that is independent from visual references in the world. As Varnedoe said in the first of his six lectures, “Abstraction is a remarkable system of productive reductions and destructions that expands our potential for expression and communication.” The selection of works in the exhibition showcases various types of abstraction that emerged in the last century including surrealism, abstract expressionism, color-field and hard-edge painting, geometric abstraction, and minimalism. The exhibition highlights the distinction among various types of abstraction. Surrealist works, for example, show an interest in such technical devices as “automatism” and in psychological theories about the role of the unconscious and archetypal inner sources; the gestural style of action painters reveals their attempts to transfer pure emotion and internal creative energies into their art to convey the direct immediacy of the moment of creation; hard-edge paintings display an economy of form, fullness of color, and smooth surface planes; and minimalist works use spare abstraction to expose the essence of form.

While much of the work on view was made in the middle of the twentieth century during the glory days of abstract painting in New York, the exhibition begins in the 1930s and extends to 2011 with a work by Uruguayan-born artist Marco Maggi. For Maggi’s one-person exhibition at the Art Center last year, he constructed *Complete Coverage on Delaunay* after a 1937 painting in the exhibition called *Rhythme* by Robert Delaunay. With seventy-four years between them, these two colorful works complement one another and act as bookends for abstract art in the permanent collection.

Mary-Kay Lombino
*The Emily Hargroves Fisher ‘57 and Richard B. Fisher Curator and Assistant Director for Strategic Planning*
Now hailed as one of America’s more insightful street photographers, Vivian Maier spent most of her adult life working as a nanny in New York, where she was born, and in Chicago, where she died in 2009 at age eighty-three. In 2007, Chicago historian and collector John Maloof discovered a large body of her work. The complete archive, which the artist had hidden away in storage lockers, comprised a collection of around 100,000 images, and Maloof immediately recognized its value and potential for public interest. He has now reconstructed most of Maier’s archive, much of which was found in the lockers when they were sold at a thrift auction house on Chicago’s Northwest Side to pay off debts. Today, many of her undeveloped rolls of film have been made into prints and have become extremely popular and praised in many artistic circles.

What is known about Maier is that she was born in 1926, lived much of her youth in France, and returned to New York in 1951 at age twenty-five. Five years later, she moved to Chicago where she continued her work as a nanny for the next forty years. On her days off, she wandered the streets of New York and Chicago most often with a Rolleiflex twin-lens reflex camera, capturing the urban environment with her own unique worldview. Between 1959 and 1960, Maier traveled extensively and photographed such places as Los Angeles, Manila, Bangkok, Beijing, Egypt, Italy, and parts of the American Southwest. Probably because of her intense privacy and lack of confidence in her skill and talent, she did not share her pictures with others. Many of them she never saw herself as she left them undeveloped, perhaps because she didn’t consider her work to be special. She once said, “We have to make room for other people. It’s a wheel—you get on, you go to the end, and someone else has the same opportunity to go to the end, and so on, and somebody else takes their place. There’s nothing new under the sun.”

While much about Maier remains a mystery, those who knew her described her as a socialist and a feminist who was extremely passionate and vocal about social issues. Also passionate about recording the rapidly changing world around her, she made small documentary films and audio recordings mostly focusing on the destruction of American landmarks and new urban development, as well as documentation of the poor and homeless. The sad irony is that late in life she found herself destitute and on the verge of homelessness. The sad irony is that late in life she found herself destitute and on the verge of homelessness.

New York City, September 10, 1955 was one of two works by Maier acquired by the Frances Lehman Loeb Art Center from Howard Greenberg Gallery last year with funds donated by the Advisory Council for Photography. Both photographs are stamped by Maloof as part of the artist’s collection, and are de facto self-portraits, depicting the artist’s reflection. Here, we see the artist standing on a street corner, adeptly pointing her Rolleiflex at a storefront window, which reflects her calm face haloed by a wide-brimmed hat and her self-possessed figure wearing a classic 1950s shirtdress. Behind her is the Criminal Courts Building, also known as the Tombs, a New York landmark that occupies the entire block surrounded by Centre, Leonard, Baxter, and White Streets. The site, formerly the location of the Collect Pond, which was a colonial-era source for drinking water, had been the location of the old 1894 Criminal Courthouse and the older-still Tombs prison. Designed by Wiley Corbett and Charles B. Meyers and completed in 1941, the building currently houses the Criminal and Supreme Courts and offices for the District Attorney, Legal Aid, the Police Department, Department of Corrections, and Department of Probation. The structure, with its formidable size and historical significance, looms behind the artist as a reminder not only
of her interest in landmarks but also of the longevity of architecture in comparison to human life. In light of Maier’s anonymity during her lifetime, this photograph might also be seen as proof of her existence, albeit temporary, and of her role as documentarian of the enduring urban landscape.

Since Maier’s work was discovered, numerous articles have been written on her life and her significant contribution to street photography, and her work has been featured in numerous one-person exhibitions in galleries in New York and Europe. In addition, several books have been published on the artist including Vivian Maier: Street Photography (powerHouse Books, 2011) and Vivian Maier: Out of the Shadows (Cityfiles Press, 2012). Thanks to the fortunate turn of events that saved her photographs from oblivion, her artistic legacy will be preserved, her iconic images will be circulated, and we are able to share her vision with our audience.

Mary-Kay Lombino
The Emily Hargroves Fisher ’57 and Richard B. Fisher Curator and Assistant Director for Strategic Planning

1 From an audio recording made by Maier and quoted by John Maloof in the introduction to Vivian Maier: Street Photography (Brooklyn: powerHouse Books, 2011), 5.
2012 Acquisitions

PAINTINGS

Josef Albers (American, 1888-1976)
_Homage to the Square: In Wide Light A_, 1959
Oil on masonite
Gift of Dorothy Seiberling, class of 1943, 2012.23.15

Johann Herman Carmieke (German, 1810-1867)
_View of Castle Fontana, Northern Italy_, 1842
Oil on paper mounted on canvas
Purchase, Friends of the Frances Lehman Loeb Art Center Fund, 2012.4.1

Esperandieu (French)
_Mme. and M. Jean-Louis Leclerc and Their Son_, 1842
Oil on paper mounted on canvas
Gift of Dorothy Seiberling, class of 1943, 2012.10.-11

William Powell Frith (English, 1819-1909)
_Self-portrait_, ca. 1840-45
Oil on canvas

Anders Christian Lunde (Danish, 1809-1886)
_Marina Piccola, Cagni_, 1847
Oil on paper mounted on canvas
Gift of Dorothy Seiberling, class of 1943, 2012.4.3

Pieter Nason (Dutch, ca. 1612-1688/90)
_Portrait of a Lady with a King Charles Spaniel_, 1831
Oil on canvas
Gift of Dorothy Seiberling, class of 1943, 2012.23.5

Rembrandt Peale (American, 1778-1860)
_Portrait of George Collins_, 1831
Oil on canvas
Gift of Adrienne McCalley, 1991.36.2

John D. Graham (American, 1886-1961)
_Study of a Peasant Woman, France_, 19th century (inscribed RGB)
Black chalk, stump, graphite, and black ink wash
Gift of Dorothy Seiberling, class of 1943, 2012.23.4

Adriaan Hanneman (Dutch, ca. 1601-1671)
_Portrait of James Alexander Duncan in Armor_, 1837
Oil on canvas
Gift of Dorothy Seiberling, class of 1943, 2012.23.1

William Hart (American, b. Scotland 1823-1894)
_Landscape with Cattle_, 1873
Oil on canvas

Italian, 16th century
_Saint John the Baptist in the Wilderness_, 15th century
Oil on canvas
Gift of Dorothy Seiberling, class of 1943, 2012.23.8

Italian, 15th century
_Saint Barbara by the Tower_, 15th century
Oil on panel
Gift of Dorothy Seiberling, class of 1943, 2012.23.1

Thorald Lassoe (Danish, 1816-1878)
_View of the Baths of Caracalla, Rome_, 1852
Oil on paper mounted on canvas
Gift of Mary Bridges Boynton, class of 1936, 2012.4.2

Ammi Phillips (American, 1788-1865)
_Portrait of Archibald Campbell_, 1837
Oil on panel
Gift of Adrienne McCalley, 1991.36.1

Francis Newton Souza (Indian, active in England and United States, b. 1924)
_Portrait of an English Cabinet Minister_, 1924
Oil on masonite
Gift of Mr. and Mrs. Victor A. Kovner (Sarah Schoenkopf, class of 1957), 2012.28

Spanish, 15th century
_Saint Catherine with a Wheel_, 15th century
Oil on panel
Gift of Dorothy Seiberling, class of 1943, 2012.23.2

SCULPTURE

David LeMarchand (French, active in England, 1674-1726)
_Venus_, 17th century
Ivory
Gift of Dorothy Seiberling, class of 1943, 2012.23.6

Marco Maggi (Uruguayan, b. 1957)
_Three Boys_, 2011
Mixed media
Gift of Dorothy Seiberling, class of 1943, 2012.23.4

Jean-Jacques de Boissieu (French, 1736-1810)
_Berger et vaches dans un paysage boisé, une vieille paysanne debout et une jeune femme assise filant de la laine (Shepherd and cows in a wooded landscape, an old peasant standing and a young woman sitting, spinning wool)_
Inscribed, 1792
Black chalk, stump, graphite, and black ink wash on toned cream laid paper

Christo (American, b. 1935)
_Study for Valley Curtain (Project for Colorado)_
1970
Mixed media
Gift of Dorothy Seiberling, class of 1943, 2012.23.16

Flemish, 17th century
_Landscape with Young Traveler_, 1726
Pen and brown ink on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.7

French, 19th century (inscribed RGB)
_Study of a Peasant Woman_, 1826
Watercolor on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.12

Italian, 17th century
_Studies for Allegorical Compositions_, 17th century
Pen and brown ink on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.9

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Ohotaq Mikkigak (Inuit, Cape Dorset, Canada, b. 1936)
_Children Playing_, 2003/4
Pen and ink and graphite on paper
Gift of Edward J. Guarino in honor of William Wolff, 2012.31.4

DRAWINGS AND WATERCOLORS

Elizabeth Gowdy Baker (American, 1860-1927)
_Portrait of Marion Adriance Anderson_, 1924
Oil on canvas
Gift of Adrienne McCalley, 2012.37.1 & .2

Jean-Jacques de Boissieu (French, 1736-1810)
_Berger et vaches dans un paysage boisé, une vieille paysanne debout et une jeune femme assise filant de la laine (Shepherd and cows in a wooded landscape, an old peasant standing and a young woman sitting, spinning wool)_
Inscribed, 1792
Black chalk, stump, graphite, and black ink wash on toned cream laid paper

Christo (American, b. 1935)
_Study for Valley Curtain (Project for Colorado)_
1970
Mixed media
Gift of Dorothy Seiberling, class of 1943, 2012.23.16

Flemish, 17th century
_Landscape with Young Traveler_, 1726
Pen and brown ink on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.7

French, 19th century (inscribed RGB)
_Study of a Peasant Woman_, 1826
Watercolor on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.12

Italian, 17th century
_Studies for Allegorical Compositions_, 17th century
Pen and brown ink on cream laid paper
Gift of Dorothy Seiberling, class of 1943, 2012.23.9

Ohotaq Mikkigak (Inuit, Cape Dorset, Canada, b. 1936)
_Children Playing_, 2003/4
Pen and ink and graphite on paper
Gift of Edward J. Guarino in honor of William Wolff, 2012.31.4
Violet Oakley (American, 1874–1961)
Explanation of Monument to Psyche
Calligraphy in black and sanguine ink on cream laid paper
Study for the central figure in the Great Wonder altarpiece
Graphite and red pencil on tracing paper
Study for the seven angels with trumpets
India ink and graphite on Illustration Board
Hester Oakley Ward with baby Margaret
Charcoal on buff wove paper
Gift of Pennsylvania Academy of the Fine Arts, 2012.27.1.4

Copy after Giulio Romano (Italian, 1499–1546)
Jupiter Suckled by the Goat of Amalthea
Pen and brown ink with brown washes over traces of black chalk on tan paper heightened with rose (or discolored white)
Purchase, Friends of the Frances Lehman Loeb Art Center Fund, 2012.5

Lewis Rubenstein (American, 1908–2003)
Self-portrait
Pastel on paper
Dry Dock
Ship in Dry Dock
Crane

John Conde (British, 1767–1794); after Richard Cowdry (British, 1742–1821)
Mrs. Fitzherbert, 1792
Stipple and etching on cream wove paper
Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.4

Narcisse Virgile Diaz de la Peña (French, 1807–1876)
La naissance de Jesus, 1867
Etching in sanguine ink on cream wove paper
Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare, 2012.16.2

Albrecht Dürer (German, 1471–1528)
Hercules at the Crossroads, ca. 1498
Engraving on cream laid paper
Gift of Lynn G. Strauss, class of 1946, 2012.34.3

Exit Art Portfolio 1999, Exit 99
Inka Essenhigh (American, b. 1969)
Flash and Asiaq, 1999
Screenprint on Coventry Rag 335gsm

Leon Golub (American, 1922–2004)
Why Me?, 1999
Screenprint on Somerset Textured 300gsm

Tony Dursler (American, b. 1957)
Surveillance: Alien/Houston St. Delt, 1999
Screenprint on Somerset Velvet 300gsm

Bruce Pearson (American, b. Aruba 1950)
Clearly It’s Closer to Rising 1999
Screenprint on Somerset Textured 300gsm

Richard Tuttle (American, b. 1941)
Flip, 1999
Screenprint, die cutting, and wool on Somerset Velvet 300gsm

Nari Ward (American, b. Jamaica 1963)
Lorraine, 1999
Screenprint, thermography and photography on Somerset Velvet 300gsm, business card and photograph

David Byrne (American, b. Scotland 1952)
Recycle, it’s the law!, 1999
Screenprint on fabric

Lisa Yuskavage (American, b. 1961)
Night Flowers, 1999
Handground with aquatint and spitbite on Folio Grey 250gsm

Papo Colo (American, b. Puerto Rico 1946)
The Embrace (cover print), 1999
Screenprint on Somerset Satin 500gsm
Gift from Exit Art, 2012.26.1.1–9

Exit Art Portfolio 2008, Expose
Sanford Biggers (American, b. 1970)
Transoulate, 2008
10-color screenprint with hand embellishment on handmade Sekishu

The Bruce High Quality Foundation
(American, established 2004)
Sometimes I Want to Kill the President, 2009
Hand-painted monoprint, pencil and watercolor on paper

Richard Dupont (American, b. 1968)
Holos, 2008
Screenprint on Arches 88 350gsm

Chitra Ganesh (American, b. 1975)
Grasstree’s Dream, 2008
13-color screenprint with monotypical background, hand flocking, google eyes, glitter on Coventry Rag 320gsm

Mika Rottenberg (Argentine, b. 1976)
Poesia Party #7, 2008
C-print

Allison Smith (American, b. 1972)
The Compass Rose, 2008
13-color screenprint on linen

Papo Colo (American, b. Puerto Rico 1946)
Outsourcing (cover print), 2008
10-color screenprint on Coventry Rag 320gsm
Purchase, Dexter M. Ferry Collection Fund, 2012.13.1.1–7

Exit Art Portfolio 2009, America America
Eleanor Antin (American, b. 1935)
Recollections of My Life with Daughgiles, 2009
Giclée print

Natalie Frank (American, b. 1980)
In the Hall, 2009
4-color lithograph with hand-coloring

Rashid Johnson (American, b. 1977)
Thargoud in the Hour of Chaos, 2009
Photolithograph

Willie Birch (American, b. 1942)
Bananas, 2009
16-color screenprint on Coventry Rag

Eileen Quinlan (American, b. 1972)
Smoke and Mirrors #86, 2009
C-print

Diana Al-Hadid (Syrian, b. 1981)
We Will Control the Vertical, 2009
8-color screenprint on Coventry Rag 335gsm

Papo Colo (American, b. Puerto Rico 1946)
América América (cover print), 2009
10-color screenprint on Coventry Rag 320gsm
Gift from Exit Art, 2012.26.2.1–7

Exit Art Portfolio 2010, Ecstasy
Rina Banjeee (Indian, b. 1963)
Dangerous World, 2010
Archival digital print on Sunset Cotton Etch 285gsm with two screenprinted spot colors, hand-coloring and collage

Willie Cole (American, b. 1955)
Burnin Desire, 2010
Lithograph on Rives BFK

James Nares (British, b. 1951)
When the Language Was Young, 2010
Lithograph on Yupo

Kenny Scharf (American, b. 1958)
Plays, 2010
Monotypical screenprint on Arches

Shinique Smith (American, b. 1972)
Save & Pepper, 2010
Screenprint with collage and hand edition

Stephen Talasnik (American, b. 1954)
Fossil, 2010
Screenprint with collage and hand edition on blue Campi and Somerset Soft White

Papo Colo (American, b. Puerto Rico 1946)
Ecstasy (cover print), 2010
Archival pigment print
Purchase, Dexter M. Ferry Collection Fund, 2012.13.2.1–7
Exit Art Portfolio 2011, Sea (Social-Environmental Aesthetics)

Walton Ford (American, b. 1960)
 It Makes Me Think of that Awful Day on the Island, 2011
 Lithograph on Somerset Soft White

Charles Juhasz-Alvarado (Puerto Rican, b. 1965)
 Mail Exec, 2011
 Offset screenprint and xylograph with Mahogany on Sihl 320gsm

Robert Kushner (American, b. 1945)
 Tuberose and Creton, 2011
 Softground etching with spirit aquatint on Somerset Texture White

Ene Perez (Puerto Rican, b. 1967)
 Punch Ines-Continental Hotel, Ponce, Puerto Rico, 2011
 Screenprint with acrylic and watercolor on Coventry Rag White 320gsm, unique hand edition

Alexis Rockman (American, b. 1962)
 Iguna, 2011
 Lithograph on Ragu Cote

Isabell Kirkland (American, b. 1954)
 Canopy, 2011
 Pigmented inkjet on Hahnemuhle 308gsm

Papo Colo (American, b. Puerto Rico 1946)
 Flowers and Butterflies (cover print), 2011
 Archival pigment print, edition of 50
 Gift from Exit Art, 2012.26.3.1-7

James Gillray (British, 1757-1815)
 The Morning after Marriage—or—A Scene on the Continent, 1788
 Etching, stipple, and watercolor on cream wove paper
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.1

Henri Charles Guiraud (French, 1846-1897)
 Portrait of Eux Gonzales, 1869-70
 Etching, drypoint, and roulette on dark cream laid paper
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare, 2012.16.3

James Duffield Harding (British, 1798-1863)
 L’arte de l’amphitheatre de Nimes (Languedoc), ca. 1835
 Crayon lithograph on chine collé mounted on cream wove paper
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare, 2012.16.1

Francis Havard (British, 1759-1797); after Joshua Reynolds (British, 1723-1792)
 HRH George, Prince of Wales, 1793
 Stipple and etching on cream wove paper
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.5

William Heath (British, 1795-1840)
 All the World’s a Stage, 1824
 Etching and watercolor on cream wove paper
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.2

Jules Ferdinand Jacquemart (French, 1841-1912)
 La belle fille de Goya, 1873
 Etching on dark cream wove paper
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare, 2012.16.4

Georges Jeanniot (French, 1848-1934)
 Les femmes, 1896
 Etching and drypoint on dark cream laid paper
 Gift of Alexander Platt in honor of Benjamin Krevolin, class of 1989, and John Sare, 2012.16.5

Christoffel Jegher (Flemish, 1596-1653); after Peter Paul Rubens (Flemish, 1577-1640)
 Infant Christ and Saint John the Baptist in a Landscape
 Woodcut on cream laid paper
 Gift of Dorothy Seiberling, class of 1943, 2012.23.3

Meelia Kelly (Inuit, Cape Dorset, Canada, 1940-2006)
 Bountiful Sea (from Cape Dorset Annual Print Collection portfolio), 2006
 Lithograph on BFK Rives cream paper
 Gift of Edward J. Guarino in honor of Josephine Guarino, 2012.31.3

Janet Kigustuk (Inuit, Baker Lake, Canada, 1926-2005)
 A Man Carries His Wife (from Baker Lake Annual Print Collection portfolio), 1980
 Linoleum cut and stencil on paper
 Gift of Edward J. Guarino Collection in memory of Edgar J. Guarino, 2012.31.1

A Nanook Entered the People (from Baker Lake Annual Print Collection portfolio), 1976
 Stonecut and stencil
 Gift of Edward J. Guarino Collection in honor of Josephine Guarino, 2012.31.2

Lucas van Leyden (Dutch, ca. 1494-1533)
 The Return of the Prodigal Son, ca. 1510
 Engraving on cream laid paper
 Gift of Lynn G. Straus, class of 1946, 2012.34.1

Thomas Lupton (British, 1791-1873); after Abraham Wivell (British, 1786-1849)
 His Most Gracious Majesty George IV, 1824
 Mezzotint, etching, and engraving on cream wove paper
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.3

Israhel van Meckenem the Younger (German, ca. 1440-1503)
 The Late Player and the Harpist, ca. 1495/1503
 Engraving on cream laid paper
 Gift of Lynn G. Straus, class of 1946, 2012.34.2

Brian O’Doherty (Irish, b. 1928)
 Alphabet and Track, 2001
 Screenprint on paper
 Purchase, Milton Bellin Fund, 2012.12

Marvin Oliver (Quinault/Ileta Pueblo, b. 1946)
 New Generation, 1997
 Embossed screenprint on paper
 Gift of Edward J. Guarino in memory of Edgar J. Guarino, 2012.31.6

Rembrandt van Rijn (Dutch, 1606-1669)
 The Goldsmith, 1653
 Etching and drypoint on cream laid paper
 Purchase, Friends of the Frances Lehman Loeb Art Center Fund, 2012.8

Charles L. Searles, 1978
 Portrait of Sir Thomas Lawrence, 1769-1830
 Portrait print, 1978
 Gift of Dorothy Seiberling, class of 1943, 2012.23.17

 Screenprint poster
 Gift of James Mundy, class of 1974, 2012.10

Robert Rauschenberg (American, 1925-2008)
 Breakthrough I, 1964
 Lithograph on paper
 Gift of Dorothy Seiberling, class of 1943, 2012.23.17

 Screenprint poster
 Gift of James Mundy, class of 1974, 2012.10

Pablo Picasso (Spanish, 1881-1973)
 Blind Monster Laid through the Night by Girl with Fluttering Dress., 1934
 Aquatint, drypoint, burin, and burnishing on cream laid paper
 Gift of Dorothy Seiberling, class of 1943, 2012.23.14

John Porter (British, active 1824-1842); after Sir Thomas Lawrence (British, 1769-1830)
 Innocence and Fidelity, from Specimens of Art, 1830
 Mezzotint with etching on cream wove paper
 Gift of Dorothy Seiberling, class of 1943, 2012.23.18

Isabella Stewart Gardner (American, 1840-1924)
 Portrait of Eva Gonzales, 1869-70
 Etching, stipple, and watercolor on cream wove paper
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.1
Lewis Rubenstein (American, 1908-2003)
Rondo
Mexican Gleaners
Crayon lithograph on cream wove paper
Gift of the Rubenstein Family, 2012.20.7 & .8

Jan van de Velde II (Dutch, ca.1593-1641)
Large Tree and Ruins with a Tower, from the series Landscapes and Ruins, ca. 1615
Etching on cream laid paper
Purchase, Dexter M. Ferry Collection Fund, 2012.1

Hans Wechtlin the Elder (German, ca. 1480/85-after 1526)
Large Tree and Ruins with a Tower
Crayon lithograph on cream wove paper
Gift of the Rubenstein Family, 2012.20.7 & .8

Tina Barney (American, b. 1945)
Only the Best, 2010
Chromogenic color print
Purchase, Betsy Mudge Wilson Fund with support from Janet and James Kloppenburg, class of 1977, in honor of Emily Kloppeburg, class of 2011, 2012.3

Chuck Close (American, b. 1940)
SC (Self-portrait), 1979
Five Polaroid Polacolor prints mounted on board
Purchase, Photography Challenge Grant Fund, 2012.24

Bruce Davidson (American, b. 1933)
Mexican Gleaners
Photographs, ca. 1510

Marcia Due (American, b. 1947)
Untitled (Sea Sky #16), 2011
Gift of Soraya Betterton, 2012.13-.15

French (19th century)
Trois Personnages, Ceylon, ca. 1880
Albumen print on paper
Purchase, Photography Challenge Grant Fund, 2012.36

Frank Gohlke (American, b. 1930)
Gelatin silver print
Gift of the artist, 2012.7

Ben Heyman (American, b. 1930)
Alabama (Little girl with doll, boy with gun, behind wire fence), 1970

Todd Hido (American, b. 1968)
#6405, 2007
Chromogenic print mounted on aluminum
Purchase, Advisory Council for Photography, 2012.9

Leon Levinstein (American, 1910-1988)
The Screen, Child in Window, Lower East Side, 1951
Gift of the artist, 2012.13-.15

George Platt Lynes (American, 1907-1955)
Agnes Rindge Claffin, ca. 1928
Gift of the artist, 2012.9

Photographs
Morley Baer: Portfolio II: Garrapata Rock, 1976
Purchase, Photography Challenge Grant Fund, 2012.24

Rondo
Mexican Gleaners
Crayon lithograph on cream wove paper
Gift of the Rubenstein Family, 2012.20.7 & .8

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Gift of the artist, 2012.13-.15

George Platt Lynes (American, 1907-1955)
Agnes Rindge Claffin, ca. 1928
Gift of the artist, 2012.9
Vivian Maier (American, 1926-2009)
Untitled, Self-portrait, n.d., printed later
New York City, September 10, 1955, 1955, printed later
Gelatin silver prints
Purchase, Advisory Council for Photography, 2012.17.1 & .2

Joel Meyerowitz (American, b. 1938)
Samantha, 1983
Vintage chromogenic contact print
Gift of Diana Silver, 2012.32.2

Roger Minick (American, b. 1944)
Roger Minick: Ozark Portfolio, Twelve Photographs, 1976
Sycamore Leaf, 1970
Sunrise Above Jasper, 1970
Rolling Hills and Frost, 1970
Two Chairs, 1970
Mr. Wood, 1968
Sister Cora's Long Hair, 1968
W.C. Coree with Glasses, 1970
Hog End, 1970
Martha Holding Animals, 1973
Molasses Making, 1970

Ed and Eliza Stilley, 1973
Bringing in Cows, 1973
Gelatin silver prints
Gift of Paula B. Freedman, class of 1976, in loving memory of Thomas E. Curran III, 2012.22.1.1-.12

Eadweard Muybridge (English, 1830-1904)
Animal Locomotion Plate 161; Jumping, Standing Highjump, 1887
Collotype plate
Gift of James (class of 1977) and Janet Kloppenburg, 2012.2

Violet Oakley, American, 1874-1961
Memorial to a Music Student
Collotype
Gift of the Pennsylvania Academy of the Fine Arts, 2012.27.5

August Sander (German, 1876-1964)
The Dadaist Raoul Hausmann, sitting, 1930, printed 1974
Gelatin silver prints
The painter Otto Dix and wife, 1926, printed 1974
The painter Heinrich Hoerle, painting the boxing champion Herm Dongmorgen, 1929, printed 1974
The painter Otto Freundlich, 1929, printed 1974
The painter Jankel Adler, 1929, printed 1974
Gelatin silver prints
Gift of Soraya Betterton, 2012.29.7-.12

Chinese, Northern Wei dynasty, 386-589 or Eastern Wei dynasty, 534-550
Stele with Seated Buddha
Sandstone with pigment
Gift of the Arthur M. Sackler Foundation, 2012.19.4

Native American Works
Myrtle Cata (San Felipe/San Juan Pueblo, New Mexico, b. 1953)
Jar, 2005
Micaceous clay
Gift of Edward J. Guarino in honor of Lucy Giuliano, 2012.31.8

Alan E. Laslilo (Zuni Pueblo, New Mexico, b. 1972)
Jar, 2006
Micaceous clay
Gift of Edward J. Guarino in memory of Edgar J. Guarino, 2012.31.7

Emma Lewis (Acoma Pueblo, New Mexico, b. 1931)
Seed Pot with Mimbres-style Lizards and Star Design, ca. mid-1980s
Earthenware
Gift of Edward J. Guarino in honor of Josephine Guarino, 2012.31.11

Dusty Naranjo (Santa Clara Pueblo, New Mexico, b. 1968)
Horse, ca. 2002
Incised earthenware vase
Gift of Edward J. Guarino in honor of Amanda Caitlin Burns, 2012.31.9

Chinese, Shang dynasty, 13th-12th centuries BCE
Jue (ritual wine vessel)
Bronze
Gift of the Arthur M. Sackler Foundation, 2012.19.1

Chinese, Han dynasty, 206 BCE-220 or Eastern Han dynasty, 25-220
Hu (ritual wine vessel)
Bronze

Chinese, Late Shang dynasty, 16th-11th centuries BCE or early Western Zhou dynasty, 11th century-771 BCE
Gui (ritual food vessel)
Bronze

E. P. Routzen (Acoma Pueblo, New Mexico, 20th century)
Polychrome Olla, 1986
Earthenware

Marcus Wall (Jemez Pueblo, New Mexico, 21st century)
Hall and Chimney Vase with Fire Clouds, 2008
Micaceous clay
Gift of Edward J. Guarino in honor of Jeffery VanDyke, 2012.31.10
EXHIBITION SCHEDULE:

The Polaroid Years: Instant Photography and Experimentation
April 12 – June 30, 2013

Pictures of Nothing: Abstract Art from the Permanent Collection
July 12 – September 8, 2013

Genji’s World in Japanese Woodblock Prints
September 20 – December 15, 2013

On the cover (in detail):
Thorald Læssøe (Danish, 1816-1878)
View of the Baths of Caracalla, Rome, 1852
Oil on paper mounted on canvas
Gift of Mary Bridges Boynton, class of 1936
2012.4.2