

Art at Vassar



A publication for the members of
The Frances Lehman Loeb Art Center
Spring/Summer 2015

Collections and Exhibitions: A Reciprocal Relationship

At many museums, including ours, a link is often sought between the permanent collection and the exhibitions that make up the temporary exhibition schedule. In this issue of Art at Vassar we feature two spring exhibitions, *Through the Looking Glass: Daguerreotype Masterworks from the Dawn of Photography* and *Embodying Compassion in Buddhist Art: Image, Pilgrimage, Practice*. These exhibitions come on the heels of *XL: Large-Scale Paintings from the Permanent Collection*. Each exhibition serves as a counterpart, or sometimes even a counterpoint, to the many works in our permanent installation and our rich collection in storage. Until very recently, in spite of having a very creditable photography collection, we had only a couple of daguerreotypes to show our visitors. This paucity of early photography changed with the gift last year of over fifty daguerreotypes, ambrotypes, and tintypes from Michael Mattis and Judith Hochberg. A more expansive look at the daguerreotype now makes a good deal more sense for us to present. If you think of it in musical terms, the works in the permanent collection are the jazz melody and the exhibition represents the variations on that melodic line. Thus, having a collection made the exhibition more attractive.



On the other hand, with *Embodying Compassion*, we had a different dynamic at work. When Professor Karen Lucic came up with the idea of treating the Bodhisattva of Compassion (*Avalokiteshvara* in India; *Kannon* in Japan; *Guanyin* in China) we had little in the collection to support this specific idea aside from our very fine *Nachi Pilgrimage Mandala* painting. We had no other painting or sculpture to illustrate this important religious figure. When word of the planned exhibition reached a recent Vassar graduate, Daniele Selby, and her mother, collector Bettina Chew, they made a very generous gift of a number of sculptures and a painting featuring depictions of this type of Bodhisattva in Chinese, Tibetan, Japanese and Vietnamese art (see the acquisitions list included at the end of this publication). Suddenly, an exhibition that was to have depended on a significant number of loans had its own inherent critical mass based on objects now in the permanent collection. As a coda to this collection, we were able to find and purchase a fine fifteenth-century Japanese Muromachi-period scroll painting of *Kannon* and an impressive slightly later sculpture of the related deity, the *Daizuiku Bosatsu*, from the seventeenth century. Thus, here we had an exhibition idea that made us aware of gaps in the collection and stimulated collecting with a specific purpose.

Gifts to and purchases by the Art Center are rarely divorced from some form of exhibition thinking or plan. Sometimes that thinking is premeditated and sometimes it is serendipitous. Sometimes it precedes the acquisition and sometimes it follows it. I invite you to peruse the acquisitions list at the end of this issue and imagine with us the potential for exhibitions of the future that they might stimulate.

James Mundy
The Anne Hendricks Bass Director

Wonder of Wonders

Through the Looking Glass: Daguerreotype Masterworks from the Dawn of Photography

April 10 – June 14, 2015

ON VIEW

Daguerreotypes, images captured on highly polished silver-plated copper plates, were invented in France in 1839 by Louis-Jacques-Mandé Daguerre, a Parisian printmaker and diorama painter. It is Daguerre, therefore, who is credited with first discovering the formula for creating photographic images. From the moment of its birth, photography had a dual character—as a medium of artistic expression and as a powerful scientific tool—and Daguerre promoted his invention on both fronts. He announced his discovery, which would prove equally revolutionary in science, technology, social history, and in the arts, in Paris on August 19, 1839, at a joint meeting of the Académie des Sciences and the Académie des Beaux-Arts. *The New-Yorker*, a weekly newspaper established by Horace Greeley, had already learned of the new process prior to the public announcement and deemed it “the phantasmagoria of inventions” and “wonderful wonder of wonders” in the April 13, 1839, edition.¹ Also at the August meeting was American innovator Samuel F. B. Morse, a charter trustee of Vassar College, who was being honored for his invention of the telegraph. Before returning to New York, Morse learned the daguerreotype process from Daguerre himself; in turn, Morse brought the technique to the United States and taught it to interested colleagues in both the arts and sciences who then went on to open portrait studios of their own.

Although Daguerre was required to reveal, demonstrate, and publish detailed instructions for the process, he wisely retained the patent on the equipment necessary to practice the new art. The French government placed Daguerre’s process in the public domain, and within months it was recognized as an extremely valuable discovery and had rapidly spread across the globe. The medium became more popular in America than in Europe or elsewhere. The *Daguerreian Journal* reported seventy-one studios operating in New York City with 127 workers employed in the making of daguerreotypes in 1850.² Smaller provincial towns and even rural areas were served by itinerant photographers—often more tradesman than artist—who arrived by horse-drawn trailers and stayed for a few days to photograph any interested party able to afford the modest cost, which ranged from a few cents to a few dollars, depending on the size.³

By the time of the Civil War the daguerreotype had been supplanted by the ambrotype, the tintype, and especially the albumen print from a collodion-on-glass negative, which would prevail until the turn of the century. In the early 1850s, photography on paper also became very popular. Although photographs on paper lacked the daguerreotype’s clarity, they had numerous advantages: multiple prints could be made from a single negative; larger images could be produced more easily; and paper photographs could be pasted in albums or used to illustrate books. A daguerreotype could be copied only by rephotographing it, rendering it less suitable for most forms of communication and education. Although prints could be made with the calotype process, it was inefficient and rarely used in America. In France the medium’s heyday had passed by the mid-1850s, while the taste for daguerreotypes lasted a bit longer in America. However, daguerreotypes had all but disappeared by 1860. Nevertheless, several million of them were produced in little more than a decade and a half. While most of them have not survived, many continue to be avidly collected and displayed as fascinating examples of the earliest images of photography and a window into the customs of the past as captured by the cutting-edge imaging technology of the day.

This spring, we are very pleased to present *Through the Looking Glass: Daguerreotype Masterworks from the Dawn of Photography*, an exhibition that gathers together approximately 140 daguerreotypes that range in subject matter from the typical solo



American
Three dapper men smoking, ca. 1850
Three-quarters plate daguerreotype
Collection of Michael Mattis and
Judith Hochberg



American
Girl in red dress, hidden mother in background, ca. 1850
Sixth-plate daguerreotype
Collection of Michael Mattis and Judith Hochberg

portrait to group and family portraits, to landscapes and architectural studies as well as erotic images and post-mortems. Also featured in the exhibition are such rarities as a previously unpublished image of a female gold-rush miner; whole plates of Boston's upper crust by Southworth & Hawes; and one of the earliest photos of

Jerusalem, depicted in an archeological whole plate by Girault de Prangey, one of the medium's masters. Each has been beautifully preserved; many are in gilt frames and some have been gently hand-colored. All the objects are generously lent by Michael Mattis and Judith Hochberg of Westchester County, New York, and many of them have never been exhibited publically before.

In the words of Mattis, who has been collecting photography for more than thirty years, "The daguerreotype is the chameleon of early photography: hold it in your hand and see yourself reflected in the mirror of the silver surface, now tilt it one way and see a startling negative image, now another angle and see the positive image revealed in its infinite detail and three-dimensionality. It is indeed a looking glass held up to the soul of its subject, a time-machine to the early Victorian era."⁴



Joseph Philibert Girault de Prangey
(French, 1804–1892)
Archaeological scene, Jerusalem, 1844
Full-plate daguerreotype
Collection of Michael Mattis and Judith Hochberg

The majority of the daguerreotypes in the exhibition are portraits of one kind or another. Almost immediately after the invention of photography, portrait photography was marked as the new, modern (and cost-efficient) alternative to the painted portrait. Photographic materials were less expensive than oil and canvas, and the required time investment for both the artist and the subject was greatly reduced. Portrait photography became the dominant genre among American photography, just as it had been the dominant genre in American painting. Ultimately, portraiture came to account for the vast majority of daguerreotypes, fulfilling a deep-seated desire to capture and preserve the image of a beloved family member, a soldier at war, or an ancestor or infant on his or her deathbed. In major cities, skilled daguerreotypists set up portrait studios where even the middle class could feel like ladies and gentlemen as they presented themselves to the camera and to posterity. Some upscale studios, such as those of Mathew Brady in New York and Southworth & Hawes in Boston, catered to the upper crust, but low-cost competitors were accessible to the middle and working classes.



American
Taxidermist with clippers and three stuffed birds,
ca. 1850
Sixth-plate daguerreotype
Collection of Michael Mattis and Judith Hochberg

One widely collected sub-genre of daguerreotypes is the so-called "occupational" in which a man is depicted with the accoutrements of his trade. While French examples exist, occupational daguerreotypes were largely an American phenomenon. Viewed collectively, they speak to a growing mid-century entrepreneurial class of craftsmen and shopkeepers who pushed the nation's borders ever westward in self-confident pursuit of the American Dream. Particularly unusual examples are seen in the exhibition, including the *Clam digger*, the *Lighthouse keeper*, the *Barber and his client*, the *Taxidermist*, and the *Wheelwright*. Unlike sophisticated European and American portrait painting, which focused on the social status of the sitter through dress and demeanor, in photographs middle-class Americans defined themselves more by what they did than by what they wore. Few of the sitters seem distinguished by wealth. Portraits featuring leisure or showing unusual costume were uncommon but occasional. Some more casual portraits allowed for portrayals of gambling, smoking, drinking, or other games.



Albert Southworth (American, 1811–1894)
& Josiah Hawes (American, 1808–1901)
Standing woman with bonnet and column, ca. 1850
Half-plate daguerreotype
Collection of Michael Mattis and Judith Hochberg

Like other nineteenth-century photographic processes, the daguerreotype was overly sensitive to ultraviolet light. A plate in which the sky was overexposed had a tendency to appear blue in the highlights, an effect known as solarization. High-end portrait studio operators like Southworth & Hawes would dismiss their low-cost, low-skilled competitors as "blue-bosom boys" because white shirt-fronts would solarize to blue in portrait sittings if the timing of the exposure was off. But to modern eyes, solarization can be a lovely, often surreal effect, especially in outdoor scenes such as those displayed in the exhibition. A blue sky suggests a color photograph even without the addition of hand tinting, though true color photography was still a half-century away.

Since their invention, daguerreotypes have been the topic of debate about the widening field of visual culture. There was early resistance to the idea of the daguerreotype as art among artists, social critics, and other members of the literati. Debates circulated about whether its invention would redefine the mission of art or advance artistic endeavors by offering a more true reference, or even, on occasion, inspiration for artists. The question of how daguerreotypists should be characterized—as mechanics, scientists, artists, or all of the above—was often a matter of livelihood and therefore hotly debated. However, it was clear from the beginning that daguerreotypes, by altering the way in which we perceive reality, revolutionized conventional ideas about our relationship to art and how we capture the world around us. Long after it had been replaced by the cheaper tintype and paper prints of a negative-based reproducible photography, the daguerreotype remains a valued tradition.

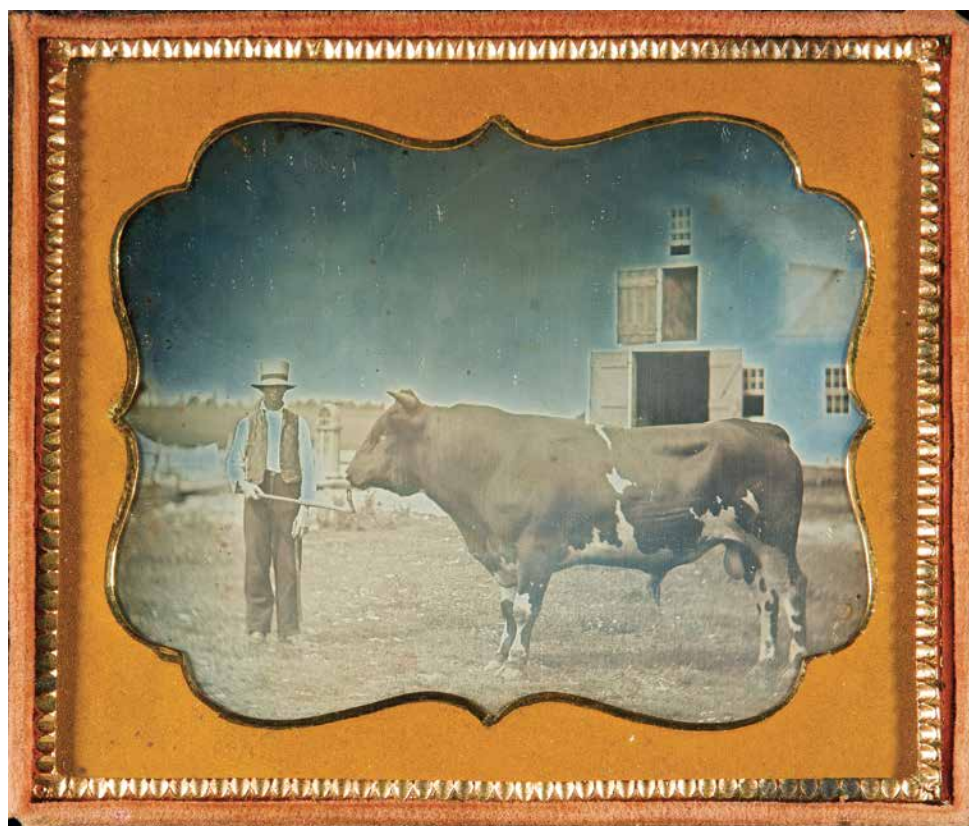
The exhibition, selected entirely from the private collection of Michael Mattis and Judith Hochberg, is organized by art2art Circulating Exhibitions, LLC. Local support is provided by The Horace Goldsmith Exhibition Fund and the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

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

¹ Cited in Mary A. Foresta and John Wood, *Secrets of the Dark Chamber: The Art of the American Daguerreotype* (Washington, DC: National Museum of American Art, Smithsonian Institution Press, 1995), 225.
² *Ibid*, 239.
³ *Ibid*, 33.
⁴ Michael Mattis in an email to the author in February 2015.



American
Young woman with stippled purse and elaborately painted backdrop, ca. 1850
 Sixth-plate daguerreotype
 Collection of Michael Mattis and Judith Hochberg



American
Solarized bull, ca. 1850
 Sixth-plate daguerreotype
 Collection of Michael Mattis and Judith Hochberg

Japanese Pilgrims at Nachi

One of the benefits of teaching art history at Vassar College is access to the outstanding collections of The Frances Lehman Loeb Art Center. In keeping with Vassar's educational philosophy of "going to the source," the Art Department continually brings students to the Art Center for first-hand study of paintings, photographs, prints, drawings, and sculptures. From introductory sessions held in the galleries to seminars

organized around the museum's resources, works from the permanent collection permeate every level of the art history curriculum at Vassar. The curatorial-training seminar I taught last semester followed this tradition; one focus of the class was the Art Center's *Nachi Pilgrimage Mandala*, which is featured on the cover of this issue of *Art at Vassar*.



Nachi Pilgrimage Mandala, detail (see back cover for full caption)

The white-robed couple reappears in successive moments throughout the painting, guiding us through this dazzling site. The inclusion of a female pilgrim behind her male companion is noteworthy because Mahayana Buddhism revolutionized the original concepts of the religion, which regarded women as obstacles to salvation. One Mahayana text, the *Lotus Sutra*, explicitly describes Kannon delivering sermons to women. Kannon is also often related to fertility in East Asia. As a result, in early modern Japan, devotion to Kannon and production of Kannon images and sutras were especially popular among women. —MD

As Professor Lucic's research assistant, I went to the famous Japanese pilgrimage site Nachi in August, 2014. Guided by a reproduction of the *Nachi Pilgrimage Mandala*, I was able to identify each building and feature represented in the painting. A place to explore religious syncretism, Nachi is still one of the most popular sites for both Buddhist and Shinto pilgrims. The scenic views, the primeval forests, and the magnificent waterfall also attract many domestic and foreign tourists.

—Mengna Da

My students and I studied this work in Art 386 because we were creating educational content for *Embodying Compassion in Buddhist Art: Image, Pilgrimage, Practice*, an exhibition on view at the Art Center from April 23 to June 28, 2015. The exhibition features Bodhisattva Avalokiteshvara, a great Buddhist exemplar who aspires to achieve enlightenment—or complete freedom from suffering—for the sake of all. Known as Guanyin in China and Kannon in Japan, this figure is one of the most important in Mahayana Buddhism, yet is little known outside of Asia. The exhibition is the first pan-Asian investigation of the Buddhist bodhisattva of compassion in an American museum.

The *Nachi Pilgrimage Mandala* will be an important anchor for one of the exhibition's thematic sections, "Pilgrimage." Therefore, research for the show provided an ideal opportunity to learn more about this unusual painting. With the help of student Mengna Da '15—both as onsite researcher in Japan and as a participant in the seminar—the class was able to unpack the painting's history, complicated composition, and unfamiliar style.

Located on the southern tip of Kii Peninsula in Japan, Nachi is the first stop on the thirty-three-station Western Provinces (or Saigoku) pilgrimage route, which is devoted to Kannon. The Nachi scroll is a type of pictorial map known as a mandala; it shows many important temples at the site, but the painting emphasizes Nachi's most dramatic feature: the 450-foot-tall waterfall. Its flattened composition, compressed spaces, and boldly outlined features resulted from the practical intentions of Japanese mandala painters and their patrons. Itinerant priests and nuns used such large scrolls to illustrate lectures as they toured the country promoting the practice of pilgrimage to lay believers. Its clear, well-defined features reflect the perspective of ordinary pilgrims—here, a man and woman in white robes, appearing over ten times as they travel through the sacred precinct.

Several Japanese pilgrimage mandalas such as this one survive from the seventeenth century; about twenty-five depict Nachi, indicating its importance as a place for Kannon worship. This work is a highlight of the *Embodying Compassion* exhibition because it uniquely illuminates Japanese pilgrimage practices associated with Kannon. To learn more, see Mengna's interactive decoding of the *Nachi Pilgrimage Mandala* on the exhibition website (<http://pages.vassar.edu/embodyingcompassion>).

Karen Lucic

Professor of Art

Guest Curator, Embodying Compassion in Buddhist Art

A New Way of Seeing

Punctuating Space: The Prints and Multiples of Richard Artschwager

EXHIBITION FEATURE

June 26 – September 6, 2015

Notably working as both sculptor and painter, Richard Artschwager (1923–2013) was a singular artist whose provocative oeuvre straddles pop, minimalism, and conceptual art. Beginning in the 1960s, Artschwager radically upset conventional norms of visual expression, anonymously inserting his signature *blp*—small, lozenge-shaped, usually black, objects—into unexpected sites and settings, triggering a new and groundbreaking path in contemporary art. Favoring commercial materials from Formica to Celotex to rubberized hair, he expanded the notion of artistic means to include the commonplace and industrial. While his grisaille paintings imbue his landscapes, still-lives, and portraits with a haunting, dream-like aura, his colorful, faux-wood sculptures of everyday objects arouse unsettling reactions that challenge the role of art.

Artschwager extended his enigmatic approach to prints and multiples as well, completing a compelling body of over 100 editioned works. Themes of multiplicity and the dissemination of art, inherent to these mediums, are a natural fit with his artmaking practice. Beginning with his site-specific interventions of the 1960s, Artschwager's editions compound the meaning and complexity of his subject matter. As he worked in both painting and sculpture, he similarly tackled two-dimensional prints as well as three-dimensional multiples. In his prints, as in his paintings, Artschwager explored grisaille tonalities, now in black and white etching, lithography, and screenprint. The tactility of etching, in particular, plays off the texture of the Celotex unevenness of the paintings. His experiments with industrial materials in his astounding body of multiples often serve to further his themes, and his series of multiples involving books and punctuation marks advanced his interest in language. Encompassing the hand-drawn and the fabricated, Artschwager's prints and multiples remain a critically acclaimed but under-recognized body of work.

Artschwager completed his first multiple in 1969. Having worked as a furniture maker for many years, he intuitively understood the concept of the multiple and mass-produced objects. Like his sculpture of the period—primarily abstracted, functionless, furniture-like pieces made from industrial materials like Formica—this first multiple, titled *Locations*, pushed the boundaries of conventional notions of the medium. The piece includes Artschwager's arguably most radical works of art—his *blps*. These he installed, surreptitiously at first, in unexpected, typically non-art sites. Artschwager thought of them as a way to animate space, draw a viewer's attention to unusual spots on a wall, or to an odd part of a building. Making the *blps* as multiples seemed like a natural extension of their already repetitious state and a perfect way to further their conceptual underpinnings by allowing others to animate their own spaces. *Locations*



Locations, 1969

Formica on wood, with redwood, glass, Plexiglas, mirror, and rubberized horsehair with Formica; published by Brooke Alexander, Inc., New York and Castelli Graphics, ed.: 90 Estate of Richard Artschwager, Paul M. Freeman, Executor Photograph courtesy of Brooke Alexander, Inc., New York



Pregunta I, 1983
Painted wood in two parts with steel hardware; published by Multiples, Inc., New York; ed.: 6
Courtesy Marian Goodman Gallery, New York

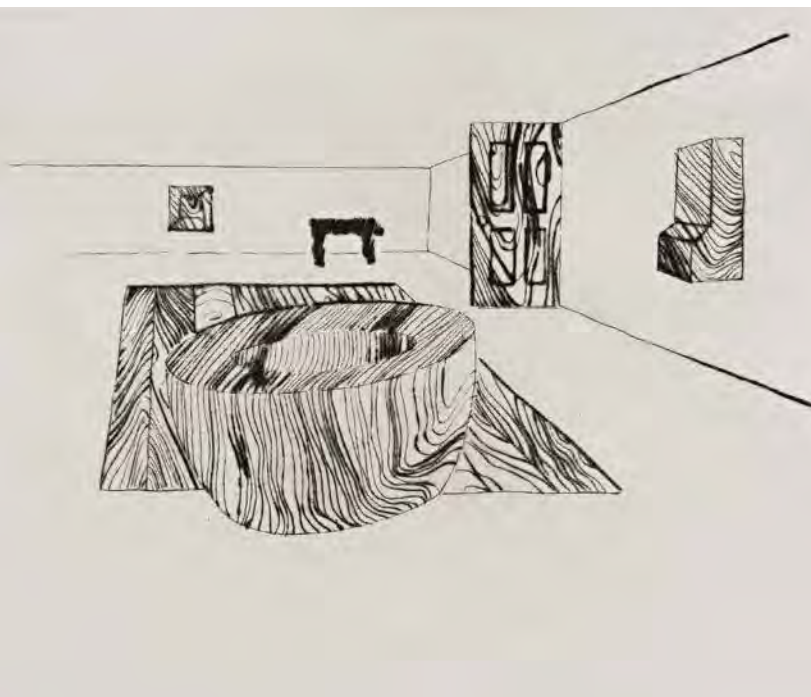
comprises a blue Formica box containing five *blps*, each made from a different material—Formica, wood, mirrored glass, rubberized hair, and Plexiglas. No installation instructions are included. The owner completes the work, installing the six units in any configuration over any size wall or site, punctuating whatever space they occupy.

The artist's earliest prints were closely based on existing paintings. However, a series of ink drawings from 1974 became the source material for several of Artschwager's etchings, and they continue his investigation of space. In these drawings Artschwager made an extended study of six furniture objects in a room. He experimented with imaginary visions that position, distort, and relate the abstracted objects—table, window, mirror, door, basket, rug—while allowing them to retain their individual identities. In *Interior #2* from 1977 Artschwager plays with the relative scale of these disparate objects, while uniting them with a faux-wood grain similar to what he often used in his sculpture. A monumental basket in the foreground dwarfs the table and mirror against the room's back wall. His skill with the etching medium is revealed in the textures he creates with undulating parallel lines for the visionary, nearly surrealistic basket and rug. By the late 1970s he had developed a preference for etching and continued to complete the majority of his prints in that medium.

The six objects also continued to occupy Artschwager intermittently throughout his career. He returned to this theme in a beautiful trio of etchings in 2003, *t,w,m,d,r,b,#1–#3*. Now a master of aquatint, which generates rich tonal areas, Artschwager brought a new technical

complexity to this series that enhances the prints' slightly odd, unreal quality. Now he zooms in on the objects as compared to the long view of *Interior #2* of twenty-five years earlier. In *#1*, for example, he crops the basket, table, window, and rug. Strange distortions of scale still abound, but Artschwager brings the viewer into the room now rather than depicting it. The spatial perspective is exaggerated. Is the door smaller than the rug and the window? Does the mirror hang at the bottom of the wall near the floor? We seem caught in a moment of time as well. The diagonal of the table, abrupt against all the horizontals and verticals of the composition, suggests it is about to fall over and that the basket will slide off. The palette of grays Artschwager achieved with the aquatint enhances his play of objects in the room as well as the work's overall feeling of stillness and mystery.

Interior #2, 1977
Drypoint; published by Multiples, Inc., New York, ed.: 35
Private collection, New York



Artschwager's interest in space was not limited to interiors. Landscapes and architecture were frequent motifs as well. In the late 1970s and 1980s he completed several landscape etchings, many of which depict the arid Southwest, harking back to the artist's youth growing up in rural New Mexico. Others are based on found photographs. In all of these prints he was seeking a means to emulate the grisaille texture of his paintings.

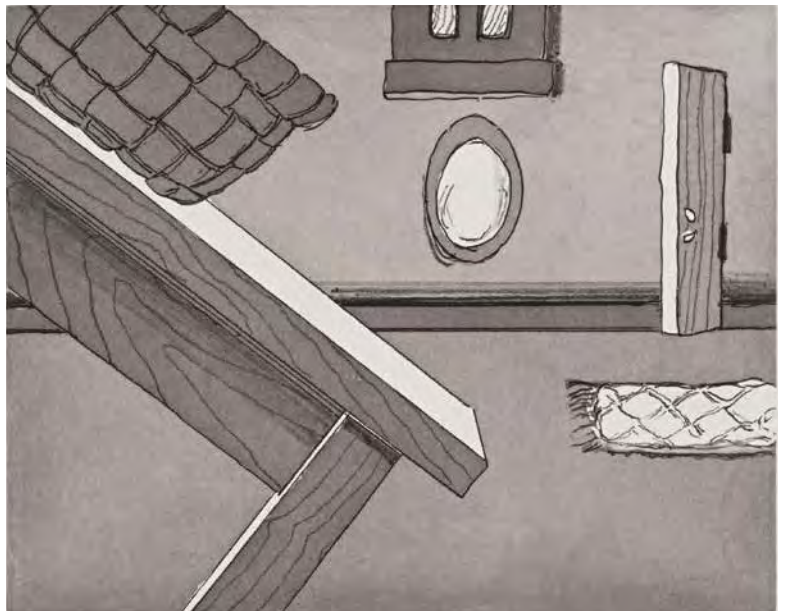
Painting on Celotex, a pre-fabricated, roughly-surfaced industrial material, provided a blurry, off-register, and hypnotizing effect. To achieve that sensibility in etching, Artschwager attempted several unorthodox methods. To begin with, he often printed on plastic, as opposed to the more typical copper or zinc etching plates. The plastic he used had a softness that gave his lines a fuzziness that echoed the effect of his paintings. He also liked plastic because it was inexpensive compared to copper and he disdained fancy, high-end materials. He always preferred to work with the ready-made and commonplace. He often roughed up these etching plates with sandpaper, creating small pockets and grooves in the plastic that would randomly accept

the ink and, again, provide him with the pre-fabricated texture that he enjoyed in his paintings. Later, as we saw in *t,w,m,d,r,b #1*, he turned to aquatint's naturally grainy surface for a similar, if smoother, result.

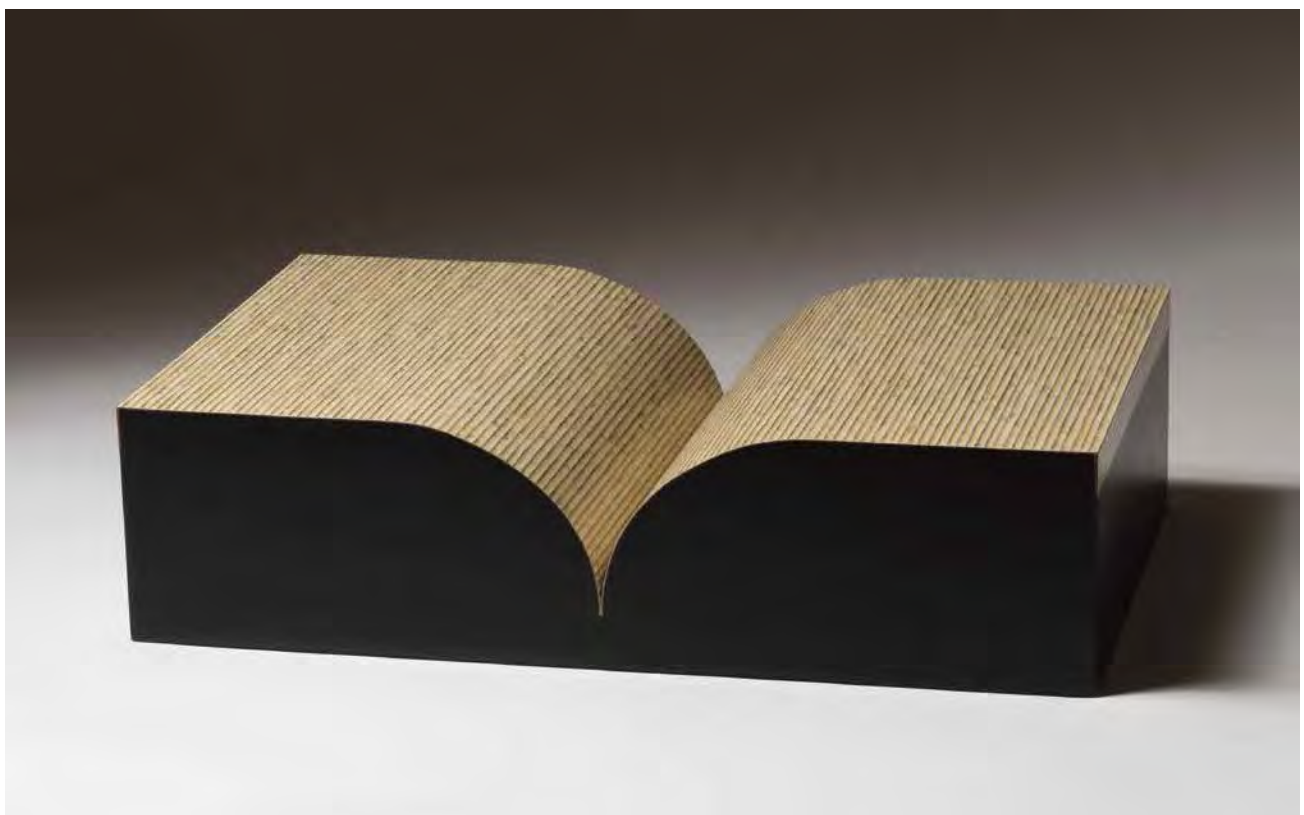
Another important theme that runs through Artschwager's work is language. As the structure and perception of space intrigued him, similarly it was the structure and perception of language that he was drawn to. Thus, while words appear infrequently, his sculpture includes numerous examples of exclamation points, questions marks, quotation marks, and even periods. These motifs are also seen in his multiples, including *Pregunta I*. In addition, several sculptures and two multiples center on books. In the 1987 multiple titled *Book*, Artschwager used Formica to confuse the "reading" of the object; the Formica forms the surface of the book's pages rather than the expected edges. In addition, instead of the typical horizontal lines of Western text, he placed the Formica in such a way that the black striations run vertically, further confusing our understanding of the object. In these subtle ways, as well as in the work's scale, density, surface, and unusual materials, *Book* exemplifies the ambiguities of perception that Artschwager desired. It is up to us to learn how to see from this masterful teacher.

Consisting of fifty-nine works, the exhibition is the first study of the prints and multiples of Richard Artschwager, and is accompanied by an exhibition brochure. It is supported by the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

Wendy Weitman
Guest Curator



t,w,m,d,r,b #1, 2003
Aquatint, drypoint, and etching; published by Harlan & Weaver Inc.,
New York, ed.: 25, Collection of Harlan & Weaver, Inc., New York



Book, 1987
Formica on wood; published by Brooke Alexander, Inc., New York for the benefit
of the New Museum of Contemporary Art; ed.: 40
Brooke Alexander, Inc., New York
Photograph courtesy of Brooke Alexander, Inc., New York

Divine Shades and Dust Bowl Depictions



Dorothea Lange (American, 1895-1965)
Migrant Mother, Nipomo, California, 1936
 Gelatin silver print
 Purchase, Horace W. Goldsmith Foundation
 Fund, 1997.14



Dorothea Lange (American, 1895-1965)
Migrant agricultural worker's family, Nipomo, California, 1936
 Nitrate negative
 Library of Congress, Washington, DC,
 call no. LC-USF34- 009093-C

The Art Center's Office of Academic Programs had a busy and successful fall semester. Over 360 students visited the collection as part of their coursework, examining objects on view as well as over a hundred items pulled from storage for study in the Project Gallery and Print Room. Participating departments were diverse and included Art, History, French, Geography, Urban Studies, and Anthropology, among others. One fascinating class session involved Rebecca Edwards's freshman history course "From Gold Rush to Dust Bowl: Writing the American Frontier." The class looked together at 1930s photographs including Arthur Rothstein's *Dust Storm, Cimarron County, Oklahoma* (two prints of which were recently given to the Art Center by Michael Mattis and Judith Hochberg) and Dorothea Lange's *Migrant Mother* of 1936. Using primary sources from the Library of Congress, we read Lange's "shooting script," written while photographing families of workers in Nipomo, California, for the Resettlement Administration. We also compared our photograph to others in Lange's series of the same subject and discussed why *Migrant Mother* became the most iconic of the group. Students proposed a range of reasons for its popularity, including the immediacy created through the close cropping of the composition, the universality stemming from the lack of accoutrements, and the arrangement of figures recalling religious imagery of the Renaissance.

Also from the Office of Academic Programs came the Focus Gallery exhibition, *To the Divine Shades: Inscribed Epitaphs from Ancient Rome from the Permanent Collection*. Organized with J. Bert Lott in the Department of Greek and Roman Studies, this exhibition explored a group of Roman funerary markers from Vassar's now-dismantled Classical Museum formerly housed in Avery Hall. These stones arrived at Vassar in the early twentieth century, yet their Latin inscriptions were transcribed and translated only recently, initially by students in Professor Lott's seminar "Writing on Stone: Roman Documents." These objects provided a captivating glimpse into the funerary practices of slaves, freed slaves, freeborn citizens, and soldiers in Rome during the first through third centuries. On view alongside the stones were the more elaborate first-century relief of *Attia Rufilla* and a group of eighteenth- and nineteenth-century scenes of Rome. Many of these paintings, drawings, and prints incorporate Roman monuments and their inscriptions, which, while clearly a source of interest for later artists, were portrayed with varying degrees of accuracy. All in all, "Divine Shades" is a fine example of how student effort and faculty expertise can provide new information on works in Vassar's collection while also benefiting the curriculum.

Elizabeth Nogrady
 Andrew W. Mellon Coordinator of Academic Programs

Classical Museum, Avery Hall, Vassar College
 Courtesy of Archives and Special Collections;
 Ph.f2.15 Classical Museum



2014 Acquisitions

PAINTINGS

Rodolfo Arico (Italian, 1930-2002)
Untitled, 1995
 Mixed media
 Gift of Professor Dario Borradori and Architect Lucia Beato, 2014.13

Takafumi Asakura (Japanese, b. 1978)
Morning Phoenix, 2012
 Nihonga black ink painting on washi paper, mounted on silk scroll
 Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2014.12



Arnold Blanch (American, 1896-1968)
Study for Mural (Unexecuted), Poughkeepsie, New York, Post Office, ca. 1935
 Tempera on board
 Gift of Steven (class of 1971) and Susan Hirsch, 2014.46.1

Ralph Eugene Cahoon (American, 1910-1982)
Yale vs. Vassar
 Oil on masonite
 Bequest of Virginia Gaylord Neely, class of 1942, 2014.5

Roy Finster (American, b. 1941)
Guardian Angel, 1994
 Paint on shaped wood panel
Heavens Gate, 1996
 Oil and glitter on panel
Mars Invasion River of Blood, 1994
 Oil on panel
 Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.2-.4



Japanese, Edo period (1615-1868)
Kannon
 Ink and colors on silk
 Gift of Daniele Selby, class of 2013, 2014.20.1

Japanese, 18th century
Untitled (Buddhist painting)
 Embossed leather with pigment
 Gift of Daniele Selby, class of 2013, 2014.20.2



Willem de Poorter (Dutch, 1608-1668)
The High Priest Coresus Sacrificing Himself to Save Callirhoe, 1635
 Oil on panel
 Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund, 2014.10



Soga Shohaku (Japanese, 1730-1781)
Pasturing Horses, ca. 1763-1764
 Ink and colors on paper mounted on silk
 Purchase, Pratt Fund, 2014.28

Attributed to Shugen (Japanese, 1469-1521)
White-robed Kannon
 Ink on paper mounted on silk
 Purchase, gift of Mr. and Mrs. Leo Steinberg (Dorothy Seiberling, class of 1943); Elizabeth Woodcock, class of 1925; Bertha Mather McPherson, class of 1928 and Philip Johnson, by exchange, 2014.29



Hedda Sterne (American, b. Romania 1910-2011)
Annalee Newman, 1952
 Oil on canvas
 Bequest of Priscilla Miner Morgan, class of 1941, 2014.27

SCULPTURE



César (César Baldaccini) (French, 1921-1998)
Winged Figure, from the *Valentin* series, 1957
 Bronze
 Gift of Paula Weil, class of 1958, given in memory of Florence Steinberg Weil, class of 1935, 2014.43

Chinese, 17th century
Guanyin
 Gilt bronze
 Gift of Daniele Selby, class of 2013, 2014.47

Chinese, Qing Dynasty, 18th century
Amitayus
 Gilt bronze
 Gift of Daniele Selby, class of 2013, 2014.31.4

Eugenie Gershoy (American, b. Russia 1901-1986)
Irving Marantz, 1959
Chaim Gross, 1969
Moses Soyer, 1967
William Zorach
Carl Walters, 1935
 Painted plaster
 Steven (class of 1971) and Susan Hirsch, 2014.46.3.1-.5



Japanese, Edo period, early 17th century
Dairuiku Bosatsu
 Gilt cypress wood
 Purchase, Friends of the Vassar Art Gallery Fund, 2014.32

Sino-Tibetan, 19th century
White Tara
 Bronze with cold gold and inlays
 Gift of Daniele Selby, class of 2013, 2014.31.1

Tibetan, 15th century
Manjushri
 Gilt bronze
 Gift of Daniele Selby, class of 2013, 2014.31.2

Tibetan, 18th century
Six-Syllable Lord of the World (Shadakshari Lokeshvara)
 Gilt bronze
 Gift of Daniele Selby, class of 2013, 2014.31.3

Vietnamese, 17th century
Multi-armed Avalokitesvara
 Lacquered wood
 Gift of Daniele Selby, class of 2013, 2014.31.5

DRAWINGS AND WATERCOLORS

François Boucher (French, 1703-1770)
Les charmes de la vie champêtre
Reddish-brown chalk counterproof on blued white laid paper mounted to paperboard
Gift of Marian Phelps Pawlick, class of 1947, 2014.40.2



Thomas Couture (French, 1815-1879)
Étude d'une buste d'homme
Charcoal on blue wove paper
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2014.22



Thornton Dial, Sr. (American, b. 1928)
Think Before You Speak, 1993
Charcoal over watercolor on thick wove handmade paper
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.1

Julio De Diego (American, b. Spain 1900-1979)
On the Outskirts They Were Met..., 1947
For All It Was a Secret Weapon..., 1947
Time Roars From the Throats of Cannons, 1947
Untitled, 1947
Gouache on heavy brown wove paper
Gift of Steven (class of 1971) and Susan Hirsch, 2014.46.2.1-4



Gustave Guillaume (French, 1840-1887)
Étude d'une femme Sud-Saharienne (recto)
Study of a Female Nude (verso)
Charcoal and white chalk on beige laid paper with tissue backing on verso
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2014.8



John William Hill (American, b. England 1812-1879)
A Successful Hunt, 1865
Watercolor and graphite on thick cream wove paper
Gift of Rob and Mary Joan Leith in honor of their son William Winn Leith, class of 2014, 2014.15

Italian or English, late 18th-early 19th century
Clients of a Young Artist, ca. 1780-1810
Brown ink, wash, and black chalk on paper
Gift of Nancy and Walter Liedtke, 2014.19



Northern Italian School, 17th century
Old Man with His Walking Pole (recto); *Study for a Figure on a Cloud* (verso)
Red chalk with white chalk highlights (recto); charcoal with white chalk highlights and touches of graphite (verso) on dark beige laid paper with a watermark and two collectors marks
Gift of Marian Phelps Pawlick, class of 1947, 2014.40.1r & v

Sébastien Le Clerc, the elder (French, 1637-1714)
Louis XIV Holding a Provincial "lit de justice"
Pen and brown ink over black chalk outlines on cream laid paper
Gift of Jonathan and Ute Kagan, 2014.44

Dwight Mackintosh (American, 1906-1999)
Single man, 1984
Ink on paper
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.5

Donald Mitchell (American, b. 1951)
People, 1995
Gouache and ink on paper
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.6



Aurie Ramirez (Filipino, b. 1962)
Untitled (*Green figure with striped lollypops*)
Untitled (*Nude with green rainbow*)
Untitled (*Green woman with moon*)
Untitled (*Green woman with rainbow*)
Untitled (*Cake slice*)
Untitled (*Green woman with garter*)
Ink and watercolor on paper
Gift from Creative Growth Art Center, 2014.6.1-.6



Martín Ramírez (American, b. Mexico 1895-1963)
Untitled (*Train*), ca. 1948-1963
Crayon and graphite on pieced papers, including printed papers
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.7

Unknown, 20th century
Adam
Eve
Mixed media on paper
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.18.1-2

Inez Nathaniel Walker (American, 1911-1990)
Figure in Green Striped Shirt, 1978
Colored pencil, graphite, and ink on paper
Head of a Woman, 1976
Colored pencil and graphite on paper
Seated Girl (in profile), 1975
Colored pencil and graphite on paper
Standing Woman Holding a Bottle and Glass, 1975
Colored pencil on paper
Figure in Striped Hat, 1978
Colored pencil and graphite on paper
Two Women with Raised Glasses, 1976
Colored pencil and graphite on paper
Standing Woman with Raised Arm
Felt-tipped pen, colored pencil, and graphite on paper
Man with Goatee, 1974
Colored pencil and graphite on paper
Three Figures, 1976
Colored pencil and graphite on paper
Man Offering Money
Colored pencil and graphite on paper
Bequest of Pat O'Brien Parsons, class of 1951, 2014.16.8-.17

PRINTS



Pieter van der Borcht I (Netherlandish, ca. 1545-1608)
Published by Cornelis van Tienen (Flemish, 1616-1660)
The Peasant Wedding
Etching and engraving on cream laid paper with watermark Double C with Lorraine Cross
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2014.9.1

Enrique Chagoya (American, b. Mexico 1953)
Published by Universal Limited Art Editions
Return to Goya No. 9, 2010
Etching and aquatint with letterpress on Revere Ivory wove paper; edition of 50
Gift of Harris Schrank, 2014.18



Cornelis Dusart (Dutch, 1660-1704)
The Large Village Fair, 1685
Etching on cream laid paper with watermark Amsterdam coat-of-arms
The Large Village Fair, 1685
Counterproof of the same plate and same state on cream laid paper
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2014.9.2 & .3

Nicolas Le Sueur (French, 1691-1764); after **Bernardino Pinturicchio** (Italian, ca. 1452-1513)
L'Invention de la Croix
Aquatint and etching in imitation of chiaroscuro woodcut on paper
Gift of Thomas S. Holman, 2014.2



Jean-François Millet (French, 1814-1875)
Going to Work (Le Départ pour le travail), 1863
Etching on chine collé, with surface tone, on buff wove paper
Purchase, gift of the estate of Gertrude B. Pascal, Mr. and Mrs. Frederic Ossorio, Mrs. David M. Sollinger, and Jean S. Kelly in memory of Dr. Nick Appy, by exchange, 2014.17

Jerome Myers (American, 1867-1940)
29th Street Market East Side, New York, ca. 1910
Color etching in salmon, brown, green, and yellow inks, on cream wove paper
Purchase, gift of Stephen C. Millett, by exchange, 2014.1

PHOTOGRAPHS



David Anderson (American, b. 1943)
Nancy Graves in the Desert, Morocco, 1970
Nancy Graves with Camera, Morocco, 1970
Gelatin silver prints
Gift of the photographer, 2014.14.1-.2

Dmitri Baltermants (Russian, b. Poland 1912-1990)
Gunner Loading Ammunition, 1941-45
Anti-aircraft Gunner, 1941-45
Resetting German Clocks Forward to Moscow Time, 1945
In the Foxholes, 1941-45
Watching the Parade of German POWs, Moscow, 1945
A Trophy of War, 1941-45
Berlin is Taken, 1945
Two German POWs, 1945
Gelatin silver prints, printed 2003
Gift of Dr. Emil and Sharon Mottola, 2014.33.1-.8

Ilse Bing (American, b. Germany 1899-1998)
Col de Vars, 1935
Pine Tree and River, 1935
Coat of Arms, 1933
Stucco Façade with Windows and Plants, 1947, printed ca. 1960
Portrait of Professor Martin Wolff, 1935
Salon, 1933
Amboise, 1935
Alfredo Pioda, 1936
Village Fountain, 1934
Gelatin silver prints
Gift of Steven and Claudia Schwartz in honor of Sarah Goetz, class of 2010, 2014.34.2.1-.9
Water reserve, 1938
Nun with book, 1935
Gelatin silver prints
Gift of Richard and Elena Pollack, 2014.42.4.1-.2

Marilyn Bridges (American, b. 1948)
Castillo from the Perpendicular, Chichen Itza, Yucatan, Mexico, 1982
Gelatin silver print
Gift of Richard and Elena Pollack, 2014.42.2

Henri Cartier-Bresson (French, 1908-2004)
Eisenhower, De Gaulle, and Pierre Mendès-France at a formal reception, Paris, ca. 1960
Gelatin silver print
Gift of George Stephanopoulos, 2014.38



Man seated under large indoor tree, Brussels World Fair, 1958
Gelatin silver print
Gift of Richard and Elena Pollack, 2014.42.6



Marie Cosindas (American, b. 1925)
Yves Saint Laurent, Paris, 1968
Archival inkjet print, printed ca. 2010
Purchase, Advisory Council for Photography, 2014.23

Larry Fink (American, b. 1941)
Second Hungarian Ball, New York City, February 1978, 1978
Peter Beard and Friends, East Hampton, August 1976, 1976
Gelatin silver prints
Gift of Mark Greenberg and Tami Morachnick, 2014.39.1-.2

Ken Heyman (American, b. 1930)
Man with sign "SOUL is feeling depth, the ability to reach someone...", 1970
Woman seated in folding chair reading, overturned chairs on grass, England, 1958
Gelatin silver prints
Gift of Richard and Elena Pollack, 2014.42.3.1-.2



Gertrude Käsebier (American, 1852-1934)
Blessed Art Thou Among Women, c. 1899
Photogravure, printed 1900
Purchase, The Anne Hoene Hoy, class of 1963, Fund, 2014.25

Seydou Keita (Malian, 1923-2001)
Women with Guitars, Mali, 1977
 Gelatin silver print, printed 1998
 Gift of Mrs. Jay Rosenblum (Muriel E. Crane, class of 1953), Tadasuke Kuwayama and Jane Gregory Rubin, class of 1965, by exchange, 2014.3

Danny Lyon (American, b. 1942)
 From *The Bikeriders* series, 1963-67
Torello Tacchi's back, Loudon, New Hampshire
Corky at Home, Chicago
 From *Dayton to Columbus*, Ohio
 Cal, Springfield, Illinois
Benny at the Stoplight, Cicero, Illinois
Kathy, Chicago
Dave and Rawhide (Columbus Outlaws), Elkhorn, Wisconsin
Corky at an Apache Dance, Chicago
Outlaw Camp, Elkhorn, Wisconsin
Chopper, Milwaukee
Cowboy at Rogues' picnic, South Chicago
Renegade's Funeral, Detroit
Zipco, Elkhorn, Wisconsin
 Gelatin silver prints, printed 2007
 Gift of Steven and Claudia Schwartz in honor of Sarah Goetz, class of 2010, 2014.34.1.1-13

Frank Jenner, La Porte, Indiana
Johnny Goodpaster, Hobart, Indiana
Racer, Griffin, Georgia
Field Meet, Long Island, New York
Racers, McHenry, Illinois
My Triumph, broken gearbox spring, New Orleans, Louisiana
Racer, Schererville, Indiana
Seventeenth Annual World's Largest Motorcycle Blessing, St. Christopher Shrine, Midlothian, Illinois
Funny Sonny packing with Zipco, Milwaukee
 Gelatin silver prints, printed 2006
 Gift of Richard and Elena Pollack, 2014.42.1.1-9

From *The Destruction of Lower Manhattan* series, 1967
The Brooklyn Bridge Site Seen from the Roof of the Beekman Hospital
The North Side of Beekman Street between William and Nassau Streets
The St. George Building Stood at the Northwest Corner of Beekman and Cliff Streets
55 Fulton Street at the Northwest Corner of Fulton and Cliff Streets
The West Side of Gold Street between Ann and Beekman Streets
 18 Spruce Street
100 Gold Street Seen from the Remains of the Tribune Building
West Street and the West Side Highway, just north of the Trade Center Site
Washington Street, View North from Chambers Street
View West from a Washington Street Rooftop
The Northwest Corner of Washington at Harrison Street
258 Washington Street at the Northwest Corner of Murray Street
The Northwest Corner of Washington and Chambers Street
 327, 329, and 331 Washington Street, between Jay and Harrison Streets



The East Side of Washington Street between Reade and Chambers Streets
West Street at Beach
187 West Street, between Duane and Reade Streets
West Street at Warren
 Gelatin silver prints, printed 2007
 Gift of Soraya Betterton, 2014.41.1.1-18



Tanya Marcuse (American, b. 1964)
Fallen N° 439, 2013
 Pigment print; edition 1/7
 Purchase, Advisory Council for Photography, 2014.26

Francesco Mastalia (American, b. Italy 1957)
Brother Victor-Antoine d'Avila Latourrette, Our Lady of the Resurrection Monastery, Lagrangeville, New York, 2011
Anne Eschenroeder, Big Little Farm, Gardiner, New York, 2011
Jackson H. Baldwin, Jax Berry Farm, Marlboro, New York, 2011
 Archival pigment prints on museum etching paper
 Purchase, The Anne Hoene Hoy, class of 1963, Fund, 2014.48.1-3

J. E. Mayall (British, 1813-1901)
Portrait of the Victorian Painter Edward Matthew Ward
 Gelatin silver print
 Gift of Nancy and Walter Liedtke, 2014.7

Joel Meyerowitz (American, b. 1938)
Annette, 1982
Bay/Sky Series, 1985
Bay/Sky Series, Red Bar, 1981
Bay/Sky Series, Evening, Pink, 1982
Bay/Sky Series, Jetty, Moonlight, 1984
Blue Rails, Yellow Chairs, 1985
Cheryl, 1982
Deck, Chair, 1983
Deck, Early Morning, 1983
Family on Sand Bar, 1984
Fruit on Newspaper, 1982
Genevieve, 1982
Janet and Pretzel, 1984
Lisa, 1982
Longnook Beach, 1983
Longnook Beach, 1984
Mary, 1983
Molly Bloom, 1982
Norris Church Mailer, 1982
O'Neal's Pier, Ocracoke, North Carolina, 1984
Porch, Rockport, Massachusetts, 1984
Road, Truro, 1982



Sally and Hy Meyerowitz, Florida, 1982
Vivian, Elizabeth and Murray, Longnook Beach, 1980
Hammock, Wind, 1983
 Chromogenic prints
 Gift from The Collection of Joyce (Joyce Jacobson, class of 1961) and Michael Axelrod, Mill Valley, CA, 2014.35.1-25

Bay/Sky Series, 1983
Bay/Sky Series, 1982
Bay/Sky, Moon, 1983
Carrie, 1985
Eliza, 1982
Garden, Provincetown, 1985
Pier, Fence, 1984
Provincetown Stairs, 1983
Still Life, 1983
Vivian, Ariel, Joel, Sasha, 1986
Wendy, Ballston Beach, 1982
 Chromogenic prints
 Gift from The Collection of Noah and Julie Austin, Mill Valley, CA, 2014.36.1-11

Bay/Sky Series, Dusk, 1984
Bay/Sky Series, Red Bar, Figures, 1984
Debbie, 1981
Diane, 1983
Girl on Sand Bar, Provincetown, 1983
Juliette, Dan, 1983
Mary, 1982
Pittsburgh, Highways, 1984
Richie, 1984
Stephanie, Heart-shaped Birthmark, 1985
Suzanne, 1983
 Chromogenic prints
 Gift from The Collection of Kate Axelrod and Peter Ocko, Los Angeles, CA, 2014.37.1-11

Barbara Morgan (American, 1900-1992)



Martha Graham Letter to the World (The Kick), 1940
Martha Graham and Merce Cunningham in Letter to the World, 1940
Martha Graham American Document Trio (double exposure), 1938
Martha Graham Celebration (Trio), 1937
 Gelatin silver prints
 Purchase, The Anne Hoene Hoy, class of 1963, Fund, 2014.50.1-4



Gordon Parks (American, 1912-2006)
Gang Member with Brick, Harlem, New York, 1948
 Gelatin silver print, printed later
 Purchase, Advisory Council for Photography, 2014.24

Orit Raff (Israeli, b. 1970)
Desk #8, 1999
 Chromogenic print mounted on aluminum
 Gift of Robert Mann and Orly Cogan, 2014.49

Julia Smirnova (Russian, b. 1981)
Boys, Istanbul, 2009
White Ship, Istanbul, 2009
 Archival inkjet prints on Hahnemühle paper
 Purchase, Advisory Council for Photography, 2014.4.1-.2

Louis Stettner (American, b. 1922)
Silver Creek Series (close-up of hair pins and tissue on window sill), 1981-2
Silver Creek Series (close-up of parfait glass and plastic gallon container on arm of wooden chair), 1981-2
Soviet Union (close up of young woman's face), 1976
Soviet Union Steel Plant (worker in protective mask), 1976
USSR (woman in garment factory), 1976
Soviet Union (female worker at desk reaching over to printing press), 1976
Worker Series (black man in knitted cap), 1974
Worker Series (female and male worker talking), 1975
Worker Series (female worker with box on head, smirking), 1976
Automobile Factory, Detroit (black woman working on interior), 1975
Lobby World Trade Center, NYC, 1999
 Gelatin silver prints
 Gift of Soraya Betterton, 2014.41.2.1-11

Karl Struss (American, 1886-1981)
Standing nude in arabesque pose, from the series The Female Figure, 1917
 Gelatin silver print on Japanese tissue, tipped to layered mount
Boat steward with towel
 Gelatin silver print
Two couples on ship-deck playing shuffleboard
 Gelatin silver print
Sierra Nevada, 1925
 Gelatin silver print
Venice, 1909
 Platinum print, tipped to layered mount
Seaside town
 Gelatin silver print
 Gift of Richard and Elena Pollack, 2014.42.5.1-.6



Michel Szulc-Krzyzanowski (Dutch, b. 1949)
Baja, California (16 January 1980), 1980
 Gelatin silver prints mounted on paper
 Gift of Robert Mann and Orly Cogan, 2014.30a-f

Dannielle Tegeder (American, b. 1971)
Máquina (Machine) 1-8, from The Workroom for the New Constructivists, Máquina series, 2012
 Photograms
 Gift of the artist, 2014.11.1-.8

DECORATIVE ARTS

Roman, 3rd century
Commemorative Ring with Denarius of Julia Mamaea, mother of Emperor Severus Alexander, 222-235 or later
 Silver
 Gift of Joseph Coplin, 2014.21

Dwight Mackintosh (American, 1906-1999)
Adam, ca. 1987
Eve, ca. 1987
 Hooked wool rugs with jute backing
 Gift of Joan (Dreyfuss, class of 1951) Finton Baumrind, 2014.45.1-.2



Photo by Patrice Mattia; courtesy of The Metropolitan Museum of Art

In Memoriam

Walter A. Liedtke (1945–2015)

The Art Center and Vassar College lost a valuable friend and colleague when Walter Liedtke perished suddenly in the crash of a Metro-North commuter train on February 3, 2015. For twenty-two years as a member of the FLLAC Advisory Board he helped guide the professional management of the museum with excellent and insightful advice at all times.

A scholar of Dutch and Flemish seventeenth-century art, Walter served as curator in the department of paintings at the Metropolitan Museum of Art for thirty-five years. He published on such daunting subjects as Rembrandt and Vermeer and had recently expanded his horizons by writing the catalogue of the Met's holdings of Spanish paintings.

Walter was blessed with the gifts of sensitivity, great intelligence, high principles, absolute honesty, and a sharp wit and sense of humor. His was the voice of a worldly curatorial expertise that cannot easily be replaced.

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Vassar College
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CURRENT AND UPCOMING EXHIBITIONS:

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Image, Pilgrimage, Practice*
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*Punctuating Space:
The Prints and Multiples of Richard Artschwager*
June 26–September 6, 2015

Gordon Parks: The Making of an Argument
September 25–December 13, 2015

The Art Center is open Tuesday/Wednesday/
Friday/Saturday from 10am to 5pm,
Thursday from 10am to 9pm, and
Sunday from 1pm to 5pm.

Gordon Parks (American, 1912-2006)
Untitled, Harlem, New York, 1948
Gelatin silver print
Courtesy of and ©
The Gordon Parks Foundation



Art at Vassar

A publication for the members of
The Frances Lehman Loeb Art Center
Spring/Summer 2015

 Printed on recycled paper

On the cover:
Japanese, 16th–early 17th century
Nachi Pilgrimage Mandala
Ink, colors, and gold leaf on paper
Purchase, Pratt Fund and
Betsy Mudge Wilson,
class of 1956, Memorial Fund
2004.10