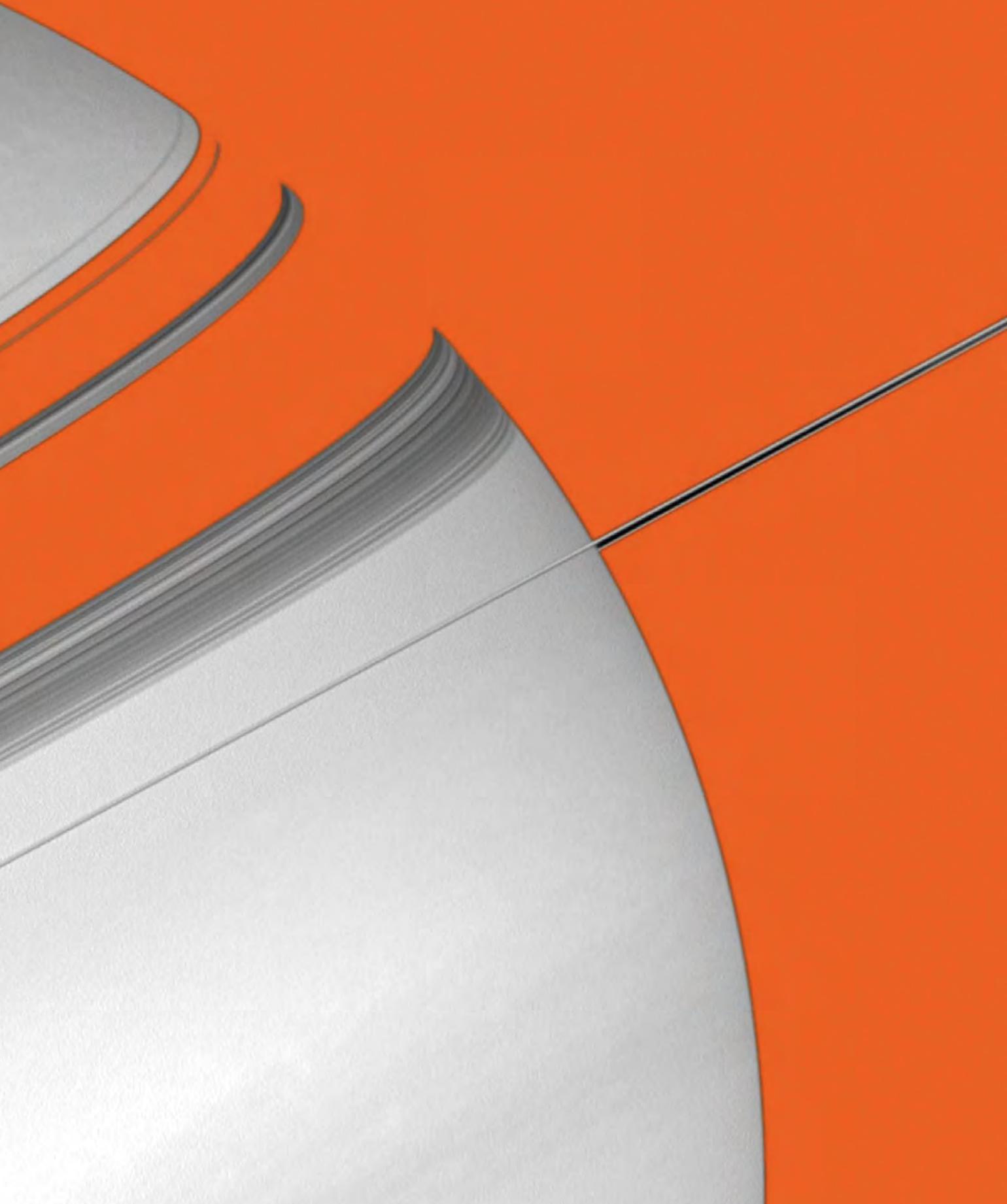


Spring/Summer 2016

Art at Vassar



As you will see from the contents of this issue of *Art at Vassar*, its theme pertains to the sciences. There is an apt reason for this—Vassar will christen its new science center, designed by the firm of Ennead Architects, in May. While mostly given over to the study of chemistry, the new center will provide “smart” classroom space to multiple departments. To acknowledge our support of the sciences on campus and to further our goals of integrating visual art into a broad range of the curriculum, we have offered over the past year small exhibitions on artists’ interests in botany, anatomy, optics, technology, natural history and zoology. The series culminates this spring in a major exhibition focusing on astronomy and the site-specific installation of contemporary artist Mark Dion, the subject of which might loosely be defined as taxonomy. Our curators together with the coordinator of academic programs have been very proactive in searching for common ground between the humanities and the sciences through works of visual art.

The distance between these interests over the past century has been perceived as great. However, prior to the explosive pace of scientific inquiry in the later nineteenth century, the spirit of inquiry by artists and scientists was much more co-mingled. We all know of Leonardo da Vinci’s interests in all manner of scientific theory and practice from anatomy to new technologies of waging war to the physics of flight. But how many are aware that his follower, the Italian Mannerist artist Francesco Mazzola called Parmigianino, was an ardent devotee of alchemical experiments which ultimately drove him crazy, probably owing to his exposure to mercury? The permeable membrane separating art and science in the pre-Modern era might be best represented by the life and work of the eighteenth-century British artist Joseph Wright of Derby. While he was a skilled portrayer of landscape in an almost proto-Romantic manner, he is perhaps better known for his paintings of alchemists and scientific experiments such



as his famous depiction of *An Experiment on a Bird in the Air Pump* in the National Gallery, London. Wright moved easily within the sphere of the polymathic gentlemen scholars of the time such as those who composed the Lunar Society in Birmingham. Included among its members were the physician Erasmus Darwin, Matthew Boulton who together with James Watt developed the steam engine, botanist Jonathan Stokes, and scientist and clockmaker John Whitehurst. Closer to the time of the founding of Vassar College we find that the great Hudson River School landscapist Frederic Edwin Church was greatly influenced by the German scientist, geographer, and theorist Alexander von Humboldt, whose writings about the Andes mountain range stimulated Church’s voyage to South America to experience its sublime influence firsthand.

The skills of the connoisseur of painting, he or she who can distinguish among artists’ styles and hands, established, often using a taxonomic model, the various categories of artists’ work that led to a “scientific” study of the history of art. Such skills were less well thought of after the mid-twentieth century as being somehow imprecise, elitist, and ultimately without rigor and, thus, marginalized with interpretive and theoretical issues supplanting the development of the learned eye in the curriculum. However, paradoxically there is no greater arena for connoisseurship than the realm of science. The medical field must have diagnosticians who can discern correctly between symptoms assessed by the senses of sight, touch, hearing, and even smell. The trained eye can see things in telescopes and microscopes that the layman will overlook. There is no greater connoisseur than the radiologist who can read a CT scan to find the presence of incipient cancer or the skilled mycologist whose powers of discernment can mean the difference between a delicious mushroom soup and death. Observation and analysis of visual data are linchpins of the empirical method. That method can lead to important interpretive results whether in the new state-of-the-art laboratories in the science center or the galleries of the Frances Lehman Loeb Art Center.

James Mundy
The Anne Hendricks Bass Director

The Vastness of the Universe

Touch the Sky: Art and Astronomy

April 29–August 21, 2016

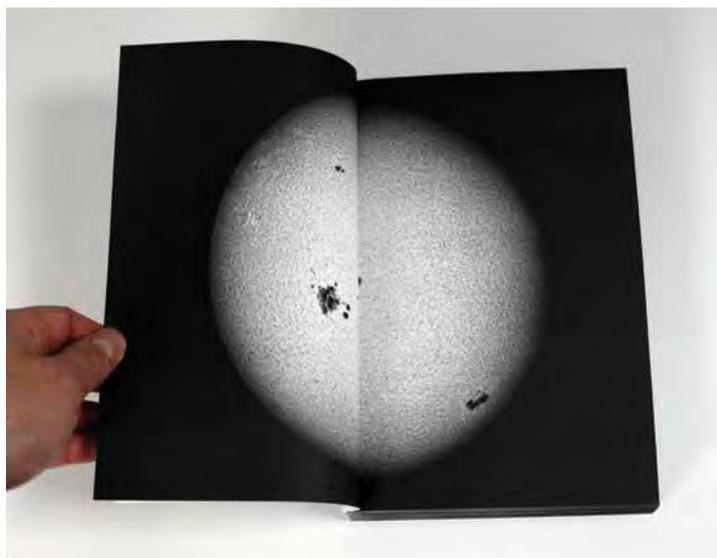
ON VIEW

Do not look at stars as bright spots only. Try to take in the vastness of the universe.

—Maria Mitchell, ca. 1878

Maria Mitchell, the first female American astronomer and first professor hired at Vassar College, was best known for her discovery of a comet in 1847. She was a devout follower of her own advice as she dedicated her career to observing not just the stars but also sunspots, comets, nebulae, solar eclipses, and the moons of Saturn and Jupiter, all of which confirmed her belief that the vastness itself is awe-inspiring.

The vastness of the universe is simply yet brilliantly illustrated by *Astronomical* (2011), a twelve-volume, 6,000-page artist's book by Belgian artist Mishka Henner. The books, which are in Vassar's Special Collections Library, represent a scale model of our solar system. The width of each page is equal to one million kilometers in space, condensing the solar system into a "readable" package with the sun on page one and Pluto on page 6,000. Flipping through the books, one sees pages and pages of inky blackness and infrequently encounters a page with a tiny white orb meant to represent a planet or a spray of specks across a spread reminding us that between the planets there are millions of miles of empty space. *Astronomical* is one of over fifty artworks included in a multi-media exhibition that examines the age-old tradition of sky gazing. As part of a campus-wide celebration of the sciences this spring, the Frances Lehman Loeb Art Center presents *Touch the Sky: Art and Astronomy*, comprised of works by nineteen artists including two site-specific works created especially for the exhibition.



Mishka Henner (Belgian, b. 1976)
Astronomical, 2011 (The Sun, Volume I)
Twelve softcover volumes printed-on-demand
© Mishka Henner

The science of astronomy has been closely linked to artistic endeavors that date back to the Renaissance. Since then, artists' enthusiastic interest in capturing the grandeur and mystery of the cosmos has not waned. In the modern age, technology and science have allowed us to see, understand, and record what lies beyond Earth more clearly than ever. With a focus on contemporary art that gravitates towards the conceptual, the exhibition features astronomical observations, interpretations, and reimaginings by artists Laura Battle, Michael Benson, Matthew Brandt, Vija Celmins, Caleb Charland, Linda Connor, Teresita Fernández, Nancy Graves, Sharon Harper, Mishka Henner, David Malin, Chris McCaw, Lisa Oppenheim, Thomas Ruff, Lewis M. Rutherford, Kiki Smith, Michelle Stuart, Mungo Thomson, and Penelope Umbrico. Each of the artists in the exhibition brings a different perspective to the idea of the sky, whether it be stars, planets, the moon, the sun, a comet, a galaxy, or the entire solar system. Works in the exhibition include artists' books, prints, drawings, paintings, photography, film, and a large-scale photomural installed on a twenty-three-foot-tall wall in the Atrium Gallery.

The photomural is installed on the north wall of the Atrium and is a work by Los Angeles-based conceptual artist Mungo Thomson. The work is from an ongoing series titled *Negative Space*, which seeks to relate the void of outer space to the white emptiness of negative space in art. The creation of this work and others in the series is deceptively simple: the artist finds an image on NASA's online archive of copyright-free material (often an image taken by the Hubble Space Telescope or one that is part of the official history of the agency) that he then downloads and reverses in Photoshop with the "apple i" command. In a new twist on this series, Thomson produced a 23-foot mural depicting astronaut Gordon Cooper specifically for this exhibition space. Cooper, dressed in his NASA spacesuit striking a heroic stance, was one of the seven original astronauts on Project Mercury, the first manned space program of the United States. In addition to being a NASA employee for many years and clocking over 200 hours in space, Cooper had a UFO sighting that changed his ideas on extraterrestrial life. The ultimate sky-gazer, in both an official and unofficial capacity, Cooper represents the ways

in which we have come so far in our understanding of space, while still so much remains unknowable. In Thomson's reversing of the colors, Cooper's head appears radiant blue against a deep bronze background and the soles of his shoes seem to glow from within, giving the giant astronaut an otherworldly appearance. The large round window high on the north wall of the gallery appears to float just above Cooper's shoulder, adding an element of mystery to the imposing image.

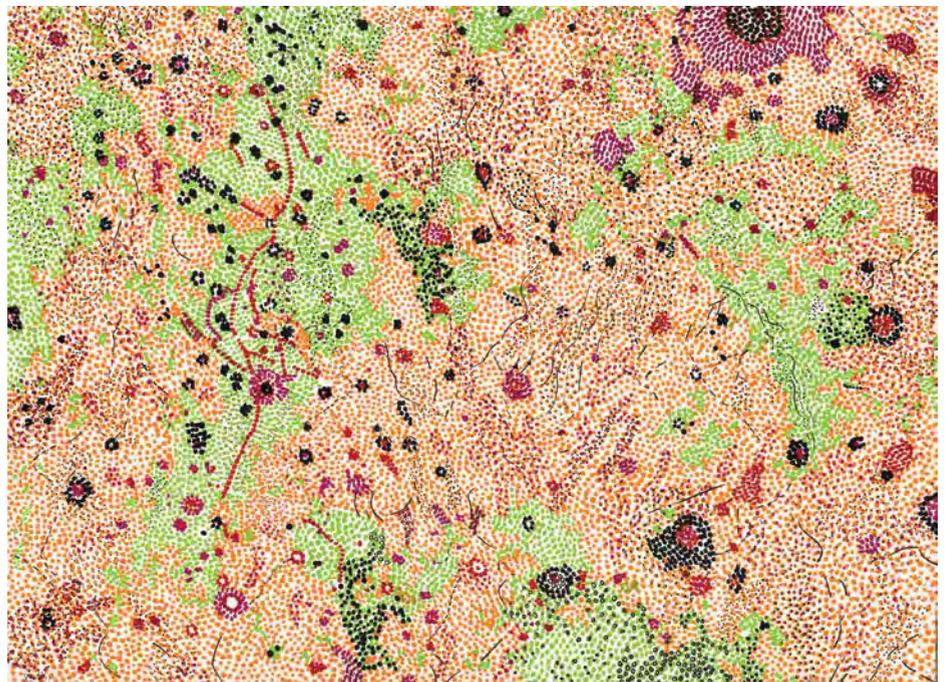
Many of the artists in the exhibition pose questions about the possibility of truly understanding the realm of space. Nancy Graves (Vassar class of 1961), also inspired by government space programs, used NASA's geologic maps of the moon's surface as source material for her series of ten prints called the Lunar Lithographs, which she completed in 1972. Each of the ten prints takes as its subject one region of the moon studied by NASA's scientists in order to determine the best spot for their astronauts to land. Graves redraws the colorful maps as abstract compositions, filling in their surfaces with her pointillist, all-over pattern and contrasting colors. All ten of the prints from this series, along with one of the original maps that Graves sent away for by mail, are included in the exhibition. In addition, Graves's 33-minute film *Reflections of the Moon* (1974), which uses official satellite images of the moon seen for the first time, is on view in the Landing Gallery on the second floor. Graves used the scientific advances of the time as a referent for a seemingly objective form of art-making that explored the unknown. For Graves, the revelations of contemporary scientific research and the excitement of new discoveries were integral to her artistic practice.

Similar to Thomson and Graves, Thomas Ruff and Linda Connor both also appropriate astronomical imagery and incorporate it into their art. Ruff's appropriated images from 2008 were taken from Cassini, one of NASA's satellites that is known for its abilities to survey, analyze, and take stunning images in various visible spectra of the planets and their moons. Ruff selected extreme close-up images of Saturn from NASA's public archive and used highly saturated, bright colors to abstract the images further. He also enlarged the images to the limit of their resolution so that the planet starts to pixelate—revealing the limits of the technology and the fissure between scientific data collection and true knowledge of the universe.

Connor, after a visit to Lick Observatory at University of California, Santa Cruz, was inspired by the very early images taken there and recorded on glass-plate negatives in the late nineteenth and early twentieth centuries. The Lick was the world's first permanently occupied mountain-top observatory and has been at the forefront of astronomical research since 1888. Connor was given access to the observatory's archives of early negatives to use for her own work. She used these negatives, sometimes taken by well-known astronomers of the past such as E. E. Barnard, to create new photographs exposed by sunlight on the back porch of the visitor center. She then returned to the studio and developed the images using gold tone that, along with the antique inscriptions and cracked surfaces found on some images, gives the viewer the feeling



Above: Sharon Harper (American, b. 1966)
Moon Study and Star Scratches, no. 9
 June 4–30, 2005, Clearmont, Wyoming 15,
 30, 20, 8, 5, 1, 2, 1 minute exposures; 15, 8,
 10, 14 second exposures, 2010
 Luminage print
 © Sharon Harper



Right: Nancy Graves (American, 1939–1995)
Riphaeus Mountains Region of the Moon,
 1972
 Lithograph
 © Nancy Graves Foundation

of stepping into the past. As with much of Connor's work, the resulting photographs inspire contemplation of slippage between wonder and knowledge, science and the imagination.

Several other artists in the exhibition drift away from scientific methods of viewing the skies and employ a type of pseudo-science, imbuing their work with more imagination than observation. Sharon Harper, for instance, explores the captivating space where perception and technology meet. Featured in the exhibition are two of her works from the series *Moon Studies and Star Scratches*. Disorienting images of the moon and stars dance across the sky illustrating the unexplainable celestial movement charted by the multiple vantage points the artist uses to capture sequences and expanded time. Harper takes copious notes during the long exposures

of her photographs but close inspection of her texts reveals that her method is far from scientific. Taken together, the images and text capture the close relationship we have with the moon and stars with which we perpetually coexist.

Caleb Charland attempts to document his observations of the night sky with his own, homegrown methods. For example, to create the dark and dreamy photograph called *Attempting to Paddle Straight at the Moon*, Charland mounted his camera on a canoe and pointed it towards the full moon, which was just above the horizon. As he steered the boat towards the glowing orb—his paddle strokes inevitably moving the canoe slightly side-to-side as well as forward—the camera recorded the moon's light as it shifted back and forth within the frame of the lens. The resulting image is no longer perfectly round but resembles a flat shining flying saucer floating over the water, emphasizing the futility of his project and of the human effort to truly reach something so far in the distance.

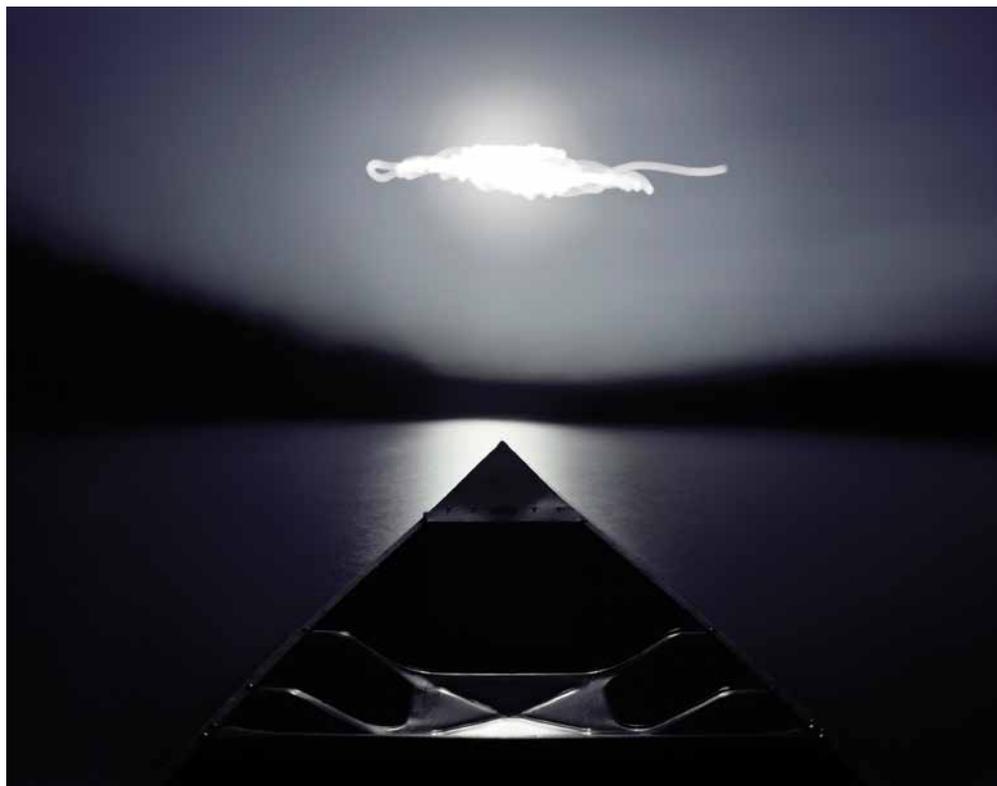
Many of Kiki Smith's works seek to relate the natural with the mythological. In *Touch the Sky* she is represented by a striking print that depicts twin moons resembling a woman's breasts floating against delicate, white flesh. The work is titled *Europa* and along the lower edge it reads "I am the flesh of the full moon." Also in the exhibition is an artist's book by Smith titled *Tidal*, which unfolds to reveal thirteen black-and-white images of the moon hovering just above water. The images of the moon are precise and cleanly printed against a black background on card stock that stands upright, while the water is depicted in soft focus on malleable rice paper that ripples with each wrinkle and fold of the paper like the oceans that wax and wane with the moon's gravitational pull. The inscription on the print, "I see the Moon and the Moon sees me," is taken from a nursery rhyme, highlighting the reflexive relationship between the moon and its human spectators, and the familiar omnipresence it marks in our lives.

The exhibition presents various attempts, from the purely scientific to the entirely interpretive, to discover, imagine, and reveal the universe in all its vastness. In the end, what is revealed by the works is the universal wish to achieve the unattainable—the ability to *Touch the Sky*.

Support for *Touch the Sky* is provided by the Evelyn Metzger Exhibition Fund.

Mary-Kay Lombino

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



Caleb Charland (American, b. 1980)
Attempting to Paddle Straight at the Moon,
2010
Color inkjet print
Courtesy of the artist and Sasha Wolf
Gallery
© Caleb Charland

Finding Science in Art from the Permanent Collection



fig. 1



fig. 2



fig. 3

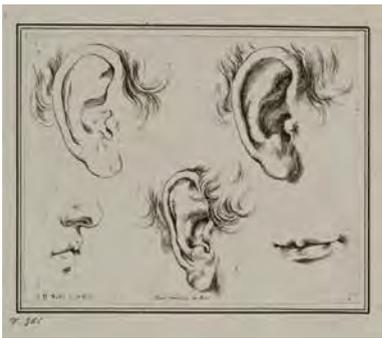


fig. 4



fig. 5



fig. 6

In anticipation of the opening of Vassar's new Bridge for Laboratory Sciences in spring 2016, the Art Center presented a series of small installations that explored the multifaceted and dynamic relationship between art and science. The series, which took place in the Landing Gallery from January 2015 to April 2016, comprised European and American paintings, prints, drawings, and photographs from the permanent collection, some of which rarely appear in the galleries. While each installment focused on a theme (botany, anatomy, optics, zoology, and technology), the project more broadly invited viewers to consider the common human impulse propelling both artistic expression and scientific inquiry: our desire to understand and interpret the world around us.

For the opening theme of botany, the earliest work on view was an engraving of tulips (Figure 1) from Crispijn de Passe II's *Hortus Floridus*, a book of flower illustrations first published in 1614. Nearby hung works from the eighteenth and nineteenth centuries, a time when botanical art flourished thanks to the discovery of new species and the refinement of plant classification systems. Amateurs, many of them women, participated in the field, as depicted in *The Botanist* by Alfred Ronner. Also on display were photographs providing intimate encounters with botanical subjects exemplified by *Weed Against Sky* by Harry Callahan (Figure 2). In a fortuitous turn of events, this installation drew the attention of Mark Schlessman, professor of biology, and led him to use the De Passe print as the subject of an online "Art Talk" (see Vassar's YouTube channel), in which he discussed the role viruses play in creating tulips' distinctive patterns.

The next chapter in the series concerned art and anatomy. Renaissance innovations in depicting the human form enhanced treatises like Andreas Vesalius's *On the Structure of the Human Body* (a 1568 edition of which was loaned by Vassar's Special Collections Library). Also on view were works from the 1600s highlighting the role firsthand observation played in the education of European artists, many of whom drew from life, as can be seen in Rembrandt's *Male Nude* (Figure 3) and studies by Stefano della Bella (Figure 4). The Art Center also owns several anatomical works made in Philadelphia during the late nineteenth and early twentieth centuries, when the city was a center for both art and medicine. Among them are an *écorché* sculpture of a horse designed by Thomas Eakins, in which the muscle and bone below the skin are exposed, as well as John Sloan's etching of Thomas Anshutz giving an anatomy lesson (1912).

The installment on vision and optics mined Vassar's expansive collection of photographs to explore artists' frequent challenges to the adage "seeing is believing." In the 1880s, Eadweard Muybridge produced *Animal Locomotion*, a series of collotypes that recorded movements imperceptible to the human eye (Figure 5), while Peter Henry Emerson employed selective focus to mimic vision in his seminal *Cutting the Gladdon*. Also on view were examples of twentieth-century explorations of the limits of vision, including Amadeo Ferrol's *Tennis Player* (1925), in which the Italian Futurist used high-speed photography to conjure the rapid pace of modern life, and Andreas Feininger's *Helicopter during Take-off* (1949), in which optical light effects capture the flight of an illuminated chopper (Figure 6).

The summer installment focused on natural history and zoology. Seventeenth-century artists were represented by naturalistic renderings of animals such as *Large Cat* by Cornelis Visscher (Figure 7). Works from the 1800s—a period that saw the publication of scientific treatises, discoveries made during overseas explorations, and the growing popularity of public zoos—included Adolph von Menzel’s *The Bear Pit* of 1851, in which the artist depicted the Berlin Zoological Garden soon after its opening. Later works shown were Picasso’s *Toad* from 1936 (Figure 8) for a new edition of Comte de Buffon’s opus *Natural History* (originally published 1749–1767), and the more recent *Canopy* (2011) by Isabella Kirkland, an artist who mines scientific photographs to create images of birds and animals in the service of environmental activism.

The final chapter of this series concerned art and technology, a topic recurrent in the Art Center’s mid-twentieth century collection. After World War I, the United States entered a period of intensified manufacturing and growing mechanization, and artists were poised to absorb this Machine Age. Among them was the Russian-born Louis Lozowick, who produced lithographs of New York including a view of the hulking *Hudson Bridge* (1929; Figure 9). Commercial and government photography also played important roles in propagating images of technology: the magazine photographer Margaret Bourke-White portrayed the labor-saving virtue of invention in *Mechanical Grading of Exams* (1937). Subsequent technological advances brought about by World War II also became fodder for artists, as can be seen in Joseph Breitenbach’s futuristic *Penicillin Plant* of 1960 (Figure 10).

Looking back at works like these as the new Bridge building opens its doors reminds us of the thrilling intersections that occur between art and science, disparate disciplines both fueled by the unrelenting drivers of curiosity and discovery.

Elizabeth Nogrady
 Andrew W. Mellon Coordinator
 of Academic Programs

Page 6, top to bottom:

Crispijn van de Passe II (Dutch, ca. 1597-1670)
Early Persian Tulip, Cretan Tulip, 1614
 Hand-colored engraving
 Purchase, Betsy Mudge Wilson, class of 1956,
 Memorial Fund, 1987.44.1

Harry Callahan (American, 1912-1999)
Weed Against Sky, Detroit, 1948
 Gelatin silver print
 Purchase, The Charles E. Merrill Trust Fund,
 1973.22.28

Rembrandt van Rijn (Dutch, 1606-1669)
Study from the Nude, 1646
 Etching
 Gift of Mrs. Felix M. Warburg and her children,
 1941.1.108

Stefano della Bella (Italian, 1610-1664)
Studies, ca. 1641-1643 (detail)
 Etching on cream paper
 Bequest of Linda Lowenstein, 2010.2.20

Eadweard Muybridge (British, 1830-1904)
Jumping, Standing High Jump, plate 161 from
Animal Locomotion, 1887
 Collotype plate
 Gift of James (class of 1977) and Janet
 Kloppenburg, 2012.2

Andreas Feininger (American, b. France
 1906-1999)
Helicopter during Take-off, New Jersey, 1949
 Gelatin silver print
 Gift of the Feininger Family, 2001.17.24

Page 7, top to bottom:

Cornelis Visscher (Dutch, ca. 1629-1658)
The Large Cat, ca. 1657
 Engraving on cream laid paper
 Purchase, Timothy Cole Fund and Pratt Fund,
 2004.16.1

Pablo Picasso (Spanish, 1881-1973)
Le Crapaud (The toad), 1942
 Etching and aquatint
 Gift of Virginia Herrick Deknatel,
 class of 1929, 1989.15.3

Louis Lozowick (American, b. Russia
 1892-1973)
Hudson Bridge, 1929
 Lithograph
 Purchase, Louise Woodruff Johnston,
 class of 1922, Fund, 1973.4

Joseph Breitenbach (American, b. Germany
 1896-1984)
Penicillin Plant, Teheran, 1960
 Gelatin silver print
 Gift of Peter C. Jones, 2002.37.1



fig. 7



fig. 8



fig. 9



fig. 10

CURATOR'S CHOICE Frontier Fauna and Flora

An English naturalist, Mark Catesby drew, etched, and published this image of a yellow-breasted chat and spotted trillium for his pioneering, two-volume book on the animals and plants of Carolina, Florida, and the Bahamas. His original drawings for *The Natural History* were derived from his second journey to the New World, which began in May 1722 and ended in 1726. This trip was underwritten with support from twelve British backers, many with ties to the Royal Society in London. These sponsors included politicians, businessmen, botanists, and collectors such as Sir Hans Sloane, whose library, drawings, prints, and extensive natural history collection would form part of the core permanent collection of the British Museum. Another contributor, Charles du Bois, was a wealthy British merchant with the East India Company. Actually, the commercial aspects of what Catesby saw in America seemed to be woven into his thoughts while traveling through the countryside. As relayed in his book's preface he looked to plants and shrubs he found there with an eye to commercial uses, as in "Building, Joynery, Agriculture."

The drawings from this trip and the subsequent 220 hand-colored etchings gave to his patrons and others a remarkable, revelatory view of the frontier fauna and flora of early America and the Caribbean. Indeed, this natural history, published with support from 154 subscribers, became the first important illustrated study of the natural life of the colonies, and his book formed the foundation for the work of later naturalist illustrators such as William Bartram and John James Audubon.

Catesby was innovative in other ways. In a new manner of scientific documentation, he paired an animal and associated plant together on the published page rather than picturing them apart, suggesting interdependence in the natural environment. This strategy of pairing them ran counter to his actual process of making many of the preparatory drawings. Originally he drew the bird and plant in our print on separate sheets of paper.

Painted in brilliant yellow (and rendered in the opposite direction), the chat in the drawing now at Windsor Castle Library floats on an unfinished, spidery web of leaves from a Turk's Cap lily. However, the drawing at Windsor of the dark-greened spotted trillium closely follows our published print, though, again, it is pictured in the opposite direction, a consequence of printing from the plate.

When Catesby returned to London he had wanted to have the illustrations for his book engraved in Paris or Amsterdam, but he turned away from this idea because of the expense involved. Instead he etched most of the plates himself, learning etching from Joseph Goupy (1689–1769), a London printmaker, painter, and caricaturist.

To read and view the *Natural History* for yourself, go to xroads.virginia.edu/~ma02/amacker/etext.

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

Mark Catesby (English, 1682–1749)
The Yellow-breasted Chat and Spotted Trillium,
from *The Natural History of*
Carolina, Florida, and the Bahama Islands,
London, 2 vols., 1729–47
Etching, watercolor, and gouache on cream laid
paper with a watermark
Gift of Susan Koelle Bell, class of 1961
2015.34.1



Exhibiting Art & Science at Vassar

Universal Collection: A Mark Dion Project

May 26–December 11, 2016

During spring semester 2016, Vassar is hosting Mark Dion as artist-in-residence. Dion is a New York- and Pennsylvania-based visual artist known for his “cabinets of curiosities” that incorporate found objects into site-specific installations. Dion is co-teaching “From the Natural History Museum to Ecotourism: The Collection of Nature,” a course cross-listed in American Studies and Environmental Studies, with anthropology professor Anne Pike-Tay. Dion, working with Pike-Tay and Vassar students, will create an installation in the Atrium of the Art Center comprised of items drawn from the collections of the Art Center, Special Collections, Music Department, and Vassar College Artifacts Project, among others. This wealth of resources includes materials as diverse as nineteenth-century scientific instruments, Native American objects, Vassariana, examples of taxidermy, sculpture, geological specimens, and antique books.

The exhibition is generously supported by the Creative Arts Across Disciplines initiative of Vassar College, funded by the Andrew W. Mellon Foundation; the Ralph E. Ogden Foundation; and the Friends of the Frances Lehman Loeb Art Center Exhibition Fund. Additional support is provided by the New York State Council on the Arts (NYSCA) and the Helen Forster Novy 1928 Fund.

In addition to *Universal Collection* and *Touch the Sky: Art and Astronomy*, other exhibitions and events celebrating the opening of the Integrated Science Commons were launched on campus during the spring 2016 semester. Many of these activities, listed below, bridge different disciplines, draw from the college’s rich history, and look ahead to what the future of the sciences and arts at Vassar will hold.

ACADEMIC PROGRAMS



Leopold Blaschka (German, 1822–1895) and Rudolf Blaschka (German, 1857–1939)
Jelly Fish no. 229
Glass on metal mount
Purchased for Vassar College, 1887

Vassar Sources (March 28, 2016–ongoing)

Bridge for Laboratory Sciences/Olmstead Hall/Sanders Physics

In 1862, Matthew Vassar commissioned a cabinet, to be filled with specimens, models, and other materials with which to provide a hands-on education in the sciences. In 2016, Vassar opens a new integrated science center, complete with displays telling the story of those sources we use in our science education. These eight displays each tell stories of Vassar’s past and present science, united by verbs that speak to the dynamic processes of science and science education. The displays include images, textual stories, and the very sources of learning: objects and artifacts that make science come alive.

Seeing the Sun: *Maria Mitchell’s Observations, 1868–1888* (January 27–June 12, 2016)

Thompson Memorial Library

Maria Mitchell was already a renowned astronomer when she became the first professor hired for the Vassar College faculty in 1865. This exhibition includes images—displayed for the first time—of sunspots that were produced by Mitchell and her students on glass plate negatives, along with other photographs, historical documents, and artifacts.

Imaging & Imagining: *An Art in Science Image Competition* (February 1–March 28, 2016)

Bridge for Laboratory Sciences

Visualization methods provide an important tool in science for the analysis and presentation of scientific work. Scientific images can also transcend their role as a medium for transmitting information and contain the aesthetic qualities that transform them into objects of beauty and art. In celebration of the opening of the new Bridge for Laboratory Sciences, this is a call for images that bridge the sciences and the arts/humanities. Everyone in the Vassar community can submit entries, and a panel of faculty, staff, and student judges will choose the best work for display.

Spark! A Feel For Science (February 17–March 6, 2016)

Main Building, James W. Palmer Gallery

Science is often thought of solely as a discipline of the rational mind. Through the scientific method, a question is asked, a hypothesis is proposed, research pursued, and sometimes, answers are found. But throughout the process, the scientist, a creative being, takes steps of intuition, fabricates and wields tools in a creative manner, and synthesizes disparate streams of thought into cohesive ends. Through the display of a portion of Vassar’s antique science equipment, juxtaposed with thoughts from modern scientists, this exhibition seeks to replicate small fragments of what it is like to be a creative being in a logic-driven endeavor. This will include materials that illustrate the “creative leap,” devices invented for the sole purpose of answering questions, and materials that will be a delight to the senses.

COMING SOON

Celebrating Heroes: American Mural Studies of the 1930s and 1940s from the Hirsch Collection

September 2–December 18, 2016



Anton Refregier (American, b. Russia 1905–1979)
Study for mural, San Francisco Post Office, Rincon Annex
Allies vs. Fascism
Tempera and watercolor on board
Gift of Susan and Steven Hirsch, class of 1971
2015.23.1.20

The economic devastation of the Great Depression fed a widespread governmental push by President Franklin Delano Roosevelt to renew the belief in an open, free society and democratic values. As a result, numerous work programs in the 1930s and 1940s, including those for visual artists, sprang up and multiplied in the United States. Wall paintings about larger-than-life heroes covered walls in public buildings accessible to wide audiences. New post offices, for example, became a major location for murals that can still be seen today, their subject matter for the most part centered around local history, industries, farming, landscape, or the postal service. In many of these murals, artists positioned Native Americans, European explorers, colonial pioneers, farmers, settlers, and everyday workers as courageous heroes. During a time of world war and fascism, some American mural designs also cast the Allies, United States military, and others as fearless fighters against Nazism, demagoguery, and hate groups. This exhibition throws light upon the history, purpose, and ideas surrounding almost fifty sketches in the collection of the Frances Lehman Loeb Art Center, enriching our knowledge and revealing some little-known artists and lesser-known aspects of renowned murals.

Celebrating Heroes honors the gift of dozens of preparatory American mural studies of the 1930s and 1940s donated to the Art Center by Susan and Steven Hirsch, class of 1971. Since the 1990s, they have been instrumental in strengthening this area of the permanent collection, giving drawings and color sketches tied to the mural movement of the Great Depression era. The Hirsch gifts are supplemented with an additional preparatory study acquired through purchase.

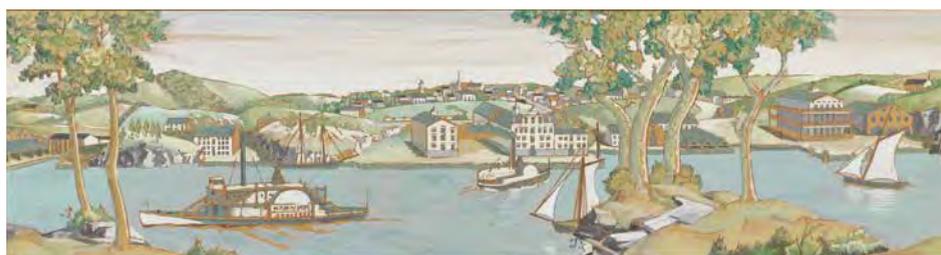


Jenne Magafan (American, 1916–1952)
Study for mural (unrealized) for Springfield, Massachusetts, Post Office
Migration to Springfield
Oil on Masonite
Gift of Susan and Steven Hirsch, class of 1971
2015.23.15

Georgina Klitgaard (American, 1893–1976)
Detail study for Poughkeepsie Post Office
Study for *View of Poughkeepsie in 1840*
Oil on linen
Gift of Susan and Steven Hirsch, class of 1971
2015.23.9



Judson Smith (American, 1880–1962)
Study for mural (unrealized) for Poughkeepsie Post Office
View of Poughkeepsie in 1840
Gouache and graphite on paperboard
Gift of Susan and Steven Hirsch, class of 1971
1988.40.1



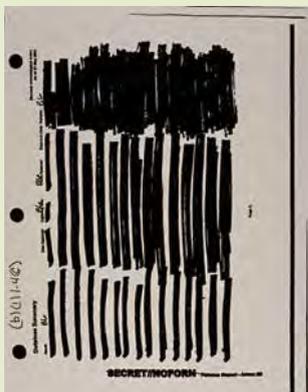
2015 Acquisitions

PAINTINGS

Jacques Courtois (French, 1621-1676)
Battle Scene
 Oil on panel
 Gift of Jonathan Kagan, 2015.27



Henry Gritten (British, active Australia, 1818-1873)
Springside: View of Gardener's Cottage and Barns, 1852
Springside: Center Circle, 1852
Springside: View of Barn Complex and Gardens, 1852
 Oil on canvas
 Gift of Thomas M. Evans, Jr., in honor of Tania Goss Evans, class of 1959, 2015.22.1-3



Jenny Holzer (American, b. 1950)
Small FORMICA 2854 Yellow White, 2007
 Oil on linen
 Gift of Adam Sheffer, class of 1990, 2015.7.2

Martin Kline (American, b. 1961)
Dream of the Scholar, 2013
 Encaustic on linen
 Gift of the artist, 2015.35



Jacopo Vignali (Italian, 1592-1664)
The Finding of Moses, 1625
 Oil on canvas
 Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund; Betsy Mudge Wilson, class of 1956, Memorial Fund; gift of Mrs. Richard K. Weil (Florence Steinberg, class of 1935) by exchange; gift of Mr. and Mrs. Malcom Pitt (Juliet Thompson, class of 1922), by exchange; Suzette Morton Davidson, class of 1934, Fund, 2015.6

Neil Welliver (American, 1929-2005)
Untitled Landscape
Untitled (Forest)

Oil on canvas
 Bequest of Ruth du Pont Lord, class of 1943, 2015.16.1 & .2

SCULPTURE

Jenny Holzer (American, b. 1950)
Blue, Blue, 2003
 Electronic LED
 Gift of Adam Sheffer, class of 1990, 2015.7.1

Martin Kline (American, b. 1961)
Totem, 2004
 Bronze
 Gift of Stephen Mazoh, 2015.36

DRAWINGS, WATERCOLORS, AND MURAL SKETCHES

American, 20th century
 Section of Fine Arts or Treasury Relief Art Project; study for mural (unrealized) for unknown post office
Mural Study of Colonial Mail
 Tempera on Joseph Mayer Co. illustration board
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.6

American, 20th century
Coal Miners
 Graphite and gouache on thin, beige wove paper
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.17

Thomas Weeks Barrett, Jr. (American, 1902-1947)
 Section of Fine Arts; studies for murals (unrealized), Poughkeepsie, New York, Post Office
Contemporary Poughkeepsie, ca. 1939
Poughkeepsie in the 1840s, ca. 1939
Poughkeepsie in the 1840s: Evening View, ca. 1939
 India ink and watercolor with graphite on illustration board
 Purchase, Dexter M. Ferry Collection Fund, 2015.20.1-3

Lucille Blanch (American, 1895-1981)
Which Are You? Buy U.S. War Bonds
 Tempera on cream wove paper
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.13

Manuel Bromberg (American, b. 1917)
 Recto: *Over the Side*, 1944
 Ink, wash, and graphite on cream wove paper
 Verso: *Two city scenes*
 Black ink, wash, and watercolor on cream wove paper
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.10



Edward Chávez (American, 1917-1995)
 Study for mural, U.S. Army Service Club No. 2, Fort Warren, Wyoming
Panorama of the Plains, 1942
 Tempera, graphite, and black ink on illustration board
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.7



Richard Crist (American, 1909-1985)
 Federal Art Project, Works Progress Administration; study for mural, Allegheny Library, Pittsburgh, Pennsylvania
Mural Sketch for Children's Room, Allegheny Library
 Tempera on cream wove paper
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.12

Joseph Friebert (American, 1908-2002)
Milwaukee River Bank, 1939
 Charcoal on cream wove paper
Figures, 1930s
 Graphite on cream wove paper
Chicken Market, 1943
 Brown conté crayon and gouache on cream wove paper
Landscape, 1939
 Charcoal and wash on cream wove paper
Gravel Pit, 1940
 Charcoal on cream wove paper
Wisconsin Farm, 1942
 Charcoal on cream wove paper
Feeding the Fire, 1940s
 Brown conté crayon on cream wove paper
Houses and Street, 1938
 Conté crayon on cream wove paper
City of Milwaukee, 1937
 Conté crayon on cream wove paper (verso: landscape [conté crayon])
 Gift of The Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.25.1-9

Mitchell Jamieson (American, 1915-1976)
A Quiet Moment at Sea, 1945
 Ink, wash, gouache, and watercolor on thick, cream wove paper
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.5

Dong Kingman (American, b. China 1911-2000)
San Francisco Cityscape, 1936
 Watercolor on paper
 Gift of Jonathan Ross, class of 1975, 2015.2

Georgina Klitgaard (American, 1893-1976)
 Section of Fine Arts; detail study for mural, Poughkeepsie, New York, Post Office
Detail Study for "View of Poughkeepsie in 1840"
 Oil on linen
 Gift of Susan and Steven Hirsch, class of 1971, 2015.23.9



Eugène Louis Lami (French, 1800-1890)
The Fountain of Youth (La fontaine de jouvence)
 Watercolor, gouache, black ink, and graphite on thin paperboard
 Purchase, bequest of Mrs. T. Catesby Jones and gift of Mary Turlay Robinson, by exchange, 2015.5.3

Jenne Magafan (American, 1916-1952)
Treasury Relief Art Project; study for mural (unrealized) for Springfield, Massachusetts, Post Office
Migration to Springfield
Oil on Masonite
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.15

Peppino Mangravite (American, b. Italy 1896-1978)
Treasury Relief Art Project; study for mural, West Hempstead, New York, Post Office
Hempstead Settlers in 1640, 1936
Oil, graphite, and gesso on cardboard mounted on wood
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.8

Fletcher Martin (American, 1904-1979)
Sketch for Painting, 375 Div. Service Club, Camp Shelby, Mississippi
Ink, watercolor, and graphite on cream wove paper
Religious Service Aboard Ship, 1943
Black and brown ink, wash, and graphite on cream wove paper
German Kitchen Unit, Prison Camp near Bizerte, 1943
Black and brown ink on cream wove paper
Wrecked German Plane
Brown and black ink on cream wove paper
German Helmets at Cemetery
Brown ink on cream wove paper
Bridge and Ford at Djedeida, May 14
Brown and black ink and graphite on cream wove paper
Krauss Maffei, German Troop Carrier
Brown and black ink on cream wove paper
Port with Ships
Brown ink on cream wove paper
Wrecked German Med-Tanks
Graphite on cream wove paper
He Watches For You
Ink, watercolor, gouache, and graphite on illustration board
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.3.1-.9; .11

Julian Martin (Australian, b. 1969)
Untitled (abstract shapes), 2014
Pastel on white wove paper
Purchase, gifts of Mr. and Mrs. Monroe Meyerson (Leila Mann, class of 1955), Mary Viscountess Rothermere, Luciano Galloni, and Fin Fin, Inc., by exchange, 2015.10.1
Untitled (fan), 2014
Pastel on white wove paper
Purchase, bequest of Agnes Rindge Claflin, gifts of Dr. and Mrs. Hans Waive (Edith S. Loewenstein, class of 1929) and Robert and Maureen Kassel, by exchange, 2015.10.2
Untitled (parrot), 2014
Pastel on white wove paper
Purchase, bequest of Elizabeth Morris Poucher, class of 1918, gifts of Dorothy C. Frank and Foundation for Traditional Studies, by exchange, 2015.10.3



Anton Refregier (American, b. Russia 1905-1979)
Section of Fine Arts; studies for murals, San

Francisco, California, Post Office, Rincon Annex
Raising of the Bear Flag
Tempera and watercolor on board
Migration
Tempera, watercolor, and graphite on Masonite painted with gesso
1870, Embarcadero
Tempera, watercolor, and graphite on Masonite painted with gesso
1916, Preparedness Day
Tempera, watercolor, and graphite on Masonite painted with gesso
Expansion of the City
Tempera, watercolor, and graphite on board
Working Gold
Tempera, watercolor, and graphite on Masonite painted with gesso
1933, Building Golden Gate Bridge
Tempera, watercolor, and graphite on thick, hard cardboard painted with gesso
1776, Building the Mission Dolores
Tempera, watercolor, and graphite on board painted with gesso
Trolley Car
Tempera, watercolor, and graphite on Masonite painted with gesso
Spain Claims the Bay
Tempera, watercolor, and graphite on thick, hard paperboard painted with gesso
Building the Union Pacific
Tempera, watercolor, and graphite on Masonite painted with gesso
1837, Printing the California Star
Tempera, watercolor, and graphite on Masonite painted with gesso
In the Beginning, Waters Covered All Earth Except Mount Diablo
Tempera, watercolor, and graphite on thick, hard paperboard painted with gesso
1846, California Becomes an Independent Republic
Tempera, watercolor, and graphite on Masonite painted with gesso
Pioneers Receiving Mail
Tempera, watercolor, and graphite on Masonite painted with gesso
Surveyors
Tempera, watercolor, and graphite on Masonite painted with gesso
Fort Ross, Russian Trading Post
Tempera, watercolor, and graphite on thick, hard cardboard painted with gesso
Mission
Tempera, watercolor, and graphite on Masonite painted with gesso
Overland Trek Westward
Tempera, watercolor, and graphite on Masonite
Allies vs. Fascism
Tempera and watercolor on board
Sand Lot Riots
Tempera and watercolor on Masonite painted with gesso
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.1.1-2.1

Guernica
Graphite on wove brown paper
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.2



Philo B. Ruggles (American, 1906-1988)
Section of Fine Arts; study for mural (unrealized) for Yerington, Nevada, Post Office, 48 States Mural Competition
Miners, 1939
Gouache, oil, and gesso on board
Section of Fine Arts; study for mural (unrealized) for Bridgeport, Ohio, Post Office,

48 States Mural Competition
Steel Workers, 1939
Gouache, oil, gesso, and graphite on board
Head of Man, 1939
Gouache and graphite on Bainbridge illustration board
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.4.1-3

Lewis William Rubenstein (American, 1908-2003)
Cape Breton, Nova Scotia
Watercolor on cream wove paper
Gift of Ann Balis Morse, class of 1959, 2015.18.1

Judson Smith (American, 1880-1962)
Section of Fine Arts; Detail study for mural (unrealized), Poughkeepsie, New York, Post Office
Detail study for "View of Poughkeepsie in 1840"
Fabricated chalk and graphite on cream wove paper
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.16

Miron Sokole (American, b. Russia 1901-1985)
Soldiers Resting - Pacific Theatre
Gouache and graphite on Torch Liberty illustration board
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.11

Stuyvesant Van Veen (American, 1910-1988)
Section of Fine Arts; study for mural (unrealized) for the War Department Building, Washington, D.C.
The Real Battle; The True Defense Is Against the Forces of Hatred, Ignorance, Greed, and Poverty
Gouache and graphite on Masonite painted with gesso
Gift of Susan and Steven Hirsch, class of 1971, 2015.23.14



Andrew Wyeth (American, 1917-2009)
Winter Quarters
Watercolor on paper, laid down on cardboard
Bequest of Ruth du Pont Lord, class of 1943, 2015.16.3

David Zeldis (American, b. Israel 1952)
Nude Reclining, ca. 1985
Colored pencil on cream wove paper
Purchase, Frances Lehman Loeb Art Center Purchase Fund, 2015.3

PRINTS

Richard Artschwager (American, 1923-2013)
Cactus Scape No. 1, 1981
Drypoint printed from a plastic plate
Gift of Ann Artschwager, 2015.38

Thomas Weeks Barrett, Jr. (American, 1902-1947)
First state of *Chapel*, 1932
Woodblock print on Japanese paper
First state of *Main Building*, 1932
Second state of *Main Building*, 1932
Woodblock prints on newsprint
Main Building, 1932

Chapel, 1932
Woodblocks
Purchase, Dexter M. Ferry Collection Fund,
2015.20.4-8

Jennifer Bartlett (American, b. 1941)
Publisher: Branstead Studio, Clark, Colorado,
and Paula Cooper Gallery, New York
Six P.M., from the series *Air: 24 Hours*, 1994
Sugarlift aquatint, aquatint, drypoint, and
scraping on white wove Twinrocker handmade
paper; printed by Patricia Branstead, Clark,
Colorado
Bequest of Lois K. Wallace, class of 1961,
2015.4.1

Eugène Stanislas Alexandre Bléry
(French, 1805-1887)
*The Bridge near Chevreuse (Le pont près de
Chevreuse)*, 1846, state ii/iii
Etching and surface tone on cream chine collé
mounted on cream wove paper
*The Bridge near Chevreuse (Le pont près de
Chevreuse)*, 1846, state iii/iii
Etching, drypoint, roulette, and surface tone on
gray chine collé mounted on cream wove paper
Purchase, gift of Mr. and Mrs. Thomas Wright
Citron, by exchange, 2015.5.1.1-2

Mark Catesby (English, 1682-1749)
The Yellow-breasted Chat with Spotted Trillium
Etching, watercolor, and gouache on cream laid
paper with a watermark
The Tyrant (Eastern Kingbird) and Sassafras
Etching, watercolor, and gouache on cream laid
paper with a watermark
From *The Natural History of Carolina,
Florida, and the Bahama Islands*, London,
1729-47, 2 vols.
Gift of Susan Koelle Bell, class of 1961,
2015.34.1-2

Honoré Daumier (French, 1808-1879)
Je suis assez content...
Lithograph on newsprint mounted on beige laid
paper
Ah! Ciel, ma plus belle...
Lithograph on newsprint
Gift of Ann Balis Morse, class of 1959,
2015.18.3 & 4

Isami Doi (American, 1903-1965)
Nude, 1930
Lithograph on cream wove paper
Gift of Janis Conner and Joel Rosenkranz,
2015.28.3

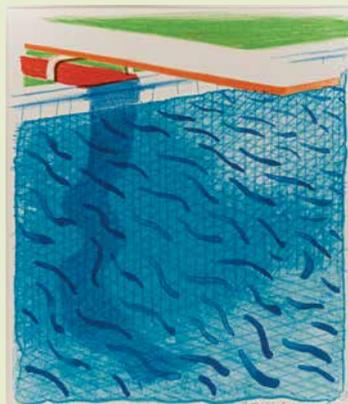
Olin Dows (American, 1904-1981)
Steps, Taxco, 1933
Woodcut on cream wove paper
Gift of Janis Conner and Joel Rosenkranz,
2015.28.2



Gérard Edelinck (Flemish, active France
1640-1707)
*Portrait of Dominik Andreas I, Count of
Kaunitz*, ca. 1697

Engraving and etching on cream laid paper
Purchase, gift of Gertrude B. Pascal, by
exchange, 2015.5.2

Harry Gottlieb (American, 1895-1991)
Along the River, 1932
Lithograph on cream wove paper
Gift of Janis Conner and Joel Rosenkranz,
2015.28.1



David Hockney (English, b. 1937)
Publisher: Tyler Graphics Ltd., Bedford Village,
New York
Pool made with Paper and Blue Ink, for the
book *Paper Pools*, 1980
Color lithograph on white Arches Cover paper;
printed by Tyler Graphics Ltd., Bedford Village,
New York
Bequest of Lois K. Wallace, class of 1961,
2015.4.2



After **William Hogarth** (English, 1697-1764)
Published by William Hogarth
Marriage à-la-mode series, 1745
The Marriage Settlement, made by Gérard
Baptiste Scotin II (French 1698-after 1755)
The Tête à Tête, made by Bernard Baron
(French 1696-1762)
The Inspection, made by Bernard Baron
(French 1696-1762)
The Toilette, made by Simon François Ravenet
I (French 1706-1774)
The Bagnio, made by Simon François Ravenet I
(French 1706-1774)
The Lady's Death, made by Gérard Baptiste
Scotin II (French 1698-after 1755)
Etching and engraving on cream laid paper
Purchase, gift of Mrs. John D. Rockefeller 3rd
(Blanchette Hooker, class of 1931), bequest of
Mary Lucille Allison, bequest of Mrs. Maurice
Sterne, and an anonymous gift, by exchange,
2015.33.1-6

John Jennings (American, b. 1970) and
Damian Duffy (American, b. 1980)
Working Out Our Issues, 2015
Inkjet prints in plastic sleeves
Gift of the artists, 2015.11

Pieter de Jode I (Flemish, 1570-1634)
After Jean Cousin the Younger (French,
ca. 1522-ca. 1594)
Published by Drevet, Paris
The Last Judgment, 1615

Engraving (set of 12) on cream laid paper
Gift of the family of Edward Powis Jones and
Anne K. Jones, class of 1943, 2015.1



Joseph Anton Koch (Austrian, 1768-1839)
Views of Rome (Die Römischen Ansichten),
1810
Near San Vitale, Rome
San Francesco di Civitella
Vineyards on Belvedere Hill, near Olevano
Church of Santo Stefano Rotondo in Rome
At the Spring of San Giorgio, Rome
Rocca di Mezzo, near Civitella
Subiaco
Ruins of the Palace of the Caesars in Rome
View of La Cervara
*Aqueducts below the Convent of San
Bonaventura in Rome*
Between Civitella and Olevano
Church of Santi Giovanni e Paolo, Rome
View of a Section of Ancient Rome
Castle of San Stefano di Mezzo, and Canturano
From the Farnese Gardens in Rome
Garigliano Valley, near Olevano
Villa Mattei
Ruins of the Palace of the Caesars
Castel Madama
Acqua Cetosa
Etching on cream wove paper
Purchase, Dexter Ferry Fund & Cole Fund,
2015.15.1.1-20

Fletcher Martin (American, 1904-1979)
Uncle Sam Needs Your Old Aluminum!
Halftone and offset lithograph on thick cream
wove paper
Gift of Susan and Steven Hirsch, class of 1971,
2015.23.3.10

Carl Pappe (American, 1900-1998)
Mexican Boy
Soft-ground etching on cream wove paper
Gift of Ann Balis Morse, class of 1959, 2015.18.2

Fairfield Porter (American, 1907-1975)
Publisher: Brooke Alexander, Inc., New York,
and M. Knoedler and Company, Inc., New York
Table Scene, 1965
Color lithograph on cream wove Arches paper;
printed by Bank Street Atelier, Ltd. New York
Bequest of Lois K. Wallace, class of 1961,
2015.4.3

Winold Reiss (German, 1886-1953)
Drawing in Two Colors, ca. 1926
Line cut and color halftone on laid Japanese
paper, published in *Hue & Cry Annual*
(Woodstock, New York), vol. 4, no. 10, 1926
Purchase, Timothy Cole Fund, 2015.21

James Rosenquist (American, b. 1933)
Published by Graphicstudio/USF
Cold Light, from the series *Cold Light Suite*,
1971
Color lithograph on white Arches Cover
paper; printed by Charles Ringness,
Graphicstudio/U.S.F.
Bequest of Lois K. Wallace, class of 1961,
2015.4.4

PHOTOGRAPHS



American, 20th century
286 Vernacular Photos of Women
Gelatin silver prints and offset lithographs
Gift from the Peter J. Cohen Collection,
2015.12.1.1.-282

American, 20th century
237 Vernacular Photos of an Anonymous
Hudson River Valley Family
Gelatin silver prints and offset lithographs
Gift from the Peter J. Cohen Collection,
2015.12.2.1.-167.6

Thomas Barrow (American, b. 1938)
Revisions, 1976
Photolithograph
Gift of Susan and Neal Yanofsky, 2015.31.5



Marco Breuer (German, b. 1966)
Untitled (C-1308), 2013
Chromogenic paper, burned/scratched
Purchase, Anne Hoene Hoy, class of 1963,
Fund, 2015.14

Harry Callahan (American, 1912-1999)
New York (store window display of women's shoes), 1955
Providence (mannequin in lingerie shop display, reflections), 1962
Horseneck Beach, 1978
Providence (two houses, red brick bases, porch on left house), 1977
Gelatin silver prints, printed later
Gift of Susan and Neal Yanofsky, 2015.30.1.1.-4

Paul Caponigro (American, b. 1932)
Glass Reflection, Winthrop, MA, 1963
Gelatin silver print
Gift from the collection of Stephen Gersh,
2015.13.1

Henri Cartier-Bresson (French, 1908-2004)
Model in Exhibit with Crowd Gathered, Brussels World Fair, 1958
Gelatin silver print
Men with Cameras in Crowd of Pilgrims, Lourdes, 1958
Woman with Camera in Pull Wagon, Lourdes, 1958
Crowd Gathered in Cathedral Courtyard, Lourdes, 1958

Two Men with Black Hats and Capes in Profile, Lourdes, 1958
Ferrotyped gelatin silver prints
Workers carrying gas cans
Gelatin silver print
Gift of Susan and Neal Yanofsky, 2
015.31.1.7.1.-6



Michael Disfarmer (American, 1884-1959)
Man in hat, zippered jacket, and hat and woman in sweater, both standing, ca. 1940
Woman with arms around child on table, both wearing coats, 1944
Gelatin silver prints
Anonymous gift, 2015.29.1.1.-2

Larry Fink (American, b. 1941)
Hungarian Debutante Ball, New York City, February 1977
Pat Sabatine's Twelfth Birthday Party, May 1981
Gelatin silver prints, printed 1983
Gift of Susan and Neal Yanofsky, 2015.31.3.1 & 2



Leonard Freed (American, 1929-2006)
"We are going to pick up a murder suspect," the officer said as he put on a bulletproof vest, 1976
New Year's Eve, "Arrest me, arrest me," the man was pleading, 1976
Hired private armies. I could see that most did not have guns, but they were all over. In public and private buildings, in food and clothing stores, 1976
The neighborhood gathered to watch. Somewhere within the building a man was concealed with a gun, 1976
Subdued, the man is carried away in a straightjacket, 1976
"Shooting gallery" lavatory clogged with gelatin capsules and syringes, 1976
In the police headquarters photo identification sector. The machine makes a composite photo form various human head characteristics, 1976
Frogman, 1976
In the back room of the precinct house. Officers register their prisoners, 1976
A foot patrol officer drops in to chat with a neighborhood theatrical group, 1976
Trendy, looking tough, but only pussycats, 1976
A community group accuses a precinct of maltreating a suspect, 1976
A young boy who says he has been left alone comes to the precinct station house for help. A concerned neighbor looks on, 1976
Police scooter patrol, 1976
Gelatin silver prints
Gift of Susan and Neal Yanofsky, 2015.31.9.1.-14



Ralph Gibson (American, b. 1939)
Untitled, 1988
Untitled, 1983
Untitled, 1985
Untitled, 1976
Untitled, 2005
Untitled, 1991
Untitled, 1984
Untitled, 1988
Untitled, 1989
Untitled, 1990
Untitled, 2005
Untitled (Brazil), 2005
Untitled (Brazil), 2011
Untitled (Brazil), 2005
Untitled (doors), 1988
Untitled (doors), 1986
Untitled, from Chiaroscuro, 1980
Untitled, from In Situ, 1989
Untitled, from In Situ, 1987
Untitled, from San Francisco, 1960
Untitled (interiors), 1986
Untitled (interiors), 2004
Untitled (Italy), 1983
Untitled (music), 2009
Untitled (nudes), 1992
Untitled (nudes), 2011
Untitled (sculpture), 2007
Untitled (sculpture), 1988
Untitled (sculpture), 1989
Untitled (sculpture), 1983
Untitled (sculpture), 2010
Untitled (vehicles), 1969
Gelatin silver prints
Gift of Diana and Gabriel Wisdom,
2015.32.1.-22

Luigi Ghirri (Italian, 1943-1992)
Untitled, from the series Kodachrome, 1975-1978
Vintage cibachrome
Purchase, Advisory Council for Photography,
2015.9

Ken Heyman (American, b. 1930)
Man and Woman Embracing Him Sitting on Stands, US
Three People Dressed Up as Monks, Mardi Gras, New Orleans, 1968
Man Holding Three Dolls, Venice Beach, California, 1968
Woman on Telephone, General Motors, Detroit, ca. 1970
Workers in Cubicles, Honduras, 1964
Gelatin silver prints
Gift of Susan and Neal Yanofsky, 2015.31.6.1.-5

Nathan Jay Jaffee (American, 1921-1999)
Under Brooklyn Bridge, 1950
 Stationery Store, Livonia Ave., East New York, 1950
 Downtown Brooklyn, 1947
 Used Clothing Dealer, Blake Ave., East New York, Brooklyn, 1953
 Woolworth Building, Lower Manhattan, New York City, 1953
 Horse and Wagon, Sutter Ave., East New York, Brooklyn, 1949
 Chair with Sign, Livonia Avenue, East New York, Brooklyn, 1950
 Man in Chair, Saturday Morning, East New York, Brooklyn, 1953
 Tire Store, Pennsylvania Ave., Brooklyn, 1953
 Trinity Church, Lower Manhattan, New York City, 1949
 Wall Street, New York City, 1949
 Boy on Fence, 1949
 Old Straw Hat, Brooklyn, 1949
 Shoe Shine Conversation, Downtown, NYC, 1949
 Man in Frame, Queens, NYC, 1950
 View of East New York from IRT Elevated Station, Brooklyn, 1950
 Man with Hat and Coat on Beach, Coney Island, 1952
 Kishke King, Brownsville, Brooklyn, 1953
 Men on Steps, Bryant Park, New York, 1950
 Fools of Desire, Stadium Theater, Brownsville, Brooklyn, 1953
 Men Shopping, Canal Street, New York City, 1950
 Girl Learning to Skate, Brownsville, Brooklyn, 1950
 Long Island Corn/Oriole Baths, Coney Island, 1949
 Shoe Shine Booth, 1950
 Furriers, Altman Furs, NYC, 1950
 Spring Pond #2, Lloyd Harbor Pond, Long Island, 1992
 Dogwoods in Bloom, Lloyd Harbor, Long Island, 1994
 On the Blue Ridge, Virginia, 1986
 Self-portrait, Lower Manhattan ('Ecce New York'), 1979
 Two Men and Sharks, Coney Island Boardwalk, 1968
 Ivy, Detail, Boston, 1974
 Eiffel Tower, Paris, France, 1979
 Blind Man, Fifth Avenue, New York, 1949
 Snowstorm, Broadway and Vesey, New York, 1949
 Man with Sun Reflector, Brownsville, Brooklyn, 1952
 Gelatin silver prints
 Gift of Paula Walter Hackeling, 2015.24.1-.35

Arnold Joseph Kemp (American, b. 1968)
 POSSIBLE BIOGRAPHY, 2015
 Portfolio of 52 archival inkjet prints on Canson Infinity Platine Fibre Rag
 Purchase, Advisory Council for Photography, 2015.17.1-.54



Danny Lyon (American, b. 1942)
 From *The Destruction of Lower Manhattan*, 1966-7
 174 Chambers Street at Bishop's Lane
 The North side of Jay Street at West and Caroline Streets
 A Reade Street Entrance to 187 West Street
 87-95 North Moore Street

Beekman Street, Sunday Morning; Ginco, Tonto, Frankie, John Jr., and Nelson, after Exploring the Buildings
 Gelatin silver prints, printed later
 Anonymous gift, 2015.29.2.1-.5

Mark Markov-Grinberg (Russian, 1907-2006)
 Russian Troika (horse carriages in the snow), 1934
 Old Man of the Volga River, 1934
 Red Square Parade for the Cheluskin Polar Expedition, 1934
 Horse-drawn Artillery Brigade, Kiev Military Maneuvers, 1936
 Ferrotyped gelatin silver prints, printed later
 Gift of Susan and Neal Yanofsky, 2015.31.4.1-4

Patrick Nagatani (American, b. 1945)
 From *Nuclear Enchantment*
 Radium Springs, NM, 1989
 Uranium Tailings, Anaconda Minerals Corporation, Laguna Pueblo Reservation, NM, 1990
 Ilfocolor prints
 Gift of Susan and Neal Yanofsky, 2015.31.1.1-2



Robert Mapplethorpe (American, 1946-1989)
 Ken Moody, 1984
 Flower, 1985
 Gelatin silver prints
 Gift of Robin Lorraine Woodard, class of 1969, 2015.8.1-2

Joel Meyerowitz (American, b. 1938)
 Bay Sky Series, 1985
 Chromogenic contact print
 Gift of Susan and Neal Yanofsky, 2015.31.8

Luis Gonzalez Palma (Guatemalan, b. 1957)
El Canto Despues del Encuentro (The Melody after the Meeting), 2004
 Diptych: Kodalith and gold leaf embedded resin
 Gift of Eric Cole, 2015.37a & b

Paul Petricone (American, 1923-1988)
 Ice Formation, 1963
 Gelatin silver print
 Gift from the collection of Stephen Gersh, 2015.13.2



Aaron Siskind (American, 1903-1991)
 Bahia 162, 1984
 Bahia 83, 1984
 Chicago 47, 1960

Iron Work (NYC) 2, 1947
 Jalapa 26 (Homage to F.K.), 1973
 Lima 23 (Homage to F.K.), 1975
 New York 131, 1976
 New York 149, 1982
 New York 41, 1988
 New York 52, 1986
 New York 83, 1976
 New York 83, 1986
 New York 84, 1989
 Peru 241, 1977
 Providence 36, 1975
 Providence 37, 1972
 Providence 9, 1972
 Recife 119, 1986
 Recife 74, 1986
 Remembering Joseph Cornell in Merida 46, 1974
 Rome 69 (Homage to F.K.), 1973
 Sicily 256, 1984
 Untitled
 Utah 152, 1976
 Utah 53, 1976
 Vermont 51, 1987
 Volcano 91, 1980
 Woonsocket 9, 1972
 Vermont 31, 1988
 Vermont 98, 1987
 Volcano 129, 1980
 Volcano 51, 1980
 Volcano 54, 1980
 Gelatin silver prints
 Gift of Richard and Alice Thall in honor of The Robert Mann Gallery, 2015.26.1-.33

Lois Stettner (American, b. 1922)
 Penn Station (woman in phone booth), 1958
 USSR (in front of rails), 1976
 Provincetown (dolls on beach), 1956
 Holland (police man), 1958
 Greece (friends), 1959
 Spain (chicken), 1951
 Gelatin silver prints, printed later
 Gift of Susan and Neal Yanofsky, 2015.30.2.1-.6



Garry Winogrand (American, 1928-1984)
 Woman Pointing in Crowd, from *Women are Beautiful*, ca. 1970
 Gelatin silver print
 Gift of Susan and Neal Yanofsky, 2015.31.2

DECORATIVE ARTS

Hellenistic, 2nd-3rd century BCE
 Ring with female bust (Aphrodite?)
 Silver
 Gift of Joseph Coplin, class of 1988, and Robin Beningson, 2015.19

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**CURRENT AND UPCOMING
EXHIBITIONS:**

*Touch the Sky:
Art and Astronomy*
April 29–August 21, 2016

*Universal Collection:
A Mark Dion Project*
May 26–December 11, 2016

*Celebrating Heroes:
American Mural Studies
of the 1930s and 1940s
from the Hirsch Collection*
September 2–December 18, 2016

SPECIAL ACQUISITION:

THE JOYCE AND MICHAEL AXELROD PHOTOGRAPHY LIBRARY

In December Joyce Jacobson Axelrod, class of 1961, and Michael Axelrod made a generous donation of over 300 photography books to Vassar College. The Joyce and Michael Axelrod Photography Library represents twenty-five years of collecting and consists of numerous illustrated first edition, rare, and out-of-print books, many of them monographs, on the canon of photography in North America and Europe. The Art Library acquired 250 books from the gift while the remaining 50 books will remain at the Frances Lehman Loeb Art Center for curatorial and collections research purposes. This important donation fills significant gaps in the existing photography book collection on campus and will be widely used by students, faculty, and museum personnel. The Axelrods, who are founding members of the Advisory Council on Photography and avid photography collectors, have donated many works of art to the Art Center collection over the years and we are extremely grateful for their continued support and dedication to enhancing the photography collection and program at Vassar.

A publication for the members of
The Frances Lehman Loeb Art Center
Spring/Summer 2016
Printed on recycled paper



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

Art at Vassar

On the cover:
Thomas Ruff (German, b. 1958)
casini 16, 2009
Chromogenic print
Courtesy of David Zwirner Gallery © Thomas Ruff