Celebrating an Era
Honoring James Mundy
April 26-27, 2019

Events honoring James Mundy’s 28-year tenure as the director of the Art Center took place April 26 & 27, 2019, and included an opening lecture by Susan Taylor ’77 and a panel with Heather Lemonedes ’93; Whitney Wilson Donhauser ’89; Andaleeb Badiee Banta ’97, and Allison Whiting ’86.

April 26, from top, left to right:
Row 1: Guests at exhibition viewing and reception in the Frances Lehman Loeb Art Center.
Row 2: Exhibition viewing and reception; James Mundy addressing dinner guests in the Class of 1951 Reading Room in the Main Library.
Row 3: Nicolas Pron and Sidney Babcock; Dinner guests at the table of Dean Marianne Begemann (center); Curator Mary-Kay Lombino and Eric Steinman.
Row 4: Curator Patricia Phagan, Steven Lichtenberg, Margaret Nelson, and Charles Andola; James Mundy toasting the evening’s speaker, Susan Taylor ’77 (seated).
April 27, from top, left to right:

**Row 1:** Panelist Heather Lemonedes ’93, Chief Curator, Cleveland Museum of Art; Vassar College president Elizabeth Bradley and James Mundy.

**Row 2:** George Putnam and Kathy Zillweger Putnam ’75 speaking with Eugénie Aiguier Havemeyer ’51; President Bradley introducing the panelists in Taylor Hall.

**Row 3:** Shelley Farmer Allen ’92, Whitney Wilson Donhauser ’89, and Peter Donhauser; Katharine Lee Reid ’63 and President Bradley discuss a Japanese scroll in the exhibition.

**Row 4:** Professor Emerita of Art Susan Donohue Kuretsky ’63 and Frances Beatty Adler ’70; Andrea Leeds Miron ’75 and Brian Farkas ’10; Frances Lehman Loeb’s great-grandson James Beaty ’05, Tim Kane, Vice President for Alumnae/i Affairs and Development, and Ashley Patterson Beaty enjoying the exhibition.
Honoring James Mundy
An Era of Opportunity:
Three Decades of Acquisitions
April 26–September 8, 2019

This exhibition is a tribute to James Mundy (Vassar class of 1974) upon his retirement as the Anne Hendricks Bass Director of the Frances Lehman Loeb Art Center, a post he has held for twenty-eight years. Mundy assumed the role of director in 1991 in time to complete the planning of the Art Center’s present building designed by Cesar Pelli and opened its doors to visitors in 1993. Organized by the curators of the Art Center, the special exhibition spotlights over ninety drawings, prints, photographs, hanging and hand scrolls, sculptures, and paintings acquired over three decades, and encompasses art from across the geographic scope of the collection.

The permanent collection has grown to over 21,000 works, from 12,500 when Mundy stepped in as director. While strategy has been central to his thinking, the exhibition emphasizes the dynamic role that opportunity has played in shaping the dramatic growth of the collection under his stewardship. In fact, a sequence of key gift-events has filled lacunae, increased depth, or spurred new collecting areas throughout the decades, and that trend continued throughout Mundy’s tenure. In every part of the show, labels feature his recollections, revealing anecdotal details behind the acquiring of many of the Art Center’s most significant objects.

Arranged roughly chronologically, the exhibition begins with the twelfth century and an early, exceedingly rare print, called One Hundred Images of the Amida Buddha, installed among later Asian scrolls and sculpture. The Art Center was extremely fortunate to acquire this relief print, which is stamped with figures of Buddha. Mundy was elated to find it: “Working for years to build the Japanese collection with Vassar’s professor in this area, Andrew Watsky, we set our sights on finding one of the earliest prints in existence, the so-called ‘100 Buddha Print’ from the twelfth century. These are very rare and mostly survive in fragments but in the 1990s around thirty full sheets were retrieved from the hollow core of a large wooden sculpture of the Buddha in a Kyoto temple when it was being studied for conservation. A dealer in that city knowing of our interests acquired this one for us.”

Japanese, Heian period, 12th century
One Hundred Images of the Amida Buddha
Ink stamps on paper
Purchase, The Frances Lehman Loeb Art Center Purchase Fund, 2009.3

Circle of Rogier van der Weyden
(Flemish, ca.1399–1464)
Crucifixion with the Donor Brother Amelius of Emael, ca.1465
Oil on oak panel
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund; Pratt Fund; Suzette Morton Davidson, class of 1934, Fund; Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund, 1995.10
Featured in the same gallery, early Northern European art is represented by a panel painting from the circle of Rogier van der Weyden along with prints and decorative art. In order to acquire this striking work, Mundy took advantage of an auction of deaccessioned works from the New-York Historical Society in 1995 that included the oil from the circle of van der Weyden. The Crucifixion with the Donor Brother Amelius of Emael of ca. 1465 now anchors the Art Center’s late Gothic and Renaissance painting collection.

The second and third galleries spotlight fine European drawings and prints from the sixteenth to the nineteenth centuries, and include a cache of Old Master Italian drawings, Mundy’s scholarly specialty. He was surprised and elated last year to acquire a splendid drawing by the pivotal Italian Mannerist draftsman Parmigianino, Study of a Nude, of ca. 1535. He noted: “This recent gift came to us from a donor who spent one year at Vassar during the years of World War II after which she dropped out and joined the Navy having reached the eligible age. She had a great aunt who often traveled to Europe during the 1920s and picked up ‘souvenirs.’ This drawing was one such memento purchased in Florence and later bequeathed to our donor. This work by Parmigianino was unknown to the scholarly world until now.”

Building up depth in the Art Center’s nineteenth-century figural and landscape drawings within the past decade led to several outstanding purchases, including a beautifully rendered chalk drawing from 1863 of Saint Joseph by the French academic painter Alexandre-Jean-Baptiste Hesse. It is a study for the figure of Saint Joseph in a fresco by the artist at the church of Saint Julien in Chevry-en-Seriene, near Fontainebleau. Mundy acquired it from the Salon du Dessin in Paris in 2011.

Steadfast and committed donors have been crucial to the Art Center's acquisition of seminal modernist works from the late nineteenth and early twentieth centuries. The exhibition includes Edvard Munch’s enigmatic color woodcut Moonlight of 1896, given to the Art Center by Philip and Lynn Straus, class of 1946, in 1995, and a favorite print among students. Mundy acknowledged the donors’ contributions: “Over the past twenty-five years, it has been a privilege to get to know and work with Lynn Straus, class of 1946, and her late husband Phil. Their art collecting was always very informed and stressed quality, and in the case of Edvard Munch, extreme depth. Collectors like the Strauses can elevate a museum collection to the next level.”

At the same time, key twentieth-century modernist works of art came into the Art Center, including a masterful pastel by Marc Chagall, Bouquet of Flowers, of 1952–53, a gift from the collection of Mr. and Mrs. Alexander E. Racolin in 1995. Mundy described the unusual circumstances of how he obtained it: “Upon the death of Mr. Racolin, whose grandson went to Vassar, his will stipulated that his collection of around 150 works of art should be equally divided between Vassar and the Neuberger Museum at the State University of
New York at Purchase where they were being housed. But how should this be done? I met the Neuberger director at her museum one Saturday morning and we flipped a coin and ‘chose sides.’ This Chagall was Vassar’s choice on the second round.”

Abstraction is a strength of the post-war and contemporary collection at the Art Center, and this area prospered under Mundy’s guidance, as one readily sees walking through the permanent collection galleries and viewing canvases by Arshile Gorky, Jackson Pollock, and others from the collection of Katherine Sanford Deutsch, class of 1940. An Era of Opportunity features several additional abstract works acquired during the director’s tenure, including paintings by Josef Albers, Alfred Jensen, and Thomas Nozkowski.

In the same gallery is a carved wooden assemblage entitled Adam and Eve by the eastern Kentucky self-taught artist Carl McKenzie, donated in 2005 by the late Pat O’Brien Parsons, class of 1951. An art dealer in Bedford, NY, and Vermont, Parsons gave over 130 sculptures, paintings, and drawings by untrained artists to the Art Center, beginning in the 1990s. Encouraged by Mundy, her donations catapulted the permanent collection into a readymade resource for the study of these unconventional, powerfully creative American artists.

Near the McKenzie sculpture are large-scale photographs by contemporary artists Rineke Dijkstra, Tanya Marcuse, and Cindy Sherman that demonstrate the enormous presence of the medium within the past twenty-five years or so. Photography is an area that has been developing rapidly in the past three decades in the Art Center’s collection. Gifts from devoted patrons and noteworthy purchases by the Advisory Council for Photography, founded in 1998, have helped to expand the number of photographs in the collection to over 4,500. More photographs in the exhibition, by Robert Mapplethorpe, Sally Mann, and others, may be found in the Hoene Hoy Photography Gallery located upstairs on the landing.

The exhibition is supported by the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

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

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

Elizabeth Nogrady,
The Andrew W. Mellon Curator of Academic Programs
A Challenge and a Pleasure: On Being a Donor

The question I was asked to address for this issue was what motivates me to donate works of art to the Lehman Loeb. At first blush, I wondered why one would be interested in my answer. America’s museums unlike European institutions have been filled by private donations rather than the conversion of royal collections and government-funded purchases. Giving to museums is simply what U.S. collectors do, not to mention that our tax code encourages it. So if there is an interesting answer, the question must be the narrower one of why the Lehman Loeb as opposed to other worthy galleries.

I am not a Vassar graduate so the Lehman Loeb did not play a formative role in the development of my appreciation of art, but I know the power of a college collection because my alma mater’s museum was the first art museum I spent any real time in and is where I learned to look at art, not walk by it. I am a neighbor of Vassar as I spend my weekends on a farm in nearby Clinton Corners. It is a wonderful treat having access to such an encyclopedic collection (for free!). Since I began coming to the area in the 1980s, there is no museum I have spent more time in or know better.

Hence it is not a big difference to me whether a work of “mine” is on view at Vassar or my living room. In fact, it is often more enjoyable seeing a piece at the museum. My former objects look a lot better in the beautiful well-lit galleries where they stand in interesting conversation with other items on display than in my overstuffed apartment.

To be a worthwhile donor takes some thought. The Lehman Loeb, like most of America’s art museums, has more objects than it can show at any one time. I have tried to collect, lend, and give objects that fill lacunae in the permanent collection. As with any American museum made up of donations, there are strengths (like Matthew Vassar’s Hudson River School bequest) and weaknesses that reflect the interests of those donors. I also want my gifts to be useful teaching objects because at the end of the day that has to be the primary mission.

Let me describe two donations that make my point. Vassar lacked a French Neoclassical history picture from the age of David. These severe political works have not been favored by most American private collectors and hence are under-represented in U.S. museums. I was able to find and give to the Lehman Loeb a Prix de Rome contest piece depicting the doctor Erasistratus in the process of discovering the cause of Prince Antiochus’s illness. I thought it made sense for the galleries not only because it is a fine representation of its school, but also because it is a wonderful Enlightenment image of a doctor using deductive reasoning to make a diagnosis. Sculpture raises many interesting questions around the creative process and the notion of originality. The nineteenth-century French sculptor Carpeaux was one of the first to master the business of mass reproductions. Hence I was happy to donate an original hand-worked plaster of a female bacchante that relates to the artist’s famous (and at the time scandalous because of its realistic nudity) commission La Danse for the front of the Paris Opera.

In short, it is a challenge and a pleasure to try to collect, with an eye towards donation, objects that make sense for an already outstanding collection. It also leads to a collaborative and stimulating relationship with the curators and also in the case of the Lehman Loeb with its director, whose additions to the museum over the course of his tenure are today, justly, the cause of celebration.

Jonathan Kagan
Josef Albers: Teacher, Master, Frame Maker

In 1963, Yale University Press published Josef Albers’s influential treatise *Interaction of Color*, a compilation of didactic exercises for learning colors that was used widely in art instruction. That same year in an essay about the use of color in his paintings Albers wrote, “They are juxtaposed for various and changing visual effects. They are to challenge or to echo each other, to support or oppose one another. The contacts, respectively boundaries, between them may vary from soft to hard touches, may mean pull and push besides clashes, but also embracing, intersecting, penetrating . . . Such action, reaction, interaction—or interdependence—is sought in order to make obvious how colors influence and change each other; that the same color, for instance—with different grounds or neighbors—looks different. Such color deceptions prove that we see colors almost never unrelated to each other. . . ”

*In Wide Light A*, 1959, is one of three paintings by Albers in the Art Center collection. All are part of the artist’s celebrated series *Homage to the Square*, begun around the time that he joined the Yale faculty in 1950 and continuing for the next quarter century until his death in 1976. Albers set strict limits for himself having to do with format, composition, and most importantly, color relationships, yet he was able to achieve a remarkable range of visual effects. In viewing numerous paintings from the series, which range in size from 12 to 48 inches square, it quickly becomes clear, or “proves,” that one’s perception of color varies depending on its placement within the square and interaction with adjacent colors. It would follow, then, that Albers would be concerned with the frames, or “boundaries,” used for his paintings and how they might affect one’s perception of the work. *In Wide Light A* is supported by a 12-inch wide, white-washed, flat plywood frame that was designed and fabricated by the artist, as many of his frames were.

Indeed, Albers took particular interest in frames for several reasons. Beginning in 1920 he studied and later taught at the Bauhaus in Weimar, Germany. Having been raised in a house surrounded by makers (his father was a builder and housepainter and invited many apprentices to work with him) he was drawn to the Bauhaus for its strong utilitarian emphasis, where equal importance was placed on technical and artistic skills. Craftsmanship came naturally to Albers and he explored several crafts at the Bauhaus including furniture making, stained glass works with architectural motifs, collage, and photography. There his interest in material exploration began to play a central role in his work and he confirmed his belief that technical skill and craftsmanship are essential to the art-making process as well as to framing.
According to Jeannette Redensek who is leading the research for a forthcoming catalogue raisonné of Albers’s paintings, the artist added a variety of artist-made frames to his paintings from the 1930s onward. In the 1950s and 60s, he often employed white and light gray painted frames as well as unadorned plywood frames. It is difficult to know exactly how many frames of this type Albers made because some were separated from the paintings after they left his studio. Redensek estimates there were approximately thirty such frames from this period but with varying materials and finishes.

Peter Charlap, Professor of Art at Vassar who has been teaching about the work and philosophy of Albers for a few decades, has a theory about the frame Albers selected for Vassar’s painting. He believes that “This work demonstrates one of the core concepts of Albers’s research, that colors influence each other. His choice to surround the painting with a broad plywood frame isolates the painting from any arbitrary environment that the painting might encounter that could interfere with the painting’s intended function.” He also understands the centrality of materials to Albers’s work. Charlap writes, “The manner in which Albers applied the paint on the Masonite supports and the carefully constructed edges of the squares reveal his intimate connection to the materials. Albers’s notations on the back of the paintings go well beyond the typical signature and date that artists often include. On many of the paintings Albers has appended an inventory of the pigments employed in the painting. This attention to the materiality helps to ground his research and understanding of color interactions to the physical object.”

Between 1953 and 1960, Albers painted seven works titled In Wide Light which vary in size and color sequence, and as was his practice, the brands of pigments he used. One of the paintings, In Wide Light B, also made in 1959, could be considered a companion piece to Vassar’s painting as it has the same dimensions, 18 x 18 inches, and was originally sold in a frame that is identical in size and material, slightly different in color. The location of In Wide Light B is currently unknown but is likely in a private collection in the United States. In Wide Light (Study to Ascending), 1953, also shares these dimensions and style of frame and resides in the collection of The Josef and Anni Albers Foundation in Bethany, Connecticut. Redensek recently wrote that “Albers frequently made versions of paintings with the same or similar colors, the same title and varying dimensions. More often he used a range of paints in different versions, using multiple brands with accordingly distinctive shades and hues. Albers wanted to see what happened with the interaction of colors at diverse scales.”

It has been said many times that Albers was first and foremost a teacher and that everything he made was fundamentally pedagogical in nature. His experimentations with colors, surfaces, and framing devices in Homage to the Square suggest that he was also always learning from his materials.
He adhered to a very systematic approach and kept highly specific handwritten records of his studio activity including information about supports, varnishes, number of coats, amount of mixing, or when he used paint directly from the tube. On the back of *In Wide Light A* one can see the exact color combinations and brands of paint he used for his desired effect. Interestingly, Albers did not write about this particular type of frame in his studio notes and he did not speak of them in his teachings, and they therefore remain somewhat of a mystery. However, their presence adds to the paintings a vivid and intentional boundary between the outer square of color and the wall on which they are presented.

I am pleased to report that the frame for *In Wide Light A*, which had some small losses and abrasions when it arrived in Poughkeepsie in 2012, has recently been restored and the paint surface has been cleaned.

The painting is included in the current exhibition *An Era of Opportunity: Three Decades of Acquisitions*, on view through September 8, 2019.

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

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2 An email to the author on February 26, 2019.
3 An email to James Mundy on October 24, 2012.
2018 Acquisitions

**PAINTINGS**

**Domenico Brusasorci**  
(Italian, c. 1516-1567)  
*Portrait of a Humanist*  
Oil on canvas  
Gift of Jonathan Kagan in honor of Director James Mundy and in appreciation for his years of service, 2018.33

**David Byrd**  
(American, b. 1941)  
*Great American*, 1999  
Oil on canvas  
Purchase, Milton Bellin Fund, 2018.34

**Attributed to Asher Brown Durand**  
(American, 1796-1886)  
*Portraits of Louise Catherine (Mrs. Edward Eugene Lee) and Charles Henry Senff*  
Oil on canvas  
Gift of Anne Parks Strain, class of 1956, 2018.29

**Charles-François Hutin**  
(French, 1715-1776)  
*The Cook*, c. 1760  
Oil on canvas  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.11

**Lee Bontecou**  
(American, b. 1931)  
*Eye*, 1983  
Pastel and graphite on gray paper  
*Untitled*, 1971  
Colored pencil on black paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.7 & 9

**Minnie Evans**  
(American, 1892-1987)  
*Untitled (Angels Holding the Ark of the Covenant)*, 1963  
Oil and graphite on card  
Purchase, Art Gallery Acquisition Fund, 2018.3.1

**Marion Greenwood**  
(American, 1909-1970)  
*Indian Head, Study for Mexican Fresco*, 1935  
Charcoal on brown paper laid down on board  
Gift of Janis Conner and Joel Rosenkranz, 2018.32.2

**Christian Gottlob Hammer**  
(German, 1779-1864)  
*An Ideal Landscape*  
Black ink, gray-blue ink, and wash on cream laid paper  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.8

**Jan Hulswit**  
(Dutch, 1766-1822)  
*Village Landscape with a River Road and Travelers near Eexterveen in the Province of Drenthe*  
Gray wash, graphite, and black ink on cream laid paper  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.6.2

**Jacob Jordaens**  
(Flemish, 1593-1678)  
*The Annunciation*  
Black and red chalk, and brush, pen, and ink on cream laid paper  
Gift of Katrine Ames, class of 1969, in memory of her parents, Anna Rebecca Gerhard Ames, class of 1928, and Winslow Ames, 2018.2

**Henri Baptiste Lebasque**  
(French, 1865-1937)  
*Studies of a Man Threshing*  
Charcoal and white chalk on brown wove paper, pricked for transfer  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.6.1

**Adolph Friedrich Erdmann von Menzel**  
(German, 1815-1905)  
*Head of an Old Man Looking Down to the Right*, 1893  
Graphite with extensive stumpning on paper  
Purchase, Francis Woolsey and Helen Silkman Bronson, class of 1924, Fund and gift of Isabel Wilcox, 2018.23

**SCULPTURE**

**Alice Neel**  
(American, 1900-1984)  
*Fire Escape*  
Oil on canvas  
*Snow on Cornelia Street*  
Oil on canvas  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.3 & 4

**Lee Bontecou**  
(American, b. 1931)  
*Fish*, 1969  
Vacuum-formed plastic  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.8

**Morten Senf**  
(Swedish, 1826-1857)  
*.ylim*  
Black and red chalk, wash, and pen on paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.8

**SCULPTURE**

**Morten Senf**  
(Swedish, 1826-1857)  
* ylim*  
Black and red chalk, wash, and pen on paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.8

**SCULPTURE**

**Morten Senf**  
(Swedish, 1826-1857)  
* ylim*  
Black and red chalk, wash, and pen on paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.8
Alice Neel  
(American, 1900-1984)  
*Mother and Child*, 1927  
Watercolor and graphite on paper  
*After Death of the Child*, 1927  
Watercolor, gouache, and graphite on paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.5 & .6

Laura Newman  
(American, b. 1956)  
*Roman Structure*, 2014  
Ink and watercolor on white wove Arches paper  
Gift of Victoria Munroe, 2018.28

Francesco Mazzola, called Parmigianino  
(Italian, 1503-1540)  
*Study of a Nude*, c. 1535  
Red chalk on paper mounted on cream laid paper  
Gift of Deborah Kirk Solbert, class of 1943, in memory of Sarah Minis Hayes Goodrich, 2018.22

Anne Ryan  
(American, 1889-1954)  
*Collage*, 131  
Cut-and-pasted colored and painted papers and cloth on board  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.2

Johann Wilhelm Schirmer  
(German, 1807-1863)  
*View of Hasliberg*, c. 1837  
Watercolor, graphite, and white gouache on cream wove paper  
Purchase, gift of Gladys K. Delmas, Zhao Gang, Mr. and Mrs. Reed Rubin, and William Rubin, by exchange, 2018.20

Hermann Wöhler  
(German, 1897-1961)  
*Mann im Wald (Man in the Forest)*, 1920  
Black ink and traces of graphite on board  
*Wie sie so sanft ruhn (How they rest so gently)*, from *Sieben Lieder und Landschaften der Andacht (Seven Songs and Landscapes of Devotion)*, 1929  
Black ink on board  
Purchase, Suzette Morton Davidson, class of 1934, Fund, 2018.4.1 & .2

Olin Dows  
(American, 1904-1981)  
*Tortilla Makers*, 1933  
Wood engraving on cream wove paper  
Gift of Janis Conner and Joel Rosenkrantz, 2018.32.1

German School, 17th century  
*Capitan Spavento alias Windsturmer*, 1632  
Broadside, etching on cream laid paper with watermark coat of arms of Burgundy with golden fleece (similar to Headwood 481) and countermark  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.7.1

Luca Giordano  
(Italian, 1632-1705)  
*Christ in the Temple*  
Etching on cream laid paper with watermark  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.7.2

John Sloan  
(American, 1871-1951)  
*"And these were bought in Persia, my dear!*," 1908, illustration for Colliers, *"The Making of an Actress,"* part 2, 41 (June 13, 1908) by Gelett Burgess, p. 16, 1908 Ink, graphite, charcoal, gouache, and erasure on brown wove paper  
Purchase, Art Gallery Acquisition Fund, 2018.35

Carter Todd  
(American, 1947-2004)  
*Streetscape 1*, 1987  
*Streetscape 2*, 1980s  
*Streetscape 3*, 1980s  
*Streetscape 4*, 1980s  
*Streetscape 5*, 1980s  
Colored pencil, crayon, and graphite on paper  
Purchase, Art Gallery Acquisition Fund, 2018.3.2.1-.5

Tim Youd  
(American, b. 1967)  
*Mary McCarthy’s The Group*, 2018  
Typewriter ink on paper 100 Remington No. 3s with Tally, 2018  
Red Sharpie on paper and typed index cards  
Purchase, Milton Bellin Fund, 2018.26.1 & .2

PRINTS

Antonio da Trento  
(Italian, c. 1510-c. 1550)  
after Francesco Mazzola, called Parmigianino  
*The Martyrdom of Saints Peter and Paul*  
Chiaroscuro woodcut from three blocks, printed in brown, rust and black on cream laid paper  
Gift of Christopher R. and Roberta B. Tunnard, 2018.47

Keisai Eisen  
(Japanese, 1790-1848)  
*Okegawa Station*, from *Sixty-nine Stations of the Kiso Highway*  
Woodblock print; ink and color  
Alice Neel (American, 1900-1984)  
Sam, 1979  
Tusche and crayon lithograph on cream wove paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1991.1

Pieter Claesz. Soutman (Dutch, c. 1580-1657)  
after Peter Paul Rubens (Flemish, 1577-1640)  
after Leonardo da Vinci (Italian, 1452-1519)  
The Last Supper, c. 1618  
Etching from two plates on two sheets of cream laid paper with watermarks fleur-de-lis, and shield with fleur-de-lis  
Purchase by exchange, anonymous gift from a member of the class of 1943 in memory of her father, 2018.7.4

Tsukioka Yoshitoshi (Japanese, 1839-1892)  
Death of Second-in-Command Murata, from Oral Records of Kagoshima, 1877  
Woodblock print (triptych); ink and color  
Gift of Courtlandt Gates, in memory of his brother, Peter M. Gates, class of 1980, 2018.15.3  
The Moon at Shizugatake, 1888  
Woodblock print; ink and color  

Rembrandt van Rijn (Dutch, 1606-1669)  
A Beggar in a High Cap, Standing and Leaning on a Stick, c. 1629  
Etching on cream laid paper  
Purchase, Betsy Mudge Wilson, class of 1956, Memorial Fund, 2018.1

Anne Ryan (American, 1889-1954)  
Sleep  
Color woodcut on thin black paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.1

Regina Katharina Schönhecker (German, c. 1762-c. 1818)  
after Friedrich Wilhelm Hirth (German, 1721-1772)  
Landscape with Ruins, Shepherds and Grazing Animals  
Aquatint and etching on cream laid paper  
Gift of Mrs. John Benson Brooks (Frances K. B. Jones, class of 1940), 1990.19.1

Utagawa Kunisada III (Japanese, 1844-1920)  
Kabuki Actor as Ataka Gengo Tadao  
Woodblock print; ink and color  

Utagawa Kunioyoshi (Japanese, 1798-1861)  
Geese, from Eight Views of Yobu  
Tsushima Province: Shinchûnagon Tomomori, from The Sixty-odd Provinces of Great Japan (Dai Nihon rokujûyoshibi no uchi)  
Woodblock prints; ink and color  
Gift of Courtlandt Gates, in memory of his brother, Peter M. Gates, class of 1980, 2018.15.1 & .2

PHOTOGRAPHY

Mariette Pathy Allen (American, b. 1940)  
Toby, at the End of the Day, 1990  
Archival pigment print Cori and Max in the Tub, 2000  
Gelatin silver print  
Gift of the artist, class of 1990, on the occasion of the 20th anniversary of the Advisory Council for Photography, 2018.42.1 & .2

American, late 19th / early 20th century  
Two Black Men Wearing Vests and Holding Buckets  
Two Freed Black Men, 1860s  
Two Mulatto Sisters, c. 1860  
Tintypes  
Purchase, Advisory Council for Photography, 2018.17.1 - .3

David Anderson (American, b. 1943)  
Rooftop, 40 Wall Street, 1981  
Roof, 195 Broadway, 1981  
70 Pine Street, 1989  
Federal Reserve Bank, 1981  
World Trade Center, 1987  
Gelatin silver prints mounted on 100% rag board  
Gift of the artist, 2018.36.1 - .5

Edward Burtynsky (Canadian, b. 1955)  
Shipbreaking #23, Chittagong, Bangladesh, 2000  
Chromogenic print  
Gift from The Howard Greenberg Gallery, 2018.21

Walker Evans (American, 1903-1975)  
Elderly Men Conversing, 1936  
Gelatin silver print, printed 1969-1970 by Jim Dow  
Family of Frank Tingle, A Cotton Sharecropper, Hale County, Alabama, Summer, 1936  
Gelatin silver print, printed c. 1962 by Rolf Petersen  
Purchase, Art Gallery Acquisition Fund, 2018.18.1 & .2

Wendy Ewald (American, b. 1951)  
Johnny Watching Television, Kentucky, 1981  
Gelatin silver print, printed c. 1998  
Purchase, Advisory Council for Photography, 2018.13

Henri Cartier-Bresson (French, 1908-2004)  
Couple walking around trellised garden, Brussels World Fair, 1958  
Group of people singing and drinking beer, Brussels World Fair, 1958  
Woman gesturing with her umbrella, Brussels World Fair, 1958  
Farmer, Britanny, 1960  
Arthur Miller tending to his garden at his home, Roxbury, Connecticut, 1960  
Gelatin silver prints  
Gift of Claudia and Steven Schwartz in honor of Sarah Goetz, class of 2010, 2018.37.3 - .7

Spring/Summer 2019 Art at Vassar 13
Leonard Freed
(American, 1929-2006) Men doing business in the grain exchange, Amsterdam, Holland, 1959
Police help a woman on drugs get to the hospital, New York City, 1978
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2018.39.1 & .2

Ron Galella
(American, b. 1931) Windblown Jackie, 1971
Gelatin silver print
Gift of the artist on behalf of Douglas Parky Lee and the class of 1994 on the occasion of their 25th Reunion, 2018.43

Lewis Wickes Hine
(American, 1874-1940) Noon Hour in East Side Factory District, New York, 1915
Gelatin silver print, printed c. 1931
Gift of Anne Hoene Hoy, class of 1963 in honor of Ann Lawrence Balis Morse, class of 1959, first chairman of the Advisory Council for Photography, on its 20th anniversary, 2018.9

Remy Holwick
Archival pigment print
Purchase with funds provided by Jonathan Kagan, 2018.19

Leon Levinstein
(American, 1910-1988) Woman walking, wearing multiple hats, seen from behind Woman walking carrying package on head
Gelatin silver prints
Gift of Claudia and Steven Schwartz in honor of Sarah Goetz, class of 2010, 2018.37.8 - .14

Renee Holwick
(American, b. 1981) from The Destruction of Lower Manhattan, 1966-67
Gelatin silver prints, printed later
Gift of Hilary Leff and Elliot Groffman, 2018.39.6 - .7

Rose Mandel
(American, b. Poland, 1910-2002) On Walls and Behind Glass, #20, 1946-1948
Gelatin silver enlargement print, printed 1992
Purchase, Advisory Council for Photography, 2018.16.2

Ray K. Metzker
Gelatin silver print, printed 1982
Untitled, from Sojourn in the South of France, 1989
Gelatin silver print
Gift of James Klopuppen, class of 1977, in honor of my students are housewives. I don't want to retire tomorrow.
They just want to learn. Tri-Valley Area, Northern California, 1976
I am an old fashioned tinker. I sell pots and pans. Not just ordinary pots and pans but space age utensils. Tri-Valley Area, Northern California, 1973
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2018.38.4 & .5

Dorothy Norman
(American, 1905-1997) Meeting house, fence and field, Falmouth, Cape Cod, 1937
Gelatin silver prints on original mounts
Gift of Hilary Leff and Elliot Groffman, 2018.38.4 & .5

Bill Owens
(American, b. 1938) From Our Kind of People: American Groups and Rituals, 1975
Two men help lady off of stage, Tri-Valley Area, Northern California, c. 1973
House coat party with TV trays, Tri-Valley Area, 1969-1975
From Working, 2009
I don't want to retire tomorrow. I enjoy what I'm doing in junior college mathematics. Today's students aren't as dedicated as they used to be. Life is more complex and there are more distractions. Nowadays a lot of my students are housewives. They don't have any goals, they just want to learn. Tri-Valley Area, Northern California, 1976

Matthew Pillsbury
Archival inkjet print

Edward Quigley
(American, 1898-1977) Still life with shells, 1938
Winter landscape, 1942
Haystacks, 1920-1926
City overview, Philadelphia, 1932
Still life with hand holding horseshoe magnet with nails attached, 1935
Gelatin silver prints
Gift of Hilary Leff and Elliot Groffman, 2018.38.8 - .12

Marcia Resnick
(American, b. 1950) She Played with Her Slinky Toys and Wore Banana Curls and Played with Her Banana Curls and Wore Slinky Toys, 1978
Gelatin silver print on matte paper [Agfa Portriga 118] with test
Purchase, Advisory Council for Photography, 2018.16.1
Arthur Rothstein (American, 1915-1985)  
From The Depression Years as Photographed by Arthur Rothstein, 1978  
Agate, Nebraska, 1939  
Migrant to Oregon from South Dakota, 1936  
From Arthur Rothstein: Words and Pictures, 1979  
Girl at Gee’s Bend, Alabama, 1937  
Gelatin silver prints, printed later  
Gift of Hilary Leff and Elliot Groffman, 2018.39.3 - 5

Sory Sanlé (Burkinabé, b. 1943)  
Allo! On Arrive!, 1978  
Gelatin silver print, printed later  
Purchase, Advisory Council for Photography, 2018.10  
La Timidité, c. 1971  
Gelatin silver print, printed later  
Purchase with funds provided by Elizabeth Cabot Lyman, class of 1964, 2018.12

Cindy Sherman (American, b. 1954)  
Untitled, #95, 1981  
Color coupler print  
Gift of Jeanne Greenberg Rohatyn, class of 1989, in honor of James Mundy, 2018.45.2

W. Eugene Smith (American, 1918-1978)  
Actress Joan Diener, age 18, at Broadway debut “Small Wonder” pictured backstage at Broadway rehearsal, 1948  
Baseball player Johnny Mize playing for the Giants, 1947  
Battle of Iwo Jima, 1945  
Candid studies of recording artists, 1947  
Dancer-choreographer Charles Weidman with dancer Peter Hamilton dancing as fire over a victim in the choreographer’s modern interpretive dance called “And Daddy Was a Fire,” on Broadway, New York, 1948  
Lake Musci Festival - Boy playing violin, North Carolina, 1947  
Lake Musci Festival - Lottie Mae McGaha, 13, of Three Mile Knob likes modern hillbilly songs, c. 1947  
Okanawa - Hundreds of people with belongings moving into village that is to be their home, Japan, 1945  
Play “20th Century” starring Gloria Swanson as Lily and Jose Ferrer as Oscar - Skeptically Lily hears Oscar describe production with real sand and camels, 1951  
Political Ohio - Robert Taft in Ohio, 1949  
Political Ohio - Robert Taft in Ohio - Farmer William Joslin, 1949  
Political Ohio - Robert Taft in Ohio - Laborer, 1949  
Robert Taft, 1949  
Santa Fe Essay: Battleship Lodge (strange composition) by the Rio Grande, New Mexico, 1947  
Santa Fe Essay: Children watched Indians dance at San Ildefonso, 1947  
Santa Fe Essay: Comanche war dance, 1947  
Santa Fe Essay: Drummers at Comanche war dance, 1947  
Santa Fe Essay: Larry Houston taking picture, 1947  
Santa Fe Essay: Louise reading newspaper, c. 1947  
Santa Fe Essay: One armed Governor of Pueblo of San Ildefonso, Comanche war dance finish, 1947  
Santa Fe Essay: Theodore Soliel painter in studio near Santa Fe, 1947  
Santa Fe Essay: Winfield Morton in ranch at Santa Fe, c. 1947  
U.S. Army 7th Division’s tanks equipped with flamethrowers climbing ridge as they burn the Japanese out of caves in preparation for infantry assault in the southern section of the island, 1945  
Wrecked Japanese tank inspected by troops moving inland, Philippines, 1944  
Gelatin silver prints  
Gift of Therese and David Hymer for art and learning, 2018.27.1 - 24

Erika Stone  
(American, b. Germany, 1924)  
The Tuileries, Paris, France, 1952  
Chess Players, New York City, 1970s  
Pair in a Window, New York City, from Mostly People, p. 32, c. 1950  
Patti-cake, East Harlem, New York City, 1970s  
Homeless, New York City, 1970s  
Money for his Granddaughter, Volendam, Holland, 1970s  
Gelatin silver prints  
Gift of Hilary Leff and Elliot Groffman, 2018.38.13 - 18

Louis Clyde Stoumen  
(American, 1917-1991)  
Lovers (II), Berkeley, California, 1969, from Can’t Argue with Sunrise: A Paper Movie, 1975  
Journey to Land’s End, Santa Monica, 1981, from Seduced by Life: The Art of Lou Stoumen, 1992  
Mutate or Die, c. 1980  
Poster Shop, Times Square, 1982, from Times Square: 45 Years of Photography, 1985  
Lydia, San Juan, Puerto Rico, 1941  
Gelatin silver prints  
Gift of Claudia and Steven Schwartz in honor of Sarah Goetz, class of 2010, 2018.37.15 - 20

Robert von Sternberg (American, b. 1939)  
Los Angeles County Fair, Pomona, California, 1973  
Rose Parade, Pasadena, California, 1971  
Manceadero, Ensenada, Baja California, Mexico, 1984  
Best Western Chateau, Big Bear Lake, California, 2018  
Rockview Trailer Park, Morro Bay, California, 2013  
Wedding Dress, Santa Cruz, California, 2011  
Gelatin silver print  
Gift of the artist, 2018.40.1 - 6

David Vestal (American, 1924-2013)  
Gene Smith’s Stairway, 821 6th Avenue, New York, 1965  
Carroll Street, Brooklyn, New York, 1965  
André Kertész at Long Island University, Brooklyn, New York, 1965  
Gelatin silver prints  
Gift of Seth and Erin Neubardt, 2018.30.1 - 3  
West 22nd Street, New York, 1964  
Brooklyn Bridge, New York, 1964  
Fulton Street, New York, 1964  
Pennsylvania Station, New York, 1964  
Gelatin silver prints mounted to board  
Gift of Jack and Judy Stern, 2018.31.1 - 4

Bridge underpass, 1930s  
Rockefeller Center looking Southwest, at night, 1930s  
Gelatin silver prints  
Gift of Hilary Leff and Elliot Groffman, 2018.38.6 & .7

Li Hongwei (Chines, b. 1978)  
Pilgerflasche, 2017  
Porcelain, reduction fired, traced ink splash glaze  
Gift of Sue and Bernie Pucker in memory of Ann Bronfman, 2018.25

Pre-Columbian  
Sina Tumbuga Ear Ornament, 500-1000  
Gold alloy with copper and silver, lost wax casting  
Gift of Marie Jana Kallab Whitaker, class of 1968, 2018.44
CURRENT AND UPCOMING EXHIBITIONS

An Era of Opportunity: Three Decades of Acquisitions
April 26–September 8, 2019

Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center
September 20–December 15, 2019

ART CENTER EXHIBITION TRAVELS

Celebrating Heroes: American Mural Studies of the 1930s and 1940s from the Hirsch Collection
Beach Museum of Art at Kansas State University, March 5–June 15, 2019
Georgia Museum of Art, July 6–September 15, 2019

Anton Refregier (American, b. Russia 1904-1979)
Raising of the Bear Flag, detail study for Rincon Annex, Post Office, San Francisco, California
Tempera and watercolor on composite board
Gift of Susan and Steven Hirsch, class of 1971
2015.23.1.1

On the cover:
Marc Chagall (French, b. Russia, 1887–1985)
Bouquet of Flowers, 1952–53
Gouache and pastel on paper, mounted on canvas
Gift from the collection of Mr. and Mrs. Alexander E. Racolin, 1999.13.2