

# Art at Vassar



A publication for the members of  
The Frances Lehman Loeb Art Center  
Spring/Summer 2013

## At the Core of What We Do...

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

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

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

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

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

James Mundy  
The Anne Hendricks Bass Director



# Photography Will Never Be the Same

## The Polaroid Years: Instant Photography and Experimentation

ON VIEW

April 12 – June 30, 2013

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

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

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

Large-format Polaroid technology, introduced in 1976, offered Chuck Close a more uniform sharpness and higher level of detail as well as expedience and directness. Recognizing that the Polaroid source images he used for his paintings were powerful portraits in their own right, Close began experimenting with composite arrangements of anywhere from two to sixteen large-scale prints tiled together in his signature grid format. The unique advantages of Polaroid are dramatically apparent in Close's milestone composite self-portrait of 1979, which comprises five slightly overlapping 20 x 24 Polaroid prints, each an extreme close-up of the artist's face. Startlingly large compared to other photographs of the time, and alarming in its graphic fragmentation of the human face, Close's self-study evidenced an entirely new direction and scale in photography, one that Polaroid technology helped facilitate.



Chuck Close (American, b. 1940)  
*5C (Self-Portrait)*, 1979  
Five Polaroid Polacolor prints  
Purchase, Photography Challenge Grant Fund,  
2012.24  
© Chuck Close

Ellen Carey is a talented and innovative photographer who has been working with Polaroid technology since the 1970s but has not received the same recognition as her male counterparts. She began using large-format Polaroid technology in 1983 and immediately recognized it as the perfect instrument for her artistic experimentation. The series of Polaroid self-portraits she initiated in 1984—silhouettes of her face overlaid with multicolored patterns—radically departed from the conventions of the genre. Made using colored gels and various abstract screens, Carey’s portraits, which she continued to create until the early 1990s, possess a soft, brilliant color unique to Polaroid film.

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

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

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



Lucas Samaras (American, b. Greece 1936)  
*Photo-Transformation*, February 1, 1974  
 Polaroid SX-70 print  
 Purchase, Horace W. Goldsmith Foundation Fund,  
 2010.11.3

Mary-Kay Lombino

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



Ellen Carey (American, b. 1952)  
*Nancy D. Grover*, 1994  
 Large-format Polaroid ER print  
 Collection of Nancy D. Grover  
 © Ellen Carey

# The Art Center and the Pindyck Internship in Art

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

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

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

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

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

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

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



Jan Harmensz Muller (Dutch, 1571–1628) after  
Bartholomaeus Spranger (Flemish, 1546–1611)  
*Venus and Mercury*  
Engraving on cream laid paper  
Purchase, Francis Woolsey and Helen Silkman Bronson,  
class of 1924, Fund, 1986.22  
The three newly documented collectors' marks on this  
print are the result of research conducted by Jaclyn  
Neudorf '13 during her 2012 Pindyck Internship.

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

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



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

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

The photographer pointedly represents his subjects as vulgar, primitive, impoverished, and weak. Even though she faces away from the camera with her back turned toward the viewer, the woman pictured in the image is still visibly half naked. Her bare skin and her stance, with feet spread far apart, are contrary to nineteenth-century European ideals of femininity. Her unseen gaze appears fixated on the landscape depicted behind her, distancing her even further from the modern world of the photographer. The two men flanking her are also scantily dressed, drawing attention to their gaunt, child-like bodies. Their fragility is likewise underscored by the empty crate,

carried by the man on the left, and wicker basket, held atop the head of the man on the right. The slightly raised, wooden platform on which the trio stands also enhances their portrayal as curiosities or specimens, on view for an off-camera audience.

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

Nadia Baadj  
 Andrew W. Mellon Coordinator of Academic Programs

# Dodging Expectations

## PUBLIC PROGRAMS

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

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

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



Jenny Magnes, Assistant Professor of Physics, addressing an Artful Dodger crowd



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

Erin has taken countless school groups through the galleries, using an interactive, inquiry-based approach to museum education that students find engaging and exciting. In addition to docent work, Erin has taught an

after-school art appreciation program for middle school students in Poughkeepsie for the past four years, developing curriculum and serving as a liaison to the larger Vassar After-School Tutoring Program (VAST).

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

With all of her varied talents and her passionate dedication to arts education for all, Erin has contributed immeasurably to the Art Center’s programs. We will miss her enthusiasm and professionalism greatly when she graduates, but she is headed for wonderful opportunities in the field, starting with an internship in the Teaching Corps of the Metropolitan Museum of Art. She goes to the Met accompanied by the best wishes of everyone at the Art Center.

## STUDENT DOCENT PROGRAM

## Gesture, Geometry, and Pattern

### *Pictures of Nothing: Abstract Art from the Permanent Collection*

July 12 – September 8, 2013

This summer our temporary exhibition galleries feature the exhibition *Pictures of Nothing*, named after the now-famous lectures given by the late Kirk Varnedoe on the subject of abstract art. The exhibition brings together key works in various media including painting, sculpture, photography, and prints. Spanning a period of eight decades, the works in the exhibition trace the evolution and development of abstract art in the twentieth century. The exhibition gathers together close to fifty artworks divided into three sections that focus on gesture, geometry, and pattern in order to highlight their different formal characteristics. Examples of these will be represented in the work of such artists as Helen Frankenthaler, Nancy Graves, Grace Hartigan, Brice Marden, and Robert Motherwell (gesture), Peter Halley, Kenneth Noland, Frank Stella, Anne Truitt, and Josef Albers (geometry), and Jasper Johns, Yayoi Kusama, Mark Tobey, and Terry Winters (pattern).

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

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



Robert Delaunay (French, 1885-1941)  
*Rythme*, c. 1932-37  
Oil on artist board  
Bequest of Gladys K. Delmas, class of 1935,  
1992.15.27

Mary-Kay Lombino

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



Marco Maggi (Uruguayan, b. 1957)  
*Complete Coverage on Delaunay*, 2011  
Cuts on 500 pages on acrylic shelf  
Gift of the artist, 2012.15.4



## Something New Under the Sun

CURATOR'S CHOICE

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

What is known about Maier is that she was born in 1926, lived much of her youth in France, and returned to New York in 1951 at age twenty-five. Five years later, she moved to Chicago where she continued her work as a nanny for the next forty years. On her days off, she wandered the streets of New York and Chicago most often with a Rolleiflex twin-lens reflex camera, capturing the urban environment with her own unique worldview. Between 1959 and 1960, Maier traveled extensively and photographed such places as Los Angeles, Manila, Bangkok, Beijing, Egypt, Italy, and parts of the American Southwest. Probably because of her intense privacy and lack of confidence in her skill and talent, she did not share her pictures with others. Many of them she never saw herself as she left them undeveloped, perhaps because she didn't consider her work to be special. She once said, "We have to make room for other people. It's a wheel—you get on, you go to the end, and someone else has the same opportunity to go to the end, and so on, and somebody else takes their place. There's nothing new under the sun."<sup>1</sup>

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

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



Vivian Maier (American, 1926–2009)  
*New York City, September 10, 1955*, 1955, printed later  
Gelatin silver print  
Purchase, Advisory Council for Photography, 2012.17.2

of her interest in landmarks but also of the longevity of architecture in comparison to human life. In light of Maier's anonymity during her lifetime, this photograph might also be seen as proof of her existence, albeit temporary, and of her role as documentarian of the enduring urban landscape.

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

Mary-Kay Lombino

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

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

#### UPCOMING MEMBERSHIP EVENTS

Contact the Membership Department to register for these events. Not a member yet? Call 845-437-5400 or email [flacmembership@vassar.edu](mailto:flacmembership@vassar.edu) (you can also join online at [flac.vassar.edu/joinus](http://flac.vassar.edu/joinus)).

##### Curator's Choice

Friday, June 7

4:00 to 5:00 PM

The Frances Lehman Loeb Art Center, Poughkeepsie, NY

Frances Lehman Loeb Art Center curators Mary-Kay Lombino and Patricia Phagan offer members a behind-the-scenes look at some of the recent acquisitions or current favorites from the permanent collection. Mary-Kay Lombino is the Emily Hargroves Fisher '57 and Richard B. Fisher Curator and Assistant Director for Strategic Planning, and Patricia Phagan is the Philip and Lynn Straus Curator of Prints and Drawings.

##### Visit the ArtFarm

Fall 2013

*(More information to come)*

Chambers Fine Art, Salt Point, NY

We hope you will be able to join us at the private residence and art space of the owner of Chambers Fine Art of New York City and Beijing. The unique exterior of the ArtFarm building will have you wondering what to expect on the interior—but once inside, you'll enjoy a sampling of their contemporary Chinese art collection.

# 2012 Acquisitions

## PAINTINGS



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

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

**Esperandieu** (French)  
*Mme. and M. Jean-Louis Leclerc and Their Son*  
Oil on canvas (pair of paintings)  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.10-.11

**William Powell Frith** (English, 1819-1909)  
*Self-portrait*, ca. 1840-45  
Oil on canvas  
Gift of Jonathan Kagan, 2012.33.1



**John D. Graham** (American, 1886/88-1961)  
*Portrait of Lady D. G. Elinor Gibson Graham*  
Oil on canvas  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.13

**Adriaen Hanneman** (Dutch, ca. 1601-1671)  
*Portrait of James Alexander Duncan in Armor*  
Oil on canvas  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.4

**William Hart** (American, b. Scotland 1823-1894)  
*Landscape with Cattle*, 1873  
Oil on canvas  
Gift of Robert Edmondson in memory of Mary  
Dillon Edmondson, class of 1953, and in honor  
of Josie Edmondson Warfield, class of 1989,  
2012.12

**Italian**, 16th century  
*Saint John the Baptist in the Wilderness*  
Oil on canvas  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.8

**Italian**, 15th century  
*Saint Barbara by the Tower*  
Oil on panel  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.1

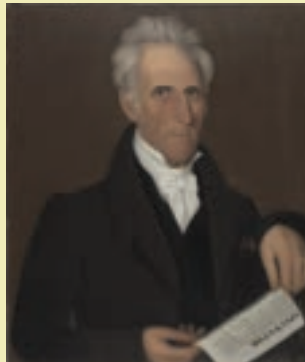
**Thorald Læssøe** (Danish, 1816-1878)  
*View of the Baths of Caracalla, Rome*, 1852  
Oil on paper mounted on canvas  
Gift of Mary Bridges Boynton, class of 1936,  
2012.4.2



**Anders Christian Lunde** (Danish, 1809-1886)  
*Marina Piccola, Capri*, 1847  
Oil on paper mounted on canvas  
Gift of Mary Bridges Boynton, class of 1936,  
2012.4.3

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

**Rembrandt Peale** (American, 1778-1860)  
*Portrait of George Collins*, 1831  
Oil on canvas  
Gift of Adrienne McCalley, 1991.36.2



**Ammi Phillips** (American, 1788-1865)  
*Portrait of Archibald Campbell*, 1837  
Oil on panel  
Gift of Adrienne McCalley, 1991.36.1



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

**Spanish**, 15th century  
*Saint Catherine with a Wheel*  
Oil on panel  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.2

## SCULPTURE

**David LeMarchand** (French, active in England,  
1674-1726)  
*Venus*  
Ivory  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.6

**Marco Maggi** (Uruguayan, b. 1957)  
*Yellow Hotbed*, 2011  
*Blue Hotbed*, 2011  
*Red Hotbed*, 2011  
Cuts on 49 paper reams each  
*Complete Coverage on Delaunay*, 2011  
Cuts on 500 pages  
Gift of the artist, 2012.15.1-.4

## DRAWINGS AND WATERCOLORS

**Elizabeth Gowdy Baker** (American, 1860-1927)  
*Portrait of Marion Adriaance Anderson*  
*Portrait of Edgar Adriaance Anderson and Adrienne  
Campbell Anderson*, 1924  
Watercolor on paper  
Gift of Adrienne McCalley, 2012.37.1 & .2



**Jean-Jacques de Boissieu** (French, 1736-1810)  
*Berger et vaches dans un paysage boisé, une vieille  
paysanne debout et une jeune femme assise filant de  
la laine (Shepherd and cows in a wooded landscape,  
an old peasant standing and a young woman sitting,  
spinning wool)*, 1792  
Black chalk, stump, graphite, and black ink wash  
on toned cream laid paper  
Gift of Jonathan Kagan, 2012.33.2

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

**Flemish**, 17th century  
*Landscape with Young Traveler*  
Pen and brown ink on cream laid paper  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.7

**French**, 19th century (inscribed RGB)  
*Study of a Peasant Woman*, 1826  
Watercolor and crayon on cream wove paper  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.12

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

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

**Violet Oakley** (American, 1874-1961)  
*Explanation of Memorial Triptych*  
 Calligraphy in black and sanguine ink on cream laid paper  
*Study for the central figure in the Great Wonder altarpiece*  
 Graphite and red pencil on tracing paper  
*Study for the seven angels with trumpets*  
 India ink and graphite on Illustration Board  
*Hester Oakley Ward with baby Margaret*  
 Charcoal on buff wove paper  
 Gift of Pennsylvania Academy of the Fine Arts, 2012.27.1-.4

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

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



*Sailor*  
*Three Sailors*  
 Watercolor on paper  
*Morgantown, West Virginia*  
*Man with Beret and Fat Belly*  
 Graphite on paper  
 Gift of the Rubenstein Family, 2012.20.1-.6; .9-.10

## PRINTS

**Shuvinai Ashoona** (Inuit, Cape Dorset, Canada, b. 1961)  
*Interior* (from Cape Dorset Annual Print Collection portfolio), 1997  
 Etching on paper  
 Gift of Edward J. Guarino in honor of Josephine Guarino, 2012.31.5

**British**, 19th century  
*George IV coronation ticket*, 1821  
 Engraving and embossing on cream wove paper, no. 3964  
 Gift of Emily Elliott Goodman, in memory of her mother Letitia Ord Bonbright, 2012.21.6

**Félix Hilaire Buhot** (French, 1847-1898)  
*Débarquement en Angleterre*, 1879  
 Etching, drypoint and aquatint on cream laid paper  
 Gift of Eileen Strauss, class of 1976, 2012.35

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

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

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

## Exit Art Portfolio 1999, *Exit 99*

**Inka Essenhigh** (American, b. 1969)  
*Flush and Aqua*, 1999  
 Screenprint on Coventry Rag 335gsm



**Leon Golub** (American, 1922-2004)  
*Why Me!*, 1999  
 Screenprint on Somerset Textured 300gsm

**Tony Oursler** (American, b. 1957)  
*Surveillance; Alien/Houston St. Deli*, 1999  
 Screenprint on Somerset Velvet 300gsm

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

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

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

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

**Lisa Yuskavage** (American, b. 1962)  
*Night Flowers*, 1999  
 Hardground with aquatint and spitbite on Folio Grey 250gsm

**Papo Colo** (American, b. Puerto Rico 1946)  
*The Embrace* (cover print), 1999  
 Screenprint on Somerset Satin 500gsm

Gift from Exit Art, 2012.26.1.1-.9

## Exit Art Portfolio 2008, *Expose*

**Sanford Biggers** (American, b. 1970)  
*Translitude*, 2008  
 10-color screenprint with hand embellishment on handmade Sekishu

**The Bruce High Quality Foundation** (American, established 2004)  
*Sometimes I Want to Kill the President*, 2008  
 Hand-painted monoprint, pencil and watercolor on paper

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

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

**Mika Rottenberg** (Argentine, b. 1976)  
*Pocono Party #2*, 2008  
 C-print

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

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

## Exit Art Portfolio 2009, *America America*

**Eleanor Antin** (American, b. 1935)  
*Recollections of My Life with Diaghilev*, 2009  
 Giclée print

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

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

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

**Eileen Quinlan** (American, b. 1972)  
*Smoke and Mirrors #68*, 2009  
 C-print

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

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

## Exit Art Portfolio 2010, *Ecstasy*

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

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

**James Nares** (British, b. 1953)  
*When the Language Was Young*, 2010  
 Lithograph on Yupo

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

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

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

**Papo Colo** (American, b. Puerto Rico 1946)  
*Ecstasy* (cover print), 2010  
 Archival pigment print  
 Purchase, Dexter M. Ferry Collection Fund, 2012.13.2.1-.7

**Exit Art Portfolio 2011, Sea  
(Social-Environmental Aesthetics)**

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

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

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

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

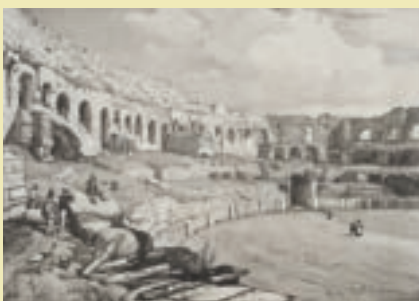
**Alexis Rockman** (American, b. 1962)  
*Iguaca*, 2011  
Lithograph on Ragcote

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

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

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

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



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

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

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

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

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

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

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

**Janet Kigusiug**  
(Inuit, Baker Lake, Canada, 1926-2005)  
*A Man Carries his Wife* (from Baker Lake Annual  
Print Collection portfolio), 1980  
Linoleum cut and stencil on paper  
Gift of Edward J. Guarino Collection in memory  
of Edgar J. Guarino, 2012.31.1  
*A Nanook Entered the People* (from Baker Lake  
Annual Print Collection portfolio), 1976  
Stonecut and stencil  
Gift of Edward J. Guarino Collection in honor of  
Josephine Guarino, 2012.31.2



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

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

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

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

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



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

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



**Robert Rauschenberg** (American, 1925-2008)  
*Breakthrough I*, 1964  
Lithograph on paper  
Gift of Dorothy Seiberling, class of 1943,  
2012.23.17  
*Rauschenberg Works - Galerie Jamileh Weber*, 1991  
Screenprint poster  
Gift of James Mundy, class of 1974, 2012.10



**Rembrandt van Rijn** (Dutch, 1606-1669)  
*The Goldsmith*, 1655  
Etching and drypoint on cream laid paper  
Purchase, Friends of the Frances Lehman Loeb  
Art Center Fund, 2012.8

**Lewis Rubenstein** (American, 1908-2003)  
*Rondo*  
*Mexican Gleaners*  
 Crayon lithograph on cream wove paper  
 Gift of the Rubenstein Family, 2012.20.7 & .8

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



**Hans Wechtlin the Elder** (German, ca. 1480/85-after 1526)  
*Knight and Lansquenet*, ca. 1510  
 Chiaroscuro woodcut from two blocks on cream laid paper  
 Gift of Lynn G. Straus, class of 1946, 2012.34.4

## PHOTOGRAPHS

**Morley Baer** (American, 1916-1995)  
*Morley Baer: Portfolio II: Garrapata Rock*, 1976  
*Tidal Wash, Garrapata Creek*, 1967  
*South Shore, Malpas*, 1962  
*South Wall, Garrapata Canyon*, 1975  
*Salt Pond, Garrapata Canyon*, 1964  
*Creek Willows, Garrapata Canyon*, 1964  
*Little Sur*, 1969  
*Grimes Ranch, Palo Colorado*, 1964  
*Mouth Garrapata Creek*, 1967  
*Spring Storm Portuguese Ridge*, 1971  
*Garrapata Beach*, 1972  
*Sandbar, Garrapata Creek*, 1967  
*Coyote, Big Sur Fence*, 1968  
*Hedgenettle and Iceplant, Garrapata*, 1967  
*South Rock, Garrapata Beach*, 1967  
*Mr. Doud's Horses, Portuguese Ridge*, 1973  
 Gelatin silver prints  
 Gift of Paula B. Freedman, class of 1976, in loving memory of Thomas E. Curran III, 2012.22.1-.15



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

**Chuck Close** (American, b. 1940)  
*5C (Self-portrait)*, 1979  
 Five Polaroid Polacolor prints mounted on board  
 Purchase, Photography Challenge Grant Fund, 2012.24

**Bruce Davidson** (American, b. 1933)  
*Cafeteria*, 1973  
*England/Scotland*, 1960  
*England/Scotland*, 1960  
*Time of Change*, 1962  
*The Walls*, ca. 1955  
*The Walls*, ca. 1955  
*The Walls*, ca. 1955  
*Widow*, 1957  
*England/Scotland*, 1960  
*England/Scotland*, 1960  
*England/Scotland*, 1960  
*Topless Restaurant*, 1965  
*Topless Restaurant*, 1965  
*Jersey Meadows*, 1965  
*Cafeteria*  
*Cafeteria*  
*Los Angeles*, 1964  
*Time of Change*, 1962  
*The Bridge*, 1963  
*The Bridge*, 1963  
*The Bridge*, 1963  
*Wales*, 1965  
*Wales*, 1965  
 Gelatin silver prints  
 Gift of Mr. and Mrs. Ronald K. Greenberg in honor of Jeanne Greenberg Rohatyn, class of 1989, 2012.25.1-.22

**Marcia Due** (American, b. 1947)  
*Untitled (Sea Sky #16)*, 2011  
*Untitled (Sea Sky #66)*, 2011  
 Archival inkjet prints  
 Purchase, Advisory Council for Photography, 2012.6.1 & .2  
*Untitled (Sea Sky #24)*, 2011  
 Archival inkjet print  
 Gift of the artist, 2012.7

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

**Frank Gohlke** (American, b. 1942)  
*Aerial View -- Tulsa, Oklahoma*, 1981, printed 1982  
 Gelatin silver print  
 Gift of Diana Silver, 2012.32.1

**Ken Heyman** (American, b. 1930)  
*Alabama (Little girls with dolls, boy with gun, behind wire fence)*, 1970  
*Air Force Academy (Stiff necked man pouring milk into glass)*, 1972  
*NYC Diner with shoeshine boys working in front*, 1958



*Willie (With old woman and another child)*, 1957  
*Kids playing amid debris between buildings*, 1956, printed 1972  
*Newark Essay (Inmate's arms hanging out of jail cell)*, 1969

*Newark Essay (Boy sitting on fire hydrant)*, 1969  
*Lagos, Nigeria (Two people sleeping on gravestone)*, 1959, printed 1974  
*Platybus people, Nigeria*, 1959  
*Fishermen, Nigeria*, 1959, printed 1972  
*Nigeria, Katsina (Man in turban and chain mail)*, 1959  
*"Northern region, Near Kano, a Fuloni boy aged 17 lets me photograph a close up of his silver and bead earring,"* 1959  
*Nigeria, "Witch doctor selling monkey skulls,"* 1961, printed 1972  
*Nigeria (Three boys in canoes)*, 1959  
*Nigeria, "In a small village near Jos a man mass produces by hand, huge earthenware pots by patting the clay with a stone over the moulds,"* 1959  
*Nigeria (Man with dried palm frond)*, 1959  
*Mexico (Man harvesting onions)*, 1960  
*Peru, Cooperative wool factory (Seated women with small girl and men in background)*, 1964, printed 1972  
*Brazil (Girl laughing in window)*, 1959, printed 1983  
*Mexico (Little girl with doll and stick)*, 1960  
*Mexico (Women at market)*, 1961, printed 1973  
*Colombia (Man moving burlap sacks)*, 1961  
*Brazil (Girl seated on table)*, 1960, printed 1972  
*Mexico, Mexican sister and brother in slum area outside Mexico City -- taken during 1957 trip with Dr. Margaret Mead (Two children seated in alley)*, 1957, printed 1960  
*Brazil (Three girls on stairs)*, 1960  
*Children Portfolio 1-6 (Child standing in stroller next to sleeping nanny)*, 1956, printed 1972  
*India (Man with hand over face)*, 1964, printed 1975  
*Bali (Man with rooster)*, 1959, printed 1972  
*Bali (Woman lifting child)*, 1968  
 Gelatin silver prints  
 Gift of Hilary Leff and Elliot Groffman, 2012.30.1-.29



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

**Leon Levinstein** (American, 1910-1988)  
*The Screen, Child in Window, Lower East Side*, 1951  
*Man in Suit, Woman in Fur Coat*, 1954  
*Coney Island*, ca. 1954  
 Gelatin silver prints  
 Gift of Soraya Betterton, 2012.13-.15

**George Platt Lynes** (American, 1907-1955)  
*Agnes Rindge Claflin*, ca. 1928  
*Russell Hitchcock*, 1930s  
*John McAndrew*, 1930s  
 Gelatin silver prints  
 Purchase, Pratt Fund, 2012.14.1-.3

**Vivian Maier** (American, 1926-2009)  
*Untitled, Self-portrait*, n.d., printed later  
*New York City, September 10, 1955, 1955*, printed later  
 Gelatin silver prints  
 Purchase, Advisory Council for Photography,  
 2012.17.1 & .2

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

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

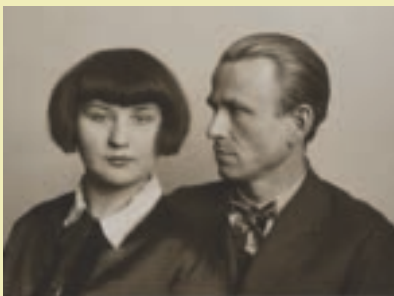


*Ed and Eliza Stillely*, 1973  
*Bringing in Cows*, 1973  
 Gelatin silver prints  
 Gift of Paula B. Freedman, class of 1976, in  
 loving memory of Thomas E. Curran III,  
 2012.22.1.1-.12

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

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

**August Sander** (German, 1876-1964)  
*The Dadaist Raoul Hausmann, sitting*, 1930,  
 printed 1974  
*The painter Heinrich Hoerle*, 1929, printed 1974



*The painter Otto Dix and wife*, 1926, printed 1974  
*The painter Heinrich Hoerle, painting the boxing  
 champion Hein Domgorgen*, 1929, printed 1974  
*The painter Otto Freundlich*, 1929, printed 1974  
*The painter Jankel Adler*, 1929, printed 1974  
 Gelatin silver prints  
 Gift of Soraya Betterton, 2012.29.7-.12

**Louis Stettner** (American, b. 1922)  
*USSR (wedding couple placing flowers at grave)*,  
 1976  
*Mexico (oar coming out of water, clouds)*, 1954  
*USSR, Factory Manager (woman with long  
 fingernails)*, 1976  
*USSR (man looking down)*, 1976  
*USSR, Vacation Camp (shirtless man holding baby)*,  
 1976  
*USSR (man in white shirt, slightly balding)*, 1976  
 Gelatin silver prints  
 Gift of Soraya Betterton, 2012.29.1-.6

**South African**, late 19th century  
*Portrait of a Young Man*, inscribed "Caffre" (three  
 additional images attached on album page)  
*Head and Shoulders Portrait of an African Woman  
 Wearing a Cloak*  
*Zulu Man with Fashionable Hairstyle* (label  
 on verso reads: "From Crewes & Sons,  
 Watchmakers & Jewellers, Cape Town")  
 Cartes de visites  
 Purchase, Advisory Council for Photography,  
 2012.11.1-.3

#### DECORATIVE ARTS



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

**Chinese**, Han dynasty, 206 BCE-220 or Eastern  
 Han dynasty, 25-220  
*Hu* (ritual wine vessel)  
 Bronze  
 Gift of the Arthur M. Sackler Foundation,  
 2012.19.2

**Chinese**, Late Shang dynasty, 16th-11th  
 centuries BCE or early Western Zhou dynasty,  
 11th century-771 BCE  
*Gui* (ritual food vessel)  
 Bronze  
 Gift of the Arthur M. Sackler Foundation,  
 2012.19.3



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

#### Native American Works

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

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

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

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



**E. P. Routzen** (Acoma Pueblo, New Mexico,  
 20th century)  
*Polychrome Olla*, 1986  
 Earthenware  
 Gift of Edward J. Guarino in memory of Edgar J.  
 Guarino, 2012.31.12

**Marcus Wall** (Jemez Pueblo, New Mexico, 21st  
 century)  
*Ball and Chain Vase with Fire Clouds*, 2008  
 Micaceous clay  
 Gift of Edward J. Guarino in honor of Jeffery  
 VanDyke, 2012.31.10

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Vassar College  
124 Raymond Avenue  
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<http://fllac.vassar.edu>

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

#### EXHIBITION SCHEDULE:

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

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

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



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

# Art at Vassar

A publication for the members of  
The Frances Lehman Loeb Art Center  
Spring/Summer 2013