

On 9 February 1901 the Commonwealth of Virginia granted a corporation charter to Sweet Briar Institute. One hundred and sixteen years later, having rejuvenated herself after the near-closure crisis of 2015, Sweet Briar College is poised for growth and an exciting future.

The exhibition on view, “116”, was conceived as a way to mark the two-year anniversary of the wrenching announcement but also, more importantly, to celebrate the College’s renewal and to look forward with a firm understanding of those 116 years. To that end, the exhibition displays 116 objects, a collective testimony to the community’s foundational excellence and lively spirit. With two exceptions—a book of board minutes borrowed from the Office of the President, and a photograph borrowed from Cochran Library archives—everything on view is selected from the College’s permanent art collection or the holdings of the Sweet Briar Museum.

On the side walls artworks tell the story of the art collection’s growth in terms of the styles and subjects chosen, the artists selected, and the media included. A visitor will note an early emphasis on traditional painting and innocuous subjects such as landscape, and reliance on well-known male artists in acquisitions up to the 1980s. For the past quarter-century, though, the collection’s curators and patrons have turned their vision firmly to the work of modern and contemporary women and have been unafraid of bringing works into the collection that deal with feminism, racism, sexual orientation, and the sweep of human tragedy.

In the center of the gallery, beginning near the front door, are displayed artifacts of the College’s founders. These are flanked by views of the College’s built and natural environments. Towards the far end of the space the handwritten minutes of the trustees’ first meeting in April 1901 lead to the first (1908) full design lay-out of the College’s crest. The view culminates in a protest banner made by students in March 2015.

As always, the exhibition owes its success to hard work on the part of registrar Nancy McDearmon. She was assisted by Abigail Schutte ’17 and Grace Culley ’17, as well as our colleagues in the Physical Plant carpenter shop, power plant, and housekeeping. Thanks are due to President Philip Stone for use of the board minutes book and to Liz Kent Léon and Joe Malloy, Cochran Library, for their gracious loan from the College archives of an early photograph of Indiana Fletcher. Heart-felt appreciation must be boundless for the generations of Sweet Briar leaders and faculty, alumnae and students, friends and colleagues whose unflinching dedication and gracious generosity are manifest in the artworks and artifacts on display here.

Karol A. Lawson, PhD
Director, Art Collection and Galleries and The Sweet Briar Museum

JACQUES BARTHÉLEMEY ADOLPHE APPIAN 1818/19-1898

Source de l'Albarine (Source of the Albarine River, France) 1870

etching on paper

7 ¾ x 14 1/8 inches

Transfer from Cochran Library, Carnegie Collection 1936-1937

ACG.1976.002

A native of Lyon, France, Appian studied there and in Paris. He made his debut at the Paris Salon of 1853. Associated with the Barbizon School of landscape painters, in his paintings and prints he adopted the movement's signature emphasis on atmosphere and gentle scenery. Appian's prints exemplify the late 19th-century revival of etching across Europe and Great Britain. This print is the artist's copy of his own painting, of the same title, exhibited at the 1870 Paris Salon.

DIANE ARBUS 1923-1971

Lady Bartender at Home with a Souvenir Dog, New Orleans 1964

gelatin silver print

14 ½ x 14 inches

Purchase made possible by the Friends of Art

ACG.2005.002

Born into a wealthy Jewish family in New York, Diane Nemerov Arbus and her photographer husband Allan Arbus ran a commercial photography business after World War II, working with major fashion magazines. By 1958, the couple had separated and Arbus had begun to study at the New School for Social Research, where she was greatly influenced by her teacher Lisette Model. During the 1960s Arbus taught photography at Parsons School of Design and the Cooper Union in New York and at the Rhode Island School of Design. She was featured in her first major exhibition in 1967 at the Museum of Modern Art. Long plagued by mercurial mood swings, Arbus committed suicide in 1971. She posthumously represented the United States at the Venice Biennale in 1972, the first American photographer to do so.

Her major work is notable for its focus on people marginalized by mainstream American society. Lovingly referring to many of her models as "freaks," Arbus sought to treat her subjects as individuals who exhibited a distinctive brand of dignity and grace and who were worthy of the viewer's interest and respect. On the occasion of her MOMA exhibition she was quoted as saying, "I really believe there are things which nobody would see unless I photographed them."

OTTO HENRY BACHER 1856-1909

Alcoven 1879

etching on paper

11 ¾ x 4 1/8 inches

Transfer from Cochran Library; Carnegie Collection 1936-1937

ACG.1976.003

Regarded as one of the finest etchers of his generation, the Cleveland-born Bacher started out as an interior decorator but by his early 20s headed to Europe for formal art training. He studied at the Royal Academy in Munich and with the expatriate German-American painter Frank Duveneck. Bacher subsequently attended the Académie Julian, Paris, and studied in Venice. It was in Venice that Bacher, who had set up a small private printing establishment there, met and worked with

Whistler—a friendship chronicled in *With Whistler in Venice* (1907). Bacher returned to the United States in the 1880s and settled in New York, where he established a comfortable career.

PEGGY BACON 1895-1987

Djuna Barnes ca. 1930

charcoal on paper

20 ½ x 13 ¾ inches

Purchase made possible by the Friends of Art

ACG.2005.014

Born in Connecticut to devoted parents who were themselves artists, Margaret Frances Bacon was privately tutored for much of her childhood. She studied at the Art Students League 1915-1920 with noted Realists Kenneth Hayes Miller, John Sloan, and George Bellows.

Bacon is best known for her probing satirical viewpoint, which she explored in a wide variety and generous number of prints and drawings throughout her career. Lampooning friends and professional colleagues as well as ordinary people she observed on the streets of New York, Bacon combined an eye for individual detail with a keen observation of social habits and body language. A writer as well as a visual artist, she published *Off With Their Heads*, a book of caricatures, in 1934. Bacon observed about such work, “The aim of caricature is to heighten and intensify to the point of absurdity all the subject’s most striking attributes; a caricature should not necessarily stop at ridiculing the features but should include in its extravagant appraisal whatever of the figure may be needed to explain the personality, the whole drawing imparting a spicy and clairvoyant comment upon the subject’s peculiarities.”

Off With Their Heads included the subject of this drawing, Djuna Barnes (1892-1982), a well-known writer and an eccentric, reclusive denizen of Greenwich Village. Barnes’s notable body of work includes *The Book of Repulsive Women* (1915), *Nightwood* (1936), and *The Antiphon* (1958).

ELIZABETH HUNT BARRETT 1863-1955

Dusk Over Sweet Briar

from Mt. St. Angelo 1931

oil on board

Gift of an unidentified donor

ACG.1966.024.d

Three Trees ca. 1915-1935

gouache on paperboard

Gift of an unidentified donor

ACG.1966.024

Elizabeth Hunt Barrett, who was born in 1863 in New York, trained at the National Academy of Design. Though detailed information is scarce, it is apparent that she also studied in France, The Netherlands, and Switzerland. She continued to visit Europe regularly throughout her long career. A survey of exhibition catalogues from the first decades of the 20th century shows that Barrett exhibited in New York, Philadelphia, and Chicago for decades (particularly exhibiting watercolors), showing her work under the name E. Hunt Barrett.

Barrett and her husband Edward—a journalist turned gentleman farmer—married in 1897 in Katonah, Westchester County, New York. They lived in rural Bedford and Mt. Kisco, New York, but found themselves increasingly uncomfortable with new neighbors from the city crowding into their rural retreat so turned their faces southward for a warmer climate. On the advice of a new acquaintance in Lynchburg, a Mr. Drummond, they moved to the Amherst area in the middle 1910s

and settled in a remodeled farmhouse, formerly called “Rose Hill”, across the highway from the Sweet Briar College campus near what is now property now occupied by the Virginia Center for the Creative Arts. Two things fascinated her here: the panoramic view of campus looking west from the rise of hills at Mt. St. Angelo along Old Stage Road, and trees. In her views of Sweet Briar she exaggerated the height of the Blue Ridge (particularly the shoulder of Paul Mountain always visible from campus) and in some cases made the buildings look grandiose. But in all, one senses a deep peace and gracefulness that is true to the College’s character.

A profile of the artist published in Sweet Briar literary magazine, *The Brambler*, in 1924 concluded:
 “She is an entirely delightful person but one of her most delightful traits is her modesty. Her own estimate of her many years of success is, ‘I have never taken any big honors and I’ve never gotten any very big prices but I’ve had lots of fun.’”

NELL BLAINE 1922-1996

Reading after a Meal 1957

pastel on paper

25 x 19 inches

Purchase made possible by the Friends of Art in honor of Aileen H. Laing ’57, professor of art history emerita

ACG.2003.027

Born in Richmond, Virginia, and educated at the Richmond School of Art (now part of Virginia Commonwealth University), Blaine spent most of her professional life in New York and Gloucester, Massachusetts. As a young woman she studied in New York with famed abstract painter Hans Hofmann, was attracted to the inspiration of improvisational jazz, and was the youngest member of American Abstract Artists, a group founded in 1936 (and still extant) to promote non-objective art. Though this image of a woman reading is recognizable, its disembodied pools of color bear witness to Blaine’s interest in abstraction. Blaine’s promising career was compromised to some extent when she was partially paralyzed after contracting polio in 1959.

GIOVANNI ANTONIO BOLTRAFFIO 1467-1516

Head of a Youth ca. 1490-1513

chalk on paper

3 ½ x 3 ¼ inches

Purchase made possible by the Alumnae Club of Pittsburgh in memory of Margaret Malone McClements ’26

ACG.1952.002

A native of Milan, Giovanni Antonio Boltraffio was one of the first pupils of Leonardo da Vinci. Little is known about this artist, other than the fact that he established his own independent studio in 1498. Boltraffio concentrated on creating altarpieces, devotional paintings, and portraits.

JOAN BROWN 1938-1990

Mary Julia #7 1976

acrylic, pencil, crayon on paper

36 x 23 ³/₄ inches

Purchase made possible by the Friends of Art

ACG.2005.012

Active in San Francisco, Brown is considered a member of the second generation of the Bay Area Figural Movement. She was educated at the California School of Fine Arts (now the San Francisco Art Institute). Brown, the mother of artist Noel Neri, died in an accident in India while installing a sculpture.

Brown's vivid painting of her alter ego, Mary Julia, a character who indulges in travel and romance, is characteristic of works by other figurative painters located in the Bay area, including Elmer Bischoff (Brown's teacher), David Park, and Richard Diebenkorn.

This image of Mary Julia belongs to a series that Brown initiated in the late 1960s to explore the various aspects of her feminine persona. The mannish cut of her shirt subverts the femininity of the fishnet stockings, dancing shoes, and dainty evening bag. The figure stands before an open window that recalls the compositions of Henri Matisse, whose work Brown acknowledged as an influence. Unlike Matisse's passive odalisques, however, the upright, gesturing Mary Julia shows signs of action and self-determination.

ESTHER BUBLEY 1921-1998

Miss America, Atlantic City, NJ, Sept. 4, 1957 1957

gelatin silver print

8 ³/₄ x 13 ¹/₄

Purchase made possible by the Friends of Art

ACG.2010.007

The daughter of Russian Jewish immigrants, Bublely was raised in Wisconsin. She studied at Superior State Teachers College and the Minneapolis School of Design before moving to New York in 1941. She moved to Washington, DC, in 1942 in search of more plentiful employment opportunities. There, the famous documentary photographer Roy Stryker hired her as a darkroom assistant at the Office of War Information. When Stryker went to work for Standard Oil after World War II he took Bublely with him. Throughout the next two decades, she would travel extensively to document the work of Standard Oil and similar global corporations. Bublely also established a name for herself as a free-lance photojournalist, working on projects for major publications such as *Life*. She was particularly recognized for a landmark photo essay for *The Ladies Home Journal* called *How America Lives* (1948-1960).

This particular image is from a photo essay Bublely produced for *Life* on the 1957 Miss America Pageant. While fundamentally documentary in her approach, Bublely sought to preserve in her images—through composition, detail, and lighting—telling and provocative details. Here, a line of Miss America contestants, scantily clad in contrast to the spectators peering down on them from the sidewalk and hemmed in by the parade of massed Cadillacs, seem to be herded like livestock into a chute.

CHARLES BURCHFIELD 1893-1967

Brooding Earth 1938

watercolor on paper

24 x 29 inches

Purchase made possible by friends of Virginia Randall McLaws,

Professor of Art 1908-1930, in her honor

ACG.1941.001

A native of Ohio, Burchfield spent his life there and much of his mid-career work depicts the small towns and houses with which he was very familiar. He was trained at the Cleveland School of Art and after service in World War I supported himself as a wallpaper designer. He was able to turn fully to art in his late 30s.

Burchfield began and ended his career painting quite abstract, almost surreal images inspired by dreams and nightmare visions and infused with forms suggesting pulsating energy. His relatively ordinary Ohio landscapes—which much more saleable and allowed him to support his family—were created from the 1920s to about 1940. Burchfield's uniquely stylized landscapes are notable for a sort of brooding, melancholic atmosphere and he is considered by many scholars to have been a precursor of the American Scene movement typified by artists such as Edward Hopper.

PAUL CADMUS 1904-1999

Two Heads 1938

egg tempera and oil on canvas mounted on Masonite

8 5/8 x 11 1/2 inches

Purchase made possible by the Friends of Art

ACG.1939.001

A native of New York, Cadmus was the child of a commercial lithographer and an illustrator of children's books. Educated at the National Academy of Design, where he studied for six years, and the Art Students League, Cadmus was fascinated by Renaissance art and this interest would inform his own exquisite painting technique and career-long focus on depicting the human form. Propelled into the limelight when his painting *The Fleet's In!* (1934), created during the Depression under the aegis of the Public Works of Art Project, provoked a national controversy for its inclusion of a male couple, Cadmus would enjoy acclaim until the rise of Abstract Expressionism in the 1950s dampened enthusiasm for his figural work.

While his earlier works dealt with social situations—some ribald and others seemingly routine—rife with thought-provoking psychological undercurrents, in later years he devoted himself to portraying the male nude and male dancers.

JOHN WILLIAM CASILEAR 1811-1893

Autumn Cornfield 1871

oil on canvas

12 x 20 inches

Gift of Mr. and Mrs. Thomas F. Torrey

ACG.1956.002

Casilear began his career as an engraver, studying under the important early American master Peter Maverick. He subsequently studied painting with Asher B. Durand. Durand and Thomas Cole, close friends and leaders of the 19th century American art world, were the young nation's earliest professional landscape painters and as such their work defined the genre for a century or more.

Casilear is considered, with these mentors, a first-generation member of the Hudson River School. Despite travel and study in Europe in the 1840s, he made the pastoral New England landscape his life-long subject.

MARY CASSATT 1844-1926

Sara Wearing Her Bonnet and Coat ca. 1904

transfer lithograph on paper

20 x 16 ½ inches

Purchase made possible by Mrs. B.V. Booth, Mrs. James A. Glascock, Jr. (Adelaide

Boze '40), and Mr. and Mrs. Dwight Parsons in memory of Kathryn Alexandra Booth Anderson '40

ACG.1985.002

Born in the Pittsburgh area into a well-to-do family (her father was a stockbroker and her mother came from a banking family), Cassatt was raised in Philadelphia. She attended the Pennsylvania Academy of the Fine Arts then in 1866 travelled to Paris. There, she studied with Jean-Léon Gérôme and in the galleries of The Louvre. After a brief return to Pennsylvania, necessitated by the outbreak of the Franco-Prussian War, she returned to Paris in 1871. She would live in France, surrounded by family members, for the remainder of her life. Her major professional debut came with an invitation from Edgar Degas to exhibit with the Impressionists in 1877. Degas in particular would have a lasting impact on her work, influencing the subject matter, composition, and palette of her paintings and prints.

Cassatt is renowned for her thoughtful depiction of women and children in various social situations. Clothing, posture, and hand gestures often play a key role in her compositions, helping the viewer understand the dynamics of the scene and the nature of the figures' interaction. Sara, shown here, was not a family member but a favorite model from the artist's neighborhood. The child is perhaps best known as the subject of the major canvas *Sara in a Green Bonnet* (Smithsonian American Art Museum, ca. 1901).

JUDY CHICAGO born 1939

Hypatia (sketch for a place setting for *The Dinner Party*) 1974-1975

Prismacolor pencil on paper

10 ¼ inches diameter

Gift of Louis Newman

ACG.2007.011

This drawing represents one of 39 place settings that Chicago devised for her landmark *Dinner Party*, acknowledged as an icon of Feminist art. First envisioned by Chicago as plates on a wall—initially titled *Twenty Five Women Who Were Eaten Alive*—the work came to fruition as a ceremonial banquet table featuring place settings symbolizing notable women throughout history. It is no accident that the plates all feature designs reminiscent of the petals of a flower, a motif used across the ages to suggest female genitalia.

This particular setting honors Hypatia, a resident of Alexandria, Egypt. A mathematician and philosopher, daughter of the inventor of the astrolabe, Hypatia became head of the Museion of Alexandria (an academy of learning, home of the great library, and ancestor, in name as well as in function, of all modern museums) in 400 A.D. She was brutally murdered by a Christian mob, possibly monks, in 415.

ALBRECHT DÜRER 1471-1528

The Prodigal Son Amid the Swine 1496

engraving on paper

9 5/8 x 7 ½ inches

Purchase made possible by the Friends of Art

ACG.1991.004

The leading printmaker of the Northern Renaissance, Dürer explored a wide variety of Biblical subjects throughout his career. Here, in an image remarkable for its contemporary detail and timeless emotional depth, he drew on a parable told by Jesus and related in Luke 15: 11-32. The wayward son is pictured in the depths of despair as he grovels for sustenance in the barnyard, realizing at last what he has forsaken by leaving home to live in debauchery.

Dürer apprenticed in the workshop of Michael Wolgemut, whose artisans illustrated landmark printed books such as *The Nuremberg Chronicle* and the *Koberger Bible*. Publisher Anton Koberger was Dürer's godfather.

LALLA ESSAYDI born 1956

Les Femmes du Maroc #17 2005

chromogenic print on paper mounted on aluminum

30 x 40 inches

Purchase made possible by the Friends of Art

ACG.2007.012

A native of Morocco, Essaydi spent several years in Saudi Arabia and now lives in Boston. She has studied in Paris at holds BFA and MFA degrees from Tufts University. This photograph is one of a series of women pictured in an enclosed space suggestive of the domestic boundaries of the traditional Muslim home. In fact, this is a particular house, owned by her extended family, to which

disobedient girls and women were sent to spend a month in solitary confinement. She writes of the series, “In this silence, women can only be confined visions of femininity. In photographing women inscribed with henna, I emphasize their decorative role, but subvert the silence of their confinement.”

The text is written in a calligraphic script traditionally forbidden to women. The fact that it is written on women’s bodies and in henna—a specifically feminine adornment—further subverts the traditional power structure in which Essaydi grew up. The text is, in part, autobiographical, as Essaydi endeavors to present herself “through multiple lenses—as artist, as Moroccan, as Saudi, as traditionalist, as liberal, as Muslim...I invite viewers to resist stereotypes.”

LYONEL FEININGER 1871-1956

In the Channel 1941

oil on canvas

22 ¾ x 34 ¼ inches

Purchase made possible by the Friends of Art

ACG. 1945.001

Feininger was born in New York to a creative family of German origins. His father, Karl, was a violinist and composer. Feininger moved to Germany on his own as a teenager and settled in Berlin. He studied art there and supported himself as a cartoonist and illustrator. A lengthy stay in Paris in his early 30s introduced Feininger to Cubism. In Paris, Feininger became friends with French painter Robert Delaunay, whose individual interpretation of Cubism emphasized the emotional force of saturated color and the power of light and atmosphere to seemingly dematerialize form. Returning to Germany, Feininger was among the first teachers invited to join Walter Gropius’s famous Bauhaus in Weimar and he stayed with Gropius when the evolutionary school moved to Dessau.

Pursuing his own angular, monochromatic interpretation of Cubism, Feininger aligned himself with groups of progressive German artists who were exploring the expressive potential of abstraction and bold color, among them Die Brücke and Der Blaue Reiter. Labeled a “degenerate artist” by the Nazis (indeed, his work was included in their infamous 1937 exhibition of banned art, *Entartete Kunst*), Feininger was forced to return to the United States in the late 1930s. He was recognized with a major exhibition at the Museum of Modern Art in 1944 and a solo exhibition at the Cleveland Museum of Art in 1951.

This painting was acquired in part because a Sweet Briar College art professor, Florence Robinson, had met Feininger in 1937 when he was a temporary lecturer at Mills College in California. She was struck by his work and liked him and his wife personally, so invited him to show work on campus in the 1940s after he had settled in the U.S. permanently.

SAM FRANCIS (Samuel Lewis Francis) 1923-1994

Another Footprint 1971

lithograph on paper

25 x 35 inches

Purchase made possible by the Friends of Art in memory of Loren Oliver,

Professor of Art 1959-1993

ACG.2000.012

Born in San Mateo, California, Francis was educated at the University of California, Berkeley—he studied with Clyfford Still in San Francisco—and spent formative years in Paris and Switzerland. His inclusion in an exhibition at the Museum of Modern Art in 1956—*Twelve Americans*, curated by Dorothy Miller—marked the beginning of his professional success. He returned to his home state in the 1960s and became a leader of the California Abstract Expressionists, whose hallmark was a focus on rich, saturated color. An internationally noted painter known for his lively, bright approach, Francis also devoted a considerable amount of energy to printmaking.

EDWARD GAY 1837-1928

Wheat Fields 1914

oil on canvas

25 x 30 inches

Gift of Susanne Gay Linville '32, granddaughter of the artist

ACG.1936.002

This painting, a mild pastoral scene suggestive of the loosely rendered, atmospheric Tonalism of the Barbizon School—a stylistic precursor of Impressionism—was the first work of art given to Sweet Briar College.

Born in Dublin, Ireland, Gay immigrated to the United States with his family in 1848 as a result of the Irish Potato Famine. He grew up in Albany, New York, and in his late teens studied art in Karlsruhe, Germany. After his return to New York he enjoyed a long and successful career.

RENATE GEISBERG 1898-1972

Vernichtung II (Annihilation II) 1946

ink and graphite on paper

27 ³/₄ x 19 ³/₄ inches

Gift of Jennifer Leigh Crispin and Whitney Crispin Hagins in memory of their friend Agnes Anne Abbot

ACG.2009.012.003

Born in Berlin, Geisberg studied in Paris in the late 1920s to about 1932. She returned to Berlin in the 1930s with her husband Julius Wichmann, a painter in the manner of the *French avant-garde* artists known as the Fauves. A fierce and forthright opponent of the Nazi regime, Geisberg exhibited a portfolio showing bleak views of contemporary German life, titled *Der Totentanz (The Dance of Death)*, in Berlin in the mid 1930s. The government-sanctioned artists' union promptly prohibited Geisberg from further public exhibitions and she spent the years 1941-1952 in the small city of Borgloh.

This image presents a grim interpretation of post-World War II existence amid bombed-out ruins. The artist penciled in at the top left corner, "Gott, mein Gott, hast Du mich ganz verlassen!" (God,

my God, have you forsaken me!”). In the bottom left she wrote a few garbled lines from Mozart’s *Requiem*, “Rex tremendae majestatis,/qui salvandos salvas gratis,/salve me, fons pietatis.” (King of tremendous majesty,/you who freely save those worthy ones,/save me, source of pity.”) In the 1950s Geisberg sent this drawing and her complete *Totentanz* portfolio to American artist Agnes Abbot—a childhood friend—as thanks for years’ worth of CARE packages of food. In personal conversation with the curator in 2016, Geisburg’s son related that Abbot’s gifts of food kept the family from starvation as Germany struggled to recover from the war.

SANFORD ROBINSON GIFFORD 1823-1880

Autumn by the Lake (Autumn at Bolton, Lake George) 1863

oil on canvas

6 ¾ x 10 3/8 inches

Gift of Mr. and Mrs. Thomas F. Torrey

ACG.1956.005

Raised in upstate New York near the Catskill Mountains, Gifford was deeply influenced by the work of painter Thomas Cole, who, a generation earlier, had brought the unique beauties of the American landscape to the full attention of art connoisseurs at home and abroad. After attending Brown University in the early 1840s and then studying for a time in New York, Gifford toured Europe in the mid 1850s—where he met and traveled with Albert Bierstadt—and even traveled to the Far West after his return home. Despite his wide-ranging travels, he found his most evocative subject matter in the pastures, lakes, and woods of New England.

Gifford is best known for his interest in light and atmospheric effects and is said to have considered the color of the air the most important aspect of a landscape painting.

WILLIAM GLACKENS 1870-1938

Daisies and Anemones ca. 1930

oil on canvas

24 ½ x 20 inches

Purchase made possible by the Friends of Art

ACG.1937.001

A native of Philadelphia, Glackens was trained at the Pennsylvania Academy of the Fine Arts. He began his career as a cartoonist and newspaper illustrator there. He became part of a circle of fellow draftsmen—George Luks, John Sloan, and Everett Shin—who moved to New York in 1900 and transitioned into painting. Like his friends, Glackens took as his subject ordinary urban scenes and the daily life of the city. Indeed, he participated in a landmark 1908 exhibition at Macbeth Gallery with a group of like-minded associates—known to art historians as “The Eight”—whose gritty imagery was turned away by more traditional exhibition venues such as the National Academy of Design.

Despite a shared interest in mundane scenes of urban life, however, Glackens differed from his peers in his palette of bright, sunny colors and his dainty brushwork. Time spent in Paris in 1895 had opened Glackens’s eyes to the French Impressionists and Post-Impressionists and he was deeply influenced by Auguste Renoir—an influence that would last the rest of his career. Renoir’s color and technique are clearly at play in this lively composition from the last decade of Glackens’s life.

In addition to his own paintings, Glackens had a significant impact on the history of connoisseurship and museums as a long-time advisor to the eccentric Philadelphia art patron Albert Barnes, whose collection today comprises one of the city's premier museums. The wealth of works by Renoir and Paul Cézanne in the Barnes Collection is largely due to Glackens's influence.

VIKTOR IVANOVICH GOVORKOV 1906-1974

Vse Mirovye Rekordy Dolzhny Byt' Nashimi

All The World's Records Must Be Ours 1935

lithograph on paper, 36 1/2 x 23 5/8 inches

Transfer from Cochran Library, Gift of Gladys Boone, professor of economics 1931-1960

ACG.2011.007.016

This is a propaganda poster distributed by the state publishing house of the Soviet Union. It would have been printed in very large quantities and sent to schools, communes, workers' union halls and similar venues all across the USSR. Intended for an internal, domestic audience, the image was meant to encourage Soviet citizens to strive for excellence and dominance in all endeavors and to convince the public of the nation's strength.

EMMET GOWIN born 1941

Edith and Grandmother, Christmas 1969 1970

gelatin silver print

5 1/2 x 7 1/4 inches

Gift of Elizabeth W. Matheson '64 in memory of John Menapace (1928-2010)

ACG.2010.006

Born and raised in Danville, Virginia, Gowin earned a BA in graphic design from Richmond Professional Institute (now Virginia Commonwealth University) and an MFA in photography from the Rhode Island School of Design, where he studied with Harry Callahan. Honored with fellowships from the National Endowment for the Arts, the Pew Trust, and the Guggenheim Foundation, Gowin has also been recognized with major retrospective exhibitions in 1990 (Philadelphia Museum of Art) and 2001 (Yale University Art Gallery). He taught at Princeton University 1973-1997.

Gowin's wife Edith, like him a native of Danville, has always been an important subject in his work. Slightly surreal images of her with a variety of family members form a significant phase of his early career. Recalling these pivotal images, Gowin noted in 1976, "I wanted to pay attention to the body and personality that had agreed out of love to reveal itself." His later photographs focus on grand but disturbing aerial landscape images of polluted and exploited places.

CYNTHIA HENEGBRY born 1973

Mavis and Marshall 2014

archival ink jet print

32 x 40 inches

Purchase made possible by the Friends of Art

ACG. 2016.007

Cynthia Henebry is an artist, educator, and activist who lives in Richmond, Virginia. She is a 1995 graduate of Bates College and received her MFA from Virginia Commonwealth University in 2014.

Her 2014 MFA thesis addressed the topic *Child as Other: The Crisis of Representing Childhood*. In 2016 she was the first runner-up for the National Portrait Gallery's triennial Outwin Boochever Portrait Prize. Henebry serves as member of the board of the Virginia Center for the Creative Arts and teaches at Virginia Commonwealth University School of the Arts.

Of her images of children, Henebry observed in 2016:

“Since 2011 I have been engaged in a photographic investigation of the relationship between the chaos and conflict that can exist in the adult world and the internal life of the child. My own autobiography guides this process, and informs the choices I make about the people I work with as well as decisions about how to depict them, and how to let them depict themselves. I think a lot about growing up: how to do it well, and what happens when the parts of us that are meant to grow up don't. How the eternal children that live within us pass things onto the children we are in charge of helping to grow up now: grief, joy, fear, isolation, anger, abandonment, pride. How we are all walking around with seven year old parts of ourselves manifesting as we trying to parent actual seven year olds, or run corporations, or uphold the law, or deliver the mail. I marvel at this every single day.”

LOUIS ADOLPHE HERVIER 1818-1879

Mendiants (Beggars) ca. 1850-1860

etching on paper

6 3/8 x 5/8 inches

Transfer from Cochran Library, Carnegie Collection 1936-1937

ACG.1976.012

A native of Paris and the son of a painter of miniatures, Hervier worked in Brittany, Normandy and the south of France. The image shown here exemplifies a nascent interest in realism in the 19th century and a parallel trend towards depicting society's outcasts.

FERNAND LÉGER 1881-1955

Les Plongeurs (The Divers) 1941

ink wash on paper

18 x 12 inches

Gift of the artist

ACG.1941.004

Léger's early training was in architecture and as a young man he supported himself in Paris, to which he had moved from the countryside in 1900, as an architectural draftsman. Early work influenced by Impressionism gave way in the 1910s to the influence of Paul Cezanne, Pablo Picasso, Georges Braque, and the Italian Futurists. Léger called his unique form of abstraction “Tubism” rather than Cubism since his signature motif was the cylinder rather than the more angular flat shapes of Picasso and Braque.

Escaping from the Nazis, Léger spent World War II in the United States. This drawing was donated to Sweet Briar College by the artist on the occasion of lecture series he gave on campus in early 1942.

Scholars have observed that Léger liked to work in series—exploring a single composition or form through a wide variety of sketches and paintings. Thus, *Les Plongeurs* is related to a number of similar drawings and paintings from the early 1940s, all reputedly inspired by his observation of boys diving in the sea at Marseilles as he waiting for evacuation in the summer of 1941. The major expression of this theme is his monumental *Divers on a Yellow Background* (Art Institute of Chicago). Of his studies of divers Léger observed, “I tried to translate the character of the human body [by] revolving it in space without any point of contact with the ground.”

GUSTAVE LEHEUTRE 1861-1932

La Rochelle, Vue de la Pointe des Minimes 1920

etching on paper

5 ¾ x 8 15/16 inches

Transfer from Cochran Library, Carnegie Collection 1936-1937

ACG.1976.015

Leheutre was born in Troyes, France, and died in Paris. This particular view, typical of the atmospheric, minimal landscapes of printmakers following the lead of Impressionist painters, shows a well-known beach peninsula in the coastal city of La Rochelle, on the Bay of Biscay.

HELEN LEVITT 1913-2009

Girl with Lily 1940

gelatin silver print

10 ¾ x 13 ¾ inches

Purchase made possible by the Friends of Art

ACG.1996.009

Helen Levitt grew up in New York City. She attended the Art Students League in New York 1956-1957. A high school drop-out, Levitt taught herself photography as the assistant at a commercial photography studio and attained success early on in her career.

Levitt is best known for her street photography that captured the everyday scenes of life in New York, which she started documenting in the early 1940s. Her simple and straightforward images of everyday life still resonate with viewers now and today she is considered one of the most important photographers of her time.

ROY LICHTENSTEIN 1923-1997

Painting in Gold Frame 1983-1984

lithograph, woodcut, serigraph and collage on paper

46 ¼ x 36 inches

Purchase made possible by the Friends of Art

ACG.1986.005

Lichtenstein, whose work has come to exemplify a broad swath of the irreverent Pop Art movement of the 1960s, is one of the best known American artists of the 20th -century. He is famous for his pioneering appropriation of the composition, palette, and style of cartoons, newspapers, and commercial advertising in order to pose serious questions about the mechanization of modern life and society's uncritical consumption of ideas, images, and things.

This work dates from several decades after Lichtenstein's Pop Art debut and embodies the evolution of his vision away from popular imagery derived from comics and tabloids to one driven by an introspective study of the art making process itself. This image—one of a series of prints about paintings and the act of painting that Lichtenstein produced at the atelier Gemini G.E.L. (Graphic Editions Limited) in Los Angeles—confronts the dichotomy between an authentic work of art and popular culture's thoughtless appropriation of superficial appearances. His oversized mimicry of mass-production techniques as well as his sense of humor are readily apparent in this *trompe-l'oeil* composition, in which an intricate blend of printmaking processes focus attention on a fragmented, disembodied brush stroke set apart from reality by a gaudy frame.

Born and raised in New York, Lichtenstein attended Ohio State University, from which he received an MFA degree in 1949. He had his first commercial solo exhibition in New York in 1951 but spent most of the decade living in Cleveland, where he supported himself in various jobs such as draftsman and window decorator. After a few years at the State University of New York at Oswego, he began teaching at Rutgers University in 1960. Lichtenstein's major debut was a 1962 exhibition at the Leo Castelli Gallery in New York—the show that launched him as a leading figure in the emerging Pop Art movement. In 1964 he was the first American artist to show at the Tate Gallery in London and in 1995 was awarded the National Medal of the Arts by President Bill Clinton.

CLARA MAHL 1910-1988

Blonde Girl 1936-1939

woodcut on paper

14 x 10 inches

Purchase made possible by Wendy C. Weiler '71 in honor of her daughter Caroline Chappell '09
ACG.2007.005

Also known as Claire Mahl, or Mahler, the artist trained at New York's Grand Central School of Art, the Art Students League, and the National Academy of Design. She worked for the Works Progress Administration 1935-1942 and in the 1940s was also employed in the New York studio of exiled French artist Ferdinand Léger. Mahl taught at the Marian Hartwell School of Design, San Francisco 1950-1956, Brooklyn College 1970-1974, and the College of Staten Island 1980-1988. She was also involved in the publishing world, founding *Artists' View* magazine in the 1950s and the Children's Underground Press in the 1960s.

ROBERT MANGOLD born 1987

Untitled 1990

lithograph on paper

28 5/16 x 22 1/4 inches

Gift of Amy Holmes Campbell Lamphere '80

ACG.1992.001

Robert Mangold is from North Tonawanda, New York. He first studied art at the Cleveland Institute of Art from 1956-1959 and then later at Yale University, where he earned BFA (1961) and MFA (1963) degrees. Mangold achieved professional recognition rapidly in the 1960s—before decade's end he would receive a fellowship from the National Endowment for the Arts (1967) and a Guggenheim Fellowship (1969). His major solo exhibition was held at the Guggenheim Museum in 1971. Mangold lives and works in Washingtonville, New York.

Mangold's deceptively simple minimalism owes much to the lessons of his Yale professor Joseph Albers and stands in counterpoint to the effusive drama of the Abstract Expressionists but resonates with the work of their successors in Color Field painting.

SALLY MANN born 1951
Shiva at Whistle Creek (from *Immediate Family*) 1992
 gelatin silver enlargement print
 20 x 24 inches
 Purchase made possible by the Friends of Art
 ACG.1995.005

A native and still resident of Lexington, Virginia, Mann was educated at Bennington College and Hollins College (now Hollins University). She had her first solo exhibition in 1977 at the Corcoran College of Art, Washington, DC. In the years since, her astonishingly beautiful but simultaneously disturbing photographs of her nude children and husband have elicited both praise and condemnation. Over the past decade she has moved away from figure studies into large format views of haunting battlefield landscapes and delicate studies of dead creatures. *Time* magazine named Mann "America's best photographer" in 2001 and she will be honored in late 2010 with a major exhibition at the Virginia Museum of Fine Arts.

This photograph, from her third major series, *Immediate Family*, features Mann's daughter Jessie who was at the time about 11 or 12 years old.

JOHN MARIN 1870-1953
New Mexico Landscape 1930
 watercolor on paper
 17 ½ x 15 inches
 Purchase made possible by the Friends of Art
 ACG.1949.001

Marin was one of the first American artists to embrace modernism fully. Initially a student of architecture, he studied art at the Pennsylvania Academy of the Fine Arts and at the Art Students League, New York. Marin studied in Europe 1905-1911 and it was there that he encountered the emergent strains of abstraction that shaped his mature work.

His first solo exhibition at Alfred Stieglitz's landmark New York gallery, 291, launched Marin into heart of the American avant-garde—in the company of Stieglitz's other protégés Arthur Dove and Georgia O'Keeffe. He was represented in the paradigm-changing 1913 Armory Show, which introduced a startling array of modern styles to the American artists and art collectors, and was honored late in life as the United States' representative at the 1950 Venice Biennale.

Watercolor was Marin's signature medium and he is best known today for his landscapes of Maine and the arid Southwest. In this work his typical technique is apparent, as he used strong, slashing elements of color and shape to suggest the breadth and vibrant color of New Mexico's mountains.

MARY ELLEN MARK 1940-2015

Three Acrobats—Vazquez Brothers Circus, Mexico City, Mexico 1997

gelatin silver print

16 x 20 inches

Purchase made possible by the Friends of Art

ACG.2004.001

Active as a professional photographer since her studies in the 1960s at the Annenberg School for Communications, Mark has published 11 books of her independent work in addition to a significant body of documentary work done on assignment for magazines. She has also worked on films such as *One Flew Over the Cuckoo's Nest* and co-produced the Academy Award-nominated documentary *Streetwise* (1985), directed by her husband, Martin Bell. She has been honored with three National Endowment for the Arts grants, a Guggenheim Foundation fellowship, and a Hasselblad Foundation fellowship, among many others.

In looking back on decades of work, Mark noted in 1999 that she tends to photograph specific communities of people, re-visiting them over time and building up a rapport so that she can document the complex aspects of their lives. She writes, "In reflecting on my work, I am guided by what moves and surprises me. Photographs can be enigmatic. They sometimes work because of what is included in the frame, and sometimes because of what is not."

RICHARD EMIL MILLER 1875-1943

Sunny Morning 1930

oil on canvas

29 1/4 x 23 7/8 inches

Gift of Mr. and Mrs. Victor W. Henningsen Sr. (Mayde Ludington '48)

ACG.1976.028

Born and raised in St. Louis, Missouri, Miller studied at the school of fine arts of Washington University. He went to Paris in the late 1890s and within a few years had established a successful career. A prominent member of the American colony of second-generation Impressionists associated with the village of Giverny, Miller became well known for his studies of beautifully dressed and gracefully posed young women, rendered in a delicate palette. World War I forced him to return to the United States, where he settled in the artistic haven of Provincetown, Massachusetts.

JEAN FRANCOIS MILLET 1814-1875

Man Leaning on a Spade ca. 1850

etching on paper

3 5/16 x 2 5/8 inches

Transfer from Cochran Library, Carnegie Collection 1936-1937

ACG.1976.017

A native of Normandy, Millet first studied in Cherbourg. With the help of patrons, he moved to Paris in 1837. His earliest professional work was as a portrait painter. In the 1840s Millet became associated with the Barbizon School but by the 1850s had turned that sentimental charm into figural studies that focused attention on the stark existence of the rural poor. Among his best-known paintings are *The Sower* (1850, Museum of Fine Arts, Boston) and *The Gleaners* (1857, Musée d'Orsay). His brutal *Man with a Hoe* dates to the early 1860s (J. Paul Getty Museum).

ELIE NADELMAN 1882-1946

Figure ca. 1900-1910

ink on paper

12 ³/₄ x 4 ⁹/₁₆ inches

Gift of Helena Rubinstein

ACG.1953.001

Born in Warsaw while Poland was under Russian rule, Nadelman trained at the Warsaw Art Academy, in Kraków and in Munich before moving to Paris. There, during the years 1904-1914, he was part of the *avant-garde* and exhibited with the Société des Artistes Indépendants and the Salon d'Automne. He immigrated to the United States at the outset of World War I.

Best known as a sculptor, Nadelman was inspired throughout his career by the graceful and voluptuous figure of his American wife, Viola Flannery. His elegantly simplified mature style, influenced by both folk art and *avant-garde* abstraction, is apparent in this drawing. He wrote in the journal *Camera Work* in 1910, "I employ no other line than the curve, which possesses freshness and force. I compose these curves so as to bring them in accord or in opposition to one another. In that way I obtain the life of form, i.e. harmony."

The donor, Helena Rubinstein, was born Chaja Rubinstein in Kraków, Poland, in 1871. She began to build her cosmetics empire in Australia (to which she had immigrated in her early 20s) and by 1910 she had established salons in Paris and London. She moved to New York with her American first husband in 1915 and opened a "house of European beauty" on East 49th Street. Rubinstein's salons became famous for their décor, which incorporated a wide range of artwork. She was an early, faithful, and generous collector of Nadelman's work, which she featured extensively in her first New York salon.

ALICE NEEL 1900-1984

Nancy 1983

lithograph on paper

35 ³/₄ x 25 ¹/₈ inches

Purchase made possible by the Friends of Art

ACG.2003.021

Raised in the Philadelphia area, Neel attended the Philadelphia School of Design for Women (now Moore College of Art) from 1921 to 1925. Her first solo show in New York came in 1930. Hailed in the 1970s by the Feminist Movement for her independent vision and professional tenacity, Neel had a turbulent personal life and endured financial troubles for many years before she achieved widespread acclaim. She was elected to the American Academy of Arts and Letters in 1976 and received the National Women's Caucus for Art Award for Outstanding Achievement in 1979.

A noted portraitist in an era when traditional portraiture was out of favor with much of the modern art world, Neel was known for her probing, deliberately unflattering images of friends, family, colleagues, and neighbors. Of her unique perspective, Neel observed in a 1983 biography, "Art is a form of history...I want to get the specific person plus the *Zeitgeist*—the spirit of the age..." The subject of this print is her daughter-in-law, a frequent model.

TOYIN OJIH ODUTOLA born 1985
You are enough – as is 2013
 gel marker on paperboard
 44 x 28 inches
 Purchase made possible by the Friends of Art
 ACG.2014.006

Odutola was born in Nigeria and raised in Alabama. After study at the California College of the Arts in San Francisco, she now resides in New York. She made her debut at a major commercial gallery in New York in 2013 and by late the same year was featured in a solo exhibit at the Indianapolis Museum of Contemporary Art. Her draftsmanship influenced by Japanese comics, Odutola draws with very mundane tools, such as ballpoint pens and markers available at any office supply store. Her subject matter, however, is anything but mundane as she explores perceptions of identity. This drawing dates from the year she came to national attention and is related to a series of drawings from that year called *Of Another Kind*.

In a 2013 conversation with from *Interview Magazine* she noted that *Of Another Kind* began when her interest was piqued by a sculpture:

“It came from a postcard that I bought at some museum store. It was a sculpture of a young boy in gilded bronze. His skin was black, and his hair was this shocking blond. His hands were above his head holding out a cigarette tray, and he was standing on top of this leafy gold setting. It was very strange and I didn’t understand why I liked it. I hated the servitude aspect, that it was just for someone to put down their cigarette. But, as an aesthetic, I loved the black-and-gold combination repeated throughout. So I started researching references. The more examples I would find, the more I had to type in “Moorish sculpture” or “Moorish portraiture,” the mode for portraying “Moors”—basically, blacks—in Medieval and Renaissance Europe. I liked the aesthetic but I didn’t want to fetishize or perverse it, so that became a vehicle for me to explore it but without the subjects being exoticized or serving a purpose, like an ashtray. The title, “Of Another Kind,” is about looking at this genre from another perspective. The series also changed how I consider restriction when it comes to palette...For a while, I was nervous about portraying women because of the objectification that automatically comes with it, whether the artist intends or not. With ‘Of Another Kind,’ I’ve not so much drawn nudes—I hate saying “nudes” because it’s not a spectacle—but portrayed people naked. I see them in a more straightforward way—exposed, but with no indication of who or what they are; they’re just there. That’s a very powerful statement because when they’re stripped bare of everything, there’s no marker for people to label them or place them in a box. I wanted to twist that, so I use my brothers a lot, portraying them naked, open, exposed. That’s something you don’t see a lot, especially with black males, unless it’s referencing slavery or pain.”

CATHERINE OPIE born 1961

Miggie and Irene, Los Angeles, California (from the *Domestic Series*) 1995

chromogenic print

40 x 50 inches

Purchase made possible by the Friends of Art

ACG.2002.002

Born in Sandusky, Ohio, Opie earned a master's degree from the California Institute of the Arts in 1988. She lives and works in Los Angeles. She is known for her documentary images of groups of people, in particular the gay, lesbian, bi-sexual, and transgender communities. She teaches at the University of California, Los Angeles, and was recognized with a mid-career retrospective at the Guggenheim Museum in 2008.

This image of a female couple—one pregnant—is from a series recording various aspects of lesbian families and social relationships created during a two-month cross-country trip. Writing of the series in the *New York Times* in 2000, Holland Cotter noted, “Her portraits are highly individualistic; the relationships they depict are psychologically distinctive, with all kinds of subtle tensions. The sense of an alternative position within society, cutting across class, race and orthodox notions of gender, is clear.” On the occasion of her retrospective, Cotter further described Opie as “an insider and an outsider: a documentarian and a provocateur; a classicist and a maverick; a trekker and a stay-at-home; a lesbian feminist mother who resists the gay mainstream; an American...who has serious arguments with her country and culture.”

PHILIP PEARLSTEIN born 1924

Model on Hammock 1974

etching and aquatint on paper

23 ½ x 25 ½ inches

Gift of Jackie Mabie Humphrey '60

ACG.1987.002

A native of Pittsburgh, Pearlstein was educated at the Carnegie Institute of Technology (now Carnegie Mellon University) and New York University. Much honored by his peers and the art world throughout his long career, he is a past president of the American Academy of Arts and Letters.

Though his early work was in an Abstract Expressionist vein he turned to realist figure studies in the early 1960s. In an article published in *Arts Magazine* in April 1963, Sidney Tillim wrote that “[Pearlstein] has not only regained the figure for painting...He paints the nude not as a symbol of beauty and pure form but as a human fact—implicitly imperfect.” Cool, seemingly bland, and anything but idealized, his images present the nude in awkward positions from odd angles, compositions that unsettle and repulse rather than entice the viewer.

REMBRANDT VAN RIJN 1606-1669

Return of the Prodigal Son 1636

etching on paper

6 1/8 x 5 3/16 inches

Purchase made possible by the Friends of Art

ACG.1979.002

Self-Portrait as a Beggar 1630

etching on paper

4 1/2 x 2 1/4 inches

Gift of the estate of Ruth M. Firm

ACG.2003.006

Known for his powerful, evocative paintings as well as for etchings of immense delicacy, Rembrandt included many Biblical stories in his repertoire of images. Shown here is the climax of the parable of the Prodigal Son, told by Jesus and related in Luke 15: 11-32, as father enfolds son in a forgiving embrace: "...his father saw him and had compassion, and ran, and fell on his neck, and kissed him...this my son was dead, and is alive again; he was lost, and is found." Rembrandt's 1662 oil painting of the same subject is in the collection of The Hermitage, St. Petersburg, Russia.

MIRIAM SCHAPIRO 1923-2015

Kimono 1976

collage and acrylic on canvas

60 x 50 inches

Gift of Jane Roseberry Tolleson '52

ACG.1996.008

Characterizing her series of kimonos as "a ceremonial robe for the new woman...dressed with the power of her office," Schapiro deliberately adopted fabric and the visual language of costume as her expressive tool in the 1970s in order to honor women. She has noted that, "the collage elements in my paintings are the needlework of departed and forgotten women." She first came to national attention for her collaborative work with Judy Chicago at the Feminist Art Project at the California Institute of Arts and their work on the 1972 installation *Womanhouse*.

Born in Toronto, Schapiro was educated at the University of Iowa and Hunter College. She has been recognized by a Guggenheim Foundation fellowship (1987) and a lifetime achievement award from the College Art Association (2002).

JOAN SEMMEL born 1932

Echoes 1978

oil on canvas

56 x 60 inches

Purchase made possible by the Friends of Art

ACG.1997.001

Born in New York, Semmel trained at the Cooper Union (199-1952), Art Students League (1958-1959), and the Pratt Institute (BFA, 1963; MFA, 1972). Semmel was recognized with a National Endowment for the Arts fellowship in 1985. She taught at Rutgers University 1978-2000.

The artist used herself as the model in this monumental painting, deliberately forcing the viewer to confront an apparently autoerotic perspective. She commented in a 1978 interview, "What I was trying to get was first of all the self: the feeling of self and the experience of oneself; secondly, the feeling of intimacy, of how one really relates to another

individual, to another person, to another situation. The real quality of contact, of touch, of the eroticism of touch.”

HOLLIS SIGLER 1948-2001

To Have Power Is to Realize Our Lack of Control (from *The Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*) 1994

lithograph on paper

Purchase made possible by the Friends of Art

ACG.1994.003

Diagnosed with breast cancer in the mid 1980s, Sigler created a pictorial journal inspired by her physical, intellectual, and emotional struggle with the disease, which had also affected her mother and grandmother. In these incongruously bright images, the artist used items associated with women—a shredded dress clinging to a blasted tree, for example—as her alter ego. A graduate of Moore College of Art in Philadelphia and the school of the Art Institute of Chicago, Sigler taught at Columbia College, Chicago.

LORNA SIMPSON born 1960

Untitled (What should fit here is an oblique story about absence, but I can't remember the short version.) 1993

photographic etching, silkscreen, watercolor on paper

35 ½ x 45 inches

Purchase made possible by the Friends of Art

ACG.1996.003

A native and still resident of Brooklyn, Simpson attended the University of California, San Diego. Noted for her documentary-like early work, inspired by the streets of New York and her own life, Simpson has always explored racial and gender issues. She has also always used language within her works to explore the nuances of cultural perception and expectations and to prompt her viewer to question the true meaning of both image and word. Simpson is known for working with sets or sequences of photographs and pairing them with text, a technique obvious in this particular work. In her photography Simpson has also experimented with scale and process, challenging the viewer's traditional expectations of the medium. Though a photograph, this work, for example, is printed like a traditional etching and even incorporates hand-coloring.

JOAN SNYDER born 1940

...and acquainted with grief 1998

etching, aquatint, woodcut and linocut on paper

40 x 58 inches

Purchase made possible by the Friends of Art

ACG.1999.010

Snyder holds a BA from Douglass College (now part of Rutgers University) and an MFA from Rutgers. She was selected as a MacArthur Foundation fellow in 2007. She has also been recognized by fellowships from the Guggenheim Foundation (1983) and the National Endowment for the Arts (1974).

Snyder has incorporated words into her compositions for many years, where they serve as emotional touchstones adding depth to her typically vivid colors and vigorous gestures. Death and grief are universal themes to which she returns. A number of her works, both paintings and prints, of the mid 1990s were created to honor the memories of recently lost parents and friends. This print is related to a large 1997 multi-media diptych painting of the same title (private collection).

NANCY SPERO 1926-2009

Goddess II 1987-8

lithograph and letterpress on paper

22 ¼ x 30 inches

Gift of Mary Scales Lawson '70

ACG.2005.005

Born in Cleveland and raised in Chicago, Spero was educated at the Art Institute of Chicago and the University of Colorado, Boulder. She spent several years studying in Paris after World War II. She and her husband, artist Leon Golub, settled in New York in the 1950s.

A noted Feminist artist—for example she was a founding member of A.I.R., a women's cooperative gallery, in 1972—Spero was significantly inspired by imagery of women and the female body throughout history. In this print she combined a figurine of a Prehistoric fertility goddess, a carved head of the ancient Greek goddess Hera, and a primitive dancer.

GEORGE TOWNLEY STUBBS 1756-1815

Sweetbrier 1794

stipple engraving on paper

7 ½ x 10 ½ inches

Purchase made possible by the 1982-1983 Student Riding Council

ACG.1983.001

The artist was the son and pupil of renowned British animal painter George Stubbs (1724-1806). This stipple engraving is a copy of his father's painting of the same name for Stubbs the elder's "Turf Gallery," an exhibition space in London (1790-1794) that displayed paintings, and engravings after them, of Great Britain's finest racehorses of the 18th century. The prints were also sold and widely distributed to the general public and to followers of thoroughbred pedigrees and racing.

CARRIE MAE WEEMS born 1953

Some Said You Were the Spitting Image of Evil (from the series *From Here I Saw*

What Happened and I Cried) 1995

C-print and etched glass

26 ¾ x 22 ¾ inches

Purchase made possible by the Friends of Art

ACG.1998.002

A native of Oregon, Weems earned a BFA from the California Institute of the Arts, Valencia, and an MFA from the University of California, San Diego. Weems is best known for her appropriations of historical photography, which she enlarges, manipulates, and pairs with language to create poignant, sharp commentary on the state of race relations in the United States. This photograph is from a larger work comprising 32 red-tinted images adapted chiefly from 19th-century daguerreotypes,

conceived to be installed as a group and each with an overlay of etched text written by Weems. As a group they read as a prose poem telling, in unsentimental terms, the history of African Americans from slavery to emancipation.

JAMES ABBOTT McNEILL WHISTLER 1834-1903

The Little Putney, No. 1 1879

etching on paper

5 3/16 x 8 1/8 inches

Transfer from Cochran Library; Carnegie Collection 1936-1937

ACG.1976.023

One of the most famous and flamboyant American expatriates and one of the most innovative painters and printmakers of the late 19th century, Whistler began his artistic career as an etcher and it was to this delicate, evocative medium that he returned time after time. Widely traveled in Europe (his railway engineer father worked for a time in Moscow) even as a child, Whistler enrolled in West Point but flunked out after three years. His first experience with etching came from his work after leaving West Point with the U.S. Coast Survey office in Washington D.C.

Whistler's interest in delicate atmospheric effects and unusual compositional elements borrowed from Japanese woodblock prints are apparent here in one of the best known views—of a river crossing near London—from his “Thames Suite,” printed just after his bruising and financially draining legal battle with the art critic John Ruskin.

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