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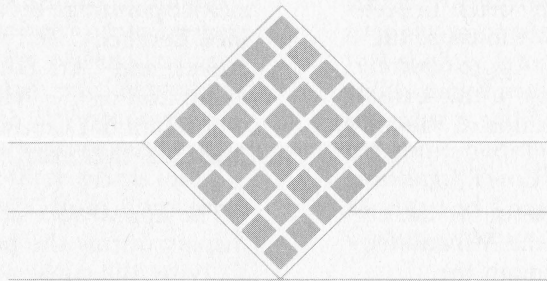
Inaugural Year Gifts 1984-85: An Exhibition of Selected Paintings, Works on Paper, Sculpture and Decorative Arts

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Inaugural Year Gifts 1984-85



An Exhibition of Selected Paintings,
Works on Paper, Sculpture
And Decorative Arts

November 15, 1985 - January 15, 1986

Patrick and Beatrice Haggerty Museum of Art
Marquette University • Milwaukee, Wisconsin

Director's Statement

During its Inaugural Year the Patrick and Beatrice Haggerty Museum of Art has attracted significant gifts of art including important Old Master paintings, prints and drawings, photographs, sculpture, decorative arts, Oriental, and tribal arts. Among the highlights of this year's gifts are four seventeenth-century Dutch and Flemish paintings, a collection of American Regionalist mural paintings by artists Joe Jones and James B. Turnbull, and substantial additions to the print collection. Perhaps the most visible of the inaugural gifts are the eighteen sculptural tables and benches designed by artist Ernest Shaw that grace the garden area north of the museum, given by Mr. and Mrs. Robert H. Apple. Approximately one sixth of the year's gifts are on display in this exhibition. Others will appear in future exhibitions of the art of specific periods or themes.

Marquette University is especially grateful for the continuing patronage of art collectors from the Milwaukee area and across the nation. It is only through the generosity of collectors that the museum has been able to amass a notable collection of nearly 6,000 objects representing the cultures of Europe, Asia, the Americas, and Africa.

The gifts of many patrons over the past 40 years allow the museum to present a continuing variety of exhibitions from its permanent collection. During the past year, four such exhibitions have been shown in the Haggerty Museum. "A Focus on Images: Sense and Form" provided a selective overview of the collection and served as the inaugural exhibition; "Landscape Prints and Drawings From the Permanent Collection" offered a thematic presentation of works from the seventeenth through the twentieth centuries; "The Third Dimension" featured sculptural objects in bronze, wood, ivory, porcelain, and glass from the sixteenth to the twentieth century;

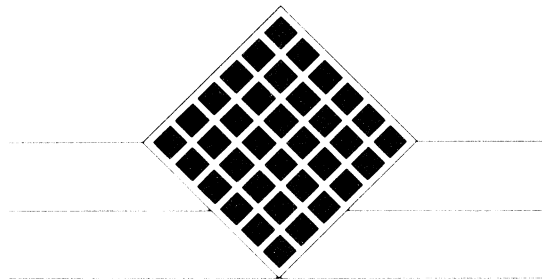
"Images of Martha Graham" by photographer Barbara Morgan represented a selection of vintage photographs from the important Barbara Morgan collection.

These exhibitions from the permanent collection complemented four special exhibitions: "The Art of Hockey," with drawings and watercolors by Katharine Sturgis; "The Badlands," with platinum prints by Milwaukee photographer J.P. Atterberry; "Breaking the Plane: The Stuart Speiser Collection II," consisting of abstract illusionist paintings by artists George Green, James Havard, Jack Lembeck, Tony King, Michael Gallagher, and Jorge Stever; and "Art Educator as Artist," the 1985 Member's exhibition of the Wisconsin Art Education Association whose annual Conference was hosted by the Haggerty Museum this year.

The appearance and well being of the objects on display during the past year has been enhanced substantially by the conservation efforts made possible by grants from the National Endowment for the Arts, whose twentieth birthday we salute, and the Institute of Museum Services. The NEA has also provided support for exhibition design and installations. We acknowledge with gratitude the support of these vital sources of external funding.

Overall, this inaugural year is indeed cause for celebration. It has brought to life a dream of many and added richly to the treasures of art available in our community. A special thanks is due to all who have made it possible.

Curtis L. Carter
Director
Patrick and Beatrice Haggerty
Museum of Art



Introduction to the Exhibition

The following notes sketch a few highlights of the exhibition, which in turn represents only a fraction of the over three hundred and sixty works of art which were given to the Haggerty Museum of Art in its inaugural year of 1984-85. A restricted allotment of only a few paragraphs has imposed a necessary economy to these notes. As a perusal of the exhibition list will indicate, the scope of the gifts is extensive. There are a few large gifts which should be briefly mentioned at the outset, as they are not adequately treated elsewhere: fourteen paintings and works on paper by contemporary artists, including many from Milwaukee, from Mrs. Dorothy Halmbacher; seven works on paper (in casein) by the Milwaukee artist, Karl Priebe, from Mr. and Mrs. James T. Barrett; eighteen works of art from Mr. Joseph P. Antonow, including African and Pre-Columbian sculpture, and contemporary works on paper; and fifty-three prints and posters by leading contemporary artists, from Komodo Associates.

As in the past, there has been a welcome augmentation to the collection of Old Master paintings. Of special prominence is the **Kiss of Judas** (No. 1) by Leonard Bramer, the second of his paintings at Marquette, and of a slightly different stylistic tenor. The other is the **Discovery of Deuteronomy**, which is closer to his more typical style in its imbue with a salient theatricality and exoticism of setting and costume, and in the phosphorescent highlights.

A resident of Delft from 1628 onwards, Bramer was celebrated in his own time as a rare Dutch practitioner of fresco painting. Little of that work has come down to us. He is now known for his easel paintings of nocturnal scenes with a religious content, such as with the Marquette panels. The present painting is saturated in dark tonalities, relieved in very small areas by concentrations of light which emanate from the torches within the scene. This internal lighting is not strong enough to divulge any of the figures in their entirety, except for the sharp silhouette of the lunging form of Peter with upraised arms. His sword overhead, he is posed like an executioner, in the moment before severing the ear of the hapless servant of the high priest (Matthew 26:51).

It is an image of fearful violence, that receives strident amplification by the immediate juxtaposition of the quiescent figure of the standing Christ, who is barely discernible, as Judas leans forward from the shadows to kiss him on the cheek. With agitated glances, friends and foes witness the heinous betrayal. The emotional intensity, and dramatic lighting and composition are suggestive of the influence of Rembrandt when at his most Baroque, that is in the late 1630s, which might indicate a similar relative dating for Bramer's painting. Certainly it is no earlier.

Another nocturnal painting is the **Boy Singing by Candlelight** (No. 3) by Adam de Coster. This piece belongs to an attendant facet of the Caravaggesque or "tenebrist" movement of the early seventeenth century, which was concerned with the conventional half-length figural groupings, but in conjunction with artificial light sources within a picture. The Dutch Caravaggist, Gerrit van Honthorst of Utrecht, is usually credited with this subsequent formulation. The half-length single figure with candle or torch as seen with Coster draws its inspiration from Honthorst's work of the 1620s. Coster is thought to have specialized in this type of night picture just slightly later, while in Antwerp at the end of the 1620s and during the 1630s. Evidently he sometimes repeated a satisfactory composition. This would explain the some half-dozen autograph replicas of the Marquette painting.¹ Two French artists, the so-called Candlelight Master and Trophime Bigot, both contemporaries of Coster, produced some works of remarkable similarity.

Far removed from the realism of Coster is a fanciful envisagement of a Mediterranean **Seaport** (No. 7) in the manner of the landscapist Jan van Grevembroeck, called *il Solfarolo*.² A Dutchman who is usually identified with Italy, where he resided for several decades, Grevembroeck returned to Dordrecht by 1695. Except for a handful of known works, his oeuvre remains ill-defined. If this painting is not by his hand, it may be by one of his two sons, Orazio or Alessandro, both of whom imitated his manner. Another candidate is his student, Carlo Antonio Tavella, to whom this painting was actually long attributed.

Of the same period is the **Magdalen with a Crown of Thorns** (No. 17) by Pieter van der Werff. Whereas his brother Adriaen was a leading Dutch history painter of his day, Pieter is less known and usually considered Adriaen's assistant and follower. The brothers shared a studio in Rotterdam from the 1710s until their deaths in 1722, and during that time, their styles are so similar as to pose severe problems of attribution. Their production included many Catholic religious subjects, some destined for churches in Holland, others for the international market.

The present painting is marked by a startling originality of conception. Magdalen has been rendered with nacreous flesh tones which verge on the necrotic. The sunken orbits of her eyes and her protruding teeth are highly reminiscent of a death mask. By reproducing human features as they look shortly after expiration, Van der Werff has created a terribly potent symbol. Traditional representations of the Magdalen show her in contemplation with a skull placed in her hands or nearby, as an emblem of death. More often than not, the subject served as a subterfuge for the depiction of eroticism.

There is no such cast here, as Van der Werff shows her as a true penitent who, in the intensity of her meditation, has by her very thoughts become transmogrified into that on which she is transfixed. In thinking on death, she has become a living cadaver. In fact, tears streaming from her eyes are all that indicate she is still alive.

The trenchant realism displayed here is very much in the Dutch tradition. However, it has now been blended with a polished and decorative aspect, which lends a modicum of artificiality, a characteristic of the late Classical Baroque style in which both the Van der Werffs worked. For all that, Pieter van der Werff has succeeded in creating a memorable image of the finality of human existence, and a sophisticated contribution to the Netherlandish tradition of the *momento mori*.

A divergent dimension to the Marquette gifts is in an exemplar of the original edition of **Clementis Undecimi Pontificis Maximi Orationes Consistoriales** (No. 34), published in 1722 by Giovanni Maria Salvioni, printer to the Vatican. The appeal of this volume resides with its engravings, which were executed after a number of notable Roman artists of the early eighteenth century. Among them were Pier Leone Ghezzi, Sebastiano Conca, Giuseppe Passeri and the priest/architect, Filippo Juvara. The two most consequential engravings are after Ghezzi: the frontispiece, **St. Paul Preaching in Athens Before the Altar of the Unknown God** (Acts 17:23), engraved by Giovanni Girolamo Frezza, and a **Portrait of Pope Clement XI Enthroned**, engraved by Girolamo Rossi.

Ghezzi was honored with the distinction of First Painter to Pope Clement XI (1700-1721), which implied a number of functions, from charge of the papal painting collections to director of all artistic undertakings for the papacy. Today Ghezzi is remembered most for his hundreds of caricatures. This virtuoso artist also sketched designs for book illustrations, and sometimes engraved them himself. The engraving of Pope Clement XI actually illustrates a very famous portrait in oils by Ghezzi that has not been traceable for years, and is presumed lost.³

A **Portrait of a Woman** (No. 6) by an unidentified artist is of ambiguous origin. Yet because of that very ambiguity the work discloses something of French artistic influence in the eighteenth century. From a formal standpoint, it belongs to the French taste, but the fashion it represents was transmitted widely in Europe, so that a portrait such as this has as much a possibility of being German, for instance, as French. Aristocratic refinement woven with just a dash of informality, and the scintillating modulations of a luminous palette which give to the painting's surface an almost independent decorative quality, are conventional affirmations of the style of the



Magdalen with a Crown of Thorns, Pieter van der Werff, oil on canvas

early eighteenth century and of the Rococo above all. A greater sobriety than is usual betokens this painting as likely by a non-French artist.

Among the early works on paper is an engraving of 1767 by Robert Strange, **Esther a Suppliant Before Ahasuerus** (No. 48), after a painting of 1639 by the Bolognese master, Guercino. Eighteenth-century connoisseurs of art generally held Guercino in very high regard, which accounts for this print. The subject derives from the Old Testament, as well as from the Apocrypha. It illustrates the story of Esther, the Jewish Queen of Persia, beseeching her husband, King Ahasuerus, to revoke a royal decree which ordered the execution of all Jews living within the Persian Empire.⁴

The primary function of an engraving such as this was to facilitate the mass-circulation of famous images. Nevertheless, it is the work of an exceptional master whose interpretative sensibilities and technical skills are

of the highest rank. In his own time, Strange was renowned throughout Europe for his abilities as a history engraver; most of his oeuvre consists of engravings after Old Masters. As a consequence, he was rewarded with membership in many Academies (Rome, Florence, Bologna, Parma and Paris), and was eventually ennobled by George III in 1787, when made a baronet.

Without a doubt some of the finest prints at the turn of the nineteenth century are the botanical plates for the book, **The Temple of Flora**, the third and concluding volume of Dr. Robert John Thornton's **New Illustration of the Sexual System of Linnaeus**. That volume is the most famous of English flower books, and was published in parts between 1799 and 1807. To effect the task of realizing the illustrations, Thornton enlisted a number of painters and engravers. Although most were not of the first rank, Thornton directed every facet of the project most solicitously, and the results were spectacular.

The plates are colored aquatints, many of which were hand-finished. Two examples are in this exhibition (Nos. 24 & 37). What really demarcates this series from other botanical prints are the settings. Each species is posited in what Thornton considered to be its natural environment. As seen with the **Sacred Egyptian Bean** (No. 37), the setting of exotic plants is sometimes fanciful. Thornton "included the yellow blossom, which grows only in America, because the composition needed more color; the pyramids in the background are there merely for romance — the plant no longer grows in Egypt."⁵ Accuracy is not absolute. Thornton also employed artistic license. The results are some of the most aesthetically pleasing flower prints ever issued.

A painting of a coastal scene entitled **Fishermen with Nets** (No. 11) introduces the great English landscapist George Morland to the Marquette collections. In reality, this canvas is a collaborative effort of Morland and William Anderson, as the signatures indicate. It is dated just prior to Morland's death in 1804, when "he spent much of his time evading his creditors and profited by retiring to the resorts of smugglers in Cornwall or the Isle of Wight to paint some coastal landscapes."⁶

Morland had begun his artistic career in the faking of master landscapists of the seventeenth-century Dutch School. Landscapes of that school were very highly appreciated by English collectors and artists alike, throughout most of the eighteenth and nineteenth centuries. The most favoured artists were Jacob van Ruisdael and Meindert Hobbema. It is entirely appropriate, therefore, that Edward Williams, Jr., imitated Hobbema's manner in his **Landscape with Woods and Watermill** (No. 18), of the early nineteenth century. In fact, Williams's effort to approximate Hobbema is so painstaking, as to provoke a suspicion of this piece being a copy after the Dutch master.

The art of Franz Heckendorf was born in the context of early twentieth-century German Expressionism. However, it evolved as an individualized variation, which is typically reflected in the **Village Pond** (No. 8) of 1922. The composition is ordered on a centrifugal system, with the village church at the epicenter, which creates a considerable compression of perspective. The outcome is a rejection of rural tranquility in favor of concentrated disquiet. Heckendorf's art is impassioned, but it does not pursue the tortured or soul-wrenching extremes of so many of his compatriots working in a similar style after World War I. He chose to ignore the turmoil of his day. Landscape, both domestic and exotic, and still life, form much of his subject matter.

In December 1984, Marquette University was the recipient of a momentous gift of twenty-four mural paintings by the American Regionalists Joe Jones and James B. Turnbull. Of these, Turnbull's **At the Fair** (No. 14) is presently on exhibition. The donors were Victor and Selma Packman and Leo and Rose Rothbarth of St. Louis, Missouri, with the assistance of Marvin Fishman. The murals were done in oil on canvas and later were mounted on masonite. Their considerable lengths range from 14 to 24 feet for each panel.

These murals were commissioned by 905 Stores, Inc., at the end of the 1930s, for placement in two of their St. Louis department stores. This private sponsorship places them in the category of somewhat rare commercial counterparts to the WPA-supported mural paintings of the New Deal era. The stores where they hung were demolished in 1946, when they were rescued by Mr. Packman. Since their rescue, they have been kept in storage in St. Louis.⁷

Paintings of this genre are a product of the artistic movement characterized as the American Scene (American Wave) which emerged at the very beginning of the 1930s. The maxim of the American Scene was the creation of art with a truly American character. Realism was an integral component of this movement, and certain painters who focused on local subject matter in the Midwest came to be called Regionalists. Such were Turnbull and Jones.

These Marquette murals provide panoramic capsuleizations of traditional agrarian life in Midwestern America. The scenes are the farms, fields and country towns, of middle America as it was on the threshold of the enormous changes that were occasioned by technological introductions (tractors, threshing machines and rural electrification) of the 1930s and 1940s. Their vision celebrates an ennoblement of the ordinary and the egalitarian spirit. An abiding nostalgia is also present, as is a call to traditional American lifestyles and values.

A porcelain **Landscape Bowl** (No. 61) by Richard Evans in 1983, shows a transposition in character of a so-called decorative art. Here sculpture and painting coalesce, while retaining the intrinsic properties of porcelain. Evans translates the pictorial concepts of the Abstract Expressionist painter Hans Hofmann — which calls for planes of sharply contrasting colors that simultaneously structure the two-dimensional surface, while establishing "push" and "pull" effects and a sense of three-dimensionality — to an actual three-dimensional object. In so doing, Evans uses glazed and unglazed surfaces to accentuate texture and variation. "In these intense celebrations of contrast and texture, visual tension and release," he has created a "metaphor for the landscape itself, with its continual uplifting and erosion, its buildups of stress and moments of tearing and shifts."⁸

The Colombian contemporary, Armando Londoño, is best described as a neo-Expressionist, in his commitment to the rendering of a palpable transcendentalism. His means is the transmutation of familiar objects from everyday life into a syncopation of abstract forms, colors and textures. So, in his **Birds** (No. 9), he evokes a high-pitched poetic resonance through summary black silhouettes drifting against a deep blue sky.

A discussion of inaugural year acquisitions appropriately closes with Ernest Shaw, for in his art there exists a portentous dynamism suggestive of a continuing link with artistic achievements of the future. In a painted fiberglass sculpture (No. 55) dating to 1984, from his "Vessels" series, Shaw has shaped a form reminiscent of an ancient amphora. However, it is incomplete, as if broken, and overlaid with seemingly ageless encrustations. All told, he succeeds in manipulating a sequence of formal and psychological dichotomies: broken-ness and wholeness, fragility and durability, ephemerality and imperishability. A ceramic pot is easily broken, but a sherd is indestructible. A trained psychiatrist, Shaw is occupied with "levels of meaning and formal continuity. . . . The vessel functions as a vehicle for formal explorations and a potent metaphor for states of mind."⁹

Ross Fox

Notes

¹ B. Nicolson, **The International Caravaggesque Movement** (Oxford: Phaidon, 1979), pp. 44-45.

² Professor Marcel Roethlisberger recently suggested an attribution to Grevenbroeck. Also see M. Roethlisberger-Bianco, **Cavalier Pietro Tempesta and His Time** (Newark: University of Delaware Press, 1970), pp. 96-97, nos. 129-30, illus.

³ A.M. Clark, **Studies in Roman Eighteenth-Century Painting**, ed. E.P. Bowron (Washington: Decatur House Press, 1981), p. 12.

⁴ H.C. Barrows, "Observations on Guercino's Esther Before Ahasuerus," **Bulletin, The University of Michigan Museum of Art** 5 (1970-71): 26-38.

⁵ W. Boyd, "Dr. Thornton's Temple of Flora," **Art & Antiques** (May 1985), pp. 49-55.

⁶ E. Waterhouse, **Painting in Britain 1530 to 1790**, 4th ed. (Harmondsworth: Penguin, 1978), p. 326.

⁷ V. Packman, **Turnbull, 1910-1976; Jones, 1909-1963** (Clayton, Mo.: Privately Printed, 1977), no pagination.

⁸ J. Auer, "Evans Specializes in Agitation," **Milwaukee Journal**, 18 December 1983.

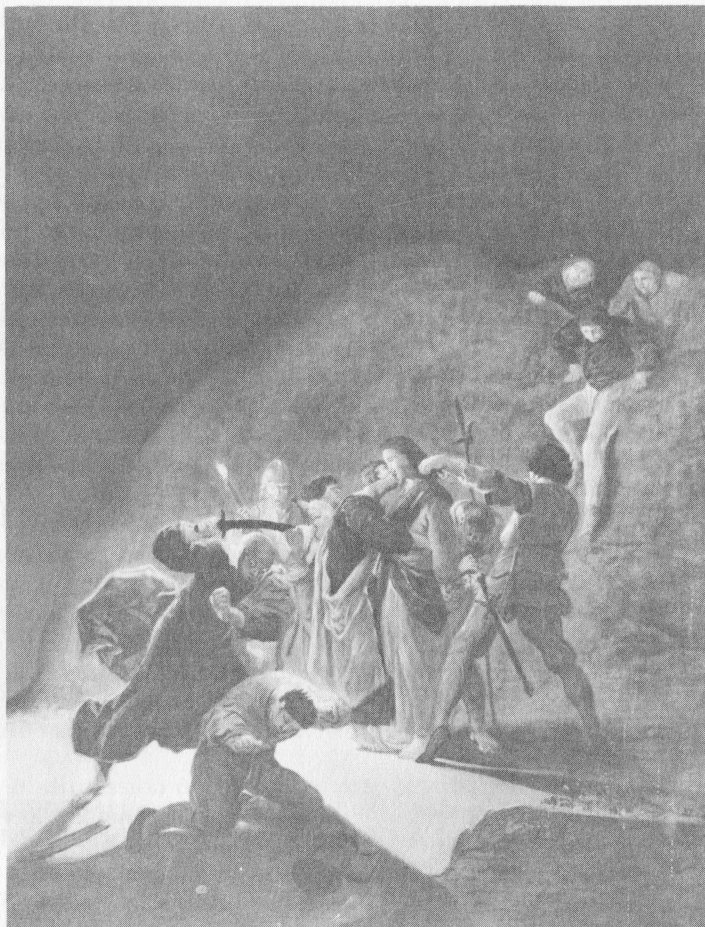
⁹ D. Dreishpoon, **Ernest Shaw** (exhibition catalogue) (Daytona Beach, Fla.: Museum of Arts and Sciences, 1984), no pagination.

Note to the Exhibition List

The inch is the unit of measurement, and dimensions are given in this order: height, width and depth. The accession number assigned to a work is indicated in parentheses to the right of the title.

Paintings

1. **Bramer, Leonard** Dutch (1596-1674)
THE KISS OF JUDAS (84.28)
Oil on panel, 31 3/8 x 23 in.
Gift of Mr. and Mrs. William Treul
2. **Brink, Guido** American (born 1913)
WINTER SCAPE (84.14.5)
Oil on canvas, 26 3/4 x 20 3/4 in.
Gift of Mrs. Dorothy Halmbacher
3. **Coster, Adam de** Flemish (c.1586-1643)
BOY SINGING BY CANDLELIGHT (84.27)
Oil on canvas, 31 x 21 1/2 in.
Gift of Mr. and Mrs. Fred Treul
4. **Eaton, Charles Warren** American (1857-1937)
VILLAGE SCENE WITH RIVER (85.8.1)
Oil on canvas, 16 x 22 in.
Gift of the Walter Schroeder Foundation, Inc.
5. **Eaton, Charles Warren** American (1857-1937)
WINDMILL SCENE (85.8.2)
Oil on canvas, 16 x 22 in.
Gift of the Walter Schroeder Foundation, Inc.
6. **Europe** early 18th century
PORTRAIT OF A WOMAN (84.41.2)
Oil on canvas, 24 1/2 x 19 3/4 in.
Gift of Mr. Eckhart Grohmann
7. **Grevenbroeck, Jan van (?)** Dutch (flourished 1667-1695)
SEAPORT (84.44)
Oil on canvas, 46 1/4 x 60 1/8 in.
Gift of Mr. Eckhart Grohmann
8. **Heckendorf, Franz** German (1888-1962)
DORFWEIHER (VILLAGE POND) (84.54.2)
Oil on canvas, 31 7/8 x 39 3/4 in.
Gift of Janet and Marvin Fishman
9. **Londoño, Armando** Colombian (20th century)
BIRDS (85.1)
Acrylic on paper, 58 3/4 x 42 in.
Gift of Dr. and Mrs. Emil Kubash
10. **McCarty, Mary** American (1934-1984)
UNTITLED (DRAPERY STUDY) (85.14.2)
Acrylic on canvas, 36 x 36 in.
Gift of Dr. Robert T. McCarty and Clara E. McCarty
11. **Morland, George** English (1763-1804)
And **Anderson, William** Scottish (1757-1837)
FISHERMEN WITH NETS (84.9.3)
Oil on canvas, 14 1/2 x 11 5/8 in.
Gift of Mr. and Mrs. Donald B. Abert
12. **Passlof, Pat** American (20th century)
HOUSETOP (84.56)
Oil on canvas, 57 x 52 in.
Gift of Lloyd W. and Edith B. Herrold
13. **Rogers, Nathaniel (attributed)** American (1788-1844)
PORTRAIT OF A YOUNG BOY (84.42.5)
Tempera on ivory, 2 x 1 5/8 in.
Anonymous gift
14. **Turnbull, James B.** American (1910-1976)
AT THE FAIR (84.53.8)
Oil on canvas, mounted on masonite, 39 x 282 in.
Gift of Victor and Selma Packman and Leo and Rose Rothbarth
15. **United States** early 19th century
PORTRAIT OF CAPTAIN JOHN DAVIS (84.42.1)
Tempera on ivory, 2 1/8 x 1 3/4 in.
Anonymous gift
16. **United States** early 19th century
PORTRAIT OF A YOUNG LADY OF LONDONDERRY, NEW HAMPSHIRE (84.42.2)
Tempera on ivory, 2 1/8 x 1 7/8 in.
Anonymous gift
17. **Werff, Pieter van der** Dutch (1665-1722)
MAGDALEN WITH A CROWN OF THORNS (85.12.1)
Oil on canvas, 19 5/8 x 15 1/2 in.
Gift of Dr. and Mrs. Alfred Bader
18. **Williams, Edward II** English (1782-1855)
LANDSCAPE WITH WOODS AND WATERMILL (84.41.3)
Oil on canvas, 32 1/4 x 44 in.
Gift of Mr. Eckhart Grohmann

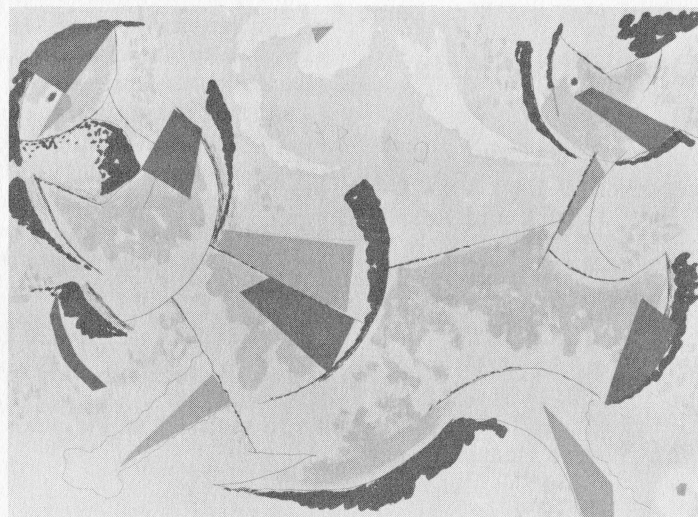


The Kiss of Judas, Leonard Bramer, oil on panel

Works on Paper

19. **Alechinsky, Pierre** Belgian (born 1927)
CENTRAL PARK (85.15.44)
 Lithograph, 19 5/8 x 26 in.
 Gift of Komodo Associates
20. **Alvarez, Carlos Hermosilla** Chilean (born 1905)
GABRIELA MISTRAL (84.6.2)
 Woodcut, 21 3/4 x 18 1/4 in.
 Gift of Mr. and Mrs. Joel H. Rosenthal
21. **Bagdatopoulos, William Spencer** Greek (born 1888)
IN THE BAZAAR (84.17.1)
 Etching, 8 1/4 x 11 3/4 in. (framed)
 Gift of John C. Conroy, Margaret Chmielewski and Patricia Watkins
22. **Bayer, Herbert** German/American (born 1900)
UNTITLED (83.50.2.1)
 from "Convolutions" series, a portfolio of seven lithographs, 18 x 22 1/8 in.
 Gift of Janet and Marvin Fishman
23. **Cocteau, Jean** French (1889-1963)
ROME LA VILLE LOURDE (84.34.2)
 Pen and ink on paper, 18 x 14 3/4 in.
 Gift of Mr. Joseph P. Antonow
24. **Dunkarton, Robert** English (1744-between 1811/17)
 After **Reinagle, Victor** English (flourished c.1800)
 And **Pether, Abraham** English (1756-1812)
THE NIGHT-BLOWING CEREUS (84.38.5)
 Engraving, 17 3/4 x 14 in.
 Gift of Mrs. Lloyd H. Pettit
25. **Fagan, James** American (20th century)
ZEBRAS ENTER THE ICE AGE (84.32)
 Intaglio, 17 3/4 x 23 3/4 in.
 Gift of the artist
26. **Francis, Sam** American (born 1923)
LYRE EIGHT (84.39.1)
 Serigraph, 42 x 54 in.
 Gift of Mr. Frederick D. Gore
27. **Graves, Nancy Stevenson** American (born 1940)
XIG (84.15)
 Watercolor and mixed media on paper, 22 1/2 x 30 in.
 Gift of Mr. James H. Brachman
28. **Gautier, Louis-Adolphe** French (flourished 1847-1876)
 After **Bingham, George Caleb** American (1811-1879)
STUMP SPEAKING (84.38.3)
 Engraving, 21 3/4 x 30 1/8 in.
 Gift of Mrs. Lloyd H. Pettit
29. **Gerardia, Helen** American (born 1903)
ECLIPSE (85.2.3)
 Serigraph, 15 3/4 x 19 3/4 in.
 Gift of Mr. Peter Horn
30. **Grant, Blanche C.** American (1874-1948)
THE CANDLE (85.6)
 Lithograph with charcoal, 12 3/8 x 8 7/8 in.
 Gift of Mrs. Agnes A. Reinders
31. **Green, George D.** American (born 1943)
UNTITLED (84.50)
 Acrylic and collage on paper, 23 x 30 1/2 in.
 Gift of Mr. and Mrs. Arthur Cohen
32. **Hurrell, George** American (born 1904)
DOUGLAS FAIRBANKS, JR. (84.35.5)
 from "Portfolio II," a set of eight gelatin silver prints, 20 x 24 in.
 Gift of Mr. Curran Redman
33. **Hurrell, George** American (born 1904)
JANE RUSSELL (84.35.8)
 from "Portfolio II," a set of eight gelatin silver prints, 20 x 24 in.
 Gift of Mr. Curran Redman

34. Italy (Rome) 1722
**CLEMENTIS UNDECIMI PONTIFICIS MAXIMI
ORATIONES CONSISTORIALES** (84.30)
Book with morocco leather binding and engravings after
Pier Leone Ghezzi (1674-1755) and others, 15 1/2 x
10 1/4 x 1 1/2 in.
Gift of Mr. and Mrs. Philip Pinsof
35. **Jukes, Francis** English (1747-1812)
After **Charles Loraine Smith** English (1751-1835)
THE BILSDEN COPLOW DAY (84.38.4)
Engraving, 19 x 25 5/8 in.
Gift of Mrs. Lloyd H. Pettit
36. **Levine, Jack** American (born 1915)
KING DAVID (84.39.2)
Etching, 9 1/2 x 7 5/8 in.
Gift of Mr. Frederick D. Gore
37. **Lewis, Burke V.** English (flourished c.1800)
After **Henderson** English (flourished c.1800)
THE SACRED EGYPTIAN BEAN (84.38.6)
Engraving, 17 3/4 x 14 3/4 in.
Gift of Mrs. Lloyd H. Pettit
38. **Lindner, Richard** American (1901-1978)
SPOLETO 74 (85.15.40)
Lithograph, 45 3/4 x 33 7/8 in.
Gift of Komodo Associates
39. **Marini, Marino** Italian (1901-1980)
SPARATCO (85.15.46)
Mixed media, 19 7/8 x 25 5/8 in.
Gift of Komodo Associates
40. **Miró, Joan** Spanish (1893-1974)
SOLITUDE (84.48.1)
Lithograph, 18 5/8 x 11 7/8 in.
Gift of Ray and Martha Smith, Jr.
41. **Pond, Clayton** American (born 1941)
MY MODERN TOASTER-HEATER-OVEN (84.49)
Serigraph, 22 7/8 x 16 3/4 in.
Gift of Dr. and Mrs. Mitchell Jacobson
42. **Priebe, Karl** American (1914-1976)
BIRD (84.40.4)
Lithograph with watercolor, 8 1/2 x 11 1/2 in.
Gift of Mr. and Mrs. James T. Barrett
43. **Priebe, Karl** American (1914-1976)
SEDUCTION OF THE UNICORN (84.40.6)
Casein on paper, 15 1/4 x 19 1/4 in.
Gift of Mr. and Mrs. James T. Barrett
44. **Rivera, Diego M.** Mexican (1886-1957)
UNTITLED (MAN WITH A MUSTACHE) (84.34.4)
Charcoal on paper, 11 3/4 x 9 in.
Gift of Mr. Joseph P. Antonow
45. **Slonem, Hunt** American (20th century)
MV (85.15.27)
Serigraph, 32 x 40 in.
Gift of Komodo Associates
46. **Soyer, Moses** American (1899-1974)
HEAD (84.45)
Charcoal on paper, 12 x 9 1/2 in.
Gift of Dr. and Mrs. John E. Cordes
47. **Spicuzza, Francesco** American (1883-1962)
THE CRITIC (85.8.3)
Pastel, 25 1/2 x 19 1/2 in. (sight)
Gift of the Walter Schroeder Foundation, Inc.
48. **Strange, Robert** English (1721-1792)
After **Guercino (Giovanni Francesco Barbieri)** Italian
(1591-1666)
**ESTHER A SUPPLIANT BEFORE
AHASUERUS** (85.12.2)
Engraving, 15 3/4 x 19 1/2 in.
Gift of Dr. and Mrs. Alfred Bader
49. **Vasarely, Victor** Hungarian/French (born 1908)
CODE (84.48.3)
Lithograph with embossing, 14 7/8 x 10 3/4 in.
Gift of Ray and Martha Smith, Jr.
50. **Youngerman, Jack** American (born 1926)
ORBIT-ORANGE (85.15.26)
Embossed lithograph, 37 1/4 x 35 7/8 in.
Gift of Komodo Associates



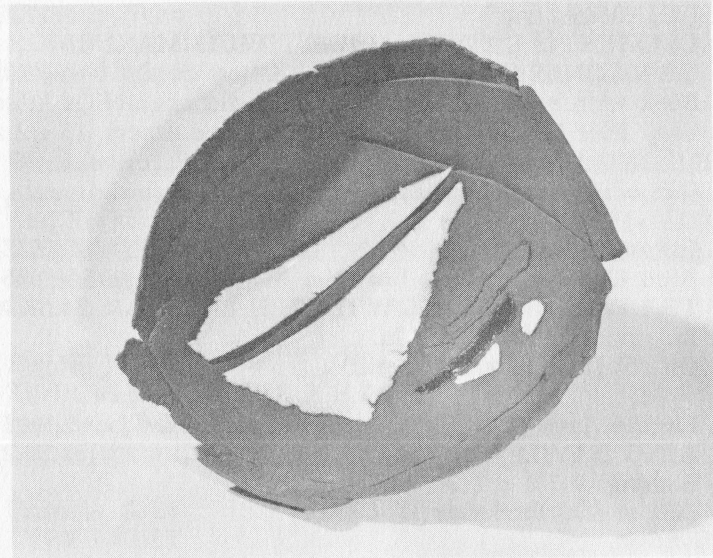
Sparatco, Marino Marini, mixed media

Sculpture

51. **Gilioli, Emile** French (born 1911)
LA FLEUR JAUNE (THE YELLOW FLOWER) (84.52)
 Bronze, 6 x 8 1/2 x 7 3/4 in.
 Gift of Dr. and Mrs. Milton F. Gutglass
52. Ivory Coast (Dan Style) 20th century
MASK (84.31.2)
 Wood, 11 1/4 x 6 3/4 x 6 1/2 in.
 Gift of Mr. and Mrs. Leslie S. Pinsof
53. Ivory Coast (Senufo Tribe) 20th century
MASK (84.33.1)
 Wood and pigment, 37 1/2 x 6 1/2 x 6 in.
 Gift of Mr. and Mrs. Philip Pinsof
54. Nigeria (Yoruba Tribe) 20th century
MOTHER AND CHILD FIGURE (84.34.10)
 Polychrome wood, 17 7/8 x 3 3/4 x 6 1/4 in.
 Gift of Mr. Joseph P. Antonow
55. **Shaw, Ernest** American (born 1942)
UNTITLED, from "Vessels" series (85.16.1)
 Fiberglass and mixed media, 34 x 76 x 42 1/2 in.
 Anonymous gift
56. **Steyer, Peter** Czechoslovakian (born 1927)
MURMELSPIELER (84.34.7)
 Bronze, 14 1/2 x 4 3/4 x 11 5/8 in.
 Gift of Mr. Joseph P. Antonow
57. **Vasarely, Victor** Hungarian/French (born 1908)
GRANAT, NEGATIF (84.43)
 Construction in painted wood, 15 x 14 1/2 in.
 Gift of Dr. and Mrs. Raymond Zastrow
58. Zaire (Dengese Tribe) 20th century
ANCESTOR FIGURE (84.31.1)
 Wood, 25 1/2 x 7 3/8 x 6 in.
 Gift of Mr. and Mrs. Leslie S. Pinsof

Decorative Arts

59. **Belleek** Irish (late 19th century)
PAIR OF VASES (85.5.3a&b)
 Porcelain, 9 1/4 x 4 x 4 1/4 in. (each)
 Gift of Patrick and Rosella Brogan Dickey
60. China (Ch'ing dynasty, Ch'ien-lung period) 1736-1795
TUREEN WITH COVER AND STAND (EXPORT) (84.20.1a&b; 84.20.2)
 Porcelain, .1a: 4 3/4 x 11 3/8 x 9 3/8 in., .1b: 3 x 11 3/8 x 9 3/8; .2: 1 7/8 x 14 7/16 x 12 in.
 Gift of Mr. and Mrs. John Ogden in memory of Mr. and Mrs. Walter Harnischfeger



Landscape Bowl, Richard Evans, porcelain

61. **Evans, Richard** American (born 1941)
LANDSCAPE BOWL (84.23)
 Porcelain, 5 3/4 x 11 1/2 in. dia.
 Gift of Mr. Michael H. Lord
62. **Nevalainen, Anders Johan** Russian (late 19th century)
 as workmaster to
Fabergé, Peter Carl Russian (1846-1920)
EGG HOLDER (84.34.9)
 Silver, 2 3/4 x 2 1/4 in.
 Gift of Mr. Joseph P. Antonow
63. United States (?) 19th century
PAIR OF ALTAR CANDLESTICKS (84.9.5a&b)
 Brass, 30 1/2 x 8 1/2 x 8 1/2 in. (each)
 Gift of Mr. and Mrs. Donald B. Abert
64. **Whieldon** English (c.1755-60)
TEAPOT (84.4.2)
 Earthenware, 4 5/8 x 8 1/4 x 5 in.
 Gift of Dr. Kenneth Maier
65. **Worcester (Dr. Wall period)** English (c.1770)
PAIR OF PLATES (84.4.3.1&.2)
 Porcelain, 1 1/4 x 7 1/2 in. dia. (each)
 Gift of Dr. Kenneth Maier
66. **Worcester (Dr. Wall period)** English (c.1770)
PLATTER (84.4.5)
 Porcelain, 1 3/8 x 11 7/8 x 8 7/8 in.
 Gift of Dr. Kenneth Maier

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C.L.C.