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New Acquisition: The Metropolitan Collection

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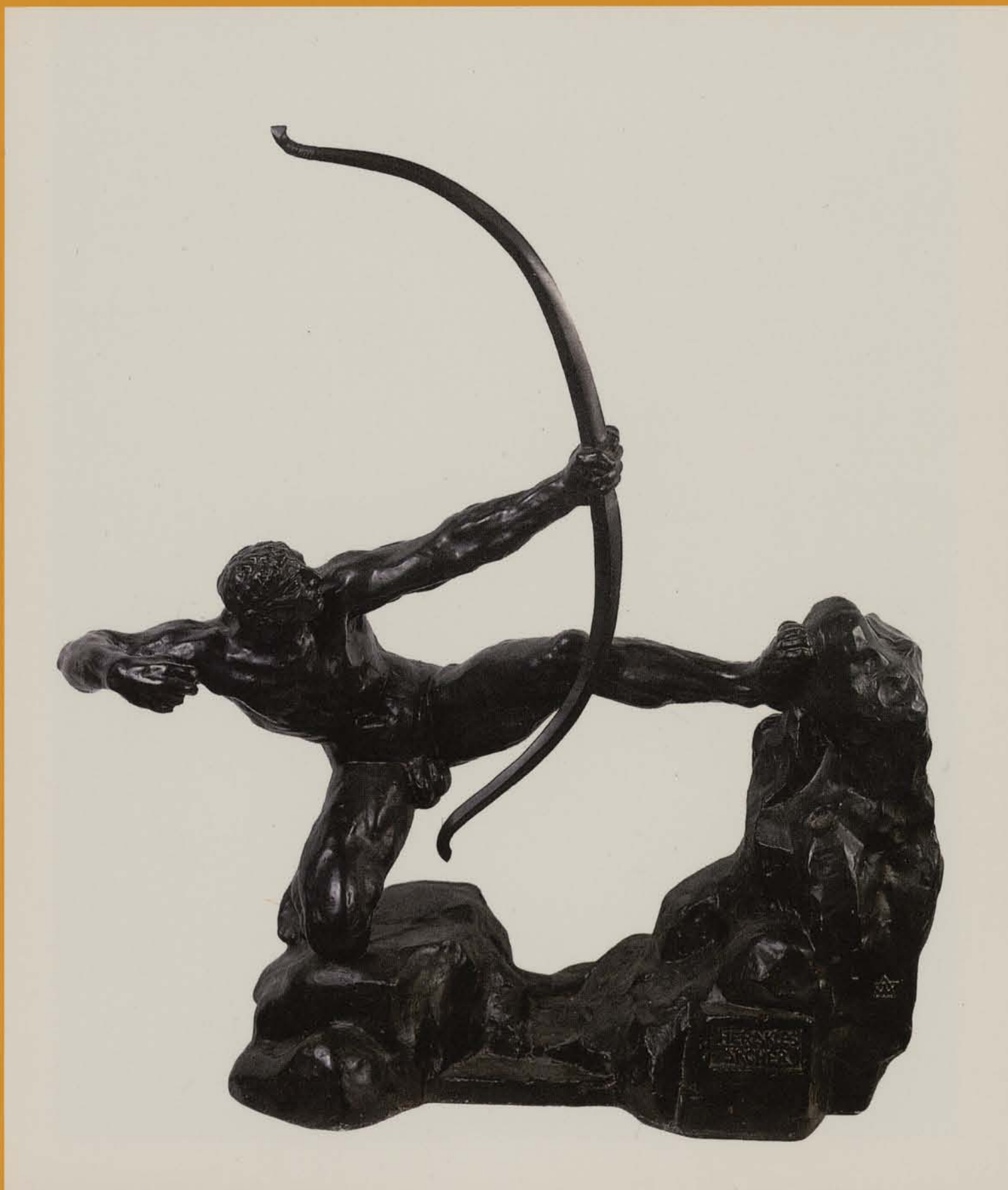
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New Acquisition: The Metropolitan Collection



The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY

Front Cover:
Emile Antoine Bourdelle
"Hercules the Archer," 1909
bronze, 32" x 39 3/4" x 23"
Gift of Mr. and Mrs. C. Ruxton Love

New Acquisition: The Metropolitan Collection
May 4 - June 6, 1990



William Glackens, *Portrait of a Russian Lady*, 1910, oil on canvas, 24" x 18", Gift of Mr. and Mrs. Herman Cutler

Curated by
Dahlia Morgan, Director
Regina C. Bailey, Coordinator of University Collections

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
University Park, Miami, Florida 33199 (305) 348-2890

Acknowledgements

The Art Museum at Florida International University is proud to present selections of the Metropolitan Museum and Art Center Collection. The addition of the Metropolitan Collection to our Museum was acquired through the careful guidance of Dr. Modesto (Mitch) A. Maidique, President of Florida International University. We are also grateful to the Executive Council and Dr. Judith Stiehm, Provost, for their support of the Museum and its new acquisition.

The task of negotiating the agreement between Florida International University and the Metropolitan Museum and Art Center was expertly handled by University counsel Rod Petrey and Leslie Langbein of the law firm Valdes-Fauli, Cobb, Petrey, & Bischoff.

Irene Manos, Director of Academic Budget, skillfully managed the many financial matters related to this acquisition.

The Board of Trustees of the Metropolitan Museum and Art Center, and Juanita May, Director, must be thanked for their diligent efforts. The Metropolitans, among them Kathy Compton, Elizabeth Lilly, Patty Harrison, Ann Brannon, Mary Ann Martinsen, and Elaine Duncan, assisted in the relocation of records. The transfer of records and objects could not have been made without the dedication and commitment of Carol Weldon, Patty McNaughton, and Susanne Kayyali. The Metropolitans have also generously provided funding for this catalog.

Special thanks to A.J. Barranco, Chairman, and the

Metropolitan Dade County Cultural Affairs Council, for their foresight in urging that the collection stay in Miami. A special thanks to Ken Kahn, former Director, and Michael Spring, Acting Director of the Cultural Affairs Council, for their guidance and support.

Brian Dursum our colleague, and Director of the Lowe Art Museum, deserves recognition for his sharing of resources with the Art Museum.

I could not have realized this goal without Regina C. Bailey, whose breadth of knowledge and curatorial expertise were vital in bringing this exhibition to life. Our small staff, Eloisa Roses Ramos, Eva Buttacavoli, Lissette Martinez, and Ana Pereira must also be commended. The outstanding efforts in producing this catalog by the Publication Department at Florida International University and Don Queralto, photographer, are greatly appreciated. This exhibition is sponsored in part by the Friends of the Art Museum, National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs through the Florida Arts Council, The Metropolitan Dade County Cultural Affairs Council and the Metropolitan Dade County Board of County Commissioners, and the Student Government Association.

A special thanks must also go to the patrons, donors, staff and volunteers of the Metropolitan Museum and Art Center for building this collection for the South Florida community.

Special Acknowledgements Florida International University

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A Brief History Of The Metropolitan Museum And Art Center

The history of the Metropolitan Museum and Art Center is the story of public and private patronage in the Greater Miami area. It began thirty years ago, when a group of art “pioneers” decided to bring world renowned artists such as Robert Motherwell, James Brooks, and Josef Albers and art scholars such as Sam Hunter and H. H. Arnason to Miami for seminars and workshops. In 1960 The Lowe Art Museum at the University of Miami, then called the Lowe Art Gallery, generously offered space for these activities. After one year this experimental project outgrew the facilities of The Lowe Gallery, and in 1961 the group founded the Arts Council, Inc.

In 1962 Mr. Arthur Vining Davis allowed the group to use two large vacant buildings at his Arvida nursery. By 1963 The Arts Council, Inc. became a not-for-profit organization and a Board of Trustees was organized. In January 1965, the organization purchased two buildings from the Davis estate for a community art center which included galleries and classrooms. It was located on approximately six acres of land near Kendall Drive in the South Dade area. The Arts Council then began actively exhibiting and collecting works of art.

The program continued to expand and the concept of an active school with a museum began to grow. The name Arts Council was replaced by the name Miami Art Center, Inc. to include the larger concept of a community art center. The mission of the Miami Art Center was to inspire

the people of Miami to develop a worthy facility as a part of the community’s cultural life.

The Miami Art Center merged with the Miami Museum of Modern Art in 1973 and formed the Metropolitan Museum and Art Center (MMAC). In 1975 the MMAC sold its property on Kendall Drive and restored and adopted the historic Biltmore Country Club in Coral Gables to serve as its new home. Through a cooperative agreement with the City of Coral Gables, the MMAC continued to present innovative programming through exhibitions of local and international collections and its own collection, guest artists and lecturers, classes, and special events through the School of the Metropolitan Museum. At this time the Museum also had several important loan collections, among them the costume collection of Fashion Group, Inc.

In 1989 Florida International University, under the leadership of President Modesto A. Maidique, and upon the approval of the Board of Regents, entered into an agreement with the Trustees of the Metropolitan Museum and Art Center to acquire the collection. Now in its fourth decade, the MMAC Collection has become an integral part of The Art Museum at FIU. The collection plays a central role in South Florida and the university community. It will be conserved, exhibited, viewed by the public, studied by scholars, students and artists, and will continue to inspire future generations of South Floridans.



Hans Hofmann, *Out of this World*, 1945, gouache on paper, 21 1/2" x 25 1/2", Gift of Dr. Paul Lambert Schmitz

New Acquisition: The Metropolitan Collection

Rich in the patronage of South Florida and the history of world art, the Metropolitan Museum and Art Center collection begins its fourth decade with the exhibition *New Acquisition: The Metropolitan Collection* at the Art Museum at Florida International University. The first in a continuing series of exhibitions, this selection explores some highlights and historical aspects of the collection. Future exhibitions will provide opportunities to focus on one specific area of the collection. A special gallery at the Art Museum devoted to exhibiting works from the Metropolitan Collection is planned to open in 1991.

The essay that follows is intended to be a brief guide to this exhibition. As a valuable new resource of the State University system, the collection will be actively studied by scholars and students alike and it is expected that many articles and publications will be forthcoming. The South Florida community is greatly indebted to the patrons and donors of the Metropolitan Museum and Art Center for the dedication and generosity reflected in their commitment to building this collection.

It would be impossible to write about each of the items in the exhibition in the space allotted. Instead several works may serve as illustrative examples to begin this fascinating investigation. Indeed, the Metropolitan Collection could, and, one day will be the subject of a book.

One of the treasures of the collection is the painting *Out of This World*, by the artist and teacher Hans Hofmann (1889- 1966). This gouache on paper, one of three Hofmanns in the collection, is exemplar of the artist's fast drying "drip" technique begun in 1940. With the presence of the imagery of birds throughout the work it also explores his dictum to "work from nature." A German immigrant to America, Hofmann's career spanned two continents and seven decades. A major Abstract Expressionist

artist and teacher, he is credited with inspiring not only his students (Lee Krasner, Helen Frankenthaler, and George McNeil, among others) but also American artists to this day.

Another important American artist in the collection is the painter William Glackens (1870-1938). Glackens began his career as an illustrator and draftsman and was encouraged to paint by Robert Henri. With Henri, Glackens became a member of "the Eight" and the "Ash Can School." Glackens' *Portrait of A Russian Lady*, 1910, is less concerned with social realism and more influenced by the French Fauve and Impressionist periods. Concerned with representing his sitters as part of a colorful spectacle, Glackens paints this vibrant portrait of a woman in tones of red orange and green. Glackens played an important role in the early history of Modernism in America. He helped organize and was represented in the "The Armory Show." He also served as a consultant to Dr. Albert C. Barnes, helping to form the core of the Barnes Collection in Pennsylvania.

The art of Latin America is represented by Pre-Columbian objects, Cuzco paintings and contemporary paintings. Dating from the 600-900 A.D. Brunca culture, *Monkey with Young* is carved from volcanic stone. The Pre-Columbian sculpture was crafted by ancient artisans who used non-metal tools in the zoomorphic style of the era.

The art of the Cuzco school embodies the old world traditions of Spain and the New World culture of the Incas of Peru. In the painting *St. Joseph and the Infant Jesus*, c. 18th century, the Saint is depicted not in European tradition as an old man but as a handsome paternal young man. This is an example of how the Indian artists reinterpreted the imported Flemish engravings provided to them as prototypes by their Spanish conquerors. In this painting St. Joseph wears an ornate tunic with stenciled gilt brocade and

carries both a flowering staff and the Christ child.

The characteristic style of the contemporary Cuban painter Cundo Bermudez (b. 1914) is reflected in the four-fingered hands, long, flat noses, and expressionless eyes pictured in his work *Cinco Figuras*, of 1975. Bermudez works with a colorful palette and creates a satin-like quality in the clothing.

Another important South American painter in the collection is the Argentine artist Victor Chab (b. 1930). His work *Monstrou* combines the European painting tradition of Rembrandt in the glazing of the background with the fierce indigenous imagery of a wild jungle boar.

The Metropolitan Collection also encompasses important holdings in sculpture. The examples in this exhibition span both continents and centuries and serve additional testimony to South Florida connoisseurship.

Credited with reviving sculpture in the 19th century, the French artist Auguste Rodin (1840-1917) worked from constantly moving live models to create monumental sculpture with energy and vitality. This is evident in the sculpture *Torso of a Man*, c. 1904. It is as if the viewer can anticipate the next stride in the bronze. Rodin began his “revolution” by removing the sentimentality of the past era from sculpture. Rodin re-examined the sculpture of antiquity, the Middle Ages and the Renaissance, particularly the work of Michelangelo and Donatello. About 1900, Rodin began enlarging and exhibiting many of his partial figures such as *Torso of a Man*. Seeing the strength of this image it is hard to believe that these works, despite their classical precedents, were not accepted by the public and that Rodin was often accused of mutilating the human form.

A student and assistant of Rodin, Antoine Bourdelle’s (1861-1929) work *Hercules the Archer*, 1909, reflects his teacher’s imagery in the scarred Hellenistic body of the figure. The face of the archer is a return to the Archaic Greek style. Bourdelle’s innovation was his composition, which exhibits both tension and

action within the work. Here, the mythical Hercules pushes with heroic effort against the rocks to brace his bow.

The contemporary Florida artist Duane Hanson (b. 1925), internationally known for his sculptural documentation of the unfulfilled American Dream, is represented in the work *Gangland Victim*, 1967. Made of polyester resin, this sculpture is part of his early series about victims and accidents. It displays both the natural realism and expressionistic, sociological terror of this first phase of his work. Through its three dimensional realism, this work is an early example of Hanson’s career-long ability to shock the viewer.

The Metropolitan Collection is fortunate to include not only the bronze *Our Tree of Life*, 1973 by Jacques Lipchitz but also an outstanding collection of plasters. Jacques Lipchitz was born in Lithuania in 1891 and settled in Paris in 1910. He was the youngest member of the Picasso and Braque group and the first monumental Cubist sculptor. Rodin was the greatest influence on his post-Cubist style. *Our Tree of Life*, the final creation of artist, is considered the culmination of his career.

Lipchitz said of *Our Tree of Life*: “The roots of the tree are Noah, the Beginning of a new generation after the Flood. On him stands the sacrifice of Isaac, with an angel restraining Abraham. The angel serves as a support for three patriarchs who are supporting the burning bush. In front of the burning bush is Moses. Rising from the burning bush is a phoenix, which is constantly nourished by and supports the Ten Commandments.”

This bronze is permanently sited immediately outside of the Art Museum and serves as a powerful element bridging its natural and man-made environment.

African Art of the Metropolitan Collection is represented by three brass memorial heads of the Benin kingdom. Not intended as portrait heads but rather as a reminder of the king/god Oba’s power, they were kept on altars. The tradition of

the cast memorial heads began about 1310 during the reign of Oguala. The objects were cast in the lost - wax method. Of particular interest are the flanged bases of these heads which show the many attributes of the king/god Oba. On these bases are: a decapitated head of a cow, a reminder that any Oba has the right to take life; the leopard representing Oba's kingly power; the crocodile, a reference to the Oba's relationship to water spirits; and the irregular shape at the front of the base representing the stone ax handle associated with thunder, signifying Oba's power that can strike at any minute. These are all placed on an interwoven guilloche design. In 1897 the British formed an expedition to Nigeria and brought the royal treasures back to England and to the attention of the world.

Within the Metropolitan Collection is also an extraordinary collection of Japanese netsukes. Although rare and precious to the world today, the tradition of netsukes began for practical purposes. These carvings were toggles to suspend portable objects from the obi (sash). Developed in the late 17th and early 18th century the netuske grew from its humble beginnings as a root or shell into a sculptural form. Indeed these carvings take forms - animals, spirits, people and vegetation - generally made from ebony, ivory or wood. The delicately carved mid-19th century *Rabbit* by Masatsugu is made of ivory with a transparent horn inlay eye. Carved to be seen from all sides, its underside reveals its tiny paws. The *Ox* of ebony is signed Garaku and dates from the late 18th century.

Another strong feature of the Metropolitan Collection is its holdings in 20th century prints. For the purpose of this exhibition, certain portfolios have been selected to be shown in their entirety to emphasize the collection's strength in this area. One portfolio, *Decade*, by the Pop artist Robert Indiana (b. 1928), whose pseudonym originated from the artist's home state, illustrates the turbulent times of the sixties. The suite *Decade* is filled with peace signs and popularized slogans. Indiana is known for his flat hard-edged

style, jarring colors and geometric images accompanied by words. Another series of particular note is the *Blue Guitar* portfolio, 1976/77, by British artist David Hockney (b. 1937). Inspired by Picasso's blue period painting *The Old Guitarist*, 1903, the twenty colored etchings reflect Hockney's broad-ranging interest in the history of art. *The New York Collection for Stockholm* is a collection of thirty prints by New York artists of the sixties and was an initiative of the innovative Experiments in Art and Technology project. It is based on paintings and sculptures by these artists assembled for the permanent collection of Moderna Musset. It includes lithographs, silkscreens, xeroxes, and photographs by Mark Di Suvero, Dan Flavin, Red Grooms, Andy Warhol, and Ellsworth Kelly, among others.

Reflecting an earlier, influential period of technological experimentation, are the historic sequential photographs of Eadweard Muybridge (1830-1904). Of the seventeen plates in the collection, four have been selected for the exhibition. The collection's holdings are Muybridge's **Animal Locomotion** photographs published in 1887 under the auspices of the University of Pennsylvania. These photographic studies pinpoint the motion of humans and animals at 1/2000 of a second against a gridded background. They continue to be the standard reference for artists and animators.

When viewing the exhibition one cannot help but be amazed at the diversity of the objects which make up the collection. These works can be seen as a visual testimony to the knowledge, taste, and generosity of the donors, trustees, members and staff of the Metropolitan Museum and Art center. The Florida International University community and the people of the State of Florida are enriched by the assurance that this collection is permanently in place for the enjoyment and education of generations to come.

Regina C. Bailey



Jacques Lipchitz, *Man with Clarinet*, 1931, plaster, 8" x 6" x 3", Gift of The Jacques and Yulla Lipchitz Foundation

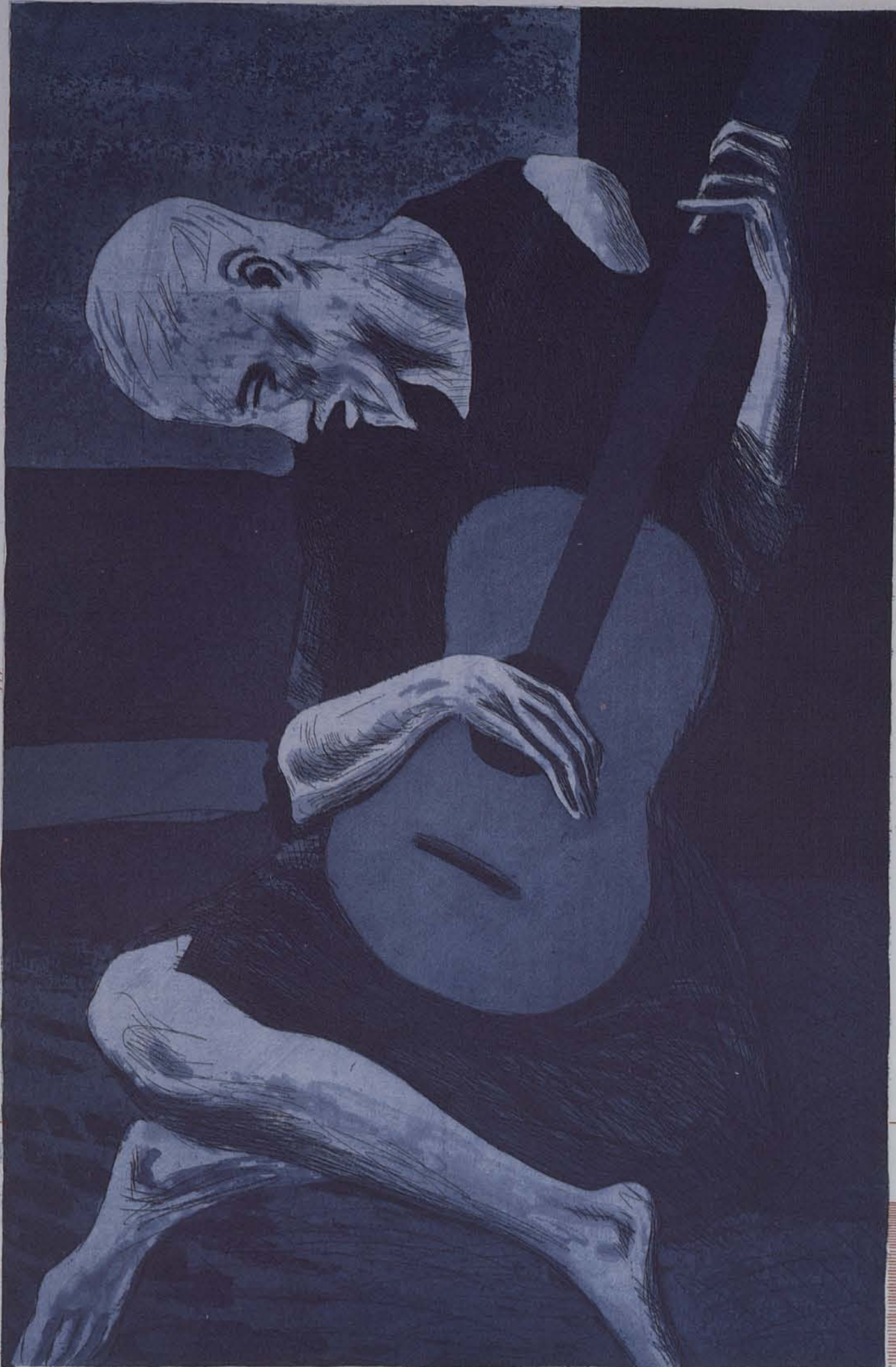


Auguste Rodin, *Torso of a Man*, (c.1904), foundry date 1967, bronze, 38 1/2" x 28" x 11", Gift of Mr. and Mrs. C. Ruxton Love



Graham Sutherland, *Untitled*, from the portfolio *Ediciones Poligrafa*, 1979, edition 39/100, lithograph, 14 3/4 x 10 1/2"
Gift of Ruth and Richard Shack

PABLO PICASSO Spanish 1881



THE OLD GUITARIST 1903

12/200

David Hockney

David Hockney, *The Blue Guitarist*, from the portfolio of *The Blue Guitar*, 1976-1977, edition 12/200, etching, each 21 3/4" x 19"
Gift of Mr. Herbert Wallach



Cuzco School, *Saint Rose of Lima*, 18th century, oil on fabric, 57 1/4" x 37 5/8", Gift of Dr. Narciso Anillo



William Merritt Chase, *Portrait of Mrs. White*, 1870, oil on canvas, 19 1/2" x 16", Gift of Mr. and Mrs. Herman Cutler



Brunca Culture, *Monkey with Young*, 600-900 A.D., volcanic stone, 12" x 8 3/4" x 4", Gift of Mr. J. Neil Robertson



Benin Kingdom, *Head of Oba*, before 1816, bronze, 18 1/4" x 9" x 12 1/2", Gift of Mr. and Mrs. C. Ruxton Love



Roy Lichtenstein, *Untitled*, from *The New York Collection for Stockholm Portfolio*, 1973, edition 100/300, silkscreen, 12" x 9", Gift of Mr. Bernard Gimbel



Robert Indiana, *The Figure 5*, from the *Decade Portfolio*, 1971, edition 117/200, serigraph, 39" x 32", Gift of Mr. and Mrs. Sidney Feldman



Enrique Grau, *Untitled*, 1958, gouache on paper, 18 7/8" x 24 1/2", Gift of Mrs. E. L. Phillips



Cundo Bermudez, *Cinco Figuras*, 1975, oil on linen, 87 3/4" x 42 1/8", Gift of Mr. Jose Martinez-Canas



Kumpeang Province, *Head of Buddha*, 14th -15th century, gilded bronze with mother of pearl, 17 1/2" x 10 1/2" x 12",
Gift of Mr. and Mrs. C. Ruxton Love

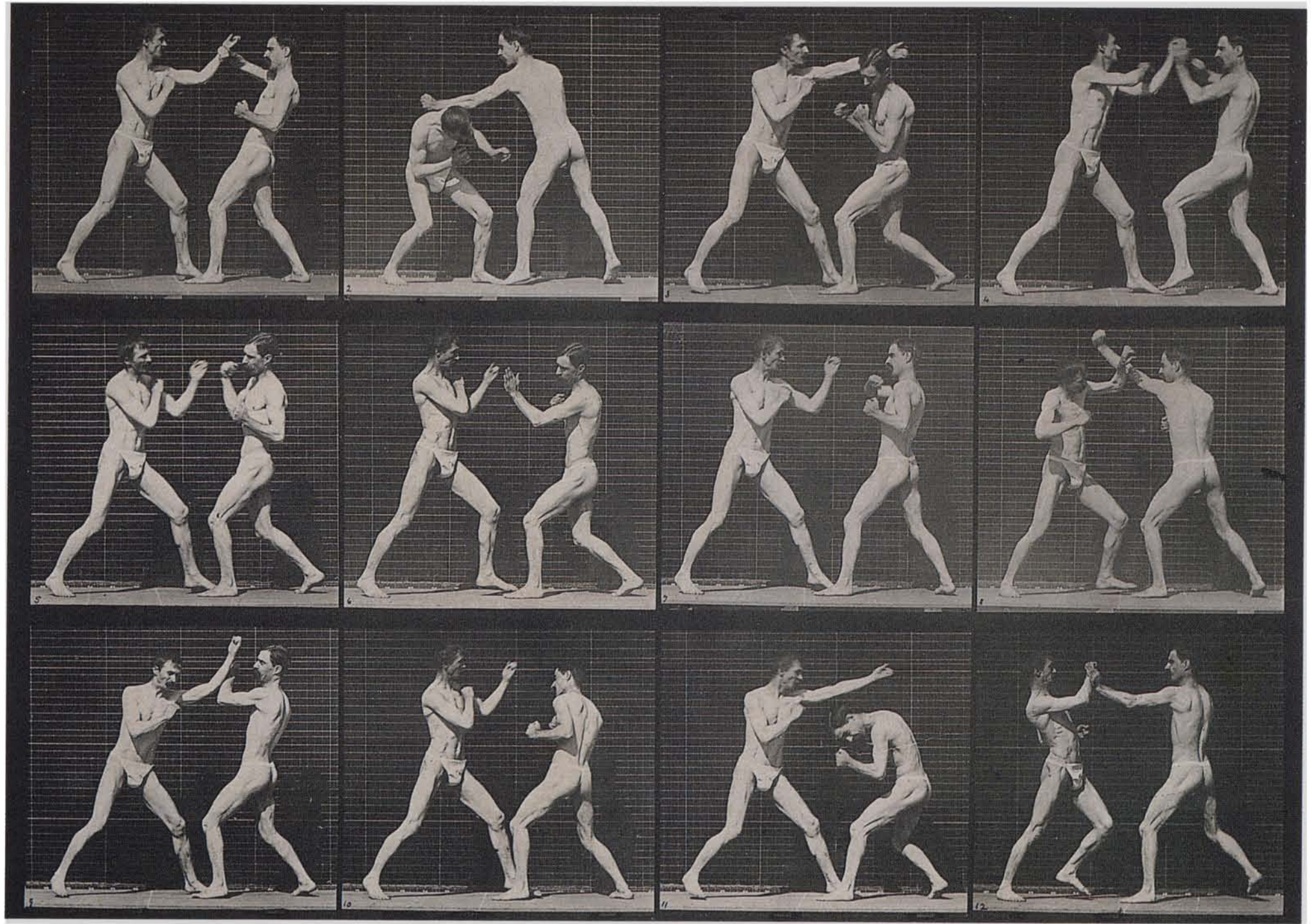


Kaigyokusai Masatsugu, Osaka School, *Netsuke Rabbit*, mid 19th century, ivory and transparent horn inlay, 1 1/2" x 1 1/4" x 1 3/4", Anonymous gift

Sukiyuki, *Netsuke Turtles and Frogs Atop Lotus Pads*, mid 19th century, hida wood, 1 1/4" x 1 1/2" x 2", Anonymous gift

Masanao of Yamada, *Netsuke Toad*, 19th century, wood, 2" x 1 1/4" x 1/2", Anonymous gift

Garakau, *Netsuke Ox*, late 18th century, ebony, 2 1/2" x 1 1/4" x 3/4", Anonymous gift



Eadweard Muybridge, *Animal Locomotion*, Plate 336, 1887, photogravure, 13 1/2" x 19 1/2", Anonymous gift

Exhibition Checklist

DRAWINGS

Louis Eilshemius
Just a Line Effects, 1909
ink on paper
6 1/8" x 5"
Gift of Dr. Sidney Licht

Louis Eilshemius
The Three Graces, 1909
ink on paper
6 5/8" x 5 1/2"
Gift of Dr. Sidney Licht

Schultze & Weaver
Golf Club, Coral Gables, 1924
Architectural Elevation
Biltmore Hotel and Country Club
ink on linen
32" x 44"
MMAC Purchase

PAINTINGS

Anonymous, American
Portrait of Nathan Banks, c. 1770
oil on canvas
21" x 19"
Gift of Dr. Paul Lambert Schmitz

Cundo Bermudez
Cinco Figuras, 1975
oil on canvas
42 1/8" x 87 3/4"
Gift of Mr. Jose M. Martinez-Canas

Victor Chab
Monstrou, 1964
oil on canvas
67" x 79"
Gift of Mr. Carlos Musso

William Merritt Chase
Portrait of Mrs. White, 1870
oil on canvas
24" x 20"
Gift Mr. and Mrs. Herman Cutler

Cuzco School
St. Joseph, early 19th century
oil on canvas
37 1/2" x 27 1/2"
Gift of Dr. Narciso Anillo

Cuzco School
St. Rose of Lima, 18th century
oil on canvas
57 1/4" x 37 5/8"
Gift of Dr. Narciso Anillo

Louis Eilshemius
The Bather, 1926
oil on panel
7 1/2" x 9 1/2"
Gift of Mr. and Mrs. Leonard Wein

Agustin Fernandez
Untitled, 1956
oil on canvas
56 7/8" x 36 7/8"
Gift of Mr. Jose M. Martinez-Canas

Agustin Fernandez
Untitled, 1962
oil on canvas
50 1/4" x 45 1/4"
Gift of Mr. Jose M. Martinez-Canas

William Glackens
Portrait of a Russian Lady
1910
oil on canvas
24" x 18"
Gift of Mr. and Mrs. Herman Cutler

Enrique Grau
Untitled, 1958
gouache on paper
18 7/8" x 24 1/2"
Gift of Mrs. E. L. Phillips

Hans Hofmann
All Art Needs [is] Sperm of France, 1940
watercolor and india ink on paper
19 1/2" x 12 1/2"
Gift of Dr. Paul Lambert Schmitz

Hans Hofmann
Out of This World, 1945
gouache on paper
20" x 28"
Gift of Dr. Paul Lambert Schmitz

Hans Hofmann
Untitled, 1940
mixed media
20" x 13"
Gift of Dr. Paul Lambert Schmitz

Horace Renteria
First Letter, early 20th century
oil on canvas
25 1/2" x 18"
Gift of Dr. Edward Jaffe

PHOTOGRAPHY

Timothy Greenfield-Sanders
Larry Rivers, 1975
black and white photograph
14" x 11"
Gift of artist

Eadweard Muybridge
Animal Locomotion, plates 82, 98, 336, 405, 751
Copyright 1887
photogravure
13 1/2" x 19 1/2"
Anonymous gift

PRINTS

Ilya Bolotowsky
Untitled, 1971
silkscreen
edition 78/125
34 7/8" x 25 7/8"
Gift of Joy and Richard Haft

Willem de Kooning
Devil at the Keyboard, 1978
lithograph
edition 1/75
30 5/8" x 25"
Gift of Dr. and Mrs. Rene I. Marasigan

Ediciones Poligrafía, 1979
lithographs
edition 39/100
14 3/4" x 10 1/2"
Gift of Ruth and Richard Shack
Artists in portfolio:
Christo
Wilfredo Lam
Roberto Matta
Graham Sutherland
Antonio Tapies

Fritz Glarner
Colored Drawing, 1963
lithograph
edition 20/23
25" x 25 1/2"
Gift of Ruth and Richard Shack

David Hockney
The Blue Guitarist, from the portfolio of
The Blue Guitar, 1976-1977
etching
edition 12/200
21 3/4" x 19"
Gift of Mr. Herbert Wallach

Robert Indiana
Decade Portfolio, 1971
serigraph
edition 117/200
39" x 32"
Gift of Mr. and Mrs. Sidney Feldman

Richard Lindner
Male Figure from *Dance of Life*
Portfolio, n.d.
lithograph
23 7/8" x 19 7/8"
Gift of Dr. Juan J. Capello

The New York Collection for Stockholm, 1973
published by Experiments in Art and Technology
lithographs, silkscreen, photography, recordings
edition 149/300
9" x 12"
Gift of Mr. Bernard Gimbel
Artists in portfolio:
Lee Bontecou
Robert Breer
John Chamberlain
Walter de Maria
Jim Dine
Mark Di Suvero
Oyvind Fahlstrom
Dan Flavin
Red Grooms
Hans Haacke
Alex Hay
Donald Judd
Ellsworth Kelly
Sol Lewitt
Roy Lichtenstein

Robert Morris
Louise Nevelson
Kenneth Noland
Claes Oldenburg
Nam June Paik
Robert Rauschenberg
Larry Rivers
James Rosenquist
George Segal
Richard Serra
Keith Sonnier
Richard Stankiewicz
Cy Twombly
Andy Warhol
Richard Whitman

Rufino Tamayo
Woman, n.d.
lithograph
edition 95/100
37 1/2" x 26 1/8"
Gift of Mr. James Barrett, Jr.

Andy Warhol
Flowers, 1974
lithograph
edition 30/100
27 1/2" x 40 3/4"
Gift of Mr. Peter Brant

SCULPTURE

Emile Antoine Bourdelle
Hercules the Archer, 1909
bronze
32" x 39 3/4" x 23"
Gift of Mr. and Mrs. C. Ruxton Love

Duane Hanson
Gangland Victim, 1967
polyester, resin, oil
70" x 25" x 15"
Gift of Jay Kislak and Nicholas Morley

Jacques Lipchitz
The Couple, 1929
plaster
4 1/2" x 8" x 4"
Gift of the Jacques and Yulla Lipchitz Foundation

Man with Clarinet, 1931
plaster
8" x 6" x 3"
Gift of the Jacques and Yulla Lipchitz Foundation

Reclining Woman, 1925
plaster
4 1/2" x 8" x 5 1/4"
Gift of the Jacques and Yulla Lipchitz Foundation

Return of the Prodigal Son, 1930
plaster
8" x 5" x 3"
Gift of the Jacques and Yulla Lipchitz Foundation

Seated Bather, 1923
clay
8" x 4" x 3"
Gift of the Jacques and Yulla
Lipchitz Foundation

*Study for Composition (Our Tree
of Life)*, 1962
plaster
16 1/2" x 5 1/2" x 7 1/2"
Gift of the Jacques and Yulla
Lipchitz Foundation

Toward a New World, 1934
plaster
9" x 9" x 4"
Gift of the Jacques and Yulla
Lipchitz Foundation

*Variation of Theme of Joy of
Orpheus*, c. 1948
plaster
9" x 6" x 8"
Gift of the Jacques and Yulla
Lipchitz Foundation

Auguste Rodin
Torso of a Man, c. 1904, foundry
date 1967
bronze
38 1/2" x 29" x 10 1/2"
Gift of Mr. & Mrs. C. Ruxton
Love

AFRICAN

Head of an Oba, pre-1816
Benin Kingdom
bronze
18 1/4" x 9" x 12 1/2"
Gift of Mr. and Mrs. C. Ruxton
Love

Head of an Oba, after 1816
Benin Kingdom
bronze
18" x 9" x 9 1/2"
Gift of Mr. and Mrs. C. Ruxton
Love

Head of an Oba, after 1816
Benin Kingdom
bronze
21 1/4" x 9" x 9"
Gift of Mr. and Mrs. C. Ruxton
Love

CAMBODIAN

Head of Avalokitesvara, late 12-
13th century
Khmer
stone
15 3/4" x 8 1/2" x 10"
Gift of Mr. and Mrs. C. Ruxton
Love

Head of Buddha, 10-11th century
Khmer
bronze
14 1/4" x 7 1/2" x 7 1/2"
Gift of Mr. and Mrs. C. Ruxton
Love

CHINESE

Kuei Bowl, 1100-225 B.C.

Chou Dynasty
bronze
6" x 10 1/2"
Gift of Mr. and Mrs. C. Ruxton
Love

Chueh Bowl, 1100 B.C.
Shang Dynasty
bronze
7 1/2" x 3 1/2" x 6"
Gift of Mr. and Mrs. C. Ruxton
Love

INDIAN

Head of Buddha
1-2nd century A.D.
Gandharan
stone
16" x 11" x 11"
Gift of Mr. and Mrs. C. Ruxton
Love

Head of Buddha
2-3rd century A.D.
Gandharan
stone
11 1/2" x 8 1/2" x 7"
Gift of Mr. and Mrs. C. Ruxton
Love

PRE - COLUMBIAN

Metate with Jaguar Head
600-900 A.D.
Brunca, Costa Rica
volcanic stone
2 3/4" x 1 1/4" x 3/4"
Gift of Mr. J. Neil Robertson

Monkey with Young
600-900 A.D.
Brunca, Costa Rica
volcanic stone
12" x 8 3/4" x 4"
Gift of Mr. J. Neil Robertson

Toucan Motif Altar
600-800 A.D.
Hueter, Costa Rica
volcanic stone
1 3/4" x 1 1/2" x 1"
Gift of Mr. and Mrs. David
Laskey

JAPANESE

Boxes

Raiden, God of Thunder
mid 19th century
Covered Box
Edo Period
wood, lacquer
4 1/8" x 3" x 1 1/2"
Gift of Dr. Ralph Maercks

Three Quail Feeding, c. 1820
Covered Box
Edo Period
wood, lacquer
3 1/2" x 4" x 1 1/8"
Gift of Dr. Ralph Maercks

Incense Burners

Incense Burner, c. 1870
Meiji Period
bronze
5 3/8" x 4"
Gift of Dr. Ralph Maercks

Incense Burner, c. 1850-60
Edo Period
bronze and enamel
h. 5 1/2"
Gift of Dr. Ralph Maercks

Netsukes

Bakemono Dancing on One Foot
19th century
Edo Period
cherrywood
2 1/2" x 1 1/4" x 1"
Anonymous gift

Beetle, Manju form
early 19th century
Edo Period, Iwami School
wood
1" x 5/8" d.
Anonymous gift

The Shoki Demon Queller
19th century
Edo Period
stag antler
2" x 2" x 1/2"
Anonymous gift

Fox on Hat with Rat Underneath,
late 19th century
Bazan
Meiji Period, Gifu School
wood
1" x 1/2" d.
Anonymous gift

Hotei with Child, late 18th
century Okatori
Edo Period
ivory
3 1/2" x 1 1/4" x 1"
Anonymous gift

Legend of the Clam's Dream
late 19th century
Kaigyokusai Masatsugu
Meiji Period, Osaka School
ivory
3/8" x 1 1/2" x 1 3/4"
Anonymous gift

Mermaid Holding Pearl
20th century
Showa Period
ivory
2" x 7/8" x 1 1/8"
Anonymous gift

Monkey with Young
late 18th/early 19th century
Edo Period
ivory
2" x 1" x 1 5/8"
Anonymous gift

*Old Farmer Asleep on Tatami
Mat*, late 18th/early 19th century
Edo Period
boxwood
1" x 1 3/8" x 1 1/2"
Anonymous gift

Old Woman with Candlestick
late 19th century

Tokoku
Meiji Period
wood and ivory
1 3/8" x 1 1/4" x 1 3/8"
Anonymous gift

Pumpkin, late 18th century
Sari
Edo Period, Iwashiro School
wood
1" x 1 5/8" d.
Anonymous gift

Rabbit, late 19th century
Kaigyokusai Masatsugu
Meiji Period
ivory and transparent horn inlay
1 1/2" x 1 1/4" x 1 3/4"
Anonymous gift

Reclining Ox, late 18th century
Garakau
Edo period, Osaka School
ebony
2 1/2" x 1 1/4" x 3/4"
Anonymous gift

Toad, 19th century
Masanao
Edo Period, Yamada-Ise School
wood
2" x 1 1/4" x 1/2"
Anonymous gift

Turtles and Frogs Atop Lotus Pads,
mid 19th century
Sukiyuki
Edo Period
wood
1 1/4" x 1 1/2" x 2"
Anonymous gift

Pipecases

Benkei Climbing Mountain
19th century
Edo Period
stag antler
5 3/4" x 1"
Anonymous gift

Pipecase and Tobacco Set,
early/mid 19th century
Sekisen
Iwami Prefecture
bamboo
pipe case - 8 1/4" x 1 1/4"
tobacco set - 2" x 2" x 3 1/4"
Anonymous gift

Pipecase with Netsuke
19th century
Doshō
Peony netsuke connected by
multiple strand silver link chain
to a matching leather pipe case
and tobacco pouch, clasp has an
inlay of a dragonfly in gold
ivory, silver, leather, gold
Anonymous gift

THAI

Head of Buddha, 14-15th century
Kumpeang Province
gilded bronze with
mother of pearl
17 1/2" x 10 1/2" x 12"
Gift of Mr. and Mrs. C. Ruxton
Love

