In assembling this selection of paintings, prints, drawings, and photographs from the Sweet Briar College art collection, several open-end questions have helped define the exhibition’s parameters:

- Are we “allowed” or “invited” to look at other people? How can we tell?
- How do we identify ourselves through clothing choices and posture?
- How do we protect or promote ourselves? Are we aware that we’re doing it?
- How are we “allowed” or “invited” to look at other people? How can we “read” their posture, gestures, or clothing?
- Does our occupation define what we look like? Do our possessions? What is the role of clothing in defining/dictating who we are and how we act?
- What does our posture/movement tell others about us or about what we are thinking/feeling?
- How do we use movement to express creativity?
- What does our face tell others about us?
- What role does sexuality play in nude images? Is the viewer of a nude image necessarily a voyeur? Does it depend on who is looking and the context?

Artists have used the human body in all its variety as subject and symbol from time immemorial. The exhibition brings together a wide array of works, from a 17th Dutch print of an Old Testament story to a 20th meditation on AIDS, from a laugh-provoking caricature to poignant portraits of anonymous souls, from an empty dress to the naked body. In many ways, we all take our own movements and posture for granted, yet our physical form and the way we inhabit our bodies impacts every aspect of our social, emotional, and intellectual lives. These images will perhaps encourage viewers to be more fully conscious of the visual language conveyed by their own physical selves but of the non-verbal communication and identifiers they witness in others.

Nancy McDearmon and her able student assistants Kate Gorman ’11, Caitlin Playle ’13, and Ashley Rust ’13 prepared and installed the exhibition. Alexandra Eads ’11 assisted with research and aided in the installation. As always, colleagues from the Physical Plant staff made the gallery look its best and lit the exhibition.

Karol A. Lawson  
Director  
Art Collection and Galleries  
Sweet Briar College
Body Image: Pose, Expression, and Identity
Annotated Checklist
Works are listed alphabetically by the artist’s last name.

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, 2005
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. She commented in a book published on the occasion of her MOMA exhibition, “I really believe there are things which nobody would see unless I photographed them.”

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, 2005
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).

THOMAS HART BENTON 1889-1975
Aaron 1941
lithograph on paper
12 ⅞ x 9 ½ inches
Gift of Mary Leigh Seaton Marston ’31
1991.005

A native of Missouri and son of a U.S. Congressman, Benton is famous as one of a triumvirate of American Scene painters (the others being John Stewart Curry and Grant Wood) who were at their zenith in the 1930s and 1940s. During study in Europe as a young man, Benton was affected by the work of El Greco and echoes of the Baroque painter’s influence—specifically his loose, elongated figures imbued with fluid grace—can be seen throughout Benton’s paintings, murals, and prints.

Like many of his individual character studies and narrative scenes, this portrait embodies Benton’s fundamental respect for the dignity of the ordinary American citizen.

JOAN BROWN 1938-1990
Mary Julia #7 1976
acrylic, pencil, crayon on paper
36 x 23 ¾ inches
Purchase made possible by the Friends of Art, 2005
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. Here Mary Julia appears in a costume that is unfinished and ambiguous, sending contradictory messages about gender and ethnicity. 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 was an acknowledged influence on Brown. However, unlike Matisse’s seductive odalisques who lounge permanently in the decorative environments he created for them, Mary Julia shows signs of departure as she gestures with the goblet, refusing to remain immobilized as a subject for the male gaze.*

PAUL CADMUS 1904-1999
Two Heads 1938
egg tempera and oil on canvas mounted on Masonite
8 5/8 x 11 ½ inches
Purchase made possible by the Friends of Art, 1939
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.

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, 1985
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

* Adapted from an article by Molly Sutherland Gwinn ’65 published in the 2006 issue of Visions, the newsletter of the Friends of Art.
Pennsylvania Academy of the Fine Arts then in 1866 travelled to Paris. There, she studied with Jean-Leon 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).

ELIZABETH CATLETT  
*Survivor* 1983  
linocut on paper  
9 ¼ x 7 3/8 inches  
Purchase made possible by the Friends of Art, 2003  
2003.019

Born in Washington, DC, Catlett was educated at Howard University. She earned an MFA in sculpture from the University of Iowa. A brief period of her early career was spent in Harlem, where she directed the George Washington Carver School. In 1946 she travelled to Mexico on a Rosenwald Fund fellowship. The following year she married fellow artist Francisco Mora and moved to Mexico. She subsequently became a Mexican citizen and taught art at the School of Fine Arts of the National Autonomous University of Mexico from 1958 to 1975. She lives in Cuernavaca, Mexico, home of a vibrant international art community.

Influenced by her University of Iowa teacher Grant Wood to focus on depictions of the people with whom she was most familiar, Catlett has spent her career creating sensitive portraits of ordinary working people. Her prints are marked by vibrant contrasts of light and shadow and powerful linear design, echoing the outer and inner strength of her African American and Mexican subjects.
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.

Critcher began teaching at Sweet Briar as an adjunct professor in 1998 while also working in the same capacity at Lynchburg College. She has taught solely at Sweet Briar since 2000. Critcher holds a BFA from Ohio University and an MFA from Virginia Commonwealth University. Early in her professional life in Richmond, Critcher ran a fine art printing service for regional photographers and managed her own Pearl Gallery, near the Virginia Museum of Fine Arts.

About a 1999 exhibition featuring the body of work to which *Carapace* belongs, Critcher wrote, “We cannot escape from the body. It is a vehicle for the soul via the senses. No matter how spiritually advanced a person becomes, there are always things to be dealt with in terms of the body.” In recalling the work now, Critcher refers to twin themes of protection and vulnerability and her interest, at the time, in using the body to define and illustrate a grounding process.
EUGÈNE DELACROIX  1798-1863

*Juive d’Alger*  ca. 1830-1832
etching on paper
11 x 7 ½ inches
Purchase made possible by the Friends of Art, 1995
1995.020

Born near Paris, Delacroix began his artistic studies in that city in 1815 under the guidance of Pierre-Narcisse Guérin. He developed into one of the most important Romantic painters of his generation, creating such landmark masterpieces as *The Massacre at Chios* (Louvre, 1824), *The Death of Sardanapalus* (Louvre, 1827), and *Liberty Leading the People* (Louvre, 1830).

After the French conquered Algeria in 1830, Delacroix joined a diplomatic mission to North Africa. His experiences there reinforced his interest in exotic “Oriental” subject matter and he produced a significant body of work inspired by the region’s scenery and people. This image of a well-to-do woman with a servant features the distinctive curved hat worn by Algerian Jews, thought by historians of costume to be a descendant of Medieval headwear brought to North Africa by Jewish refugees when they were expelled from Spain centuries earlier.

JILLIAN DENBY  born 1944

*Figure Carrying Bundle Upstairs*  1973
oil on canvas
72 x 48 inches
Purchase made possible by Mr. and Mrs. Benjamin Cone, 1977
1977.002

Denby earned a BFA from the Pratt Institute in 1965 and an MFA from Brooklyn College in 1968. She has been recognized with a Yaddo Fellowship (1971), an appointment as artist-in residence at the Roswell Museum, Roswell, New Mexico (1974-1975), and a grant from the National Endowment for the Arts (1976-1977).

This large painting is typical of her best-known work, which focuses on posed studio compositions of nude male figures. This reversal of the traditional male artist/female model relationship constitutes Denby’s deliberate seizure of the prerogative to examine and manipulate the opposite gender.
PAT DOUTHWAITE  1939-2002

Big Mother  1993
watercolor on paper
30 x 22 ¼ inches
Purchase made possible by Magda Salvesen ’65, 1999
1999.007

A Scottish artist—born in Glasgow—Douthwaite first found a creative outlet studying movement, mime, and modern dance with Margaret Morris. She performed on the stage before turning to visual art, in which she was largely self-taught. Living a peripatetic existence in Europe and Great Britain and suffering a complicated emotional life, Douthwaite nevertheless enjoyed critical success in Scotland and was featured in at least 30 solo exhibitions there and abroad. Her work, sometimes described by critics as “outsider art,” combined an idiosyncratic point of view with the simplified forms of abstraction.

EISEN KEISAI  1790-1848

Courtesan Tuning Shamisen  ca. 1830-1842
woodblock on paper
14 ¾ x 9 7/8 inches
Gift of Miss Ruth Woodhull Smith, 1970
1970.037

The artist, a student of Kikukawa Eizen (1787-1867), was active during the Edo Period, in the first half of the 19th century, and specialized in images of bijinga (beautiful women). He also wrote a book still of use to scholars of the Japanese woodblock print, Mumei O Zuihitsu (Essays of a Nameless Old Man).

This print depicts a courtesan tuning a stringed musical instrument. Her multi-patterned and richly layered kimono, elaborate hairstyle, and stark white make-up all are specific to her role as a fashionable courtesan. Details such as the number of golden hair ornaments identify her status within the courtesans’ ranks. Her musical accomplishments would have been a significant attribute determining her status, as well.*

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, 2007
2007.012

A native of Morocco, Essaydi spent several years in Saudi Arabia and now lives in Boston. She has studied in Paris and 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.”

FRANCISCO JOSÉ de GOYA y LUCIENTES  1746-1828
*No quieren* (from *Los desastres de la guerra*)  1808-1814 (published 1863)
*They Do Not Want To* (from *The Disasters of War*)
aquatint on paper
6 x 8 ½ inches
Sweet Briar College Art Fund purchase, 1960
1960.002

Francisco Goya was born in Fuendetodos, a village in northern Spain. The family later moved to Saragossa, where Goya's father worked as an altarpiece builder. At the age of 14, Goya served as an apprentice to José Luzan, a local painter, and later traveled to Italy for a year to continue his study of art.

Upon his return to Saragossa in 1771, he painted frescoes in the Rococo tradition for the Church of the Virgin in El Pilar, and in the process established himself as an artist. Between 1795 and 1797, Goya served as director of painting at the Royal Academy and was appointed first Spanish court painter in 1799. During the Napoleonic invasion and the Spanish war of independence from 1808 to 1814, Goya served as the court painter to the French. During this time he produced the series *Los desastres de la Guerra*, which shows the horrors of war, but the prints were not published until after his death. *No quieren*, from this series, depicts rape.
FERDINAND HODLER  1853-1918

Nude Woman in Landscape
pencil on paper
13 3/8 x 7 ¾ inches
unknown provenance, accessioned 1992
1992.002

Born in Bern, Switzerland, Hodler was one of that nation’s best-known modern painters. The stepson of a decorative painter, Gottfried Shüpbach, he apprenticed to a landscape painter as a teenager and in the early 1870s settled in Geneva and began supporting himself as a professional artist before age 20. Hodler began to attract the attention of fellow artists, critics, and the public by the late 1880s—his first significant exhibition was held in Bern in 1887 and by 1891 he showed his work to critical acclaim in Paris. A lull in his career in the 1890s was followed by a second wave of professional success in the early 1900s, when his signature interpretation of Symbolism, Art Nouveau, and Expressionism found an audience.

Though haunted throughout his life by thoughts of illness and death—his father and nearly all his siblings died of tuberculosis, he lost his mother at age 13, and his second wife died of cancer—Hodler’s mature work is known for its focus on sinuous, idealized female nudes placed in a beautiful, garden-like landscape. This drawing appears to be a study for an oil painting featuring a procession of women, Emotion II (ca. 1901-1902) now in a private collection.

KUNISADA UTAGAWA [Toyokuni III]  1786-1865

Autumn Moon (Evening Scene, Fireflies and Moon)  1857
woodblock on paper
14 x 9 ½ inches.
Gift of Miss Ruth Woodhull Smith, 1970
1970.056

Kunisada, known for his immense output and widespread popularity, took his master’s name in 1844, becoming Toyokuni III and head of the Utagawa school of printmakers.

This idealized young woman is not a courtesan but—judging by her elaborate and expensive clothing— is perhaps a member of a prosperous family. Her name, Miyuki, is even provided in the cartouche. The chrysanthemums decorating her kimono suggest the autumn season. The complexity and harmony of the fabrics in the kimono and the number of robes worn reflected the wearer’s wealth (or the wealth of a courtesan’s establishment) and her level of good taste. The print dates from the Ansei Period (1854-1860).**

* Per research by Ashley Hinkle ’11, 2010.
KUNIYOSHI UTAGAWA [Ichiyusai Kuniyoshi] 1798-1861
*A Beauty on New Year’s Day (Fukurokuju and Crane)*
from the series *Seven Good Luck Gods* ca. 1848
woodblock on paper
Gift of Mr. and Mrs. Victor Henningsen, Jr., 1985
1985.003a

Kuniyoshi was a very well regarded artist of the Tokugawa period. In addition to his work as a printmaker, he studied traditional Japanese painting in the Taso school and Chinese-style ink painting in the Kano school.

The beautiful, idealized figure shown here is from a series of women shown with the seven gods of good luck, *Shichifukujin*. One of the seven, Fukurokuju, the god of wisdom and longevity, is depicted on the scroll behind her with his emblematic white crane. The woman is shown holding a hat associated with the sanbaso dance, traditionally performed for New Year’s celebrations and happy events such as weddings. She looks back over her shoulder at a garment decorated with a design of a crane’s wing feathers.*

FERNAND LÉGER 1881-1955
*Les Plongeurs (The Divers)* 1941
ink wash on paper
Gift of the artist, 1941

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.”

* Adapted from a catalogue entry by Jill Diane Causby ’89 in *Japanese Woodblock Prints* (1989), published by the Sweet Briar Art Collection.
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, 2007
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.

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, 1995
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.
MARY ELLEN MARK born 1940
Three Acrobats—Vazquez Brothers Circus, Mexico City, Mexico 1997
gelatin silver print
16 x 20 inches
Purchase made possible by the Friends of Art, 2004
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 ¼ x 23 7/8 inches
Gift of Mr. and Mrs. Victor W. Henningsen Sr. (Mayde Ludington ’48), 1976
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.
BARBARA MORGAN 1900-1992
*Martha Graham—El Penitente (Erick Hawkins’ Solo “El Flagellante”) 1940*
gelatin silver print
26 1/8 x 20 1/8 inches
Gift of the artist and her son, Lloyd Morgan, 1990
1990.002

Born in Kansas, Morgan grew up in Pomona, California. She attended the University of California, Los Angeles, and subsequently taught art there in the 1920s. Her husband Willard was a news photographer, a picture editor for *Life* magazine, and the first head of the photography department at the Museum of Modern Art, New York. He encouraged Morgan to take up photography, which she did in the 1930s.

Morgan is best known for her six-year collaboration with dancer Martha Graham, whose revolutionary choreography she painstakingly captured in dramatic images. Together they published *Martha Graham: Sixty Dances in Photographs* (1941).

BARBARA MORGAN 1900-1992
*Martha Graham—Letter to the World (Kick) 1940*
gelatin silver print
13 1/8 x 16 inches
Purchase made possible by the Friends of Art, 1990
1990.003

ELIE NADELMAN 1882-1946
*Figure* ca. 1900-1910
ink on paper
12 ¾ x 4 9/16 inches
Gift of Helena Rubinstein, 1953
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 Unites 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 ¾ x 25 1/8 inches
Purchase made possible by the Friends of Art, 2003
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 sprit of the age…” The subject of this print is her daughter-in-law, a frequent model.

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, 2002
2002.002

Born in Sandusky, Ohio, Opie earned a master’s degree form 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—expecting a child—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, 1987
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.

JAMES ROSENBURG  born 1933

*Gift Wrapped Doll*  1993
lithograph on paper
24 x 24 inches
Purchase made possible by Fay Martin Chandler ’43, 2001
2001.001

Born in Grand Forks, North Dakota, and raised in Minneapolis, Rosenquist was educated at the University of Minnesota. He moved to New York in 1955 to study at the Art Students League.

Associated in the 1960s with the Pop Art movement, Rosenquist has long borrowed imagery and techniques from the world of commercial advertising and popular culture. Rosenquist’s *Wrapped Doll* series—a disturbing set of images, both large paintings and smaller prints, from which stare kewpie dolls suffocating in cellophane—was inspired in part by the AIDS epidemic in the 1990s, as he contemplated the inevitable conflict of passion and self-protection. Thinking about his then-toddler daughter, the artist speculated in an interview published when the series debuted in 1993 at the Leo Castelli.
Gallery, “I wonder what kind of love life she [will have] in the future because of this terrible scourge.”

JAN PIETERSZ. SAENREDAM 1565-1607
after Cornelis Cornelisz. van Haarlem 1562-1638
Susanna and the Elders ca.1590-1600
etching on paper
8 ½ x 10 7/8 inches
Purchase made possible by Langhorne Tuller Webster ’58, 2000
2000.009

This image depicts a scene favored by predominantly male European artists for centuries because it allowed for the inclusion of a female nude in the midst of a Biblical lesson. Female artists, for example the 17th century Italian painter Artemisia Gentileschi, however, interpreted the subject as an example of oppression and violence. The text, the Book of Daniel chapter 13, was not recognized by Protestants but was (and still is) accepted as an authentic part of the Book of Daniel by the Roman Catholic Church. It tells the story of a beautiful and modest Jewish matron who is spied upon by lecherous old men while she bathes. They try to persuade her to have sex with them, but she remains faithful to her marriage vows. Rebuffed, the angry men report her to the authorities as an adulteress but the truth eventually comes out and Susanna’s reputation is restored.

Trained in Haarlem by Hendrick Goltzius, Saenredam spent most of his professional career in the Dutch town of Assendelft. He was a prolific painter as well as a maker of prints and maps. A circa 1589 painting of the same subject by the artist whose work formed the basis of this print, Cornelis Cornelisz. van Haarlem, is in the collection of the Bayerische Staatsgemäldesammlungen, Munich. This print was published in Amsterdam by Robert Willemsz. de Baudous (1565-1607).

MIRIAM SCHAPIRO born 1923
Kimono 1976
collage and acrylic on canvas
60 x 50 inches
Gift of Jane Roseberry Tolleson ’52, 1996
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, 1997
1997.001

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.”

JEAN SHIN   born 1971
_Pressed Jeans_   2005
3-plate collograph on paper
40 ½ x 25 ½ inches
Purchase made possible by the Friends of Art, 2006
2006.001

Born in South Korea and now living and working in New York, Shin is fascinated by the excesses of consumer culture and uses clothing and items such as discarded eyeglasses throughout her work, including large-scale mixed-media public installations. She was educated at the Pratt Institute, New York, from which she holds a master’s degree in theory, criticism, and art history. Shin was recognized with a major exhibition, _Common Threads_, at the Smithsonian American Art Museum in 2009.

Created as one of a suite of three collographs for the Lower East Side Printshop Special Editions fellowship program, this print serves as a self-portrait of the young artist. For this image she deconstructed a pair of her own corduroy jeans, cutting the garment apart and printing from the front and back panels and the seams and cuffs. She has commented of this series, “[I] literally put the clothes through the press. I wanted to reference the notion of pressing clothes in the laundry or dry cleaning process.”
Sloan began his professional career as a newspaper illustrator, working in Philadelphia. He also regularly illustrated Socialist publications such as *The Masses*. He was heavily influenced by the painter Robert Henri, a portraitist, art teacher, and art theorist. Through Henri, Sloan met other newspapermen-turned-artists, George Luks and Everett Shinn, who shared his interest in depicting the commonplace aspects of contemporary urban life and exploring the social dynamics observed on city streets. All reestablished themselves in New York and in 1908 exhibited together, along with fellow Realists such as George Bellows, at Macbeth Galleries in a landmark show that, through its gritty subject matter, inadvertently introduced the term “Ashcan School” to the history of American art.

This stylized nude is something of a departure from Sloan’s usual focus, though the obvious use of hatch marks to convey shadows hints at his former life as an illustrator. This traditional academic subject was painted a few years after Sloan was appointed director of the Art Students League in New York (where he had taught since 1916) and so perhaps had a place in his teaching.

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 TOOKER   born 1920

*Voice*  1977
lithograph on paper
11 x 9 ¾ inches
Purchase made possible by the Friends of Art, 1997
1997.026

A native of New York, Tooker was educated at Harvard University. He went on to study in the 1940s at the Art Student League with Reginald Marsh and Kenneth Hayes Miller. A member of the National Academy of Design and the American Academy of Arts and Letters, Tooker was awarded the National Medal of Arts in 2007 by President Bush.

His unique figural work, marked by an eerie calm and palpable sense of alienation, has often been compared to that of his friend Paul Cadmus.