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
ACG.2005.014

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

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

Off With Their Heads included the subject of this drawing, Djuna Barnes (1892-1982), a well-known writer and an eccentric, reclusive denizen of Greenwich Village. Barnes’s notable body of work includes The Book of Repulsive Women (1915), Nightwood (1936), and The Antiphon (1958).
BARBARA BENISH  born 1958
_The Book of Revelation_  1994
linocut on paper
15 ¼ x 11 ¼ inches
Purchase made possible by William and Catherine Caldwell Cabaniss ’61 and The Community Foundation of Greater Birmingham through the Friends of Art, 2005
ACG.2005.004

A native of California, Benish has lived and worked in the Czech Republic since 1993, when a Fulbright Fellowship took her to Prague. She holds a BA in art and ethnology from the University of Hawaii and an MFA from Claremont Graduate University. She has taught at Pasadena City College and resides in Prague.

In its fierce yet beautiful illustrations of the apocalyptic text, this limited edition accordion book recalls Medieval and Early Renaissance imagery and harkens back to an age when such dramatic visions would have taken the place of written lessons for much of the population. Indeed, Benish has expressed admiration for Albrecht Dürer’s exploration of “the duality of the sacred and the profane” and deliberately seeks to capture the look and impact of early printed books.

Benish has remarked about this book: “I began this series in the summer of 1992. Riots had erupted in Los Angeles. A close friend was dying of AIDS. The war broke out in Sarajevo and anyone remembering a fraction of European history heard the shots….It seemed appropriate to put a knife to linoleum in the hot summer sun of an abandoned garden in Central Europe where the Golem still roams and McDonald’s has arrived.”

ISABEL BISHOP  1902-1988
_Lunch Counter_  1940
etching on paper
7 ½ x 3 7/8 inches
Purchase made possible by the Friends of Art
ACG.1988.002

Born to parents who were educators and school administrators, Bishop spent her childhood in a variety of Midwestern cities—from Cincinnati to Detroit. A precocious young artist, she settled in New York in her ’teens. There she attended the New York School of Applied Art and then the Art Students League. At the League she found a strong mentor in the realist painter Kenneth Hayes Miller. Bishop’s career blossomed in the 1930s, as she had her first solo exhibition in 1933 at Midtown Galleries and then showed in her first group exhibition in 1936 at the Whitney Museum of American Art. She taught briefly at the Art Students League 1936-1937. In 1934 Bishop married Harold Wolff, a neurologist at New York Hospital. Despite establishing their home in the suburb of Riverdale, Bishop maintained her Union Square studio and commuted to work there every day. During the 1940s Bishop was elected to membership in the National Academy of Design and won a number of prestigious awards from the NAD and from the American Academy of Arts and Letters.

From her earliest New York work, Bishop’s interest in the city’s ordinary inhabitants was obvious. Her lasting devotion to realism and figure studies despite the strong waves of abstraction that would engulf the art community at midcentury remained evident throughout her 50-year span of work. From her earliest days as a professional artist, Bishop was especially interested in the lively crowds

Anne Gary Pannell Center Gallery  Sweet Briar College
found in the Union Square neighborhood, a busy and (then) somewhat shabby area where she established her studio. She focused almost exclusively on ordinary working women. In a 1957 interview, the artist observed, “[t]he young women that one sees here strike me as having a rather rich connotation...It’s a moment in their lives when they are really in motion, because they, of course, are looking for husbands and, at the same time, they’re earning their living....The time that I try to catch them ...is when they are at their lunch hour, the hour of respite....I catch them, I feel, in a moment during the day when they have stopped but, in a sense, the work day is continuing....[eating] seems to me an activity that has a great deal of meaning for human beings, as it does for animals.” Bishop’s keen attention to her subjects’ clothing, posture, and facial expressions imbues her images with a sense of grace and dignity.

Bishop commonly produced prints based on her paintings and this etching is closely related to an oil and tempera composition, also titled Lunch Counter and dated 1940, at The Phillips Collection, Washington DC. Though the people named in the artist’s pencil inscription have not been identified it is likely they were among her circle of friends.

LOUISE BOURGEOIS  born 1911  
the puritan  1996
etching, chine collé, hand painting on paper
26 ½ x 20 inches
Purchase made possible by the Friends of Art, 1997
1997.003

The Paris-born Bourgeois was educated as a teenager at the Sorbonne, where she studied math. She subsequently studied at the École du Louvre and the city’s École des Beaux-Arts. She immigrated to New York in 1938 with her American husband. There, Bourgeois continued her studies at the Art Students League. Internationally known as a printmaker and sculptor—she represented the United States at the 1993 Venice Biennale—Bourgeois generally sought inspiration in the emotions and conflicts of her childhood.

Something of a departure from this trend, the puritan was conceived and the text written in 1947. It is a surreal tale of a man who lives in New York amid strong, sharp skyscrapers and under a bright sky. Bourgeois did not start to design and create the images until 1989. Sweet Briar’s copy, number 32 in the limited edition, was finished in 1996. The hand-colored images are striking for their non-objective abstraction, a departure from her otherwise representative, albeit surreal, mature prints. In fact, this was not the only book Bourgeois wrote in 1947. That year saw her write, illustrate, and publish He Disappeared into Complete Silence.

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. Despite the controversies of his early career, and his continued allegiance to figurative images in the face of abstraction, Cadmus was honored by his peers with election to both the National Academy of Design and the American Academy of Arts and Letters.

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.

**ELIZABETH CATLETT** 1915-2012

*Survivor* 1983

linocut on paper

9 ¼ x 7 3/8 inches

Purchase made possible by the Friends of Art

ACG.2003.019

Born in Washington, DC, Catlett was educated at Howard University. She earned an MFA in sculpture from the University of Iowa in 1940. She taught at Dillard University in New Orleans in the early 1940s and continued her own studies in Chicago at the progressive South Side Community Art Center. In 1942, Catlett and her first husband, artist Charles White, moved to New York. There she taught at the George Washington Carver School, which was dedicated to community education in Harlem. In 1946 she travelled to Mexico on a Rosenwald Fund fellowship to work on a series of prints called *The Negro Woman* while in residence as a guest artist at Taller de Gráphica Popular (People’s Graphic Arts Workshop). The following year she married fellow artist Francisco Mora and took up permanent residence in 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 lived for many years in Cuernavaca, Mexico, home of a vibrant international art community.

Encouraged by her University of Iowa teacher Grant Wood to focus on depictions of the people with whom she was most familiar, Catlett spent her career creating sensitive portraits of ordinary working people, especially women. 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.

Catlett derived this image from a 1937 Dorothea Lange photograph created under the auspices of the Works Progress Administration, titled *Ex-Slave with a Long Memory, Alabama.*
ALBRECHT DÜRER  1471-1528
*The Prodigal Son Amid the Swine*  1496
engraving on paper
9 5/8 x 7 ½ inches
Purchase made possible by the Friends of Art, 1991
ACG.1991.004

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

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

LALLA ESSAYDI  born 1956
*Les Femmes du Maroc #17*  2005
chromogenic print on paper mounted on aluminum
30 x 40 inches
Purchase made possible by the Friends of Art, 2007
2007.012

A native of Morocco, Essaydi spent several years in Saudi Arabia and now lives in Boston. She has studied in Paris at holds BFA and MFA degrees from Tufts University. This photograph is one of a series of women pictured in an enclosed space suggestive of the domestic boundaries of the traditional Muslim home. In fact, this is a particular house, owned by her extended family, to which disobedient girls and women were sent to spend a month in solitary confinement. She writes of the series, “In this silence, women can only be confined visions of femininity. In photographing women inscribed with henna, I emphasize their decorative role, but subvert the silence of their confinement.”

The text is written in a calligraphic script traditionally forbidden to women. The fact that it is written on women’s bodies and in henna—a specifically feminine adornment—further subverts the traditional power structure in which Essaydi grew up. The text is, in part, autobiographical, as Essaydi endeavors to present herself “through multiple lenses—as artist, as Moroccan, as Saudi, as traditionalist, as liberal, as Muslim…I invite viewers to resist stereotypes.”
ANDY GOLDSWORTHY  born 1956
Cibachrome print
19 3/8 x 19 3/8 inches
Gift of Magda Salvesen ’65
ACG.1995.001.c

These two photographs are not so much independent works of art as they are documents of works of art. Goldsworthy uses the earth itself as his “canvas,” manipulating or gently altering elements such as rocks, water, and foliage as he explores their inherent expressive potential and directs his viewer’s gaze to the ephemeral nature of art, the fundamental solidity of the earth, and the relentless march of time. In these particular views, he has called attention to a small forest pool with unexpected color in the water and has turned a massive stone into a brooding black sentinel. In both he used pigments derived from the earth. Goldsworthy’s work is meant to return gradually to its natural state as pigments or constructions are washed or blown away or subside. Of his photographs, he has noted “There is an intensity about a work at its peak that I hope is expressed in the image. Process and decay are implicit in that moment.”

Born in Leeds, England, Goldsworthy moved Dumfriesshire, Scotland, in 1985. Though he attended art schools, he has observed that his most important experiences came in his youth when he worked on farms outside Leeds. Goldsworthy has created site-specific art all over the world and in a wide variety of climates and landscapes. From 2000 to 2008 he was a visiting professor-at-large at Cornell University.

LORRIE GOULET  born 1925
Vida  1972
limestone
18 inches high
Gift of Louis Newman
ACG.2012.004

Known for her direct carving in stone and wood, Goulet has produced a strong body of work throughout her long career. As a youngster she studied with Aimee Voorhees at the Inwood Pottery Studio and then with Josef Albers at Black Mountain College. She apprenticed with sculptor José de Creeft and they married in the mid 1940s. Well known for her teaching, Goulet taught sculpture at the Museum of Modern Art 1957-1964 and at the New School for Social Research 1961-1975. She subsequently taught at the Art Students League.

Of her process and aims, Goulet remarked in 2005, “My work begins on a blank stone, or wood, without maquette or pre-conceived plan. I develop shapes and forms until a configuration of masses becomes an inner feeling . . . a feeling of wholeness and beauty . . . . I try to imbue the material with a sense of life . . . to express something about being human and being connected to the energy of the cosmic that is from micro to macro a universal reality.”
YVONNE JACQUETTE  born 1934

_Nightscape Woodcut_  1997-1998
woodcut on paper
15 5/8 x 19 3/8 inches
Gift of Catherine Caldwell Cabaniss ’61
ACG.2001.010.003

Jacquette was born in Pittsburgh and raised in Stamford, Connecticut. She attended the Rhode Island School of Design and currently lives and works in New York and Maine. She has taught at the University of Pennsylvania, Smith College, and Harvard. Her work was honored with a major traveling retrospective, _Aerial Muse_, in 2002-2003. In 2003, she was elected to membership American Academy Arts and Letters.

Jacquette is closely identified with a high-angle or aerial point of view, a perspective that allows her to explore and manipulate an otherwise ordinary representational image so that it dissolves into utterly flat, abstract patterns. She works with this theme in a variety of media, from painting, to pastel, to prints. While she is strongly identified with nocturnal, urban imagery, she has also embraced rural and sunlit scenes.

This print is derived from a portion of a 1997 painting, _Chrysler Building at Dusk II_ (private collection), and was published as part of a portfolio in support of the National Museum of Women in the Arts.

DOROTHEA LANGE  1895-1965

_Apartment House Dweller, Bay Area, California_  1957/1965
gelatin silver print
6 x 13 ¾ inches
Gift of Jackie Mabie Humphrey ’60 in memory of Hugh Humphrey
ACG. 2003.018

A native of Hoboken, New Jersey, Lange studied at Columbia University 1914-1917 to be a teacher. A course there with photographer Clarence White changed her plans. She moved to San Francisco in 1918 and established herself as a portrait photographer. Lange had her first solo exhibition in 1934. From 1935 to 1945 Lange worked for a variety of federal and state agencies devoted to economic relief and the war effort—the California Emergency Relief Administration, the Farm Security Administration, the Resettlement Administration, the Office of War Information—documenting the grim human cost of the Great Depression and World War II. In 1939 Lange published, with her husband Paul Schuster Taylor, an economist, _An American Exodus: A Record of Human Erosion_.

Though best known for her dignified images documenting the plight of displaced farm workers, Lange was a sensitive and thoughtful portraitist. This delicate image was printed under her supervision for a major retrospective exhibition at the Museum of Modern Art.
CLARA MAHL  1910-1988

*Blonde Girl*  1936-1939

woodcut on paper
14 x 10 inches

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

Also known as Claire Mahl, or Mahler, the artist trained at New York’s Grand Central School of Art, the Art Students League, and the National Academy of Design. She worked for the Works Progress Administration 1935-1942 and in the 1940s was also employed in the New York studio of refugee French artist Ferdinand Léger. Mahl taught at the Marian Hartwell School of Design in San Francisco 1950-1956, at Brooklyn College 1970-1974, and at 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.

LOREN MACIVER  1909-1998

*Composition (Autumn Leaves)*  ca. 1962

lithograph on paper
25 7/8 x 19 ¾ inches

Gift of Anabelle Forsch Prager ’43 and the late David A. Prager
ACG.1993.010

Born in New York, MacIver spent most of her life there, in Greenwich Village, interspersed with long interludes spent with her husband, poet Lloyd Frankenberg, in Cape Cod and in France. Despite a lack of formal training—she attended the Arts Students League very briefly as a child—MacIver established a formidable professional career. The Museum of Modern Art, purchased a work in 1934 and included her in a landmark 1936 exhibition, *Fantastic, Dada, and Surrealist Art*. She was honored with a retrospective exhibition in 1953 at the Whitney Museum of American Art and was elected to membership in the American Academy of Arts and Letters in 1959. In 1962 MacIver was chosen to exhibit in the American pavilion at the 31st Venice Biennale. She was awarded the first Lee Krasner Award by the Pollock-Krasner Foundation in 1989.

Writing in 1953, curator John Baur, one of the artist’s earliest admirers, wrote that MacIver “seems as if she deliberately sought to preserve a child-like innocence in both her paintings and her relations with the world.” He noted that she found “forgotten beauty in commonplace things.” As in this example, MacIver’s typical works convey a sort of whimsical, ethereal realism rendered in lyrical colors and soft gestures.

JOHN MARIN  1870-1953

*New Mexico Landscape*  1930

watercolor on paper
17 ½ x 15 inches

Purchase made possible by the Friends of Art
ACG.1949.001

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

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

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

JUDY PFAFF  born 1946
Untitled from the Untitled Lily Series  2000
etching and encaustic on paper
18 x 102 inches
Purchase made possible by the Friends of Art
ACG.2001.007

Born in London, Pfaff grew up in Detroit. She studied at Southern Illinois University and Washington University, where she received a BFA in 1971. Pfaff earned her MFA at Yale University in 1973, studying with Al Held. She began her career as an abstract painter and installation artist. In the decades since she has become an accomplished and daring printmaker.

Pfaff exhibited at the Venice Biennale in 1982 and represented the United States at the São Paulo Biennial in 1998. She is the recipient of a prestigious MacArthur Foundation award (2004) and has been recognized by fellowships from the Guggenheim Foundation and the National Endowment for the Arts. Pfaff teaches at Bard College.

The large composition featuring a lily pad is a tour de force of etching that began with Pfaff’s use of a real lily pad as a collage, or collagraph, element. This print was created at Tandem Press, a self-supporting printmaking studio affiliated with the University of Wisconsin, Madison, department of art.

MAURICE PRENDERGAST  1858-1924
Salem Harbor  1922
watercolor on paper
13 x 19 ¼ inches
Gift of Mr. and Mrs. Charles Prendergast
ACG.1945.003

Born in Newfoundland, Prendergast was raised in Boston. In the late 1880s he settled in Paris to study at the Académie Julian and Académie Colarossi. This was followed by further study in Venice.

Considered an American Post-Impressionist, Prendergast’s playful, charmingly colored watercolors have a mosaic quality. Interested in pattern and atmosphere more than the creation of an illusion of spacial depth, he focused on the flat, decorative qualities of people moving frieze-like through a
scene. His innovative technique caught the attention of fellow artists struggling to escape the strictures of traditional, academic painting and he showed in the landmark 1908 Macbeth Gallery exhibition of The Eight—a group that included modernists George Bellows, John Sloan, and Robert Henri. Prendergast and Sloan became close friends and maintained ties throughout their careers.

CLARE ROMANO  born 1922
*The Walls of Dubrovnik*  1966-1967
collagraph on paper
25 3/8 x 27 ¾ inches
Purchase made possible by the Sweet Briar College Art Fund
ACG.1969.005

A painter as well as a printmaker, Romano studied at the Cooper Union in New York 1939-1943 then moved to France and earned a BFA from the École des Beaux Arts in Fontainebleau in 1949. She furthered her studies under a Fulbright grant in Florence, Italy, 1958-1959. Romano taught at the New School for Social Research, New York, 1960-1973, and then served as professor of fine arts at the Pratt Institute. She and her husband, printmaker and book designer John Ross, are the authors of a landmark textbook, *The Complete Printmaker*, first published in 1972.

Romano’s inspiration for this view of the ancient city of Dubrovnik, Croatia, along the Dalmatian coast, was likely her husband’s nine-month tour as a visiting artist in Yugoslavia and Romania under the auspices of the United States Information Agency. The city, famous for its massive medieval fortifications, was designated a UNESCO world heritage site in 1979.

SUSAN ROTHENBERG  born 1945
*Breath-Man*  1986
relief and intaglio print on paper
20 ¾ x 20 ¼ inches
Purchase made possible by the Friends of Art, 1988
ACG.1988.003

Born in Buffalo, Rothenberg attended the fine arts program at Cornell University, but dropped out after failing a sculpture class. Rothenberg lived for a while on a Greek island before moving to New York. There, Rothenberg immersed herself in the Manhattan art scene and began to create art that reflected her individuality. She noted in a 1987 interview, “By the middle seventies I sensed that people were tired of minimal and conceptual art. It made sense to paint an image of something you could recognize and feel something about.” The artist has described herself as “an image maker and an image breaker.”

*Breath-Man* is one of the many works created during a chaotic time in Rothenberg’s life that she recalls as “a turbulent year, I don’t think it was a time for contemplative images.” Rothenberg has commented, “I don’t feel like getting into who the human being is, what the dynamic is…I don’t want to get too literal...I want the viewer to be able to do the work, too.” The print is related to a body of paintings and drawings from the mid 1980s that evoke spinning energy and twisting bodies in ambiguous space. It is also related to a series of “mystery portraits” of the 1970s and 1980s in which amorphous, unidentifiable figures sit or stand in the midst of swirling brushstrokes.
The artist lives and works in New Mexico. Though she does not embrace the comparison, in recent years critics and curators have likened her to Georgia O’Keeffe, a strong female artist inextricably linked to the New Mexico landscape.

ALISON SAAR  born 1956
*Blue Plate Special*  1993
lithograph, etching, and linocut on paper
24 ½ x 24 ½ inches
Purchase made possible by the Friends of Art
ACG.1996.002

The daughter of artist Betye Saar (whose work is also on view here), Alison Saar was born and raised in Southern California. She now lives and works in Brooklyn, New York. She was educated at Scripps College and the Otis Art Institute and has been honored throughout her career with a number of prestigious grants from, for example, the National Endowment for the Arts and the Guggenheim Foundation. She has recognized by an award from United States Artists, a program established in 2005 by leading American arts foundations and philanthropists to recognize and support excellence.

Like her mother, Alison Saar has spent her career exploring the African American cultural diaspora and searching for spiritual resonance in many interconnected streams of religion, folk traditions and popular culture, and mystical ritual. Also like her mother, Alison Saar employs a wide variety of materials in her work, from frying pans to carved wooden snakes. In this print, for example, she used the pattern from a tin ceiling tile as a design element.

This print references a variety of traditions—religious, political, and popular. The severed head recalls both the Biblical story of John the Baptist, beheaded by King Herod for the seductive dancer Salomé, and the horrifying imagery of racially-motivated lynchings and beatings of 20th century America. The flippant title—one assumes an oblique reference to daily menu selections in an ordinary eatery—stands in stark contrast to these profoundly disturbing references to the slaughter of innocents.

BETYE SAAR  born 1926
*The Long Memory*  1998
serigraph on paper
14 5/8 x 11 ¾ inches
Gift of Catherine Caldwell Cabaniss ’61
ACG.2001.010.007

Born and raised in Los Angeles, Saar earned a degree in graphic design at UCLA. She continued her art studies in the 1960s and 1970s at a variety of universities in Southern California, including Pasadena City College. A prolific artist, still actively exhibiting in her 80s, Saar—whose family combines African-American, Irish, and Native American roots—has spent her career exploring the complexities of her own cultural heritage.

Influenced by the artist Joseph Cornell, she became best known for her work in collage and three dimensional assemblages. Though this print is flat, Saar’s abiding interest in collecting and composing assemblages of thought-provoking found objects is quite in evidence. While the altar-like
image does not have a specific subject, it captures the artist’s career-long fascination with mysticism, the occult and spiritual rituals. The centrally placed hands are reminiscent of Buddhist gestures of prayer and supplication, which the medallion above—patterned with peacock feathers, widely used as a symbol of enlightenment due to the eye-like pattern, and an human open eye—suggests an all-seeing, omnipotent presence.

HANS LEONHARD SCHÄUFLEIN ca. 1480-1540
The Last Judgment ca. 1517-1539
woodcut on paper
9 1/2 x 6 1/2 inches
Sweet Briar College Art Fund Purchase
ACG. 1962.008

Born in Nuremberg, Schäufelein was inescapably influenced by Albrecht Dürer, for whom he worked as an apprentice or assistant. Like Dürer and many of their contemporaries, Schäufelein worked under the patronage of Maximilian I.

This print is far removed from the exquisite detail and graceful style of engravers such as Dürer or Albrecht Altdorfer. In its relative simplicity it seems to recall Medieval rather than Renaissance imagery. In the image, Christ sits in judgment of mankind, his head bracketed by a sword and a lily, while below him the dead rise from their graves.

JOHN SLOAN 1871-1951
Nude with Pink Note 1935
oil on board
Gift of Mr. and Mrs. Arthur D. Horowitz, 1993
1993.009

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. In 1916, Sloan began teaching at the Art Students League in New York. He was appointed president of the League in 1931 but resigned in 1932.

Though this stylized nude initially appears to be something of a departure from Sloan’s usual focus on urban street life, in fact from the late 1920s onward he devoted a great deal of effort to figure studies and portraits in this hatch mark style and closely studied the colors and glazing techniques of the Old Masters. This was painted the year that Sloan returned to teaching at the Art Students League.
MARK TOBEY 1890-1976

Longing for Community 1973
etching on paper
9 ¼ x 10 5/8 inches
Purchase made possible by the Friends of Art
ACG.1981.004

Tobey is known as the originator of “white writing,” a style of abstraction in which a mass of animated white marks seems to swim or hover over a rich, subtly modulated field of color. Its roots can be found in Tobey’s career-long interest in Asian and Arabic calligraphy and it is often likened to the work of painters such as Tobey’s junior, Abstract Expressionist painter Jackson Pollock. Though Tobey spent much of his mature career in Basel, Switzerland, he is considered a major figure in the “Northwest School,” a term loosely applied to artists—such as Tobey’s contemporary Morris Graves—active in the Seattle, Washington, area in the 1930s and 1940s. These artists generally combined imagery or themes derived from the region’s distinctive landscape and atmosphere with an embrace of mysticism and Asian aesthetics.

Tobey studied at the Art Institute of Chicago as a teenager, then moved to New York in 1911 to work as a magazine illustrator. In about 1918 he was introduced to the Bahá’í faith, the tenets of which include peace, justice, and unity. Tobey settled in Seattle in 1922 but spent a great deal of time over the next decade, and indeed throughout his life, travelling all over the world. He first gained national recognition when he was included in a 1930 Museum of Modern Art exhibition. In 1935 he was featured in a solo exhibition at the Seattle Art Museum and by the 1940s was represented at a major commercial gallery in New York. In 1951 he was shown at the Whitney Museum of American Art and was invited by the influential color theorist and designer Josef Albers to serve as a guest artist at Yale. In 1958 Tobey was awarded the International Grand Prize at the Venice Biennale and in 1961 became the first living American artist to exhibit at the Louvre, Paris.

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, Kenneth Hayes Miller, and Paul Cadmus. 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 teacher, friend, and lover Paul Cadmus.
Unknown (probably German)
*Leaf of a Latin text in Carolingian miniscule script*  ca. 850
ink on vellum
Gift of Miss Eva Matthews Sanford, professor of history 1937-1954
ACG.1954.002

The donor collected a variety of mediaeval manuscript leaves with the deliberate intention of assembling a representative sample of script types, “Carolingian miniscule” being one such example.

Unknown (probably Italian)
*Leaf of a Latin sermon in Beneventan script*  ca. 1000-1050
ink on vellum
Gift of Miss Eva Matthews Sanford, professor of history 1937-1954
ACG.1954.003

This page is written in a script style associated with southern Italy, in particular with the monasteries at Monte Cassino and at Bari on the Adriatic coast. Manuscripts using this script are also known from Dalmatia, across the Adriatic.

attributed to Giuliano d’Antonia da Prato
*Leaf from Adelphoe (The Brothers), from The Comedies of Terence*  ca. 1475
ink on vellum
Gift of Miss Eva Matthews Sanford, professor of history 1937-1954
ACG.1954.006

This page contains lines from Act III, Scene 4 of a ribald comedy by the Roman playwright Terence (Publius Terentius Afer) written in the middle 2nd century BC. The manuscript typifies the appetite of Renaissance scholars for ancient Classical literature.

At least on other page from the same manuscript has been identified in the collection of the Butler Library, Columbia University. In the modern era, it was not unusual for book dealers to take manuscripts apart and sell individual pages to several different collectors. Though this still does occur, today the practice is strongly discouraged by bibliophiles and professional archivists. Indeed, a wide variety of current scholars and libraries are making use of technology to reunite scattered pages by creating virtual books using high resolution digital images of the original leaves.

UNKNOWN (Persia)
*Page from the Shahnama (Book of Kings)*  ca. 1600-1650
ink and hand-coloring on vellum
Transfer from Cochran Library
ACG.1995.015

The *Shahnama*, or *Book of Kings*, is a two-part poem comprising approximately 60,000 rhymed couplets that purports to tell the history of all the kings of Persia. It was written by the 10th century poet Abu’l Kasim. It was commissioned in the late 10th century AD by Sultan Mahmud of Ghazni. This page is written in the script known as Shekasteh Nas’taliq, a cursive style developed in the 17th century.
KARA WALKER  born 1969  
*The Emancipation Approximation* 2000  
serigraph on paper  
43 7/8 x 33 15/16  
Purchase made possible by Elizabeth Forsyth Harris ’60  
ACG.2002.001  

Born in Stockton, California, Walker was raised in Atlanta. She earned a BFA from the Atlanta College of Art in 1991 and an MFA from the Rhode Island School of Design in 1994. Despite her youth, she has exhibited widely across the United States and abroad and was honored in 1997 with a prestigious MacArthur Foundation achievement award. Walker represented the United States at the 2002 São Paulo Biennial. She has been honored by an award from United States Artists, a program established in 2005 by leading American arts foundations and philanthropists to recognize and support excellence.

Walker is best, perhaps infamously, known for her monumental silhouettes. While her method superficially harkens back to 18th and 19th-century fashionable portraiture, her subject matter is anything but genteel for it powerfully tackles issues of oppression, exploitation, and violence. Using silhouettes that suggest the worst of racial stereotypes, Walker forces the viewer to confront painful issues from the nation’s past. Here, a graceful Southern belle delicately pauses with an axe after chopping off the heads of countless victims.

KAY WALKINGSTICK  born 1953  
*Mountain Synergy I (Early Spring, Boulder, Colorado)* 1992  
charcoal on paper  
30 x 59 ½ inches  
Purchase made possible by the Friends of Art  
ACG.1995.003  

A member of the Cherokee Nation of Oklahoma, WalkingStick has noted that she seeks to emphasize the common ties we all share and that she has spent much of her career exploring the question “What does the earth convey to us metaphorically.” This monumental drawing is typical of her diptych-like compositions in which, throughout her career, she has investigated “the idea of two parts working together in a dialogue.”

WalkingStick was educated at Beaver College (now Arcadia University) and holds an MFA from the Pratt Institute, Brooklyn. She was a professor of art at Cornell University 1988-2005. Among many prestigious fellowships and grants, in recent years she has been honored by a Lee Krasner Lifetime Achievement Award from the Pollock-Krasner Foundation.
workshop of MICHAEL WOLGEMUT  1434-1519

*Solomon and the Queen of Sheba* (illustrating a page from the Koberger Bible, ca. 1483)
woodcut on paper
16 x 11 inches
Sweet Briar College Art Collection, 1976
1976.022b

Anton Koberger, publisher of a landmark Bible that still bears his name as well as *The Nuremberg Chronicle*, ran the largest printing enterprise in 15th-century Germany. He is perhaps best remembered to the history of art, though, as the godfather of Albrecht Dürer.

Koberger’s Bible and *The Nuremberg Chronicle* were both illustrated by woodcuts produced in the workshop of Michael Wolgemut and his stepson, Wilhelm Pleydenwurff. Wolgemut, too, is associated with Dürer, who as a youth learned printmaking in his workshop.

The scene shown here illustrates the meeting of Solomon and the Queen of Sheba—I Kings 10:1-10—when, taken with stories of his wisdom, she traveled to meet and converse with Solomon and brought him gifts. The practice of showing Biblical figures in contemporary clothing, as seen here, was commonplace.