INTRODUCTION

*The Art of Collecting: The 20th Century* was guest-curated by Lindsay Profenno ’15, an art history major, as an Arts Management Program practicum under my guidance. The installation’s two focal points are images of women and abstraction. Ms. Profenno contributed to this checklist as well. All works were chosen from the permanent art collection of Sweet Briar College—a collection built over the past 75 years by dedicated alumnae, artists and their heirs, professors and staff as a teaching tool for the students and faculty of Sweet Briar and for the enjoyment and education of the College’s neighbors and friends across the region.

No exhibition comes to fruition without the work of many people who support the curator and turn her concept into reality. The art gallery’s work-study assistants Mariah Miller ’16, Samantha Cochran ’16, and Abigail Schutte ’17 have been key to the success of the exhibition. Registrar and collection manager Nancy McDearmon oversaw all preparations and final installation with her usual efficiency and good humor. Exhibitions such as this also benefit from the efforts of our colleagues in the Physical Plant department, who make the gallery look its best and help us keep things running smoothly.

*Karol A. Lawson*
Director
Art Collection and Galleries and the Sweet Briar Museum
Visiting Assistant Professor, Arts Management Program

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DIANE ARBUS 1923-1971

*Lady Bartender at Home with a Souvenir Dog, New Orleans* 1964
gelatin silver print
14 ½ x 14 inches
Purchase made possible by the Friends of Art
ACG.2005.002

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

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

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
ACG.2005.012

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

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

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

ESTHER BUBLEY 1921-1998
*Miss America, Atlantic City, NJ, Sept. 4, 1957* 1957
gelatin silver print
8 ¾ x 13 ¼
Purchase made possible by the Friends of Art
ACG.2010.007

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

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

ALEXANDER CALDER 1898-1976
Stabile design from *Derrière le Miroir* (*Behind the Mirror*) ca. 1965
lithograph on paper
14 7/8 x 21 15/16 inches
Sweet Briar College Art Fund purchase
ACG.1966.003.a

ALEXANDER CALDER 1898-1976
Stabile design from *Derrière le Miroir* (*Behind the Mirror*) ca. 1965
lithograph on paper
15 x 22 inches
Sweet Briar College Art Fund purchase
ACG.1966.003.b

As the inventor of the “mobile”—dynamic, abstract sculpture that incorporates movement as part of the aesthetic design—Alexander Calder revolutionized the way three-dimensional art is experienced.
Born in Lawnton, Pennsylvania, Calder was part of an artistic family. His father and grandfather were both sculptors and his mother was a portrait artist. Calder attended the Art Students League in New York 1923-1925, then established his own studio in Paris. Calder’s earliest sculptures were mainly wire statues and compete miniature circuses. His invention of the “mobile” grew out of his association with the Parisian artist group Abstraction-Création.

The two works shown here are not designs for “mobiles” but for what he called “stabiles,” or stable, unmoving sculptures. These are limited edition illustrations issued by the acclaimed French art portfolio Derrière le Miroir published by Parisian gallery owners Aimé and Marguerite Maeght. Launched in 1946 (and in circulation for over 35 years), the publication introduced original, limited edition graphic art by artists represented by Gallerie Maeght.

BRUNO CAPACCI  1906-1993
Contemplazione  ca. 1930-1940
gouache on paper
14 ¼ x 8 ¾ inches
Gift of Mr. and Mrs. Stanley Marcus, Dallas, Texas
ACG.1961.001.a

Bruno Capacci was an Italian artist who studied at the Academy of Art in Florence before working and studying in New York, Paris, and Brussels. The painters of the Italian Renaissance influenced Capacci’s technique—note his attention to the delicate surface in this example—but it was his connection to mid-century Parisian and Belgian Surrealist artists that influenced the whimsical, “magic realist” and abstract paintings for which he is best known.

DOROTHY DEHNER  1901-1994
Nauplia #1110  1950
watercolor on paper
13 ¾ x 18 ¼ inches
Gift of the estate of the artist
ACG.1998.005

Born in Cleveland to a progressive family—her mother was a woman’s rights activist—Dehner grew up in California. Living with her aunts there after her parents’ deaths, she studied drawing, painting, photography, dance, music, and acting as a youngster. She later attended the University of California and the American Academy of Dramatic Arts in New York. In 1925, Dehner toured Europe and was inspired by the emerging movements of Fauvism and Cubism. Upon her return to New York, Dehner enrolled at the Art Students League and began her professional career as an artist. In 1952, after her troubled marriage to sculptor David Smith ended in divorce, Dehner began to work at Atelier 17, an important print studio. By 1957 she had attained high profile representation with a prominent New York gallery.

This watercolor, titled for a Greek city, may refer to a five-month stay in Greece in the 1930s.
PAT DOUTHWAITE 1939-2002

Big Mother 1993
watercolor on paper
30 x 22 ¼ inches
Purchase made possible by Magda Salvesen ’65
ACG.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.

HELEN FRANKENTHALER 1928-2011

Tiger’s Eye 1987
aquatint, etching, lithograph, and serigraph on paper
18 ¾ x22 ¼ inches
Purchase made possible by the Friends of Art
ACG.2001.003

A native of New York and daughter of a New York State Supreme Court justice, Frankenthaler attended Bennington College. She studied with painter Hans Hofmann, a key influence on an entire generation of American abstract artists, as well as with Rufino Tamayo, who was particularly noted for his saturated color palette. She made her first foray into printmaking in 1961.

Inspired by the work of Jackson Pollock, whose work she first encountered in 1950, Frankenthaler would become one of the few women to be recognized as a major figure in American abstraction and as a founder of the Color Field movement. Her interest in gesture, veils of color, and experimentation with pictorial space is readily apparent in this print. This work, one of a group of several ambitious multi-technique prints, was produced at Tyler Graphics Limited, Mt. Kisco, New York.

JOHNNY FRIEDLANDER 1912-1992

Composition au Pointe Noire (Composition on a Black Point)
ca. 1950-1960
etching on paper
19 5/8 x 15 5/8 inches
Sweet Briar College Art Fund purchase
ACG.1961.004

Born in Upper Silesia (Poland), Gotthard Joachim “Johnny” Friedlander (Friedlaender) attended the Breslau Art Academy where he took classes with Otto Müller and Carlos Mense. As a young artist he worked primarily in lithography and etching, a focus he would continue throughout his career. In 1930 Friedlander moved to Dresden, where he exhibited his work in shows at Galerie J. Sandel. A
short sojourn in Berlin in the early 1930s introduced him to the work of Expressionist Ernst Kirchner and the unique Surrealism of Paul Klee.

Political unrest caused Friedlander to have an unstable home and work space for many years and in 1937 he and his wife moved to Paris as political refugees. As the war moved into France, Friedlander was put in an internment camp as he was considered an enemy subject. Following the war, Friedlander once more made a home in Paris.

During the 1950s and 1960s he continued to work with prints and etchings, mostly for magazines and later started his own school, Impasse du Rouet. These decades brought him international acclaim as well and he exhibited and taught extensively throughout Europe and the Americas.

EMMET GOWIN  born 1941
*Edith and Grandmother, Christmas 1969  1970*
gelatin silver print
5 ½ x 7 ¼ inches
Gift of Elizabeth W. Matheson ’64 in memory of John Menapace (1928-2010)
ACG.2010.006

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

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

JOSÉ GUERRERO  1914-1991
*Untitled, ca. 1960-1980*
gouache and watercolor on paper
18 1/8 x 24 3/8 inches
Bequest of Arthur M. Bullowa
ACG.1993.011.a

JOSÉ GUERRERO  1914-1991
*Untitled, ca. 1960-1980*
gouache and watercolor on paper
18 3/8 x 24 ¼ inches
Bequest of Arthur M. Bullowa
ACG.1993.011.b
These two abstract compositions in gouache, an opaque water-based medium, came to the College’s permanent collection as a bequest from the significant New York collector Arthur M. Bullowa, whose estate was managed by David Prager, the husband of Annabelle Forsch Prager ’43. Bullowa, a Manhattan lawyer, collected pre-Columbian artifacts as well as modern art and served for a number of years as the president of the Aperture Foundation, which publishes journals and books devoted to photography.

Guerrero was a native of Grenada, Spain, and was educated there and in Madrid and Paris. Following several years of travel in post-war Europe, he immigrated to the United States with his wife, American journalist Roxane Pollock. They settled in New York, where Guerrero soon associated himself with the Abstract Expressionist movement. His professional debut was marked by a solo exhibition at the avant garde Betty Parsons Gallery—an important commercial venue for an entire generation of innovative American artists such as Jackson Pollock and Barnett Newman—and his inclusion in a show of promising young painters at the Guggenheim Museum. Influenced by friends and colleagues such as Mark Rothko, Franz Kline, and Robert Motherwell, Guerrero became known for his vivid palette and dramatic gestural compositions. He and his family returned to Spain in the mid 1960s as the Franco regime waned and played an important part in the revitalization of the nation’s contemporary art world. Guerrero was honored by major retrospectives at the Museo de arte contemporáneo, Seville, in 1990, and at the Museo nacional centro de arte Reine Sofía, in Madrid, in 1994. The artist’s family opened the Centro José Guerrero in Granada in 2000.

GRACE HARTIGAN  1922-2008

Pastorale  1953
silkscreen on paper
7 ¾ x 10 13/16 inches
Sweet Briar College Art Fund purchase
ACG.1969.001

GRACE HARTIGAN  1922-2008

Manhattan  1986
oil on canvas
96 x 78 inches
Purchase made possible by Fay Martin Chandler ’43
ACG.2001.008

Born and raised in New Jersey, Hartigan settled in New York in the 1940s after a failed marriage and established herself in the vibrant art scene there. Considered a second-generation member of Abstract Expressionism, she was one of the rare women praised by prominent art critics at the time. Though Hartigan was deeply influenced by Jackson Pollock and Willem de Kooning, she incorporated far more of the natural world in her paintings, blending figurative elements and vibrant abstraction. She moved to Baltimore in the 1960s and taught for many years at the Maryland Institute College of Art.
IDA RITTENBERG KOHLMEYER 1912-1997

Synthesis Print 1993
silkscreen on paper
22 x 26 ½ inches
Gift of Chloe Fort Lenderman ’62 and Julia Fort Lowe ’63 in memory of their mother,
Chloe Frierson Fort ’36
ACG.1993.012

A native of New Orleans, Kohlmeyer was educated at Newcomb College. She earned a BA in English Literature in 1933 and received a MFA degree from Newcomb Art School, Tulane University, in 1956. She subsequently attended summer school in Provincetown, Massachusetts, with the influential abstract painter Hans Hoffman and had her first New York exhibition in 1959. Kohlmeyer taught at Newcomb Art School, Tulane University, 1956-1965 and at the University of New Orleans 1973-1975. She is perhaps best known nationally for a public commission titled Aquatic Colonnade (1987-1990) at the Aquarium of the Americas, New Orleans.

Kohlmeyer much admired the work of Mark Rothko, whom she encountered at Tulane in the 1950s, and Spanish artist Joan Miró. Rothko’s use of saturated color and Miró’s biomorphic abstraction are echoed in Kohlmeyer’s exuberant mature work. An accomplished printmaker as well as a sculptor of monumental brightly painted wood and aluminum totems, Kohlmeyer typically worked with bold colors and patterns abstracted from organic and geometric shapes.

DOROTHEA LANGE 1895-1965

Apartment House Dweller, Bay Area, California 1957/1965
gelatin silver print
6 x 13 ¼ 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.
HELEN LEVITT  1913-2009

*Girl with Lily*    1940

gelatin silver print 
10 ¾ x 13 ¾ inches

Purchase made possible by the Friends of Art 
ACG.1996.009

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

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

ROBERT MANGOLD     born 1987

*Untitled*    1990

lithograph on paper
28 5/16 x 22 ¼ inches

Gift of Amy Holmes Campbell Lamphere ’80
ACG.1992.001

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

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

SALLY MANN     born 1951

*Shiva at Whistle Creek (from Immediate Family)*    1992 

gelatin silver enlargement print
20 x 24 inches

Purchase made possible by the Friends of Art 
ACG.1995.005

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

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

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

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

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

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

**MARY ELLEN MARK** 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-visit ing 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.”

JOAN MITCHELL  1925-1992
Trees II  1992
lithograph on paper
57 x 41 inches each (two sheets)
Purchase made possible by the Friends of Art
ACG.2001.006

Born in Chicago, Mitchell attended Smith College, the Art Institute of Chicago, and Columbia University. Moving to New York in the 1940s, she became one of the few women working in the circle of Abstract Expressionists. Mitchell would spend much of her career as an expatriate, living in France. Since her demise, the artist’s estate has established the Joan Mitchell Foundation, dedicated in part to encouraging emerging artists.

This is a late work, printed with her long-time collaborators at Tyler Graphics, Mt. Kisco, New York. Created as she battled cancer in the last year of her life, the vibrant color and strong, energetic gesture of the drawing typify Mitchell’s mature technique. A series of tree images from this period was inspired by Mitchell’s glimpses of a beloved linden tree in her garden.

JULES OLITSKI  1922-2007
La Belle Dame #7  1975
acrylic on canvas
55 x 35 inches
Purchase made possible by the Friends of Art
ACG.1977.001

Olitski was a Russian-born artist whose family fled to the United States after the execution of his father by Soviet forces. Olitski, who showed artistic promise from a young age, studied at a number of art institutes, among them the National Academy of Design (1940-1942), Pratt Institute, New York University (BA, 1952; MA, 1954), Ossip Zadkine School in Paris, and also the Académie de la Grande Chaumière.

In the late 1950s Olitski was part of a pioneering art movement called “Post-Painterly Abstraction” which sought to remove any sign of the artist’s hand, and with this movement Olitski made a name for himself in the New York art scene. Contemporaries in the movement, with whom he exhibited, included Morris Louis, Barnett Newman, and Kenneth Noland. Olitski’s artistic focus was on color and material, as well as experimenting with the application of paint on canvas with a variety of unconventional tools such as floor mops.

Olitski taught at Long Island University 196-193 and at Bennington College 1963-1967. He had his first solo exhibition at the Corcoran Gallery of Art in 1967. In 1966 he and four other artists represented the United States at the Venice Biennale.
CATHERINE OPIE  born 1961

*Miggie and Irene, Los Angeles, California* (from the *Domestic Series*)  1995
chromogenic print
40 x 50 inches
Purchase made possible by the Friends of Art
ACG.2002.002

Born in Sandusky, Ohio, Opie earned a master’s degree 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.”

ABRAHAM RATTNER  1895-1978

*Study for Landscape*   1953
watercolor and graphite on paper
19 ¾ x 22 ¾ inches
Gift of Suzanne Reitz Weinstein ’60 in memory of Eleanor Dodge Barton, Professor of Art History, 1953-1971
ACG.2004.002

Rattner spent World War I as a camouflage artist in the U.S. Army and then trained as an architect at George Washington University. This was followed by art studies at the school of the Corcoran Gallery of Art and the Pennsylvania Academy of the Fine Arts. A fellowship allowed him to study in Paris in the 1920s and 1930s. He returned to the United States at the outset of World War II and subsequently accompanied his good friend and fellow expatriate Henry Miller on the cross-country road trip that inspired Miller’s *The Air-Conditioned Nightmare* (1945), a precursor of Jack Kerouac’s seminal *On the Road* (1957). Rattner taught at the New School in New York in the 1940s and 1950s and then at Yale University. An extensive body of Rattner’s work is housed at the Leepa-Rattner Museum of Art at St. Petersburg College, Tarpon Springs, Florida.

Noted for rich color and bold compositions suggestive of his French contemporary Georges Rouault, Rattner is sometimes likened to the Abstract Expressionists since he turned increasingly towards abstraction in the 1950s and 1960s. Like Rouault, during his mature career Rattner was also increasingly absorbed with subjects and compositions that addressed mankind’s suffering and global turmoil.
JAMES ROSENQUIST  born 1933

Gift Wrapped Doll  1993
lithograph on paper
24 x 24 inches
Purchase made possible by Fay Martin Chandler ’43
ACG.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.”

MIRIAM SCHAPIRO  born 1923

Kimono  1976
collage and acrylic on canvas
60 x 50 inches
Gift of Jane Roseberry Tolleson ’52
ACG.1996.008

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

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

JON SCHUELER  1916-1992

Rudha Raonvill  1957
oil on canvas
72 x 60 inches
Gift of Magda Salvesen ’65
ACG.2002.003

Born in Milwaukee, Schueler was educated at the University of Wisconsin, earning undergraduate and graduate degrees in economics and English literature. He served in the U.S. Army Air Corps during World War II and then settled in California in the mid 1940s. After several restless years he
decided to pursue art full time and studied at the California School of Fine Arts (now the San Francisco Art Institute) with Clyfford Still and Richard Diebenkorn. He moved to New York in 1951 and then spent a peripatetic period living in a fishing village in Scotland, in Paris, and teaching at Yale University and the University of Illinois Urbana-Champaign.

JOAN SEMMEL born 1932
_Echoes_ 1978
oil on canvas
56 x 60 inches
Purchase made possible by the Friends of Art
ACG.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.”

MARK TOBEEY 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.

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.

CARRIE MAE WEEMS  born 1953
Some Said You Were the Spitting Image of Evil (from the series From Here I Saw What Happened and I Cried) 1995
C-print and etched glass
26 ¾ x 22 ¾ inches
Purchase made possible by the Friends of Art
ACG.1998.002

A native of Oregon, Weems earned a BFA from the California Institute of the Arts, Valencia, and an MFA from the University of California, San Diego. Weems is best known for her appropriations of historical photography, which she enlarges, manipulates, and pairs with language to create poignant, sharp commentary on the state of race relations in the United States. This photograph is from a larger work comprising 32 red-tinted images adapted chiefly from 19th-century daguerreotypes, conceived to be installed as a group and each with an overlay of etched text written by Weems. As a group they read as a prose poem telling, in unsentimental terms, the history of African Americans from slavery to emancipation.
SUGGESTED READING


