



# Faces and Facets: Recent Acquisitions

July 6, 2013 - August 8, 2013

Indian, Jaipur, Rajasthan

*Mana Lalji*, ca. 1860

Opaque watercolor and gilt on paper

35.3 x 23.9 cm. (13 7/8 x 9 7/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund  
2013-15

## **Assemblage**

To assemble is to collect fragments, arrange objects, and fit disparate parts together. Paper, string, and musical instruments can be assembled, as can bodies, buildings, and ideas. For the German artist Kurt Schwitters, art assemblages bring together all conceivable tossed-away materials and give them equal evaluation. For the French philosopher Gilles Deleuze, a social assemblage is a complex collection of people, objects, or data whose relationship with and between its components is entangled and nonlinear. In the assemblages here, whether a mixed-media composition or a network of roads in a landscape, the final configuration produces effects that exceed its parts.

## Assemblage

Marilyn Bridges, American, born 1948

*White City, Kea, Greece*, 1984

Gelatin silver print

image: 37.6 x 47.7 cm. (14 13/16 x 18 3/4 in.)

sheet: 40.4 x 50.7 cm. (15 7/8 x 19 15/16 in.)

Gift of M. Robin Krasny, Class of 1973

2012-129



Arnold Chang (Zhang Hong), born 1954 and Michael S. Cherney (Qiu Mai), born 1969

*Untitled*, 2011

Sheet; ink painting and photographic inkjet print on paper

55.9 x 91.4 cm. (22 x 36 in.)

Museum purchase, Laura P. Hall Memorial Fund, and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art

2012-20



Arnold Chang and Michael Cherney appeared in the Princeton University Art Museum's 2009 exhibition *Outside In*, which focused on the breakdown of geographical categories for artists in modern times. Both artists have international reputations as "Chinese artists," but both were born in America and their work is "American art." After *Outside In*, the two artists began collaborating; Cherney produces photographs that Chang then "extends" in painting. This collaborative cross-media exploration demonstrates the flexible boundaries of both media and the ability of each to merge almost seamlessly with the other.

André Adolphe-Eugène Disdéri, French, 1819–1889

*Musical Instruments at the 1855 Universal Exposition*, 1855

Albumen print

28.5 x 41.5 cm. (11 1/4 x 16 5/16 in.)

Museum purchase, gift of David and Kathryn Richardson, Parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell

2011-24



Zach Harris, American, born 1976

*A-B Mouon*, 2010

Water-based paint, linen, birch plywood, and Masonite

83.8 x 63.5 cm. (33 x 25 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2011-32

Harris is known for a series of exquisite mixed-media works of art in which the painted elements are as meticulously rendered as the frames, which Harris treats as an integral part of each work. Slightly larger than Byzantine icons, and indebted to Modernist abstraction as well as to Tibetan and Buddhist art, his paintings are intimately scaled. According to Harris, they serve as a kind of meditative device—meant to grip the mind via the eye and to trigger moments of imaginative reverie, if not flights of spiritual and metaphysical fancy.



Johan Laurentz Jensen, Danish, 1800–1856

*Roses and Tree Anemones in a Glass Vase*, ca. 1846–56

Oil on canvas

34 x 25.1 cm. (13 3/8 x 9 7/8 in.)

frame: 48.9 x 40 x 5.4 cm. (19 1/4 x 15 3/4 x 2 1/8 in.)

Gift Stuart P. Feld, Class of 1957, and Sue K. Feld

2011-165

Known as the Father of Danish Flower Painting, Jensen studied in Copenhagen and Paris, where he worked briefly for the Sèvres Porcelain Manufacture; he also executed several royal commissions for table services at the Royal Copenhagen Porcelain Manufacture. A typical still life from Jensen's later years, this painting brings together roses from a garden with the exotic tree or bush anemone (carpenteria), discovered by John Charles Fremont near Fresno, California, in 1845. Although native to a semidesert region, carpenteria was soon successfully imported to European botanical gardens.



Arthur Leipzig, American, born 1918

*Hebrew Class, Benker, in Ethiopia*, 1979

Gelatin silver print

image: 41.9 x 28.2 cm. (16 1/2 x 11 1/8 in.)

sheet: 42.9 x 35.7 cm. (16 7/8 x 14 1/16 in.)

Gift of Michael Rips, Class of 1976

2011-167

Leipzig was a staff photographer at the leftist *PM* newspaper in the 1940s, before he launched a career as a freelance photojournalist. His photographs aimed to capture decisive moments and to serve as humanist documents, whether the artist was on assignment to cover coal miners in Virginia, his fellow New Yorkers, or a community of African Jews in Ethiopia. In *Hebrew Class*, Leipzig creates a visual stacking of students, those in the foreground in sharp focus and those in the background gently out of focus. This density of children and the range of their expressions, from attentive to distracted, combine to offer a universalizing portrait of learning.



Philip Pearlstein, American, born 1924

*Model Boat*, 1993

Color aquatint

plate: 31.7 x 32.7 cm. (12 1/2 x 12 7/8 in.)

Gift of Michael Rips, Class of 1976

2011-170



A friend and fellow classmate of Andy Warhol at the Carnegie Institute of Technology in Pittsburgh, Pearlstein moved to New York in 1949. After obtaining a masters degree in art history from the Institute of Fine Arts, in the 1960s he developed an influential realist painting style that concentrated on the human figure at a time when Pop and Minimalist art were at the height of fashion. While his distinctive paintings of the female nude set in informal domestic interiors often appear unimpassioned and analytic, they present fragmented views of the body as glimpsed from unusual angles, creating a startlingly haphazard effect.

Alan Saret, American, born 1944

*Haah*, 1982

Stainless steel

h. 137.2 cm., w. 152.4 cm., d. 121.9 cm. (54 x 60 x 48 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2013-13



Alan Saret's most important works, of which *Haah* is an example, are all volume and no mass. They utilize flexible, industrial materials—in this case stainless steel wire—as well as irregular, organic forms that register the downward pull of gravity. *Haah's* delicacy, a direct riposte to the solidity of Minimalist sculpture, is characteristic of Saret's sculpture, as are the shadows it casts, which suggest interplay between reality and illusion. Symbolism is important to works such as *Haah*, which evoke clouds, clusters of galaxies, primordial matter, and alchemical processes, or what the artist has called "small particles in a vastness, matter and energy transposing."

Florian Schmidt, Austrian, born 1980

*Untitled (Community) 40*, 2011

Lacquer, acrylic gel, vinyl, cardboard, and wood

33 x 24 cm. (13 x 9 7/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2011-111



To create works like the one seen here, Schmidt combines scraps left over from the creation of larger pieces. Layers of paint cover their surfaces, alternately respecting and disobeying their prominent seams. The resulting works are hybrid objects—part painting, part collage, part sculpture. Displaying signs of wear and tear, they also privilege process over product. Paradoxically, Schmidt's works appear to be coming together and falling apart at the same time, merging the activity of construction with that of deconstruction.

Kurt Schwitters, German, 1887–1948

*Untitled, Entry Ticket (Ohne Titel, Einlass-Karte), 1928*

Cut and pasted colored and printed papers with gouache on cardboard

image: 20.3 x 15.9 cm. (8 x 6 1/4 in.)

sheet: 30.2 x 22.5 cm. (11 7/8 x 8 7/8 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2013-27



Schwitters, one of the most influential artists in the years following World War I, developed a singular practice that merged art and life, embraced disparate media, and utilized found objects and printed materials. In 1919, Schwitters named this body of work Merz—an invented word derived from the German Kommerz (commerce). He developed ingenious ways to merge collage and painting: in addition to adding color and pigment to his finished collages, Schwitters either selected paper based on its preexisting chromatic qualities or incorporated paper that he had previously painted over or employed for another purpose—as in this work, which also features train tickets.

United States Geological Survey

*Sylmar earthquake, aerial survey, February 9, 1971: 6:01 a.m.*

Gelatin silver print

image: 19.5 x 24.3 cm. (7 11/16 x 9 9/16 in.)

sheet: 20.6 x 25.4 cm. (8 1/8 x 10 in.)

Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931

2012-39



Also known as the San Fernando Earthquake, this 6.6 magnitude earthquake occurred on the San Fernando fault zone and broke the surface in the Sylmar-San Fernando area. It created a total surface rupture approximately twelve miles long, with a maximum slip along the fault zone of six feet. No fewer than seven photographers from the United States Geological Survey photographed the property destruction caused by this. Ever since George Lawrence took *San Francisco in Ruins* three weeks after the 1906 earthquake, photographs of earthquake aftermath double as time capsules of urban infrastructure even when they cannot fully expose the layers of destruction and distress beneath the surface.

Moritz von Schwind, Austrian, 1804–1871

*Study for the final scene of Mozart's The Magic Flute, 1864*

Watercolor, pen and brown ink over graphite, heightened with white on wove paper

sheet: 31.4 x 49.8 cm. (12 3/8 x 19 5/8 in.)

mount: 44.1 x 62.5 cm. (17 3/8 x 24 5/8 in.)

Museum purchase, Laura P. Hall Memorial Fund

2011-35



In addition to fairy tales and medieval legends, the Romantic painter Moritz von Schwind derived inspiration for his sweeping and rhythmic compositions from musical works, including Wolfgang Amadeus Mozart's 1791 opera *The Magic Flute*—the subject of a narrative mural cycle that Von Schwind carried out for the loggia of the recently completed Vienna State Opera House between 1865 and 1867. This is one of several preliminary sketches for the final scene, in which the triumphant lovers Tamino and Pamina preside above the large assembly of supporting characters, including the vanquished Queen of the Night and her minions at the lower left.

## **Faces and Facets**

The works of art on view include faces of a warrior, saint, inventor, ballerina, bird, and building. Whether painted to admire beauty, affirm power, or simply to remember, these portraits convey not only the literal likenesses of their subjects but also facets of each individual's inner character. When the face we see is anonymous, however—whether a symbolic mask or an unknown sitter—its charisma might seem to diminish. The examples here suggest that even unidentified portraits can be descriptive and distinctive.



## Faces + Facets

Cecil Beaton, British, 1904–1980  
*Margot Fonteyn*, ca. 1963  
 Gelatin silver print  
 21.6 x 19 cm. (8 1/2 x 7 1/2 in.)  
 Gift of Remak Ramsay, Class of 1958  
 2011-172



Cecil Beaton, British, 1904–1980  
*Marlene Dietrich*  
 Gelatin silver print  
 19.2 x 17.3 cm. (7 9/16 x 6 13/16 in.)  
 Gift of Remak Ramsay, Class of 1958  
 2011-174



With an incredible amount of creativity and ingenuity, Cecil Beaton photographed fashions, celebrities, and World War II; he also worked as a designer for interiors, costumes, and stage sets. At the beginning of his career he was employed by *British Vogue*; he would later work for *Vogue* and *Vanity Fair* in the United States before returning to his native England, where he photographed the royal family and political luminaries such as Winston Churchill. Beaton brought his sense of theater, lighting, and clothing to every portrait session. This portrait of actor Marlene Dietrich, made at an early point in both his career and hers, demonstrates such careful attention to detail.

Cypriote, Archaic  
*Head of a woman or priestess*, ca. 600 B.C.  
 Terracotta  
 h. 18.4 cm., w. 19 cm., d. 18.4 cm. (7 1/4 x 7 1/2 x 7 1/4 in.)  
 with mount: 26.7 x 19 x 18.4 cm. (10 1/2 x 7 1/2 x 7 1/4 in.)  
 Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund by exchange, and the Classical Purchase Fund, in honor of William A. P. Childs, Professor of Art and Archaeology, Emeritus  
 2013-4



This clay head was broken from a statue that stood in a sanctuary at Idalion, on the island of Cyprus. Discovered in the nineteenth century, it was published in Paris in 1908. The sculpture served as a votive offering, a tangible prayer to a deity—probably Aphrodite, whose worship was widespread on Cyprus, where she was associated with the Semitic goddess Ishtar/Astarte. The veiled woman, possibly a priestess, wears a beaded choker, ear ornaments, and a garlanded diadem, on which traces of paint survive. With a round face and formidable nose, she represents a feminine ideal familiar from contemporary Near Eastern art.

Benjamin J. Falk, American, 1852–1925

*Thomas Alva Edison*, ca. 1900

Platinum print

sheet (sight): 34 x 25.3 cm. (13 3/8 x 9 15/16 in.)

frame: 53 x 44 cm. (20 7/8 x 17 5/16 in.)

Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell 2011-25



Opening his first studio in 1877, Falk competed with the most famous and opulent of the theatrical portrait studios in New York by staying abreast of the latest technological inventions. He took arc lights—a nineteenth-century lamp that created an electric arc—into Broadway’s theaters in order to illuminate and photograph stage productions for the first time. The artist wholeheartedly embraced electricity as the root of his practice, so it is little wonder that he made a portrait of Thomas Alva Edison, inventor of the first practical incandescent light. As Falk recalled, “I worked under the strongest light I could get. My idea was the photographer had to do it all, if he does not succeed in getting a straightforward, life-like expression, he alone is to blame for it. And for that, quick work is absolutely essential.”

Andreas B. L. Feininger, American, 1906–1999

*Reflections*, 1981

Gelatin silver print

image: 23.7 x 17.6 cm. (9 5/16 x 6 15/16 in.)

sheet: 25.4 x 20 cm. (10 x 7 7/8 in.)

Gift of the Estate of Gertrud E. Feininger

2012-9



Originally trained as an architect, Feininger took up photography in 1936. Three years later, he moved to New York City, joining the staff of *Life* magazine shortly thereafter. The artist, who declared, “I’m not a people photographer,” became well known for his photographs of New York, a book of which was published in 1945. Like those images, *Reflections*, made decades later, conveys an architect’s observation of the geometric precision of towering skyscrapers and an artist’s appreciation for the circumstantial abstraction of the urban fabric.

French, Lyonnais, Abbey of Saint Martin de Savigny

*Capital: The Nativity*, ca. 1170

Limestone

h. 33.7 cm., w. 21 cm., d. 22.2 cm. (13 1/4 x 8 1/4 x 8 3/4 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund, from the estate of Rosalie Green, Director of the Index of Christian Art, 1951–1981

2012-58

One face of this capital depicts the Virgin Mary; she reclines under a round arch surmounted by architectural motifs—indicating the town of Bethlehem—and is attended by a midwife whose prominently shown hand rests on Mary's body. On another face of the capital the swaddled infant Jesus is watched by the ox and ass while Joseph sits pensively by, head in hand. Jesus is displaced by the capital's primary narrative, the apocryphal tale of the doubting midwife: Salome questioned Mary's virginity, whereupon her probing hand shriveled as punishment; when she repented and touched the child, however, her hand was miraculously restored.



Indian, Punjab Hills

*Ferocious Falcon*, late 18th century

Opaque watercolor on paper

33.0 x 22.2 cm. (13 x 8 3/4 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2010-137

This profile portrait of a prized hunting bird—with hooded head and tethered legs—is inscribed "Ferocious Falcon" on the back. Paintings of princes and rulers sometimes include hunting birds, but portraits of individual birds are unusual. The painted falcon resembles those of the great master painter Nainsukh of Guler (about 1710–1778), perhaps suggesting that it comes from his workshop or followers. It is also possible that this portrait is related to the growing practice of naturalist paintings produced in the eighteenth and nineteenth centuries by Indian and Chinese artists working in India, sometimes for colonial patrons.



Indian, Jaipur, Rajasthan

*Mana Lalji*, ca. 1860

Opaque watercolor and gilt on paper

35.3 x 23.9 cm. (13 7/8 x 9 7/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2013-15

A man named Mana Lalji stands in profile under a decorated archway. He wears a gold-adorned blue turban, white robe, two gold necklaces, and ear ornaments. Standing with bare feet, he holds a string of red prayer beads in his right hand and his left is open, in a gesture of welcome and comfort. The traditional Indian profile portrait format is here combined with a softer line as well as more naturalistic shading and modeling techniques introduced from Europe. Soft shading gives volume to the face and hands, which stand in contrast to the flatly rendered background, carpet, and arch.



Japanese, Edo period, 1600–1868, Utagawa Kunisada, 1786–1865

*Iwai Kumesaburo III as Princess Wakana raising a large spider through incantation*, 1861

Woodblock print (oban tate-e format); ink and color on paper

36.8 x 25.1 cm. (14 1/2 x 9 7/8 in.)

mat: 56 x 41.8 cm. (22 1/16 x 16 7/16 in.)

Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425: The Japanese Print

2011-57



Kunisada was prolific and extremely successful during his day, and he played a role in expanding the subject matter of Japanese prints. In the latter part of the Edo period, the supernatural and the macabre became important subjects. This scene is from a popular Kabuki play that shows the famous actor Iwai Kumesaburo III playing the female role of Princess Wakana. In her youth, the Princess's family was annihilated in a feud. A spider rescued her and taught her magic, which she used to revenge her family's death. She is shown holding a scroll that records spider spells, and in the background are spider webs.

Ibrahim Tita Mbohoh, born in Cameroon, 1914–1977

*Ndam Mandu*, mid-20th century

Pen and black ink, colored crayon, and graphite on beige wove paper

64 x 49.5 cm. (25 3/16 x 19 1/2 in.)

frame: 78.3 x 62 x 2 cm. (30 13/16 x 24 7/16 x 13/16 in.)

Museum purchase, Laura P. Hall Memorial Fund

2013-6



This drawing depicts Ndam Mandu, an eighteenth-century warrior from the Bamum Kingdom in Cameroon. Ndam Mandu's power is suggested by his warrior's garb, weapons, and trophy calabash, as well as his powerful physique, dexterous hands, strong feet, and wide-open eyes, all of which are signs of physical or spiritual force. Bamum artists began experimenting with the medium of drawing in the early twentieth century, around the time the Bamum Kingdom came under colonial rule. Their drawings communicate local ideas, stories, and motifs to new audiences, Bamum and European alike. The most successful compositions, such as this one, were reproduced repeatedly using tracing paper maquettes, which allowed these works of art to circulate widely.

Designed by Karl L.H. Muller, American, 1820–1887  
 Manufactured by Union Porcelain Works, Brooklyn, NY, 1863–ca. 1922  
*Century Vase*, ca. 1876–77  
 Porcelain  
 32.4 x 26.7 cm. (12 3/4 x 10 1/2 in.)  
 Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld  
 2011-117



The most renowned items produced by Union Porcelain Works for display at the Centennial Exhibition, held in Philadelphia in 1876, were two richly embellished “Century” vases; this uncolored reduction is one of a small number produced in the wake of its prototypes’ success. The vase’s distinctly American decoration refers to both natural and human history, with bisonhead handles and portraits of George Washington alternating around the shoulder. Six panels encircling the base depict episodes from the nation’s history, including William Penn’s Treaty with the Indians and the Boston Tea Party.

Late Olmec to Early Maya, Mexico, Guatemala, or Belize  
 Protoclassic

*Face pendant*, ca. 400 B.C.–A.D. 200  
 Emerald-colored jadeite  
 h. 5.7 cm., w. 5.7 cm., d. 1.3 cm. (2 1/4 x 2 1/4 x 1/2 in.)  
 with mount: 9.2 x 5.7 x 3.2 cm. (3 5/8 x 2 1/4 x 1 1/4 in.)  
 Museum purchase, Fowler McCormick, Class of 1921, Fund  
 2012-101



Identity is fundamentally contextual: we often make basic assumptions regarding gender, ethnicity, or race when considering the face of a stranger. A relative looking at the same face, however, would have a completely different set of associations, knowing it as the image of a named individual, at a specific point in his or her life and perhaps in a particular emotional state. Featured here are three faces: a small maskette carved in highly prized jade; a stone mask that may have been attached to a funerary bundle; and an ivory face that was once part of a full female figure. Each of these faces can be associated with particular times, places, and cultures, but their individual identities, while perhaps intimately known to the works’ original owners, have drifted into anonymity with the passage of time.

(Pre-?) Teotihuacan, Guerrero or Puebla, Mexico  
 Protoclassic to Early Classic  
*Maskette*, 200 B.C.–A.D. 300  
 Blue-green steatite  
 h. 14 cm., w. 10.2 cm., d. 6 cm. (5 1/2 x 4 x 2 3/8 in.)  
 with mount: 18.7 x 10.2 x 7.6 cm. (7 3/8 x 4 x 3 in.)  
 Museum purchase, Fowler McCormick, Class of 1921, Fund  
 2012-102



Punuk, Kialegak Site, St. Lawrence Island, Alaska  
*Female head with tattoos*, ca. A.D. 800–1200  
 Walrus ivory  
 h. 8 cm., w. 5 cm., d. 5 cm. (3 1/8 x 1 15/16 x 1 15/16 in.)  
 Gift of Stephanie H. Bernheim  
 2012-104



Rembrandt van Rijn, Dutch, 1606–1669  
*Self Portrait with Plumed Cap and Lowered Sabre*, 1634  
 Etching and drypoint  
 oval plate: 12.7 x 11.4 cm. (5 x 4 1/2 in.)  
 oval sheet: 13.6 x 11.3 cm  
 Gift of Thomas F., Class of 1957, and Ada Deuel  
 2011-102



Of the nearly three hundred original etchings that Rembrandt made in his lifetime, a significant number are portraits, both of himself and of his contemporaries. Rembrandt's self-portrait etchings often were created as studies of facial expressions or exotic costumes, including this example, which was made early in the artist's career, at the height of his popularity as a portrait painter. Always a bold experimenter in the medium, Rembrandt began this etching as a half-length portrait of himself holding a saber but cut the plate into an oval shape—eliminating the sword and reducing his figure to only a bust.

Rembrandt van Rijn, Dutch, 1606–1669  
*Jan Asselyn, Painter*, ca. 1647  
 Etching, drypoint, and burin  
 plate: 22 x 17.4 cm. (8 11/16 x 6 7/8 in.)  
 sheet: 22.3 x 17.5 cm  
 Gift of Thomas F., Class of 1957, and Ada Deuel  
 2011-103



Of the nearly three hundred original etchings that Rembrandt made in his lifetime, a significant number are portraits, both of himself and of his contemporaries. In his 1647 etching of the landscape painter Jan Asselyn (1610/15–1652), Rembrandt first portrayed the artist working at his easel, only to burnish away all traces of the studio and focus on Asselyn's sympathetic gaze at the viewer, leaving his palette and his books to indicate his profession.

John Trumbull, American, 1756–1843

*Portrait of a Man*, ca. 1804–08

Oil on canvas

67 x 51.6 cm. (26 3/8 x 20 5/16 in.)

frame: 85.7 x 70.5 x 8.9 cm. (33 3/4 x 27 3/4 x 3 1/2 in.)

Gift of Trumbull Richard, Class of 1939

2012-92



Long considered a self-portrait, this striking image appears instead to depict a patron of the artist. It is rendered somewhat stiffly in a dark palette, with heavy use of brown and yellow, characteristic of Trumbull's production in New York from 1804 to 1808, between residencies in London. Recent conservation at the Princeton University Art Museum has revealed the existence of the interior oval frame—at some point painted over for unknown reasons—which distinguishes the portrait even as it places the sitter at an additional formal and psychological remove from the artist. This distance decreases the likelihood that the work depicts Trumbull himself, whom it nonetheless resembles.

## **Revealing + Concealing**

The works here negotiate what is known and what is unknown; what is visible and what is invisible; what is light and what is dark. Sometimes, art reveals spaces, bodies, or narratives that would not otherwise be accessible to us. Other times, a work reveals a moment of not-seeing or a layer that cannot be discerned. In some examples, the artist has concealed something from view. In others, basic questions of origin, artist, or date are not yet known to us. Finding the answers is the crux of the Museum's ongoing interpretive work: researching and exposing new knowledge and allowing the art itself to present new ideas and connections.



## Revealing + Concealing

Unknown American artist

*Mount Vesuvius and the Bay of Naples*, ca. 1830

Oil on canvas

96 x 135 cm. (37 13/16 x 53 1/8 in.)

frame: 120.6 x 158.7 cm. (47 1/2 x 62 1/2 in.)

Gift of Dr. A. Richard Turner, Class of 1955 and Graduate School Class of 1959, and Mrs. Turner

2010-112



Since the devastating eruption of 79 a.d. that destroyed the Roman towns Pompeii and Herculaneum, Mount Vesuvius has been among the world's most active volcanoes— notably during the eighteenth and early nineteenth centuries, when archaeological excavations excited Romantic interest in the ruined sites and their history. Artists' depictions often focused on the caldera itself, with its inherent drama, as in this grandly scaled, superbly realized painting. The work is unsigned but thought to be of American origin due to the dimensions of the canvas and the design characteristics of its distinctive, apparently original, frame.

Liu Bolin, Chinese, born 1973

*Shadow I, No. 2 – Bus*, 2010

Ultra-Giclee inkjet print

80.0 x 119.6 cm. (31 1/2 x 47 1/16 in.)

Gift of Liu Bolin

2012-100



In the words of the artist: “Chinese contemporary art history moves in tandem with Chinese social history. *Shadow* . . . is inspired by my reflections on Chinese society. To make shadows, first, I lay on a surface. I try to keep the space under my body away from the rain. I stand up once the area around me is completely wet. The surface under me is, of course, still dry and in the shape of a flat human figure. The rain keeps falling and, later on, the shadow I created disappears. I am trying to convey how human beings are helpless before the environment.”

Robert Doisneau, French, 1912–1994

*Graffiti*, 1951

Gelatin silver print

image: 36.7 x 30 cm. (14 7/16 x 11 13/16 in.)

sheet: 40 x 30 cm. (15 3/4 x 11 13/16 in.)

Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell 2011-28



Doisneau is celebrated for the images of Paris he made while exploring the city with his handheld camera beginning in the 1930s. Doisneau was always on the lookout for the incongruities, amusing or ironic juxtapositions, and surprises of everyday life. In this photograph, the visual push-pull between the dark background and the layers of lighter graffiti strains legibility. Certain words or phrases can be picked out, but it may take some effort to see the human figure drawn amid the tangle of letters.

Andreas B. L. Feininger, American, 1906–1999

*Bullhead camouflage*

Gelatin silver print

image: 24.1 x 18.9 cm. (9 1/2 x 7 7/16 in.)

sheet: 24.3 x 19.7 cm. (9 9/16 x 7 3/4 in.)

Gift of the Estate of Gertrud E. Feininger 2012-8



Her Suyoung, Korean, born 1972

*Sun and Moon*, 2012

Six-panel folding screen; ink on paper

Painting: 90.9 x 270.9 cm. (35 13/16 x 106 5/8 in.)

Overall: 170.5 x 294.0 cm. (67 1/8 x 115 3/4 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art 2013-3



This composition follows the traditional Korean Sun, Moon, and Five Peaks screens (*irworobongdo*) that stood behind the king's throne during the Joseon dynasty (1392–1910). The throne and screen symbolized the ruler's position at the center of the universe. Her Suyoung reinterprets the royal theme in the manner of Chinese ink painting, eschewing the bright polychrome originally found in the screens at court. This reinterpretation raises questions about the rhetoric of kingship, cultural interaction, and identity issues. In a palace setting, the ruler seated on the throne occupies the cosmological landscape in the screen. In the monochromatic reinterpretation not only are the colors gone but the monarchy is also no longer present.

Philip Pearlstein, American, born 1924

*Legs*, 1978

Lithograph

image: 43.2 x 35.6 cm. (17 x 14 in.)

Gift of Michael Rips, Class of 1976

2011-169



John Stezaker, British, born 1949

*Tabula Rasa VI*, 2005

Cut paper collaged onto found photograph

sheet: 27 x 36.5 cm. (10 5/8 x 14 3/8 in.)

Museum purchase, Mary Trumbull Adams Art Fund

2013-7



In Stezaker's collages, appropriated images are given new meanings through elegant juxtapositions that almost always conceal and therefore alter the pictures' original meanings. Stezaker's source material is taken from books, magazines, promotional photographs, or historical postcards. Through his juxtaposed repurposings, Stezaker's art calls into question the use of the photographic image. In this series, a publicity Hollywood film still overlaid with a blank white space—a tabula rasa—becomes an unsolvable narrative riddle ripe for our projections.

Robert Watts, American, 1923–1988

*Portrait of Pamela; assorted ideas resulting in a version with moles and navel.*, 1979

Silkscreened and hand-colored print

49.5 x 34.9 cm. (19 1/2 x 13 3/4 in.)

Gift of the Robert Watts Estate

2012-114.7



Robert Watts, American, 1923–1988

*Mainly ideas for Flux objects.*, 1979

Silkscreened and hand-colored print

49.5 x 34.9 cm. (19 1/2 x 13 3/4 in.)

Gift of the Robert Watts Estate

2012-114.20



Hannah Wilke, American, 1940–1993

*Untitled*, late 1960s–early 1970s

White terracotta

19 x 16.5 x 12.7 cm. (7 1/2 x 6 1/2 x 5 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund  
2011-115



Hannah Wilke was an influential feminist artist whose work challenged gender stereotypes and probed the relationships among aesthetics, eroticism, and politics. Wilke began her career as a sculptor, creating pieces in clay and terracotta that evoke such organic forms as female genitalia, a symbol of women’s empowerment in the 1970s.

Hannah Wilke, American, 1940–1993

*S.O.S. Starification Object Series*, 1974

Vintage gelatin silver print

sheet: 17.8 x 12.7 cm. (7 x 5 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund  
2011-116



Hannah Wilke was an influential feminist artist whose work challenged gender stereotypes and probed the relationships among aesthetics, eroticism, and politics. In 1974, Wilke began experimenting with performance art with *S.O.S. Starification Object Series*. Wilke mimics an iconic pin-up pose, tempting the viewer’s voyeuristic gaze. The aura of impeccable glamour she projects is disrupted by the pieces of gum—chewed and kneaded to resemble vulvas—that mar her otherwise flawless back.

## **Symmetry**

Symmetry suggests not only correspondence in size and position but also harmony and beauty. When there is regularity of form, repetition of parts, or balance of composition, a drawing or textile becomes pleasing in ways geometry and physics alone cannot account for. Since the earliest uses of potters' wheels to shape clay, pottery has had a distinct relationship to symmetry. Of the vessels on view, most exploit this rotational symmetry; some negate it. Indeed, any patterned or repetitive artwork also invokes opposing qualities, such as asymmetry, chaos, and disorder.

## Symmetry

Hans Sebald Beham, German, 1500–1550

*Four Evangelists*, 1541

Engravings

plate (each): 4.4 x 3.2 cm. (1 3/4 x 1 1/4 in.)

Museum purchase, Laura P. Hall Memorial Fund

2011-94.1-.4

The elder of two brothers known primarily for their prints, Sebald Beham is among a group of sixteenth-century German artists called the Little Masters because of the miniscule scale of their etchings and engravings. Finely crafted and exquisitely engraved, Beham's prints generally depict traditional scenes from the Bible, the lives of the saints, classical mythology, or genre subjects—all decoratively portrayed with tiny, robust figures reminiscent of sculpted reliefs. Beham often produced his engravings in sets, such as this group of the Four Evangelists, each identified by his attributes.



Chimú, Central coast, Peru

Late Intermediate

*The Chimú Prisoner Textile (fragment)*, A.D. 1200–1290

Cotton with red, ochre, green and blue pigments

186 x 162.5 cm. (73 1/4 x 64 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2011-43

This unusually well-preserved cotton fragment is one section of the famous Chimú Prisoner Textile, which originally measured over 100 feet in length. It depicts a procession of prisoners within rectangular zones, possibly referring to state architecture. The fragment's central motif is a large human figure with rope around his neck and an exposed phallus. He is surrounded by numerous additional captives—both nude males and skirted females, rodents, and s-shaped doubleheaded serpents. The textile may record a specific historical event, a great rarity among ancient material culture from Peru, a region without writing until the arrival of the Spanish in the sixteenth century.



Greek, Attic, attributed to the Theseus Painter

*Black-figure skyphos: symposium of Hermes and Herakles, ca. 490 B.C.*

Ceramic

h. 25.4 cm., diam. rim 28.4 cm., width with handles 38.3 cm., diam. foot 18.8 cm. (10 x 11 3/16 x 15 1/16 x 7 3/8 in.)

Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund by exchange, and the Fowler McCormick, Class of 1921, Fund

2012-91



This skyphos, a type of wine cup, is of extraordinary size, a cup for a serious drinker. The cup is decorated in the black-figure technique by an anonymous artist known as the Theseus Painter and features essentially the same subject on both sides: the god Hermes and the heroic Herakles, who became a god at the end of his life, relaxing at a sort of Olympian picnic, their weapons hanging above. On one side the half-brothers shake hands, while on the other Herakles holds a cornucopia, a horn filled with fruits and cakes, demonstrating the ritual offerings that mortals owe to the gods.

Toda Koji, Japanese, born 1974

*Water bottle, 2013*

Stoneware

h. 24.5 cm., diam. 10 cm. (9 5/8 x 3 15/16 in.)

Museum purchase, gift of Robert L. Poster, Class of 1962, and Amy Poster

2013-16



Working in Ibaraki prefecture in Japan, the potter uses a wood-fired kiln to produce elegant forms with a surface so smooth and dark that they seem to have been cast in bronze. Softening and playing against the symmetric outline of the bottle's form, the surface reveals subtle gradations of accidental glazing effects created during the firing process. What speaks loudly in this bottle is the harmony and balance between the careful working and nurturing of the clay in the artist's hands and the magical whim of the fire.

Jules Olitski, American, born in Snovsk, Russia, 1922–2007

*Love Accepted*, 1965

Acrylic on canvas

142.2 x 48.3 cm. (56 x 19 in.)

frame: 144.8 x 52.1 x 4.1 cm. (57 x 20 1/2 x 1 5/8 in.)

Gift of Dasha Shenkman, in memory of Meir Z. Ribalow, Class of 1970

2013-1

*Love Accepted* represents a watershed moment in Jules Olitski's career. It was produced by spraying acrylic paint onto a canvas, a method with which the artist began to experiment in the same year he created *Love Accepted*. This innovative technique resulted in equally novel results: a luminous, nearly uninterrupted field of color unencumbered by shape, structure, and line and unbounded by anything save the edges of the canvas. Here, Olitski used the spray gun to alter the pigment's density and, by extension, its saturation, resulting in subtle chromatic shifts. Aerating the paint also created a host of contradictory effects, imbuing *Love Accepted* with the immeasurable depth and disembodied tactility of fog.



Bridget Riley, British, born 1931

*Untitled [Based on "Primitive Blaze"]*, 1962

Screenprint on cream wove paper

sheet: 45.7 x 45.7 cm (18 x 18 in.)

mount: 49 x 49 cm

Museum purchase, Felton Gibbons Fund

2012-83

The work of Bridget Riley exemplifies the ways in which the theories of pure abstraction that had been developed in Europe before the Second World War were adopted by younger post-war artists trained in universities and art schools in the 1950–60s. Following the artist's first solo exhibition in London, in 1962, Riley's optically aggressive paintings came to epitomize the international style critics labeled Op Art. With its sharp-edged clarity and flat color areas, the silkscreen process had been used primarily for commercial advertising purposes, but in the 1960s the medium became a favorite printmaking technique for British and American artists.



Robert Smithson, American, 1938–1973

*Sprawling Mounds*, 1972

Graphite on cream wove paper

40.6 x 48.3 cm. (16 x 19 in.)

Museum purchase, Mary Trumbull Adams Art Fund and Henry G. Jarecki Fund

2012-6

*Sprawling Mounds* appears to be a sketch for an outdoor installation. Had it been realized—and it is by no means clear whether Smithson intended it to be—such a work probably would have consisted of hard-packed dirt and earth. The configuration of the mounds mimics the form of a labyrinth, whose ability to disorient Smithson would have appreciated.





Robert Smithson, American, 1938–1973

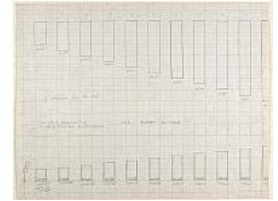
*The Split Perspective of Reflections and Pulvertizations*, 1967

Graphite on graph paper

45.7 x 55.9 cm. (18 x 22 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2012-81



Although best known for his monumental outdoor sculptures, Robert Smithson also produced a large body of drawings. *Split Perspective*, from a transitional moment in the artist's career, refers to two bodies of work: Smithson's pre-1967 practice of wall reliefs and sculptures inspired by crystalline structures, and his post-1967 practice of mixed-media sculptures containing geological matter. On the back of *Split Perspective* is a drawing related to a different series of sculptures: sheets of clear glass stacked and proportioned so as to resemble ziggurats.

White Mountain Red Ware, Fourmile Polychrome

Cibola region, Eastern Arizona

*Bowl with parrot*, A.D. 1300–1400

Ceramic with red, white, and black slips

h. 13.3 cm., diam. 27.3 cm. (5 1/4 x 10 3/4 in.)

Museum purchase, Mary Trumbull Adams Art Fund

2013-11



This coil-made bowl is an example of a ceramic style known as Fourmile polychrome. The bowl depicts a stylized macaw or parrot, with its distinctive hooked beak. Macaws and parrots are not common in the American Southwest but arrived in the region during the early second millennium, through Aztec trade networks.

White Mountain Red Ware, Fourmile Polychrome

Cibola region, Eastern Arizona

*Bowl with geometric designs, possibly including a moth or butterfly*, A.D. 1300–1400

Ceramic with red, white, and black slips

h. 11.4 cm., diam. 26 cm. (4 1/2 x 10 1/4 in.)

Museum purchase, Mary Trumbull Adams Art Fund

2013-12



This coil-made bowl is an example of a ceramic style known as Fourmile polychrome. The bowl's design incorporates a central motif that likely represents a moth or butterfly. Some consider it a reference to the Aztec deity Xiuhtecuhtli, although it may also allude to local mythology. It is possible that the step-edged triangles above refer to architecture or possibly to clouds.

Hale Aspacio Woodruff, American, 1900–1980

*Old Church, from Selections from the Atlanta Period, 1931–46, printed 1996*

Linocut

image: 16.6 x 22.7 cm. (6 9/16 x 8 15/16 in.)

sheet: 49 x 38.2 cm

Museum purchase, gift of William J. Salman, Class of 1955

2012-2.2



These graphic portrayals of tumbledown buildings belong to a large series of linocuts made by Hale Woodruff between 1931 and 1946, when he taught at Atlanta University and painted his celebrated Amistad Murals for Talladega College. Committed to documenting issues of poverty and segregation in the urban and rural South, Woodruff exploited the stark linearity of the linocut medium to stage expressive vignettes with African American protagonists, including churchgoing women, chain gang members, and lynching victims. Despite the absence of such figures in this print, the shared decrepitude of the sagging church evoke the setting's bleak social and economic realities.

Hale Aspacio Woodruff, American, 1900–1980

*Relics, from Selections from the Atlanta Period, 1931–46, printed 1996*

Linocut

image: 20.5 x 28 cm. (8 1/16 x 11 in.)

sheet: 48.6 x 38 cm. (19 x 14 15/16 in.)

Museum purchase, gift of William J. Salman, Class of 1955

2012-2.4



These graphic portrayals of tumbledown buildings belong to a large series of linocuts made by Hale Woodruff between 1931 and 1946, when he taught at Atlanta University and painted his celebrated Amistad Murals for Talladega College. Committed to documenting issues of poverty and segregation in the urban and rural South, Woodruff exploited the stark linearity of the linocut medium to stage expressive vignettes with African American protagonists, including churchgoing women, chain gang members, and lynching victims. Despite the absence of such figures in this print, the shared decrepitude of the sagging shack and mule evoke the setting's bleak social and economic realities.