



50 OBJECTS 50 YEARS

CELEBRATING

HOUSATONIC MUSEUM OF

ART

Henri Cartier-Bresson
French, 1908-2004
Mexico, Mexico City, 1963
Gelatin Silver Print, 1978
Gift of Nancy Miao Twitchell,
1992.20.11.04

Henri Cartier-Bresson was a French photojournalist renowned for his countless memorable images of 20th century individuals and events. After studying painting and becoming influenced by Surrealism, he began a career in photography in 1931. His works are remarkable for their flawless composition, and they capture what has been called "the decisive moment" in a situation, of time arrested. His photographs, characteristically taken with a 35-mm camera, are "straight" photographs meaning they have not been cropped or manipulated. Cartier-Bresson witnessed and photographed many of his era's most historic events, from the Spanish Civil War, to the Partition of India, the Chinese Revolution, and France's 1968 student rebellion. He made numerous photographs of the German occupation of France, and in 1944, after escaping from a Nazi prison camp, organized underground photography units. He was the author of many photographic books including *The Decisive Moment* (1952), *People of Moscow* (1955), *China in Transition* (1956), *The World of Henri Cartier-Bresson* (1968), *The Face of Asia* (1972), *About Russia* (1974), and the retrospective *Henri Cartier-Bresson: Photographer* (1992). A founder (1947) of the Magnum photo agency, he virtually retired from photography in the early 1970s and devoted himself to drawing.



"O bliss of the collector,
bliss of the man of leisure!

Of no one has less been expected
and no one has had a greater sense
of well-being than... a collector.

Ownership is the
most intimate
relationship one can
have to objects.

Cover:

Pablo Picasso

Spanish, 1881-1973

Mask of a Picador with

a Broken Nose, 1903-1960

Bronze

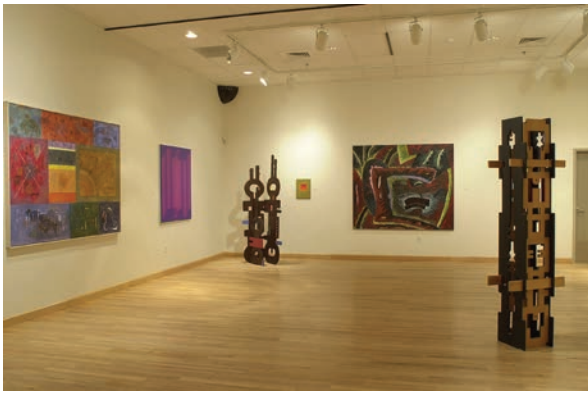
Gift of Herman and

Wendy Klarsfeld, 2006.7.01

Picasso was only twenty-two years old when he executed this sculpture while living in Barcelona. Created in 1903, it was not cast until 1960 and is considered to be one of his most important works. Often related to Picasso's melancholy Blue Period paintings, we nevertheless see a turn towards abstraction, witnessed by the slight asymmetry of the face and deconstruction of the features. Picasso and his colleagues, Derain and Vlaminck, were introduced to abstract forms through African or "Primitive" art and took this as confirmation to pursue a new artistic direction.

Not that they come
alive in him;
it is he who comes
alive in them."

Walter Benjamin



Acknowledgements

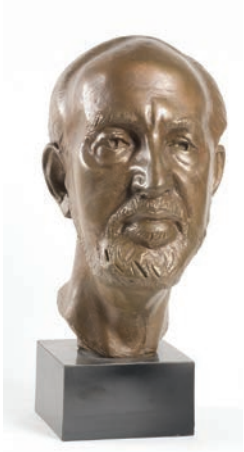
An exhibit of this size and scope takes many months of preparation and, of course, many hours of physical labor. The objects must be cleaned and photographed, labels must be written, and plans are made for how and why to show them. These preparations take time, intelligence and patience, skill and knowledge, and a little luck and many people. And I am lucky to work with people who possess all of the qualities as well as generous spirits. I would like to thank the following people for all their efforts to develop the exhibition 50 Objects/50 Years: Back in January, our interns, Kurt Kochis and Jane Abbott, began cleaning the objects; Paul Mutino photographed all of the objects included in the catalog; Christopher Passehl of Passehl Design worked on the logo, invite and catalog design and preparation; Janet Zamparo edited and proofread the catalog entries and materials; Richard Hubbard and Susan Greene provided all in-house media and web support; and Esther Watstein contributed press support. The team in facilities deserves recognition for all they do for this and every show; and last, but never least, the HMA's art handling staff Aidan Boyle and Chad Cunha. But above all others, I want to give special recognition to Courtney Linderman whose tireless efforts have been applied to this show, and every show. Courtney's work as the HMA's Collections Manager has been invaluable, and her love of art and artifacts, her attention to detail and ethic of care are evident in all that she does. Thank you, Courtney.

The Housatonic Museum of Art is funded by the Werth Family Foundation, the Housatonic Community College, Fairfield County's Community Foundation, the Lumpkin Family Foundation and individual donors.



Foreword

Imagine a place, a kind of labyrinth, where every few feet a portal appears that can magically transport you to another place, another country or another time. The Housatonic Museum of Art is just such a place.



Burt Chernow founded the collection in 1967, envisioning an environment that was enhanced and enriched by original works of art, art that could transform not only a room or a building but also individual lives. He saw the collection as a kind of library with each work of art imbued with the power to actively engage each viewer in a deep and meaningful dialogue.

Over the course of thirty years, Burt developed a collection that allows students to traverse the globe without leaving the campus. He built a trove of treasures for enjoyment and learning.

Today, the HMA continues to acquire works by local, regional, national and international artists. *50 Objects/50 Years* includes works by Jeff Koons, Philip Jones Griffiths, Cindy Sherman, Valerie Jaudon and Yoko Ono. In our permanent collection, we now have a variety of objects that help us to learn more about Native American cultures to include blankets, clothing, toys, and pipes, some on display here.

No museum would be worth its salt if there weren't at least one or two fakes found in its possession, and we have found one or two. Similarly, works that were acquired from relatively unknown artists have become our most significant and precious works.

50 Objects/50 Years has been a joy to organize, and though it is hardly comprehensive, and could not be given the size of the Burt Chernow Gallery space, it offers a trip through the unique, and sometimes unexpected, holdings of this important collection housed on the campus of Housatonic Community College in downtown Bridgeport, Connecticut.

Robbin Zella



Shiva Nataraja
Indian Chola Bronze
 13th–14th Century
 Hindu, India
 Bronze
Gift of Rudi Oriental Art,
1967.13.01

Ideally Chola bronzes are not intended to portray the literal human body; rather they are representations that were inspired by the cosmic world and spiritualism. The body of a Chola bronze must be smooth, and appear to be filled with the sacred breath of life, known as *prana*. It is a figural representation of a body that is purified of bone, veins, and muscle; a symbolic body such as this one would have elements within it that flow smoothly from one to another.

Shiva is one of the three primary Hindu gods, and she functions as *sakti*, also known as female energy, thus embodying the active principle and strength of the deity. She also represents the compassionate and generous aspect of the Great Mother, the ancient Indian fertility goddess.

The Hindu god Shiva is most commonly shown with four arms and flying locks, and or dancing on a dwarf, which was a symbol of human ignorance, and as seen here, he was also often shown encircled by a ring of flames. *The Nataraja* (Dancing Shiva) sculpture illustrates Shiva as the source of all movement

within the heavens; this idea is represented through the loop of flames. Shiva is shown dancing in order to demonstrate the release of humans from illusion; the place where a god performs the dance is considered to lie at the center of the universe and within the human heart.



Funnel Krater
 Daunia, Southern Italy
 ca 5th– 3rd B.C.
 Terracotta
Gift of Peter and Pamela Werth,
2009.7.01

The Daunia region, known in antiquity as Magna Graecia, was located along the Adriatic Sea where the native Daunians lived in proximity to the Greek settlements. Known for their lively and unique pottery that incorporated linear and geometric patterns on rounded forms using earthen tones, the Greeks adopted many Daunian elements into their own designs especially for their *askoi* (oil flasks) and *trozzellae* (wine bowls) pottery.



Torana Fragment
 11th–12th Century
 Pala, India
 Black Stone
Gift of Mr. and Mrs.
Ramesh C. Kapoor,
1992.3.01

A torana (arched portal or festoon), in the ancient and medieval architecture of South- and Southeast Asia, is a ceremonial gateway leading to a *stupa* or Buddhist shrine. The spread of ideas associated with Buddhism influenced Indian architecture in eastern Asia. A number of Indian architectural features such as the temple mound or stupa, temple spire or *sikhara*, temple tower or *pagoda*, and temple gate or *torana*, have become famous symbols of Asian culture used extensively in East Asia and Southeast Asia. The central spire is also sometimes called a *vimanam*. The variant southern temple gate, or *gopuram*, is noted for its intricacy and majesty. The arch, a cornerstone of world architecture, was developed by the Indus Valley civilization and would eventually become an essential element of Indian architecture.



Isamu Noguchi
 American, 1904-1988
Alpii
 Green Marble on Stainless Steel
 Set in Oiled Wood Base, 1960
Gift of Fred Ossorio, 1969.22.07

The sculptures of Isamu Noguchi are renowned for their masterful fusing of Eastern and Western aesthetics. The son of a Japanese father and American mother, Noguchi was raised in his father's homeland from the age of two to thirteen. In 1927, while in Paris on a grant from the Guggenheim Foundation, Noguchi met and apprenticed himself to Brancusi, a well-known sculptor and leader of the Modernist movement in France.

During the 1930s, Noguchi returned to Japan, where he was much influenced by the Zen gardens of the country. It is the Modernist teachings of Brancusi and the calming aesthetics of the Orient which are infused in both the private sculptures and the large-scale public works of the artist.

Chalkidian Amphora

Possibly made in
Rhegion (modern Reggio), Italy
Greek, 560 B.C. - 510 B.C.

Terracotta

Gift of Robert Walzer, 1976.41.01

An amphora is a storage vessel used for dry or liquid goods and generally has an oval shape that tapers to a small ring base as seen here. There are many types of amphorae and this one is called a *column-krater*. Krater refers to the mouth of the vase which is wide to allow for the mixing of wine and water. Chalkidian vase painting shows influences from Attic, Corinthians and Ionian vase painting. Unique to the Chalkidian, however, are the bulbous bases of the interlaced lotus buds located just below the figures. Today, only 600 vases are known to exist and the krater vase, seen here, is the rarest form that was produced.





Christo (Javacheff)
Bulgaria, 1935
Jeanne-Claude
Morocco, 1935-2009
Wrapped Modern Art Book, 1978
Text Book, Plastic, Twine
Gift of the Artist, 1980.6.01

Christo and Jeanne-Claude were born on the same day, met and married in Paris, and were artistic collaborators until Jeanne-Claude's death in 2009, although she had not been formally acknowledged as a co-creator until 1994. When Christo first arrived in Paris, he discovered Modernism and began wrapping small packages, like the one on view here, intrigued by the way an ordinary object could be transformed into something secretive and strange simply by obscuring its contents. Conversely, *Surrounded Islands*, *Wrapped Coast*, and *Valley Curtain* (on view in the Museum), are site-specific works that create a sense of revealing in the viewer—a chance to see the environment from a new perspective.



Icon of St. Nicholas
19th Century
Russian
Silver Metal and Oil on Wood
Gift of Dr. Lee Goldstein, 1996.5.43.06

Nicholas is Russia's most beloved saint and is known as the Wonder-Worker or Miracle-Worker. The patron saint of children, sailors and ships, he is often depicted holding the Book of Gospels in his hands and is the only saint that appears in three-dimensional form. The silver material covering this icon is called a *riza* ("robe") or *oklad* ("covered"), which protects the icon. Usually made of gilt (gold) or silver metal, the *riza* is designed specifically for the icon that it is meant to cover. Here the metal is pierced to create an open space for the painted face, hands, and feet of Saint Nicholas to be seen.

Powder Horn
Americana
Horn incised with Bison, Wolf, Eagle, Native Americans, Weapons, US Flag and a Canoe, 1860
Gift of Herman and Wendy Klarsfeld, 2014.13.10

Every powder horn tells its own story and conveys the thoughts of the man (or woman) who engraved it. The horns are valued for the human interest of the inscription. Powder horns



were prized by their owners, a companion piece to the musket, ever present and indispensable for fighting enemies. Today these horns are a symbol of the tenacity and strength of the people who colonized this country.



Greenland
Thule People
1200 A.D.
Loon Game Piece
Fossilized Ivory
Gift of Herman and Wendy Klarsfeld, 2012.12.12.01

Small ivory carvings of loons, ducks, and swans were pieces for a gambling game played by Thule people from Siberia to Alaska, Canada and Greenland. Each player took a turn to throw the birds that landed either upright or on their sides. Tipped-over birds were "dead," and depending on local rules, the number of upright or "dead" birds determined either the winner or loser.



Jeff Koons
American, 1955-
Balloon Dog (Blue), 2002
Limited Edition, 50/2300
Cast Porcelain with Metallic Finish
Housatonic Museum of Art Purchase,
2003.4.01

Jeff Koons is a controversial figure in the art world. Some critics see his work as derivative at best and, at worst, as a kind of caustic kitsch. Nevertheless, Koons' artistic gestures are indebted to Marcel Du Champ, Andy Warhol, Claes Oldenburg and Salvador Dali, as seen in his output of vacuum cleaners, basketballs in distilled water, puppies and balloon dogs. Although Koons' own work may be seen by some as mere "quotation" of the avant-garde ideas and artists that went before him—ready-mades, mass-production and popular culture—he has become a superstar in his own right. *Balloon Dog*, seen here, is from his *Celebration Series* begun in 1994, which included *Valentine Heart*, *Diamonds* and *Easter Eggs*.

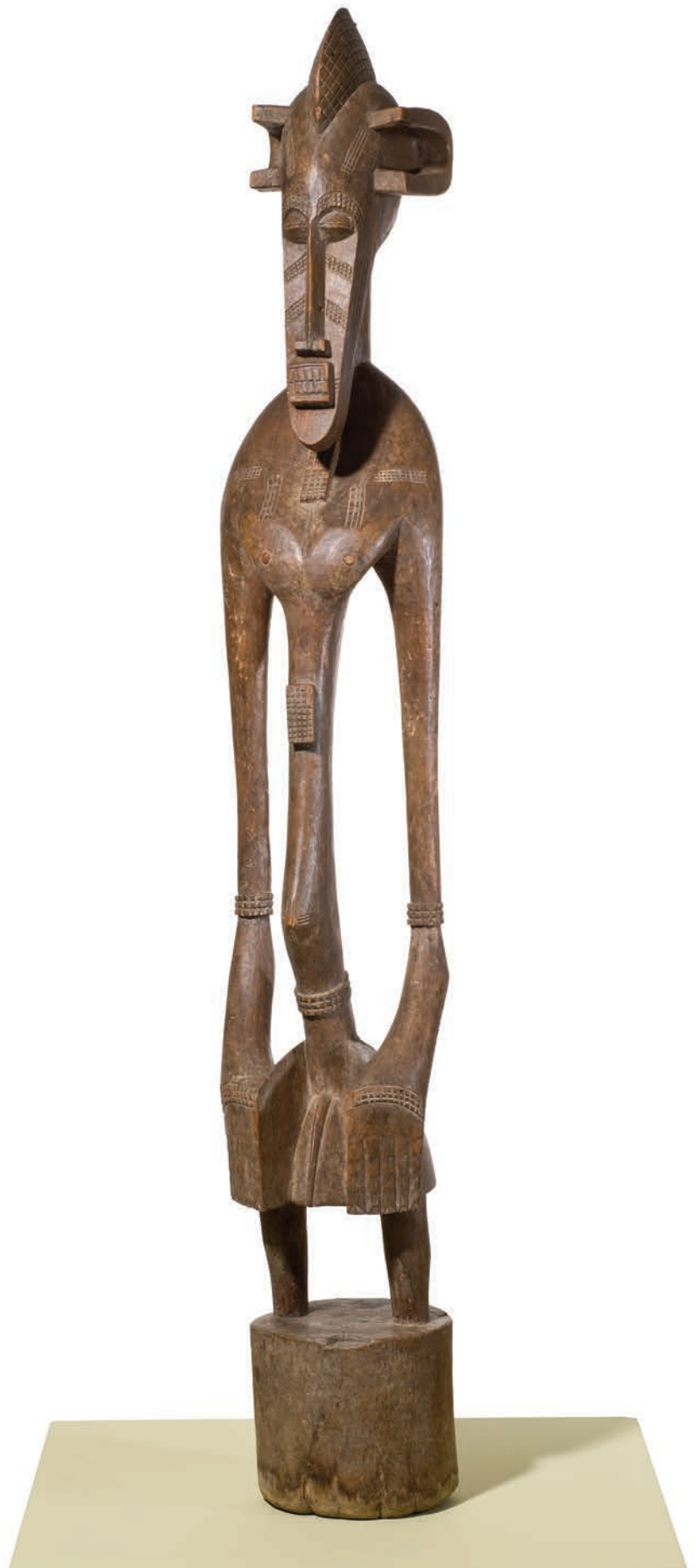
Africa, Cote d'Ivoire,
Senufo People
Poro Altar Figure (Male)
19th-mid 20th Century
Wood
Gift of Joan Peterdi, 2004.12.02

Although Poro figures are male, the society is guided by a female ancestor spirit known as the "Ancient Mother," and divination is mostly the province of *sandogo* (women.) These sculptures are carried during funerals or memorial ceremonies for ancestors, and these sculptures reflect the status and position of their owners. Pablo Picasso and Fernand Léger were two of the leading avant-garde artists to find inspiration from the beautiful carvings of masks, figures and decorative arts that they encountered in the 1930s.



Pierre-Auguste Renoir
French, 1841-1919
La Petite Laveuse
Bronze
Gift of Dr. Paul Brief, 1978.16.01

Introducing a new form of painting, Impressionism, to reluctant viewers, Pierre-Auguste Renoir, along with Monet, Cézanne, Degas and Cassatt were the revolutionary artists of their day. As popular as this artistic style is today, it was once considered shocking with its loose brush strokes and bright palette. Although Renoir dabbled in sculpture, it wasn't until the last few years of his life when his hands were crippled from rheumatism that he began to seriously sculpt. Encouraged by his friend and fellow sculptor, Aristide Maillol, and with physical assistance from a young apprentice, Richard Guino, Renoir produced some of his greatest masterworks until his death at the age of 78.





Francois Auguste René Rodin
French, 1840-1917
Study for Man with a Broken Nose, 1863
Bronze
Gift of Dr. and Mrs. Arthur Kahn 1981.18.01

Largely self-taught, Rodin is considered the father of Modern sculpture. Having broken with traditional sculpture by introducing realism into an art that had become decorative and formulaic, Rodin sculpted the human body with a real physicality and individuality. His break with tradition caused controversy; however, his reputation grew within the artistic community, and he was awarded major commissions, such as *The Burghers of Calais* and *The Gates of Hell* (never completed) but the sculptures that were to be included in this work, *The Thinker* and *The Kiss*, are themselves considered masterpieces. *Man with the Broken Nose*, the study of which is on view here, was the first sculpture Rodin submitted to the Paris Salon, which rejected it. This bust of a street porter, with imperfect features, emphasizes the psychological and emotional depth of an "ordinary" man awhile displaying the skill and mastery of its maker.



China
Batik Press, ca 1850
Gilt and Wood
Gift of Herman and Wendy Klarsfeld, 2011.23.06

The exact date when the art of batik began in China is unknown, but it is believed to have emerged during the Western Han Dynasty (206 BC-24 AD). Initially, batik was a method of dyeing cloth that was passed down through the generations, but over time, the tradition was abandoned. Utilizing vibrant designs, batik preserves the ancient tales of a culture or the personal memories of the artist who creates it. Batik is a method of applying wax to the surface of textiles to preserve the original color of the cloth. Once the wax is applied and seeps deep into the weave, the cloth is dipped into the dye of the preferred color. Once the dyeing process is complete, the cloth is submerged in hot water to release the wax, completing the process.



Qajar Period, Iran
Persian Lacquered Case, ca 1850
Pen-Box of Papier-Mâché with Sliding Top
Gift of Herman and Wendy Klarsfeld, 1978.33.06

This is a presentation pen-box which was produced in the 19th century and was covered with miniature painting; the subjects portrayed were a panoply of Persian kings with their courts or *Bahram Gur* (an epic romance) being entertained by seven princesses in a variety of pavilions. This Persian lacquer box is made of papier-mâché. Initially, the surface is coated with a thin layer of plaster. Then the piece is painted and covered with a transparent layer of lacquer that enhances the color of the paint as well as seals the surface. Lacquer painting was a branch of miniature painting that offered the artist an opportunity to be creative, a welcome relief from the meticulous illustrations for the Court that he was required to produce.



Mochica Avian Stirrup Vessel
Moche Culture, Peru
Terracotta
Gift of Herbert Lust, III, 1980.11.02

The Moche, an Andean civilization (also called Mochica), inhabited northern Peru between the first to the eighth century. The Moche produced sophisticated mold-made pottery, used for everyday as well as ceremonial activities. This is a *stirrup spout vessel*, (so called because of its resemblance to a stirrup), a type of ceramic vessel common among several Pre-Columbian cultures like the Chavin of South America beginning in the early 2nd millennium BCE. In these vessels, the stirrup handle actually forms part of the spout, which emerges from the top of the stirrup. This jar, decorated with a bird that has a fish in its claws, would have been cast from a mold, with the stirrup spout built by hand and secured to the vessel with slip.



Suzanne Valadon
French, 1865-1938
Still Life, 1921
Oil on Canvas
Gift of Dr. Herzl Friedlander,
1982.3.01

The daughter of an unmarried laundress, Suzanne Valadon worked at a number of odd jobs including waitress, nanny, funeral wreath maker and trapeze artist before she began modeling for such artists as Renoir and Toulouse-Lautrec. She began to teach herself to paint and was mentored by her friend Edgar

Degas. Never affiliated with a particular movement or style, Valadon forged her own way as a woman artist, painting still lifes, landscapes and, most notably, women. Criticized for presenting working-class women with imperfect bodies and coarse features, her work was considered too "masculine" while she, herself, was characterized as "unfeminine." Today her work is prized for its strong composition and vibrant use of color.

Romare Howard Bearden
American, 1911-1988
Carolina Red, 1972
Oil Paint and Collage on Wood
Friends of Housatonic Museum
Purchase, 1975.10.01

Bearden was raised in a middle-class, African-American family in Harlem. His parents were both college-educated and he enjoyed a childhood that mixed the cultural and intellectual stimulation of Harlem in the 1920s with the traditions of Southern, rural life in North Carolina. Bearden graduated from NYU with an education degree and attended the Art Students League where he took classes taught by George Grosz. In 1963 he created a series of collages which earned him critical acclaim. This work is an example of his Cubist-influenced collages whereby Bearden juxtaposes large flat areas of bold, contrasting colors to accentuate the energy and intensity of the image.





*The Monkey Warrior
Hanuman (Hanoman), aide
to Rama*

Wayang Golek Rod Puppet
Java, Indonesia
Wood, Polychrome,
Cloth and String
*Gift of Dr. Gerald Novak,
1975.41.04*

Wayang is the name given to both Indonesian puppets and puppet theater. Dating back to the 16th century, traditional Javanese tales and plays incorporated Hindu stories along with Buddhist and Muslim ideas reflecting the interaction between the cultures over time. During a play, the puppets occupy the stage in specific locations with characters on the left (kasars) denoted as evil and those on the right (halus) as good. Each puppet has an elaborately carved head with a neck that can swivel and a center rod that attaches to a stationary base. The rods that are attached to the arms of the puppet allow the puppeteer to operate two puppets at a time. The headdress, costume and face color also alert the audience to the character of the puppet with white faces belonging to the good, and red, associated with anger and aggressiveness, with kasars (bad). Wayang Golek performances celebrate births and weddings and are usually accompanied with percussion orchestra (gamelan) and singers.



Navajo People, Native American
Four Corners Region
*Second Phase Chief's Blanket
with Transitional Design,
ca 1880-1885*

Wool with classical alternating brown, indigo and cream bands overlaid with terraces and diamonds of red and blue.
*Gift of Herman and
Wendy Klarsfeld, 2010.17.1.07*

Oral tradition holds that the Navajo learned to weave from the earth goddess "Spider Woman," but it may be more likely that the skill was acquired from their social interaction with the Pueblo when they settled in the Four Corners region (Arizona, Utah, New Mexico and Colorado) between 1300 and 1500 AD. Navajo blankets were traditionally worn as serapes or used as saddle blankets, dresses or breechcloths. By the 19th century, the Navajo were considered to be

the best weavers in the region, and blankets were produced for trade with the white populations that began to settle in the area and, by the 1880s, for tourists who traveled there by railroad. According to author and antiques dealer Tyrone Campbell, Navajo blankets were highly prized for their beauty and workmanship. They are called *chief's blankets* because only wealthy individuals could afford them. To put it in perspective, the blankets could sell upwards from \$100 dollars while a home, at that time, might cost \$200 dollars. Today they are valued as timeless portraits of the Navajo people.



Jane Peterson
American, 1876-1965
Lady in Yellow, n.d.
Oil on Canvas
*Gift of Mr. and Mrs. Julian
Hyman, 1997.7.01*

Jane Peterson traveled extensively through Europe, Algeria and Turkey, an unusual activity for an unmarried woman at that time. She recorded street scenes, seascapes, and casual portraits of women, like this one, before turning to floral still-lives done in the studio. Through her travels she gained first-hand knowledge of *Impressionism*, *Post-Impressionism*, *Neo-Impressionism*, and *Fauvism*, borrowing the emphasis on light, the spontaneous application of paint, and the bold color effects, yet using them all in her own unique way.

Benny Andrews
American, 1930-2006
Bea, 1969

Oil and Collage on Canvas
Gift of the Black Students Committed to Action, 1975.16.01

Benny Andrews, one of the most important African-American artists of the twentieth century, was the son of a Georgia share-



cropper and grew up with ten siblings. He joined the U.S. Air Force and served in the Korean War and after being honorably discharged in 1954, attended the School of the Art Institute in Chicago on the GI Bill. After completing his studies, Andrews settled on Suffolk Street in New York City and began painting and drawing the denizens of the jazz clubs he frequented. Andrews found city life to be much harder than life on the farm and this is reflected in the technique he developed called "rough collage." By utilizing coarse bits of rag, paper and paint, Andrews created textured surfaces that expressed the harsh effects of city living on one's spirit.



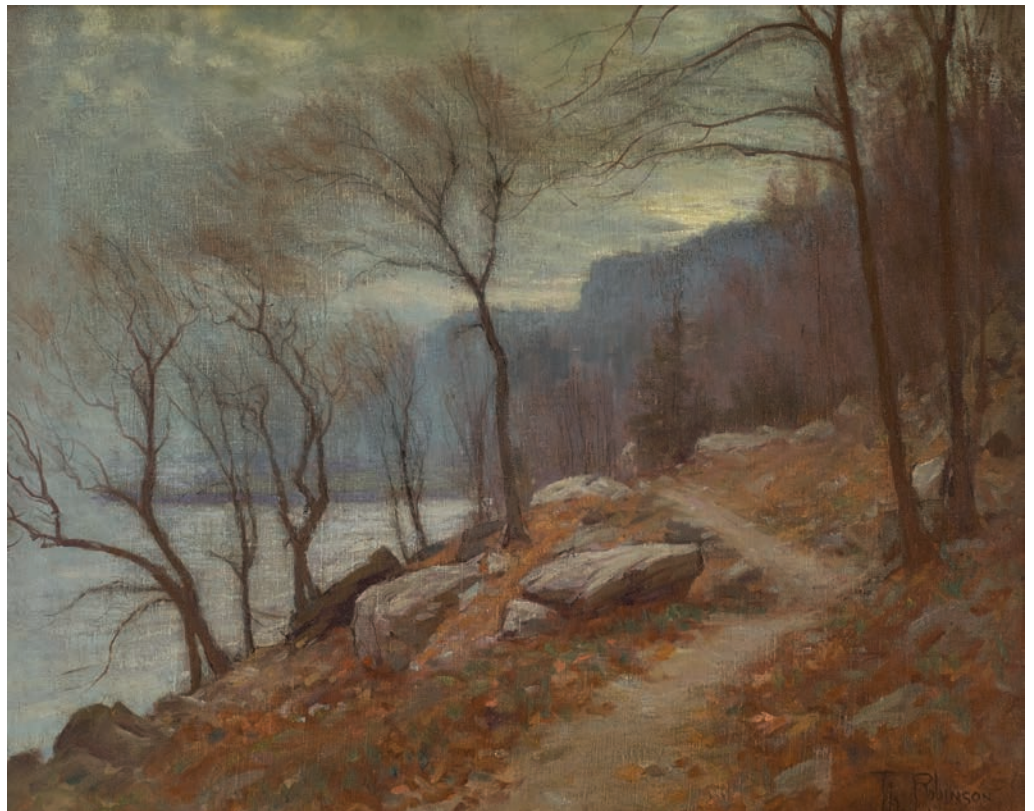
Theodore Robinson
American, 1852-1896
Hudson River, Upper West Side
Oil on Canvas
Gift of Dr. Paul Brief, 1980.34.01

Theodore Robinson was one of the most important American painters at the turn of the century. During a stay in Europe, Robinson came into contact with Impressionism, and by 1887 he was working as an informal student of Claude Monet. Robinson's early paintings were darker in tone and color and he was less concerned with the dissolution of forms than Monet, but works like this one clearly show the influence of his teacher.

With New York City as his base, Robinson became affiliated with a number of American artists pursuing Impressionism. He was particularly close to John Henry Twachtman and Julian Alden Weir and was a part of the Cos Cob Colony in Connecticut. There he painted a series of boat scenes at the Riverside Yacht Club which have come to be regarded as among his finest works.

George Inness
American, 1825-1894
Untitled, ca 1860-1864
Oil on Canvas
Gift of Dr. Enrique Erga, 1977.43.01

George Inness is considered the father of American landscape painting, and his work was influenced in turn by the old masters, the Hudson River school and the Barbizon school. A life-long student of philosophy, Inness was a dedicated follower of Emanuel Swedenborg whose philosophy of nature became widely known through the 19th century Transcendentalists. Inness devoted his life to describing the natural world and spiritual world through his painting of the landscape.





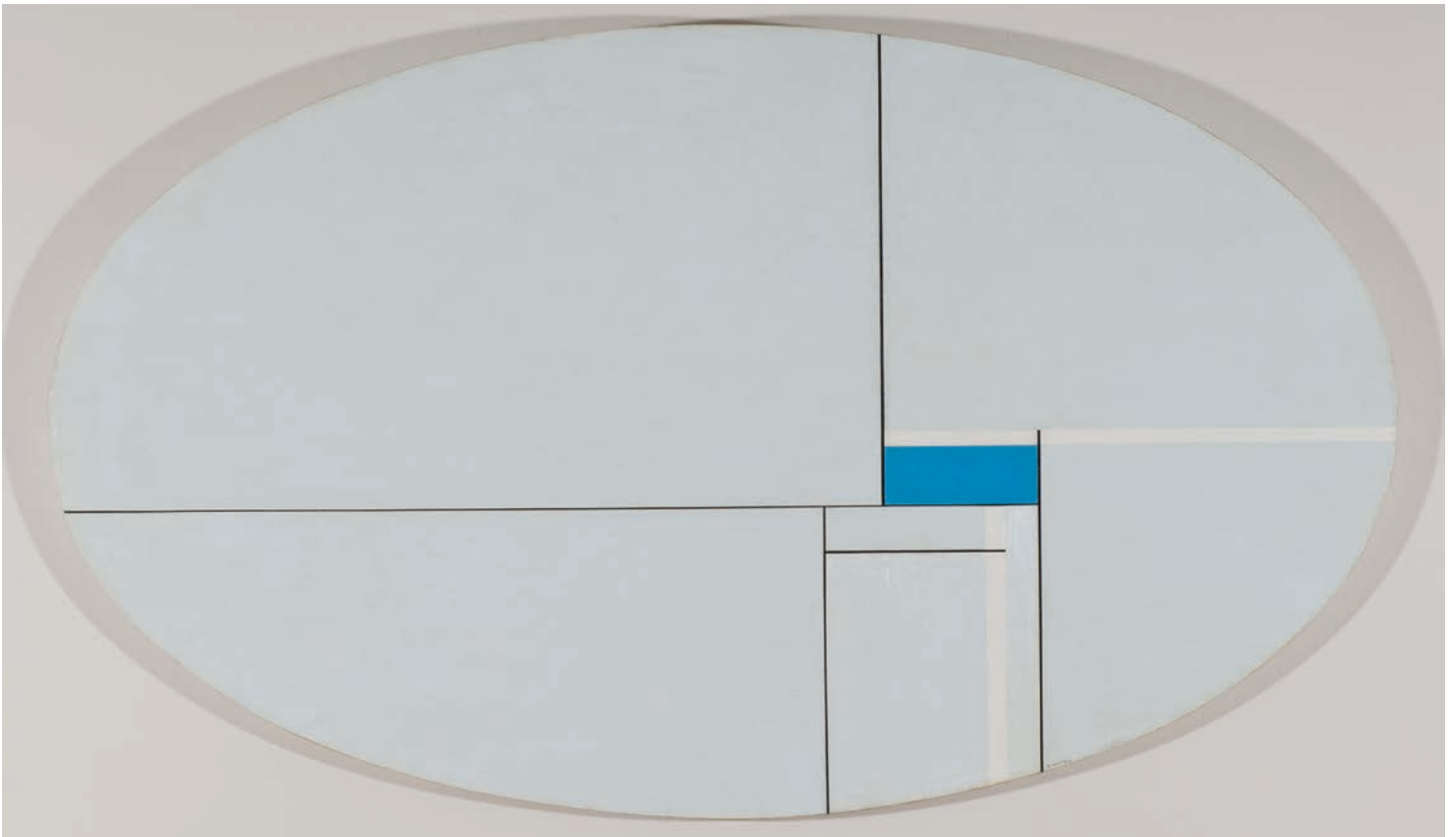
Arshile Gorky
Armenian, American, 1905-1948
Still Life with Fruit, n.d
Oil on canvas
Gift of Wayne Thiebaud,
1980.21.01

Arshile Gorky, along with Rothko, Pollock and Willem De Kooning, has been recognized as one of the most significant artists of the twentieth century especially for his influence on *Abstract Expressionism*. Although this work is undated, we know that it was painted in the 1920s by its sculptural quality and planar composition that reflect Cézanne's influence. By the 1930s, Gorky had created a new style, lyrical abstraction, incorporating the lessons learned from *Surrealism* and *Synthetic Cubism*. Considered the father of Abstract Expressionism, Gorky's contribution to the field of art is not to be underestimated; he developed a new language for the artists that came after him. Gorky's achievements are even more impressive when one learns of the sorrows and tragedies that punctuated his life: He fled to America in the wake of the Armenian Genocide; his mother died of starvation in 1919; in 1946, most of his paintings were lost in a fire; his wife left him for his friend, Roberto Matta; he developed colon cancer; and his neck was broken in a car accident and his arm temporarily paralyzed. He committed suicide in 1948 and is buried in North Cemetery in Sherman, Connecticut.



Alex Katz
American, 1927
The Incident, 1961
Oil on canvas
Gift of the Artist, 1967.6.01

Alex Katz produced simplified yet thought-provoking compositions seemingly void of complicated subject matter. His figures, as seen in this work, are isolated from their surroundings, displayed against a monochrome background, and do not interact. The incident depicted is that of an interview with two reporters and his wife, Ada. Katz painted them as they interviewed him.



Ilya Bolotowsky
Russian, American, 1907-1981
Oval Blue, 1962
Oil on Canvas

Bolotowsky was inspired by the Dutch artist Piet Mondrian's theory of art called Neo-Plasticism. Mondrian's canvases consisted solely of the three primary colors plus white and black lines arranged in vertical and horizontal compositions. In this way, he eliminated references to any object or image of the world. In 1933, Bolotowsky painted his first nonobjective painting, and by the late 1940s, he had begun creating canvases that displayed variations of Mondrian's theories. This painting exemplifies Bolotowsky's search for "an ideal harmony and order."



Willie Jinks
American, 1921-2012
Untitled, ca 1990
Oil, Felt Pen on Wood
Cabinet Door
*Gift from the Collection
of Benjamin Ortiz and
Victor P. Torchia, Jr., 2015.7.01*

The son of a sharecropper, Willie Jinks was one of thirteen children born and raised in Locust Grove, Georgia. Jinks' love of nature, animals and all things mechanical began in childhood, and as an adult working for the sanitation department in Atlanta, he began collecting salvage. When Willie retired, he started drawing and painting on all the reclaimed materials he had acquired over the course of his work life essentially turning trash into treasure! His raw and exuberant works often include a character named "Hoperman" (Hobbyman) that appears in many pieces accompanied by cryptic messages that are sometimes hard to decipher but nevertheless add to their aesthetic appeal. Jinks is considered an Outsider artist which simply means that he is not part of an established tradition.



Valerie Jaudon
American, 1945
Rosedale, 1976
Acrylic on canvas
Gift of Dr. Donald Dworken,
2000.5.03

One of the original artists associated with the *Pattern and Decoration* movement of the 1970s, Valerie Jaudon remains committed to art that is geometric, ornamental and abstract. Jaudon's paintings owe a debt to Celtic, Byzantine and Islamic designs, illuminated manuscripts and textile designs. The complexity of the design, with no foreground or background, creates a bold and commanding presence. An overlay of order, combined with the rhythmic pattern of interlacing forms, reveals, on close inspection, both the mind and the hand of the artist. Jaudon, along with Miriam Shapiro and Joyce Kozloff, took the notion of women's work, seen as merely utilitarian and decorative (feminine), and elevated its status by wedding it to non-representational abstraction, thus conferring the highly prized (and masculine) title of "fine art" on the work.



Willem De Kooning
Dutch, American, 1904-1997
Untitled (Standing Woman),
1951-52
Oil Enamel, Charcoal and Collage
on Cream Paper
Gift of Herman and
Wendy Klarsfeld, 2007.13.03

A first generation Abstract-Expressionist, Willem De Kooning is one of the most important artists of the twentieth century. While Jackson Pollock and Franz Kline pursued pure abstraction, De

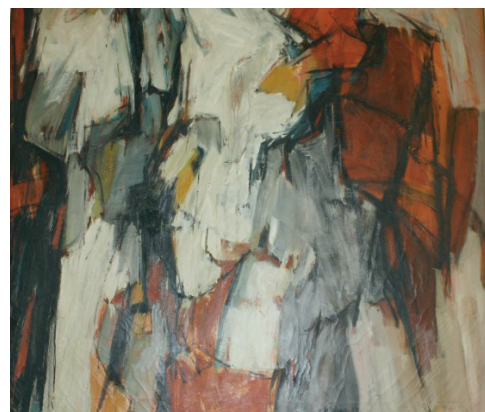
Kooning remained committed to the figurative tradition. *Woman I* (1950-1952), with its glaring black eyes and disturbing grin, provoked dismay amongst critics and public alike, yet it became one of the most reproduced paintings in America. De Kooning's oeuvre utilizes all the lessons of *Cubism*, *Surrealism* and *Expressionism* with collage, spontaneity and aggressive brush work informing his signature style.



Leonard Baskin
American, 1922 - 2000
Man of Peace, 1952
Woodcut
Gift of Student Government,
1969.23.04

Despite the fact that Baskin considered himself a sculptor at the time that he made this print, with its creation, he established himself publicly as a printmaker. The first of twelve monumental woodcuts that he made between 1952 and 1963, it was his first

major work created upon his return to the U.S. after a year abroad. Printed from a matrix made up of multiple blocks of wood joined together, it is, in many ways, an extension of his life-size, figurative sculptures. He printed the woodcut himself, taking several hours to ink it properly and hand-rub the back of the sheet to print it. Unlike the abstract work of his contemporaries, Baskin never abandoned the human figure in his art.



Hale Woodruff
American, 1900-1980
Two Figures, n.d.
Oil on canvas
Gift of the Artist,
1968.16.01

Hale Woodruff began drawing and painting as a young child and served as the cartoonist for his high school newspaper in Nashville, Tennessee. After winning second place in the prestigious Harmon Foundation Award for Fine Art competition in New York, which included a \$100 cash award, Woodruff left for Paris to study art. There he met fellow African-American artist, Henry Ossawa Tanner, the foremost figurative painter of his day, studied with him before returning to Cagnes-Su-Mer in the South of France, and became a part of his circle of friends that included Renoir and Chaim Soutine. At the

invitation of his friend, Woodruff was invited to start an art department at Atlanta University, which soon became the regional center for aspiring art students. Woodruff is best remembered for his murals, commissioned by Talladega College in Alabama, that depicted the Amistad mutiny and the Amistad trial, held in New Haven, Connecticut. Throughout his life as an artist and educator, Woodruff sought to highlight the role of African-Americans in history as well as the influence of African art in Modernism.



Rembrandt Harmensz Van Rijn
Dutch, 1606-1669
The Artist's Mother Seated at a Table Looking Right: Three-Quarters Length, ca 1631
Etching on Cream Wove Paper
1981.35.01

Japanese
Untitled, Ukiyo-e
19th Century
Woodblock Print
Collection of the Housatonic Museum of Art, 2009.18.01

Floating world pictures, known as Ukiyo-e, are prints that were developed in Edo (now Tokyo) during the Edo Period (1615-1868) when shoguns were the ruling class. Wealthy merchants, under shogunal rule, lost their social standing in Japanese society and turned their attention to art. Ukiyo-e was developed to entertain

the middle-class with images of actors, courtesans, erotica and landscapes. These pictures were used to illustrate books and later as posters to promote kabuki and theater. Eventually, they were mass-produced making art accessible to an audience that would not otherwise have the means to purchase an original. Generally, three people were required to make a print: the master artist to make the drawing, the craftsman to carve the wood blocks (each color requires a block), and the printer to apply the inks.

Rembrandt is considered one of the greatest painters and print-makers in European history and certainly in the history of Dutch painting. Although this print is a posthumous impression* of an original Rembrandt printed more than 300 years after his death, it nevertheless provides an opportunity to view the work of a Master artist. We see the fine detailing of the face and hands accentuated by the rich tones of black and gray achieved through the use of cross-hatching and an elaborate layering of line.*An impression

made after an original edition has been completed is called a restrike.

Honoré Daumier
French, 1808-1879
Le Barbe Bleue Prussien se Disposant à Occire une Nouvelle Chambre
from the *Actualités* series, 1866
Lithograph
Gift of Robert Doty, 1970.3.03

Daumier made over 4,000 lithographs in his lifetime. Known for his scathing, political caricatures, he created images which were social commentaries on the times. This work depicts Otto von Bismarck, the Ambassador to France, hiding in the wings of Parliament, waiting to attack. Bismarck formed the German Confederation in 1866 and Daumier capitalized on this perceived threat to France. The artist lampooned the political leader in 55 of his lithographs.



Pablo Picasso
 Spanish, 1881-1973
Bouteille De Rhum Paillee, Verre Et "Le Journal," 19/100, 1966
 Offset Lithograph with Collage
Gift of Dr. Barnet Fine, 1981.15.03

One of the most highly regarded and well-known artists of the twentieth century, Picasso was a prolific, creative force, producing over 20,000 objects in his lifetime. A co-creator of *Cubism* with fellow artist, Georges Braque, Picasso was a key figure in The School of Paris and influenced countless artists. He was well-versed in all media, and created paintings, sculptures, drawings, ceramics and prints throughout his lifetime. This work is an example of *Synthetic Cubism* whereby real bits of newspaper replace a representation of one, a technique called collage. Synthetic Cubism lasted well into the twentieth century and influenced artists like Jacob Lawrence and Romare Bearden.



Albrecht Dürer,
 German, 1471-1528
The Four Witches, 1497
 Engraving on Cream Paper
Gift of Stanley Manasevit, 1976.2.01

Dürer stands as one of the giants in the history of art and printmaking. Recognized as one of the Northern Renaissance masters, he imbued his work with classical motifs that showed his knowledge of Italian art. This particular print has many interpretations, but some scholars see it as the artist's 15th century representation of the mythological story, *The Judgment of Paris*. In the story, Paris judges a beauty contest among three candidates, the goddesses Hera, Athena and Aphrodite. By choosing Aphrodite, Paris inadvertently causes the Trojan War and his own demise.



Victor Vasarely
 French, born Hungary,
 1906/1908-1997
Orion Negatif, 1963
 Screenprint on Aluminum;
 Published by Denise René
Gift of Mark Greenstein, 2011.20.24

The father of Op Art, Vasarely explored kinetics via the plastic arts. Juxtaposing areas of hard-edged, flat color in black and white or complimentary colors (see sculpture in Atrium), the artist sought to give the viewer a nontraditional experience of light, movement and illusion. The *Vega Series*, begun in 1968, was Vasarely's source of artistic exploration for over ten years. A study in surface distortion, works from this series show the important link the artist saw between form and color. At first Vasarely began painting his *Vega Series* but eventually turned to silkscreen on paper, and here, on aluminum.



Gustav Klimt
 Austrian, 1862-1918
Reclining Nude, ca 1912
 Etching on Cream Paper
Gift of Dr. Paul Brief, 1979.8.01

Gustav Klimt was a founding member and first president of the Vienna Secession. He is associated with *Symbolism*, a group that espoused art for art's sake, and *Art Nouveau*, which held that art should be integrated with architecture, furniture, clothing, textiles, silverware and the like. Klimt is best known for his "golden phase," fantastically elaborate patterning covering the surfaces of hyper-realistic portraits of women. Replete with glittering silver and gold leaf, geometric shapes veil the sexual nature of his portraits of women. But Klimt also explored a more direct, naturalistic form of art-making, of which this work is an example. He depicted all aspects of the female experience: pregnancy, aging and the loss of physical beauty.



Mary Stevenson Cassatt
American, 1844-1926
Margot Wearing a Bonnet,
ca 1902
Etching on Cream Paper
Gift of Student Government,
1969.23.02

Blazing a path for other women artists, Mary Cassatt is widely considered a pioneer in the world of art. So unusual was her life choice at that time, her father declared he would rather see her dead than live the life of a bohemian. At sixteen, Cassatt enrolled in classes at the Pennsylvania Academy of Fine Arts in Philadelphia, but she was disappointed by the curriculum and was rejected by the faculty and her fellow students, all male. In 1866, she left for Paris and, by 1868, one her paintings had been accepted into the prestigious government-sponsored exhibition, Paris Salon, under the name Mary Stevenson. When Cassatt met the Impressionist artist Edgar Degas, she found a friend and a mentor, and was soon exhibiting with the group, whose aesthetic sensibilities matched her own. Cassatt's subject matter, however, differed from the Impressionists. While they worked outdoors (plein air), she explored the relationship between mothers and children in intimate, domestic settings. *Margot Wearing a Bonnet* is an example of a drypoint etching which allows the artist to draw directly on the plate and yet retains all the subtle qualities of a drawing.

Andy Warhol
American, 1928-1987
Flowers, 1964
SilkscreenExtra, Out of the Edition. Designated for Research Purposes Only.
Gift of the Andy Warhol Foundation for the Visual Arts,
2013.07.01

Andy Warhol was one of the leading figures in the *Pop Art* movement and his work focused on mass-production, advertisements and celebrity culture. Andy Warhol started his career as a magazine illustrator and record cover designer for vinyl albums before he made the leap to fine art. *Flowers*, begun in 1964, departs from Warhol's popular images gleaned from mass-produced commercial products like Brillo Boxes and Campbell Soup cans. Instead, Warhol appropriated this photograph by Patricia Caulfield, an editor with *Modern Photography*, and arranged it in a new composition using a square format. Warhol chose this shape because it offered flexibility; the image could be rotated four times allowing new arrangements within a grid formation (these pieces are also printed in a wide range of color variations). Warhol was later sued for copyright infringement in 1966, and thereafter began taking his own photographs of which three are included in this exhibit.



Michaelangelo Pistoletto
Italian, 1933
Autoritratto (Self-portrait),
41/100, 1970
Steel and Collage of Photograph
Gift of Jill Kornblee, 1986.5.01

Michaelangelo Pistoletto aspired to the ideal of creating a universal or "total work of art" when he began, in the 1960s, his *Mirror Paintings* combining mirrors, and later reflective surfaces like

polished steel, with photorealist paintings or silkscreens. The concept behind the practice was to integrate the viewer into the work of art, to raise the question of what is real and what is illusion. Every viewer, in the whole of time, essentially becomes a part of the work of art, and the work, in return, remains ever active. Pistoletto is closely associated with the movement *Arte Povera* that used every-day, or mundane objects, to create works, for example his *Venus of the Rags* that combined a classical statue of the Roman goddess with old clothes and fabric remnants. Today Pistoletto lives in Biello and Turin, and is working on his *Third Phase* project that seeks to unite art and social activism. Pistoletto has received numerous awards throughout his career including the Leone d'Oro for lifetime achievement.



Cindy Sherman
 American, 1954
Untitled, 1998
 Cibachrome
Housatonic Museum of Art
Purchase, 1999.11.01

Widely recognized as one of the most influential artists, Cindy Sherman has made a career of turning the camera on herself in order to reveal us to ourselves. Her groundbreaking series *Untitled Film Stills* used common female stereotypes from Hollywood B movies and *film noir* to examine the sociocultural construction of female identity. Using the tradition of portraiture, Sherman created many guises: starlets, aristocrats, clergy and a series that explored aging females in a youth obsessed society. Sherman turned a sharp eye, and her camera, to offer a critique, and a portrait, of our society's beliefs and values.



Philip Jones Griffiths
 British (Welsh), 1936-2008
Penh (Agent Orange Series), 2000
 Gelatin Silver Print
Gift of the Artist and Magnum
Photo, 2005.21.01

While studying pharmacy in Liverpool, Griffiths worked as a freelance photographer for the *British Observer*. By 1962, he was covering the war in Algeria and had embarked on a career that would take him to over 120 countries. From 1966 to 1971, Griffiths photographed the toll the Vietnam War took on both soldiers

and civilians, and published a book titled *Vietnam, Inc.*, which effectively turned American public opinion against the conflict. His second visit to Vietnam culminated in his book *Agent Orange*, published in 2003. Revealing the long-term effects of the defoliant on the post-war population, this book chronicles the genetically mutilated generations of Vietnamese. Philip Jones Griffiths was a member of the photojournalist cooperative Magnum Photo and served as its president from

1980 to 1985. Henri Cartier-Bresson said of him, "Not since Goya has anyone portrayed war like Philip Jones Griffiths."

Ansel Adams
 American, 1902-1984
Wood Stump, n.d.
 Gelatin Silver Print
Gift of Student Government

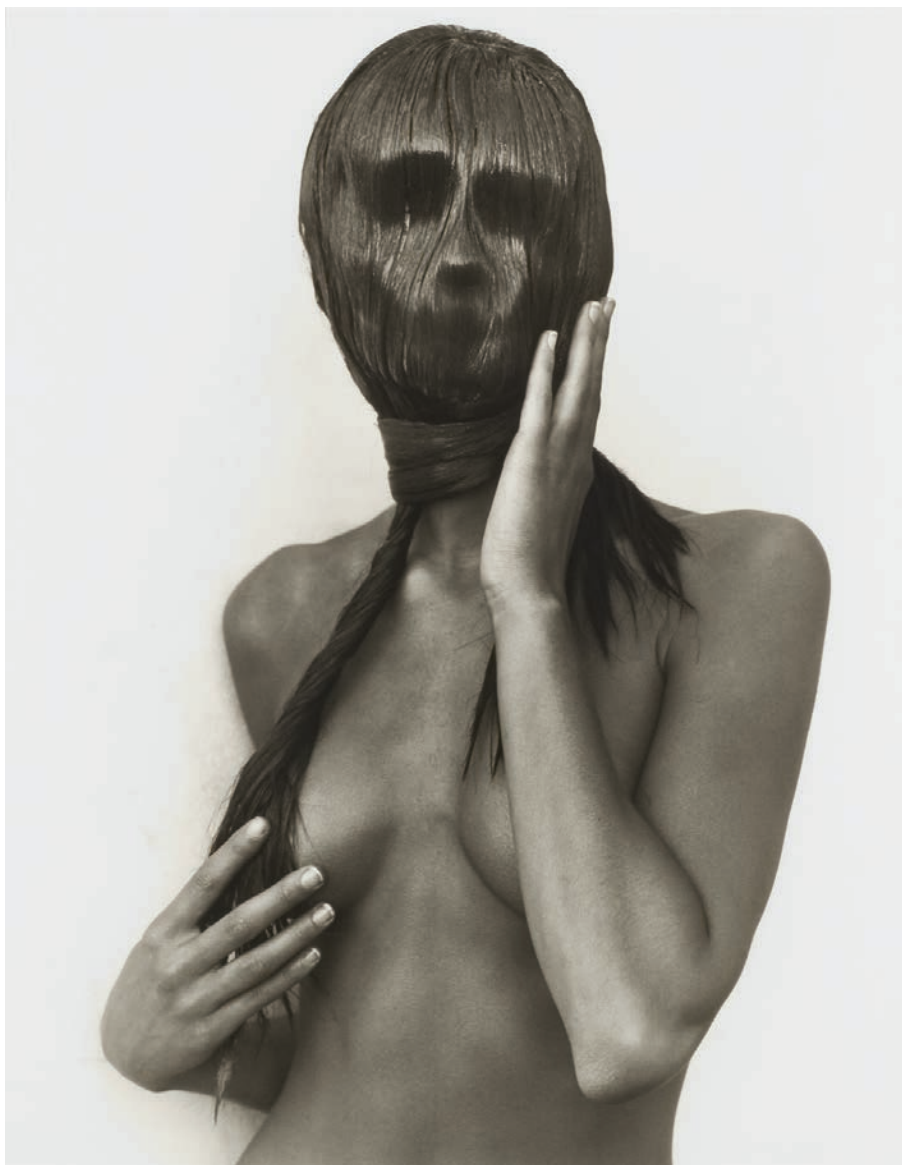
A renowned photographer and environmentalist, Ansel Adams began taking photographs when he received a Brownie camera on his thirteenth birthday. The National Park Service commissioned Adams in 1941 to document America's national treasures and natural wonders that resulted in what are now considered iconic images of Yosemite, Denali, Canyon de Chelly, Death Valley and Kings Canyon, to name

a few. Fred Archer and Adams developed a photographic technique called the *Zone System*, which helped photographers determine the optimal exposure and development for film. This new technique coupled with visualization—seeing the picture in the mind's eye before snapping the shot-- resulted in sharp focus and carefully framed images. Adams founded the *Group f/64*, *Aperture Magazine* and the *Center for Creative Photography* at the University of Arizona and served as a consultant to Polaroid for over twenty years at the invitation of his good friend, Edwin Land.



Herb Ritts
American,
1952-2002
Mask, Hollywood,
9/25, 1989
Gelatin Silver Print
Gift of Dr. Lee
Goldstein,
1996.5.43.17

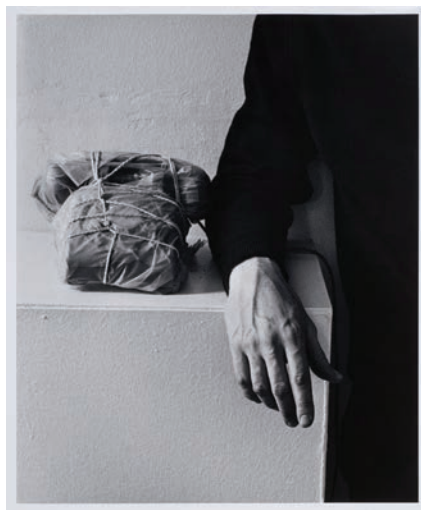
Herb Ritts, a self-taught photographer, became the leading American fashion photographer of the 1980s and 1990s. Known for his strikingly graphic and formal compositions of such supermodels as Cindy Crawford, Stephanie Seymour and Naomi Campbell, he became an in-demand photographer for such publications as *Vanity Fair*, *Vogue*, *Interview* and *Rolling Stone*. By 1988, Ritts was directing award-winning music videos and television commercials as well as doing commissioned portrait work for the rich and famous in the worlds of fashion, music, film and politics. Ritts' style was revolutionary, ushering in the "anti-glamour" aesthetic.



Back Cover:
Carlotta Corpron
American, 1901-1988
Chambered Nautilus
in Space Composition,
1950
Gelatin Silver Print
Gift of Herbert
and Virginia Lust,
1992.1.40.23

Born in Blue Earth, Minnesota, Carlotta Corpron received a B.S. from what is now Eastern Michigan University in 1925 and received her M.A. in art education and fabric design from Columbia Teachers College of Columbia University in 1926. Corpron eventually settled in Denton, Texas, where she was offered a teaching position. She picked up her first camera in 1933 to use as a tool for teaching textile design. After attending a photography workshop in

Marvin Schwartz
American
Christo with Wrapped Telephone,
New York City, 1972
Selenium Silver Print
Gift of Mr. Mark Greenstein,
2010.11.13



Although no longer an active photographer or photo-journalist, Marvin Schwartz continues to be included in major exhibitions internationally due to the rich archive he has created by photographing the important artists and events of the day. This photo of Christo Javacheff's hand is a wonderful example of capturing the right person, at the right moment, at just the right time! It is paired here with Christo's sculpture, *Wrapped Modern Art Book*.

Los Angeles, she embarked on a series of photographic investigations. Corpron, a pioneer in the world of experimental photography, is best known for her images that capture light as an object itself. László Moholy-Nagy and Gyorgy Kepes were both artists in residence in Denton, and Corpron worked as Moholy-Nagy's assistant, but it was Kepes that encouraged her photographic practice. *Chambered Nautilus* is an important example of the use of natural forms to capture the patterns of light itself. The Housatonic Museum has a major holding of her most important series including *Light Drawings*, *Fluid Light Designs* and *Space Compositions*.

