SELECTIONS
from the
UNI PERMANENT ART COLLECTION

Edited by Charles M. Adelman
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With contributions by
Members of the Art History Seminar
and the assistance of
The Director of the Gallery of Art

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Gallery of Art
Department of Art
College of Humanities and Fine Arts
University of Northern Iowa
Cedar Falls, Iowa
2010
In the captions to the illustrations, measurements are in inches (centimeters) height x width unless otherwise noted.

In the bibliography, * indicates sources cited in text.

Cover:

George Grosz
*Fancy Dress Ball, 1929*
Watercolor
18 1/2 x 24 1/2 (47 x 62)
Department of Art purchase (Corley Colin Foundation)
UNI 1959.005

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Introduction and Acknowledgements

The first acquisition to the UNI Permanent Collection of Art, with the Department of Art and the Gallery of Art as custodian, was an etching by John Taylor Arms, purchased in 1935 (p. 76). As Arms was a distinguished artist of his time, carrying on the traditions of Rembrandt and others, this work speaks to the level of quality that was sought by the founders of the collection. Several other works were acquired at that time, mainly from the W.P.A. program of 1935-38. However, it was not until 1955, when Dr. J. W. Maucker, President of the State College of Iowa (now the University of Northern Iowa), established a fund to purchase art from his own lecture revenues, and augmented by contributions from faculty, students, and others, that the collection began to grow. According to Professor Emeritus John Page (personal communication) and former Gallery Director, Dan Stetson (note in file), shortly after the fund was established, an exhibition of abstract works was organized, perhaps by the Betty Parsons Gallery, NYC, and displayed in the Department of Art in order to determine which one would be selected for purchase by those funds. This was the first exhibition of abstract works on campus, and apparently it caused quite a stir. Philip Guston’s #6 was voted the choice (p. 34).

By the early 1960s, when Harry G. Guillaume published a Catalogue of the Permanent Collection, Iowa State Teachers College (see the introductions from the four previous catalogues of the collection below), the number of objects had grown to 64. Paul R. Smith’s catalogue, Permanent Collection of Art, State College of Iowa, Cedar Falls, [1964] (see introductions below) contains 172 objects. Joseph M. Ruffo’s, Recent Acquisitions, Gallery of Art, Department of Art, University of Northern Iowa, no date but probably 1981 (see introductions below), contains 51 objects acquired from 1978-1981. By the time of the 2008 UNI Permanent Collection catalogue, which was produced in conjunction with the UNI Gallery of Art exhibition “Highlights from the Collection,” the number of works in the Permanent Collection had grown to nearly 3,000.

Most of the works have been gifts, but a few have been purchased, restored, and framed through donations and endowments set up for that purpose. We must pay special thanks to the following: Lois & Norman Jones of Davis, California who donated many objects over the years; the David Delafield Memorial Fund; Marianna Delafield; Richard Scott Walker of New York City through whom several major works were acquired; Lois E. Iseminger of Chicago, Illinois whose recent and generous donation included over 159 works of art; and most recently, Mary Haskell-Hanson for her magnificent promised gift to establish the Mary Haskell-Hanson Gallery Endowment Fund to be used for the conservation and public viewing of the UNI Permanent Art Collection at the UNI Gallery of Art. We must thank the many individuals from the past and present whose interests, energy, purchases, and gifts have made this collection what it is. My hope is that the tradition of giving will continue and the Permanent Collection will grow and even better serve as a research tool and aesthetic pleasure for the students, faculty, and community. Temporary loans to other institutions (such as our Kollwitz works which were recently part of an exhibition at Northern Illinois University Art Museum) help to promote the value of the UNI Permanent Art Collection.
In the 2008 catalogue, I wrote:

Collections are formed in different ways, e.g., some through the thoughtful decisions of a single, well informed, and well-heeled person, others accumulated through various types of donations. In each case, at a certain point, a critical number is reached giving the collection its own personality, something akin to Luigi Pirandello’s play, *Six Characters in Search of an Author*. While works of art are what they are and should be viewed and appreciated for just that, they also serve as witnesses for all sorts of inquiries: It’s up to the viewer / curator / investigator to probe. Perhaps we can expropriate/paraphrase the title of Paul MacKendrick’s *The Mute Stones Speak: The Story of Archaeology in Italy*, and talk about how the mute art works speak.

Ad Reinhardt, one of my teachers at college, wrote and said many times: “Art is art” and “Everything else is everything else.” One joy of art is that while it remains the unique object that it always is, its proximity to other unique and discrete objects creates a conversation, and depending on the works and their viewers, the conversations will vary. In Transflux’s DVD version of the 1928 film, *Un chien andalou* by Luis Buñuel and Salvador Dali, Buñuel’s son, Juan-Luis, discusses the surrealist method used by his father and Dali in putting together the film: nothing was meant to have any meaning in relation to anything else. Nevertheless, we realize how impossible it is to not apply or read meaning into associated elements. This is exactly what happens at an exhibition of art works. The purposeful or accidental proximity of objects creates a conversation, not quite the ones at Hogwarts, where the former headmasters and headmistresses speak, but one in which the works spark our minds to form new synapses of thought.

Works in a collection also lend themselves to research and investigation. This catalogue results from the collaborative work of the members of the Art History Seminar of Spring 2009, Art History Majors, the Gallery of Art Director, Darrell Taylor, and myself. Most of the selections were made by the students. I added several, including: the first acquisition to the collection (an etching by John Taylor Arms, p. 76), the oldest object in the collection (a 13th-century French illuminated Bible leaf, p. 102), and one of the most recent acquisitions from Lois & Norman Jones of Davis, California (a ceramic by Robert Arneson, p. 26). Most of the works were produced as discrete objects, but some represent a degree of destruction, such as the biblioclasm witnessed by our medieval vellum leaves. The works have been presented in chronological order of the artist’s birth or time of their production, starting with the most recent.

I would like to thank the members of the Art History Seminar for their energy, interest, and contributions to this project. They are Ceith Barker, Abigail Bristow, Tiffany Bullen, John Frost, Stephanie Gonzalez, Ashley Lindley, Carlton Miller, Derek Ungs, Austin Woltz, and Kathryn Woods. Austin Woltz deserves special thanks for all his work in designing and production of the catalogue. The Director of the Gallery, Darrell Taylor, offered his time, knowledge and enthusiasm to the project. The Art Department Head, Jeffery Byrd, offered his
continuing support, encouragement and enthusiasm for this project and was instrumental in making the Art History Seminar happen. Funding for the publication comes primarily from the generous support of the Provost and Executive Vice President, Gloria Gibson, and the Florence Hartwig Endowed Fund. Thanks also to Wayne Fauchier for his significant contribution.

Finally, we owe special thanks to Professor Reinhold K. Bubser (who was Dean of the College of Humanities and Fine Arts at the time of the Seminar), for his commitment to the arts, to this project, and for the financial support not only for the Gallery but for this catalogue as well.

“Die Kunst ist eine Vermittlerin des Unaussprechlichen.” ~Johann Wolfgang von Goethe

Charles M. Adelman, Professor, Art History
Introductions from the Four Previous Catalogues of the Collection

Harry G. Guillaume, *Catalogue of the Permanent Collection, Iowa State Teachers College*. This catalogue lists 64 works with the date of the most recent (albeit loan) object, 1960, which serves as the *terminus post quem* for the publication. Harry G. Guillaume, Head, Department of Art, writes:

Iowa State Teachers College, like many colleges and universities in the United States recognizes its responsibilities to bring to students and to the community original works of art by competent artists. In the absence of a local museum, our Art Department has sponsored exhibitions of original paintings, sculptures, prints, jewelry, ceramics and everyday utilitarian items in an effort to contribute to the cultural development of prospective teachers and residents of our local community.

In addition to bringing outstanding exhibitions to our campus, the art faculty feels the need to obtain a permanent collection of art works which can be used not only for campus instructional purposes but to share with other institutions on occasion.

In addition to limited state funds, art objects have been purchased through private contributions of funds, individual presentations of art works [C. Fowler, F. Thompson], and a memorial purchase presented to the college for this purpose [Corley Conlon Memorial Fund]. Various student groups and organizations [e.g., Associated Women Students] have made purchases to be placed in the Commons and in various dormitories in an effort to replace reproductions with original works.

Recognizing the merit of a collection, a group of students and faculty also contributed to the purchase of a major painting and at the same time established a fund for the purchase of original art works to which anyone can contribute.

Paul R. Smith, *Permanent Collection of Art, State College of Iowa, Cedar Falls*, [1964]. The catalogue contains 172 objects belonging to the collection. Paul Smith, Professor of Art and the Chairman of the Permanent Collection, writes:

The art works in this catalogue comprise a complete listing of the Permanent Collection of Art at the State College of Iowa in 1964.

The first major work acquired for the collection, the Philip Guston oil, entitled “#6” was purchased in 1955. Since that time one hundred and seventy three [actually 172] works have been added to the collection. This includes paintings, drawings, prints, sculpture, ceramics, and jewelry. In the print collection several original prints were obtained from the college from the W.P.A. during the 1937-39 period.

In addition to the purchase of art works we make special note in this catalogue of gifts to the collection from interested individuals and alumni. In several cases works of art were given directly to the collection and in other cases funds were provided by individuals for the purchase of works. In 1955 approximately 300 students and faculty contributed funds to purchase the Charles Cajori oil painting “Transaction.”
Special recognition is due:
Dr. Clayton V. Fowler, Professor of Art, who has helped to obtain many of the works now in the collection.
Dr. J. W. Maucker, President, State College of Iowa, who has long been interested in art and works of art as an important facet of learning and culture in the college community.
Dr. Harry G. Guillaume, Head, Department of Art, who provides guidance, counsel, and direction in building this collection.

Joseph M. Ruffo, *Recent Acquisitions, Gallery of Art, Department of Art, University of Northern Iowa*, no date. The catalogue contains 51 objects belonging to the collection and 9 on loan, selections of which were part of an exhibition which would travel throughout Iowa. The most recent acquisitions date to 1981 which serves as the terminus post quem for the publication. Pierre Celice’s *Atelier VIII*, UNI 1971.171 is mislabeled: it should be *Atelier VII*, UNI 1981.081. Joseph M. Ruffo, head, Department of Art and director, Gallery of Art, writes: *Recent Acquisitions* represents the first major exhibition of works from the University of Northern Iowa’s Permanent Collection since the Gallery of Art was established in its new facility in 1977 [then the west end of the CAC building].

The UNI Permanent Collection was begun in the mid-1950’s with the purchase of a Philip Guston Painting, #6. Nurtured in its formative years by the wisdom of Clayton V. Fowler, J. W. Maucker and Harry G. Guillaume, and later with the guidance from Paul R. Smith and John Page, Jr., the Collection has grown from 175 works in 1964 to more than 1000 now.

The nucleus of this exhibition includes original works of art by major American and European artists, with a significant number of prints by contemporary British artists. It offers an opportunity to highlight developments in contemporary graphics.

The exhibition utilizes many of our recent gifts to their fullest by making the art available to a widespread audience. Selections from *Recent Acquisitions* will travel throughout Iowa.

We are grateful to the many donors who have contributed funds and works of art to the Permanent Collection. We hope that this exhibition will demonstrate our gratitude to the donors and will encourage further contributions. The Department of Art offers special thanks to the Martin S. Ackerman Foundation, N.Y., Michael Conlee and Forstman/Leff Associates, N.Y.

The exhibition demonstrates the vitality of our educational program and the service the Department of Art and the Gallery of Art provide to Iowa.

The UNI Gallery of Art and the UNI Department of Art, *UNI Permanent Collection, University of Northern Iowa, Cedar Falls, Iowa*, 2008. This catalogue was produced in conjunction with the exhibition “Highlights from the Collection” co-curated by Professor of Art History, Dr. Charles M. Adelman, and Gallery Director, Darrell Taylor. Darrell Taylor writes:

The University of Northern Iowa Permanent Art Collection is a vital cultural and educational resource for UNI students, university staff and faculty, and the greater Cedar Valley community. The Director of the UNI Gallery of Art, the members of the
Exhibitions and Permanent Collection Committee, and the Head of the UNI Department of Art are entrusted with the maintenance, development, and advocacy of the Collection.

The UNI Permanent Art Collection includes nearly 3,000 two- and three-dimensional art objects acquired since the 1930s primarily through donations. The vast majority of artworks are 20th century prints, painting, photographs, and sculpture representing a remarkable cross-section of nationally and internationally known artists. Selections from the Collection are displayed continuously through rotating mini-exhibitions in the Gallery and as temporary loans of objects to university offices and local and regional art centers.

Other Gallery Publications

The Gallery of Art has also produced numerous flyers, brochures, and publications for many of its exhibitions of loan materials as well as some focusing on specific works in the collection.

Catalogues:

*Love Me or Die: a Retrospective Exhibition of the Sculpture and Wearable Art of Cat Chow*, with Artist’s Statement, Introduction by Darrell Taylor, and text by Bradley Quinn, August 24-September 20 2009.


*Philip Pearlstein: Paintings to Watercolors*, with Acknowledgements and Forward by Daniel E. Stetson, and essay “Paintings to Watercolors” by Sandford Sivitz Shaman, November 14-December 15, 1983.


Dennis Oppenheim: Twenty Years in the Public Eye (with lecture “Dennis Oppenheim: Theatricality” by Dr. Craig Alcock), September 21-October 22, 2000.

Brochures:
Marks of Process: UNI Department of Art Alumni and the Studio Painting Tradition, curated by David Schmitz. This exhibition is part of a yearlong series of exhibitions featuring the art and scholarly works of UNI Department of Art graduates, February 9-March 2, 2011.
Action is Eloquence: a Thematic Invitational Exhibit about Desire, Intention, and Direction. This exhibition is part of a yearlong series of exhibitions featuring the art and scholarly works of UNI Department of Art graduates, November 1-30, 2010.
Body Prop: Objects that Negotiate the Relationship between the Body and Its Environment, curated by Erica Duffy, September 29-October 26, 2008.
Dean and Gunnar Schwarz: Pottery Form and Inherent Expression, and Ceramic Works by Bauhaus Potter Marguerite Wildenhain, with Artist’s Statement by Dean Schwarz, September 24-October 22, 2007.

As noted above, the Gallery of Art makes temporary loans of objects from the Permanent Collection for exhibits in other institutions such as the 2009 Käthe Kollwitz: Images of Life and Death exhibition at the Northern Illinois University Art Museum.
The direct inspection of artworks is one of the most important components of the education for any student who intends to be an artist, designer, art educator or art historian. Close inspection of an art object may reveal insights into both craft and conception that could be lost in reproductions. While books are wonderful inventions, they cannot compare to the experience of standing before an object that was touched by the hands of a great master. A work of art is not only an image but it is also a thing that was produced in a particular place at a particular time by a particular person. Looking at a work of art, we are connected, if only temporarily, to all those particulars.

The UNI Permanent Collection of Art contains many objects, including a watercolor by George Grosz entitled _Fancy Dress Ball_. The painting is remarkable but equally intriguing is the connection it provides to Grosz himself and his turbulent times. Grosz created the piece in 1929, during Germany's Weimar era.

The Collection also contains a letter from Grosz. It was produced on an old fashioned manual typewriter. The periods almost pierce the paper. In the letter dated May 1, 1958, Grosz asks Paul R. Smith if he and the committee had indeed purchased the watercolor. It's easy to imagine Grosz pecking out the letter on a typewriter, possibly smoking his pipe in his home in Huntington, New York. This was one year before he died. In his lifetime, Grosz had served in World War I. He then lived in Berlin before coming to America just as Hitler rose to power. During the 1950s, he worked as an artist in residence at the Des Moines Art Center so Iowa is a part of his history too.

All those particulars are bundled into this piece of paper with paint on it accompanied by a typed-written letter. All who see the artwork are invited into its history and may join the conversation as students and scholars.

There is no record of whether or not Paul R. Smith ever answered the question posed by Mr. Grosz. Just in case:

Dear Mr. Grosz,

We are most pleased to have your work in our collection.
It is a truly amazing painting. We will do our best to take good care of it.

Jeffery Byrd, Professor and Head
Department of Art
The project focuses on the relationship between the body and its representation in human body art. The objective is to examine the ways in which the body is used as a medium for self-expression, and to explore the impact of this work on contemporary art and culture. The exhibition is curated by a team of experienced curators and includes works by prominent contemporary artists. The exhibition aims to challenge traditional notions of art and to encourage viewers to consider the role of the body in shaping identity and expression.
The University of Northern Iowa (UNI), specifically the Department of Art and its Gallery of Art in the College of Humanities and Fine Arts, has been the home of a substantial collection of pieces of art for many years. Better known as the Permanent Collection, the Gallery of Art is the repository of paintings, etchings, drawings, lithographs and other artistic modi. The Collection holds objects donated by alumni, benefactors and faculty from the famous masterpiece to the not so well known. Still, all the pieces in the Collection, from Rembrandt to Rauschenberg and from Dali to Grosz, are precious in their own right and of interest to art historians and connoisseurs of art.

This collection may not be well known to outsiders. For many years, Darrell Taylor, Director of the UNI Gallery, and I have discussed ways to showcase the holdings. The occasional show in the UNI Gallery of Art and the display in some other venues considerably limit the exposure that the permanent collection should receive. Yet, the permanent collection remains a hidden treasure for the most part.

With this catalog we are taking a first step towards documenting and providing access to the UNI Permanent Collection for internal and external audiences. We are indebted to Professor Charles M. Adelman, art historian in the UNI Department of Art, for initiating and realizing the project. Professor Adelman’s guidance and supervision of a number of students produced a catalog of selected pieces. Since the permanent collection is quite substantial, the project was never intended to be comprehensive, rather it allowed for student-instructor interaction to select the featured pieces. It also achieved several essential objectives, for example,

It gave students an opportunity to research, write and organize information on the artists and their works, in other words, it became a learning instrument;

Even though its scope was limited, it archived for the first time a number of objects in our Permanent Collection in the form of a catalog;

Understanding the intrinsic value of the project, the College of Humanities and Fine Arts and the Department of Art supported the project from its inception. I congratulate Professor Adelman and the students who were instrumental in creating this collection for their achievement. It will make the UNI Permanent Collection even more permanent.

R. K. Bubser, Dean, College of Humanities and Fine Arts, 13 July 2009.
Keith Haring was born in Reading, Pennsylvania, and raised in nearby Kutztown. He was influenced by Walt Disney and Dr. Seuss, and learned cartoon drawing from his father. According to the Keith Haring Foundation, Haring started creating artwork in alternative venues, such as Club 57, while attending the School for the Visual Arts in New York City. These included chalk drawings in the subway, costumes, and when commissioned, painting public walls, bodies and cars. Due to the notoriety that he and others received for using various public surfaces for graffiti, it became a recognized art form. In all, he created over fifty public works during the 1980s in cities around the world, and his art became part of the aesthetic of the time, often using Day-Glo paint. In 1988, shortly after being diagnosed with AIDS, he established the Keith Haring Foundation to support AIDS organizations and increase awareness. His art from his last years addresses these issues.

Untitled is a painting on plywood originally secured to wooden 2 x 4s. If, as some think, this piece was created as a portion of a larger public work, the composition and its significance cannot be understood in its entirety (on the lower left is part a figure? and the “Z” or “2” shape seems cut off on the lower right). The subject matter includes the baby symbol which Haring said “became almost like a kind of signature” in his early subway chalk drawings. Three babies seem to be crawling up the steep incline of the dark blue triangle, with the topmost just reaching the precipice and perhaps about to follow the falling figure on the right in its plunge to whatever. Groups of lines impart a feeling of movement and noise. The notion of Sisyphus or of life’s journey comes to mind.
Untitled, 1981
Marker and paint on wood
32 1/2 x 40 1/2 (83 x 103)
Anonymous gift
UNI 1985.004
**James White** (1950-, American)

**James White** is a professor of sculpture at Arizona State University, and also Director of the Center for Neon Art, a commercial gallery in Tempe. In 1989, White was commissioned by the University of Northern Iowa to create a work that would serve as a one-night shelter on the UNI campus (alongside the UNI Dome) for the participants of the 17th annual Register’s Annual Great Bike Across Iowa event (RAGBRAI XVII). It would remain on display only three days. White’s solution, which from the point of funding took less than a month from conception to completion, was made possible only through the work and effort of many Cedar Falls volunteers and White’s own skills, as three days before the arrival of the thousands of bike riders, the computer, which controlled all of the lights, broke down, and he had to build a new one from scratch. The completed installation was the largest neon light art work ever created and, according to observers, a spectacular light show.

*Square Wave-Aere Perennius*, which at the time received national attention, comprised 144 tents (each capable of holding up to ten people) and neon light standards, including 33,000 square feet of white nylon fabric, 1 1/2 miles of electrical wire and more than 2,000 feet of neon lighting. The lighting tube units were specially fabricated, bent into a diamond shape and made up of red and blue neon and argon gases. While the computer controlled the sequential pattern of speed and direction (north or south), White also built in an element of chance, as the occupants of each tent were able to turn off the light if they so chose. According to *The Chronicle of Higher Education*, “Mr. White can mimic familiar rhythms — ranging from heart beats to breathing — by dimming and brightening the neon, sending waves of light through the matrix.”

*Aere Perennius* references the Roman poet Horace’s last Ode (“I have completed a monument,” Book III:30), in which he extols his life’s work as “longer lasting than bronze,” and higher than the pyramids. Although Horace’s Odes survive, all that is left of the physicality of *Square Wave-Aere Perennius* are the tent and neon standard, artifacts from an ephemeral event.
Tent and Neon Standard from
*Square Wave·Aere Perennius*, 1989
Steel, fiberglass, cloth, neon lights, computer
Neon Standard: 12' x 3' (366 x 91)
Tent: 12' x 18' x 18' depth (366 x 549 x 549)
UNI 2005.008
Dean Schwarz (1938-, American)

Dean Schwarz was born in Cedar Rapids, Iowa. According to his Luther College biography, he studied at Iowa State Teachers College (now the University of Northern Iowa) receiving an MA in Art. He continued his studies at several ceramic studios, including those of Shoji Hamada in Japan and Marguerite Wildenhain at Pond Farm in Guerneville, California. After several seasons with Wildenhain (who was a former member of the Bauhaus), he became her teaching associate. In 2007, he and his wife edited and published Marguerite Wildenhain and the Bauhaus: an eyewitness anthology through the South Bear Press which they established. Schwarz taught at Luther College from 1964-1986, and in 1970, he co-founded South Bear School in Highlandville, Iowa.

As a consequence of a back injury, Schwarz began collaborating with his son, Gunnar, who would throw the often very large vessels which Dean Schwarz designed and then decorated. In 2007, their work was featured alongside works by Marguerite Wildenhain in a retrospective exhibition “Dean and Gunnar Schwarz: Pottery Form and Inherent Expression,” in the UNI Gallery of Art. Schwarz’s work is in numerous private and public collections around the world including: Museum of Art and Culture, Wu Han, Hubei, China; University of Nottingham, Nottingham, England; Collection of King Olaf, Oslo, Norway; Pottery Museum, Mikawachi, Japan; Burg Giebichenstein, Halle, Germany; and the White House Collection, Washington, D.C.

Dance is from the series “Log House Men and Teepee Women” which, according to Dean Schwarz, was inspired by the immigrants who arrived in this area around 1850. Around the body of the vessel, abstract figures are depicted dancing and playing musical instruments. The figures were painted then the parallel lines were cut into the surface with a knife. The blue linear elements were applied by dipping strings in colored slip, then draping them over the pot.
Dance, 2003
Ceramic, glazed in brown and tan
29 x 16 (74 x 41)
UNI 2008.001
R. B. Kitaj (1932-2007, American)

R. B. Kitaj [Ronald Brooks] was born in Chagrin Falls, Ohio, shortly after which his father, Sigmund Benway, left him and his mother and divorced her two years later. Ronald was raised by his mother, Jeanne Brooks, an American-born daughter of Russian-Jewish immigrants, until 1941, when she remarried Dr. Walter Kitaj, a refugee research chemist from Vienna. Ronald took his stepfather’s surname. In the following years, R. B. Kitaj split his time between working as a merchant seaman, travelling to the Caribbean and South American ports, and studying art, first at the Cooper Union for the Advancement of Science and Art in New York City and later at the Akademie der bildenden Künste in Vienna. After a tour in the army, Kitaj moved to England and continued his studies at the Ruskin School of Drawing and Fine Art, then the Royal College of Art in London, where he met and became close, enduring friends with David Hockney. He also won an Arts Council Prize at “Young Contemporaries,” an annual student exhibition of work. In 1963, he had his first solo exhibition, “Pictures with commentary, Pictures without commentary,” at the Marlborough Fine Art in London Gallery, followed by another in New York at the Marlborough-Gerson Gallery. After that came his first solo museum exhibition at the Los Angeles County Museum of Art. He taught art in England, as well as for a year as a visiting professor at the University of California, Los Angeles. Involved in various tragedies, he moved back and forth between England and the States. His career continued with major exhibitions in Europe and the United States, though his reputation was greater in England. He was a significant influence on British Pop Art. In fact, in 1991 he was elected a Royal Academician, the first American to receive that honor since John Singer Sargent at the end of the 19th century. He had a major retrospective at the Tate in 1994 which travelled on to the Metropolitan Museum of Art in New York and then to the Los Angeles County Museum. The reception in London was so negative that when his wife, Sandra Fisher, died of a brain aneurysm in 1994, he blamed the British press for her death. He returned to the United States in 1997 and settled in Los Angeles, near his first son. His wife’s death became a central theme for his later works. The last exhibition of his works was at the Marlborough Gallery, London, in 2006. His death in Los Angeles on October 21, 2007, was ruled a suicide by the coroner several weeks later.

Kitaj’s works often referenced other writers and artists, such as Brancusi and Auden. Many of his works have “photographic underpinnings,” as Henshaw points out in his exhibition essay. Henshaw says of Pogany, that it “presents us with an almost literal sequence of cinematic stills documenting an encounter between a prostitute and her client.”

As Kitaj got older, he explored aspects of his Jewish heritage, including the Holocaust, not only in his art but also in his writings. In his “First Diasporist Manifesto” of 1999, which is included without illustrations in Mirzoeff’s, Diaspora and Visual Culture: Representing Africans and Jews, he writes:

For the moment, Diasporism is my own School, neither particularly unhappy practice nor proud persuasion. I would simply say it is an unsettled mode of art-life, performed by a painter who feels out of place much of the time, even when he is lucky enough to stay at work in his room, unmolested through most of his days. His Diasporism, to the extent that it marks his painting, relies on a mindset which is often occupied with vagaries of history, kin, homelands, the scattering of his people (if he thinks he may have a people), and such stuff. Is that not a general meaning of Diaspora?

In his essay “Look at My Picture” (in the section “Is Contemporary Art Only for Contemporary Times”), Kitaj explores the very essence of why he makes art. He writes:

I have been told never to care about embarrassment, and I cannot do my art without heeding that great advice. Otherwise, art could and does lose out; it does not break through limits without being shameless – those limits beyond which many unimaginative art people refuse to go.

Corbett writes that “R. B. Kitaj’s ambitions as a painter were from an early stage to enter painting on the stage of history and make it meaningful as a register of experience and understanding.” He then quotes Kitaj as follows:

I’m always keen to confound the very widespread idea among our art people that nothing matters but the damned thing itself and that thing has to “work,” as if there could be any real agreement about what “works” and what does not. Even artists I most admire, dear friends, really shy away from making connections between art and what may be called the life, one’s life... Not me.

R.B. Kitaj

(CMA)
Pogany, 1966
57/70
Silkscreen
24 1/2 x 36 (62.2 x 91.4)
Framed: 27 x 40 1/2 (68.6 x 102.9)
Signature on lower right
Gift of the Five G's, Harrison, New York through the Martin S. Ackerman Foundation, New York
UNI 1979.034
R. B. Kitaj (1932-2007, American)

*Home Truths*, 1967
61/70
Silkscreen
35 3/4 x 27 (91 x 69)
Signature on lower right
Gift of the Five G's, Harrison New York through the Martin S. Ackerman Foundation;
New York
UNI 1979.028
Glu-e-Words, 1967
Silkscreen
33 x 22 (84 x 58)
55/70
Signed on lower left corner
Gift of the Five G’s, Harrison, New York through the Martin S. Ackerman Foundation, New York
UNI 1979.027
Robert Arneson was born in Benicia, California and lived his life in Southern California. His love of art began at an early age and by the time he was a teenager, he was drawing cartoons for a local newspaper. He studied Art Education at the California College of Arts and Crafts in Oakland, then taught at a High School during which time he developed his interest in ceramics, especially influenced by Peter Voulkos. He received an MFA from Mills College and then became head of the ceramics department at the University of California at Davis, where he had been hired to develop the ceramics program. Faberman points out that the faculty at Davis "enjoyed considerable freedom and opportunity partly because there was no burden of tradition or history." She includes a quote by Arneson from Frankenstein:

There was no academic hierarchy. There were no worshipful old-timers whose word was law. There was no academic infighting. Above all, there was no one to say this is the right way, that is the wrong way, and everybody could work as they saw fit.

His work explored the non-functional aspect of clay. He was part of the California Pop artists whose works became known as "Funk Art." His own struggle with cancer (beginning in 1974) reflected itself in his later works. The obituary for Arneson by Sward in *The San Francisco Chronicle* states:

Two decades before he died, Mr. Arneson wrote about what he wanted to happen when his end came. He said he wanted his body glazed, fired up to 2,000 degrees ‘and when it’s cool, roll me over and shake out my ashes... Make a glaze and color it bright.

*Untitled* is a ceramic platter whose wide edge defines the circle in which Arneson has depicted himself using Leonardo da Vinci’s *Vitruvian Man* of c. 1487 as the reference. The platter itself is made of individual, “mortared,” rectangular bricks (27 courses high, 11 bricks wide), the building blocks of the work, with some within the circular frame having parts of Arneson’s figure in relief. Da Vinci’s work, also known as the *Canon of Proportions*, is a visual translation of ideal symmetry and proportions as reflected in architecture and the human body which Vitruvius, the Roman architect, described in Book III of his treatise, *De Architectura*. Da Vinci’s work depicts a standing male figure whose arms and legs are shown in two different positions: the figure is inscribed in both a circle and square. Each element of the figure, hand, foot, span, etc., is shown in its inter-relationship with the others as described by Vitruvius.

Arneson introduces changes. He presents himself on a platter as an offering. Certain elements, such as the feet, are repositioned. Benezra, in describing "A Question of Measure," a similar work by Arneson from the same year but without bricks, writes "Arneson replaces Leonardo’s perfectly proportioned, ideal male figure with his own stout likeness, debunking the notion of man as the measure of all things, the most perfect of all beings." Berenza seems to overlook the fact that Arneson not only changes the medium to his own but presents himself as an offering and does not have a square inscribing the figure. In *Untitled*, Arneson has not only done away with the square, but has replaced it with the rectangular bricks of the field which by their very shape define the norm against which and from which Arneson emerges. (CMA)
*Untitled*, 1978

Ceramic

18 diameter x 1 5/8 height (45.7 x 4.3), Individual bricks c. 1 1/2 x 5/8 (3.8 x 1.8)

Gift of Lois and Norman Jones, Davis California

UNI 2009.008
Allan Kaprow was born in Atlantic City, New Jersey. He studied at New York University and at Hans Hofman’s painting school (from 1947-1948). He also studied art history with Meyer Shapiro, and later, musical composition with the avant-garde composer, John Cage, at The New School for Social Research. Under the influence of Hofmann, his early interest in Abstract Expression developed to an expressive action style painting. He started his art career in the late 1940s with what he called “gallery work” (paintings, drawings, assemblages, and action collages). He also created “Environments,” which were set-ups using elements of daily life, and were early examples of Kaprow’s philosophy and practice of blurring the line between art and life. In 1958, while studying with John Cage, Kaprow created the “Happening.” In *Allan Kaprow: Art as Life*, a Happening is described as “a form in which a number of events take place together in space and time, never to be repeated in exactly the same way.” Happenings occurred in a variety of settings and were subjected to a range of Kaprow’s control. During and after the late 1960s, Kaprow called these same events “Activities” because of the increasingly “private” and “introspective” subject matter.

*Standards* was an Activity conceived by Kaprow specifically for the Cedar Falls-Waterloo area, and commissioned by the Department of Art. Kaprow had visited the University of Northern Iowa several months prior to creating this Activity and was, as he wrote in the catalogue for the exhibition:

> Impressed by that pervasive appearance of conventional tidiness found in Iowa and much of the American rural Midwest: raked lawns, clean streets, geometrical fields, well-kept farms, open light faces, consistent friendliness, good but uncomplicated humor, relatively unchanging cultural and ethnic patterns, mild political conservatism, belief in the stable family, and desire to remain geographically close to one’s birthplace.

Participants in *Standards* were asked to photograph and tape record specific “tidy” and “untidy” situations on December 9th and 10th of 1978. Despite the structure of what they were to capture, Kaprow said, “Each situation is intentionally ambiguous since there are no given guidelines as to what is meant by tidiness.” All paper documentation [e.g., posters, photographs] connected to this Activity are housed in the Department of Art, Gallery of Art Collections.
Robert Rauschenberg (1925-2008, American)

Robert Rauschenberg (originally Milton Ernst Rauschenberg) was born in Port Arthur, Texas, of Fundamentalist Christian parents. He studied at the Kansas City Art Institute, the Académie Julian in Paris, and at Black Mountain College under Josef Albers, whom he considered his most influential teacher. During his short marriage to the painter, Susan Weil (1950-1953), there were rumors that he had various affairs with some of his art colleagues, including Cy Twombly and Jasper Johns. In 2008, Rauschenberg, who suffered from heart failure, made the decision to go off life support, and died.

In his early years, Rauschenberg discovered his dyslexia, which, according to Sam Hunter, he advantageously employed to reflect exactly how he saw the world through his eyes. His combination and arrangement of elements gives the works a sense of decipherability. His art of the 1950s and early 1960s, which is described by some as "Neo-Dada," sets the stage for Pop Art for which he is a major figure.

The documentation from Tatyana Grosman of Universal Limited Art Editions that accompanies Rauschenberg’s Post Rally includes statements by Rauschenberg about lithography and his work, Post Rally. Tatyana Grosman (whose own history is interesting) managed to escape the expanding Nazi regime in Europe. According to Gilbert and Frankfeldt, she set up Universal Limited Art Editions in her Long Island home in 1957, where she “nurtured an entire generation of printmakers and raised printmaking in the United States to the status of a major fine art.” Grosman published prints of many of the leading contemporary artists of that time.

Statement by Robert Rauschenberg about his work with lithography dated 1962.

I began lithography reluctantly, thinking that the second half of the 20th century was no time to start writing on rocks. This bias idea was soon consumed in the concentration any unfamiliar medium requires. Lack of preconception and recognition of the unique possibilities in working on stone, not paper or canvas, suggested that the approach acknowledge this.

As part of its content my work has always had to include and utilize actual elements from everyday life which were not necessarily considered artists’ materials. (In many cases this way of working physically converted a painting into a construction.) My lithography is the realization and execution of the fact that anything that creates an image on stone is potential material. The image that is made by a printer’s mat, a metal plate, a wet glass or a leaf plastically incorporated into a composition and applied to the stone, stops functioning literally with its previous limitations. They are an artistic recording of an action as realistic and poetic as a brush stroke.

Post Rally. Statement by Robert Rauschenberg:

This print was done immediately following the ‘First New York Theatre Rally’ and celebrates my breaking my foot at the party given for me. The cane is a gift from ‘St. Vincents’ [sic].

[signed] R.R.

The cane is clearly labeled on the print (with a dyslexic/humorous, backwards “N”).

CAHE ➔

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V.

According to Mary Lynn Kutz, much of Rauschenberg’s theater activities were with the Judson Dance Theater. He was accidentally listed as choreographer for the production Pelican rather than stage manager.

When he read the program, he decided to take on the challenge. Discovering that the performances were to take place in a roller-skating rink called America on Wheels, he designed costumes, learned to roller-skate, and prepared a dance routine for himself and two dancers. ...The principal action of Pelican consisted of Rauschenberg and Swedish painter Per Olof Ultvedt, with open parachutes attached to their backs, skating about the arena.

Apparently, “Rauschenberg, again sailing about in the open parachute, performed the dance a second time in New York in 1965, at the First New York Theater Rally, organized by Steve Paxton and Alan Solomon at a television studio on Broadway at Eighty-first Street.”

As we see from Rauschenberg’s own statement, it is no doubt this performance which inspires the piece. (CMA)
Post Rally, 1965
Lithograph
Five stones, printed on hand press at Universal Limited Art Editions studio on pure rag paper
29 1/2 x 22 (75 x 56)
Gift of Forstman/Leff Associates, New York City, through Dayton’s Gallery 12, Minneapolis
UNI 1967.005
Horse-Feathers-Thirteen XII, 1972
Collage
28 3/4 x 22 3/8 (73 x 57)
Gift of Ben Wunsch, Palm Beach, Florida, through the Ackerman Foundation
UNI 1985.110
Support, 1973
Lithograph and silkscreen
30 x 23 (76 x 58)
Gift of Forstman/Leff Associates, New York City
UNI 1979.062
Philip Guston (1913-1980, American, born in Canada)

Philip Guston (born Phillip Goldstein) was the child of Jewish parents who escaped persecution in Russia by moving from Odessa to Montreal, Canada. When he was six, the family moved to Los Angeles, California. At the age of ten or eleven, Guston found the body of his father, who had hanged himself in a shed.

With his natural talent and encouraged by his mother, Guston pursued the arts, which led to his enrollment in the Los Angeles Manual Arts High School. There he met and became friends with Jackson Pollock, though both were ultimately expelled from the school. Later, Pollock encouraged Guston to move with him to New York City, where Guston began his career as an artist in the WPA (Works Progress Administration) program. Interestingly, from 1941 to 1945, he taught at the State University of Iowa (now the University of Iowa).

Guston’s earliest works often bore stylistic references to various Renaissance painters while his subject matter reflected the discrimination occurring in the United States and Europe, probably because of his own background and experiences. His works in the 1930s and early 1940s are figural. By the late 1940s and into the 1950s, he began a shift from figural to abstract, eventually producing paintings with no figures at all. He became an advocate of the Abstract Expressionist movement, based on subconscious and spontaneous imagery, and focused more on emotion and the interaction of paint on the surface. He is known as one of the first generation Abstract Expressionists. During the late 1960s, Guston returned to figural imagery, but in a new sketchy, cartoon style which at first was not well received. He moved from New York City to Woodstock where he continued to paint until his death.

No. 6 is one of Guston’s early abstract paintings whose focal area consists of layered strokes of paint. Guston did several works of this type.
No. 6, 1952
Oil on canvas
48 x 36 (122 x 92)
UNI Department of Art Purchase (Dr. J.W. Maucker Fund)
UNI 1955.004
Romare Bearden (1911–1988, American)

Romare Bearden was born in North Carolina but lived most of his life in New York City. After finishing his formal education at New York University, Bearden held a variety of jobs: social worker, professional baseball player in the Negro Leagues, and political cartoonist. During the mid-1930s, Bearden studied under George Grosz and painted scenes influenced by his childhood in the south. Bearden was also an accomplished writer and during World War II did a tour of duty in Europe while serving in the United States Army. Bearden’s earlier works are drawings and paintings, but in the 1960s Bearden began work in collage, for which he became best known. His work also became more socially conscious, especially by way of the Civil Rights Movement. His collages often feature the jazz and African-American communities in New York City, combining elements of mid-20th century New York with African tribal elements.

The Odysseus Suite is a series of collage prints depicting events from the story of the hero Odysseus, from the time he leaves Troy to his ultimate return to Ithaca and his wife, Penelope, as told in the XXIV books of The Odyssey. Some of the works visually (but not necessarily accurately) depict scenes from the written narrative while others fill in background or emotional scenes not described in the text. Bearden draws inspiration from many sources, such as Renaissance masters and ancient Greek art as he, in a sense, translates these stories into his vocabulary as an African-American with the cultural inheritance of the African Diaspora. Greek sources are especially rich for depictions of mythological stories on black-figure and red-figure pottery, and Bearden likely appreciated the former source because of its very label and the authority it seems to give to have all human figures black. By weaving African-American cultural elements with a Greek myth and style, Bearden unites two disparate cultures and time periods. The works are presented here in the same order as the written narrative.

Fall of Troy is darker than most of the other works in the suite, not surprisingly considering the mood of the scene. This work sets the stage for Odysseus’ adventures by depicting the event which occurs just before The Odyssey begins, namely the end of the Trojan War as described in The Iliad. In the background, Troy and its temples are burning. On the right side stands the Trojan horse, the Achaean’s military instrument of Troy’s destruction. Ships are being readied to leave the city while male figures stand armed with weapons on the pier. The ocean is depicted with fish and ribbons of color suggesting waves. The one red ribbon may represent the bloody carnage that has just occurred.
Fall of Troy, 1977
Collage print
82/125
Image: 18 x 23 7/8 in (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.113
Romare Bearden (1911–1988, American)

*Circle turns her companions into swine*, 1977
Collage print
82/125
Image: 18 x 23 7/8 (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.113

*Circe turns her companions into swine* depicts Odysseus’ encounter with Circe the witch, which he recounts in Book X of *The Odyssey*. Two confronting figures stand between a forested landscape in the foreground and buildings set at the edge of an open field with peacock-type birds. Circe is depicted with whiskers, facing left with a snake entwined on her right arm, a bird in front of her, and a simian-type animal behind her. Confronting Circe is an animal-headed figure (but not swine!) with a shield and a spear pointed at her. Homer has Odysseus, protected from her magic by moly (the magic herb given him by Hermes), using a sword. Obviously, Bearden has used poetic license to form this provocative image. The downward tapering column of the one building and the snake entwined arm of Circe suggest motifs drawn from Minoan art.
Siren's Song, 1977
Collage print
82/125
Image: 18 x 23 7/8 (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.113

*Siren's Song,* depicts an event from Book XII in which Odysseus has been foretold how to avoid the dangers of the Sirens. The Sirens lure sailors to their death with their seductive song. Odysseus fills his crews' ears with beeswax so they cannot hear the song, but as he wants to hear it, he does not fill his own. Instead, he has the crew tie him to the mast of the ship so that he cannot change its direction. Bearden depicts a black Odysseus, tied to the mast with bright yellow rope. The Sirens are black and purple. Only one, seen from behind, is fully clothed; most of the others are nude.
Cattle of the Sun God depicts a scene which Odysseus recounts in Book XII. Circe had warned Odysseus about the island of Thrinacia where Helios Hyperion (the Sun), pastured his cattle. Neither Odysseus nor his crew should touch a single animal if they wanted to return to Ithaca. His crew did not heed him, and slaughtered some of them while Odysseus slept. Helios complained to Zeus, and Zeus, as the ship was going to sea, created a storm, hurled a thunderbolt and sunk the ship. Only Odysseus survived. Bearden depicts the moment when the crew is first going on shore before they begin the kill. Perhaps one of the two figures on shore is meant to be Odysseus trying to prevent the slaughter.
Cattle of the Sun God, 1977
Collage print
82/125
Image: 18 x 23 7/8 (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.113
Romare Bearden (1911–1988, American)

Odysseus Leaves Nausicaa, 1977
Collage print
82/125
Image: 18 x 23 7/8 (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.174

*Odysseus Leaves Nausicaa* is a depiction of a scene not explicitly described in *The Odyssey*. In Book VI, Odysseus, having survived alone at sea reaches the shore of the island of the Phaeacians and meets Nausicaa, who has been instructed by Athena in a dream to go to river to wash clothes. Nausicaa brings Odysseus back to the palace of her father, King Alcinoüs, where as a guest of the king and his wife, Queen Arete, he is entertained and (from Book VII-XIII) describes his adventures to them. Alcinoüs orders a ship built to transport Odysseus back to Ithaca. Bearden creates a departure scene with Odysseus, in armor and holding a spear, embracing Nausicaa, behind whom her attendants stand as the ship lays wait in the harbor, overlooked by the city with its fantasy architecture.
Home to Ithaca, 1977
Collage print
82/125
Image: 18 x 23 7/8 (46 x 61); Sheet: 21 7/8 x 29 1/8 (56 x 74)
UNI 1980.113

Home to Ithaca depicts Odysseus' return to Ithaca from Book XIII. Homer describes Odysseus as sleeping when the Phaeacian ship brings him back to Ithaca. Bearden chooses to depict the event with a single figure with shield and spear standing on the prow of the ship with the empty city in the background. Is this supposed to be Odysseus or a Phaeacian sailor? It would seem that by way of context, Bearden wants it to be Odysseus. Odysseus' adventures are not yet over as he still must deal with the suitors of his wife, Penelope, and regain his throne. The Phaeacians' kindness to Odysseus angers Poseidon, and later, he will turn them and their ship into stone as they return home.
Matta (Roberto Antonio Sebastián Matta Echaurren) was born in Santiago, Chile, of Spanish, Basque and French descent. He studied architecture at the Pontificia Universidad Católica de Chile in Santiago but abandoned his studies and traveled to Paris in 1933, where he met André Breton. Breton introduced him to the members of the Paris Surrealist movement, including Salvador Dalí. Matta became part of Breton’s group until his involvement in a disagreement with Arshile Gorky and his family, at which point his ties with the Surrealist group were severed. He lived in the United States from 1938-1948, and during the 1950s and 1960s, he divided his time between Europe and South America. His works of the 1960s and 1970s reveal his involvement in the social events of South America at the time. Matta died in Civitavecchia, Italy.

In his early works, Matta explored abstraction and the idea of movement in his figures, often using themes of music, poetry, and architecture. After separating from the Surrealist Group, Matta’s paintings began to focus on science, technology and politics. Matta frequently translated political themes into his semi-abstract style and often combined biomorphic and cosmic forms. In his later works, Matta revisited ideas he had previously explored in his career and focused mostly on finding new ways to represent man and emotions.
*Lome Detta Dentro Vo Significando*, 1977
Etching
97/100
11 1/2 x 29 1/2 (29.2 x 74.9)
Department of Art Purchase from Ferdinand Roten Galleries, Baltimore, Maryland
UNI 1977.003
Grand Circus, 1975
Etching and aquatint17/100
26 x 19 5/8 (66 x 49.2)
Gift of G. Michael Conlee, New York
UNI 1984.085
Music Notes from Famile, 1967
Etching
72/100
19 3/4 x 26 (50.2 x 66)
Gift of Neva Flickinger Krohn, Chicago, Illinois
UNI 1986.031
Lee Krasner (1908-1984, American)

Lee Krasner (originally Lenore Krassner) was born in Brooklyn, New York, to Russian-Jewish immigrants. Her parents had “fled the persecution of the Cossacks and poverty of Odessa” according to Krasner’s biographer, Barbara Rose. Krasner began painting at an early age. In the late 1920s, she studied life drawing at the Art Students League and at Greenwich House. In 1935, Krasner was involved in the mural division of the New Deal’s Federal Art Project of the Works Progress Administration (WPA). There she met Jackson Pollock, whom she married in 1945. It was through Krasner that Pollock met Willem de Kooning and Krasner’s teacher and mentor, Hans Hofmann. Krasner began work with Hofmann in 1937, when she signed up to attend his newly opened art school in Greenwich Village. From then on, Krasner experienced success on the east coast in multiple solo and group exhibitions. Much like her abstract expressionist counterparts, Krasner’s style was painterly.

Free Space represents the transition between two styles Krasner explored in her lengthy career. The earlier (in the 1950s) was a combination of collage and painting with organic shapes emerging from a painted environment. The latter utilizes stream-lined organic shapes inspired by pop art which she explored from the 1960s until her death in 1984. In Free Space, green, clean-cut shapes (almost like characters) are surrounded by blue and green painterly strokes and scratches. This edition of the work was published in honor of the bicentennial for the portfolio “An American Portrait, 1776-1976.”
Free Space, 1975
Screen print
149/175
Sheet: 19 1/2 x 26 (50 x 67)
Transworld Art, Chiron Press, New York
Gift of National Association for the Exchange of Industrial Resources (NAEIR)
UNI 1981.121
**Salvador Felipe Jacinto Dali i Domenech (1904 - 1989, Spanish)**

**Salvador Domènec Felip Jacint Dali i Domènech**, commonly known as **Salvador Dalí**, was born in the Catalonian town of Figueres. He developed a skill in art as a young man, and in 1922 he moved to Madrid and studied at the Academia de San Fernando (School of Fine Arts), where he became friends with Pepin Bello, Luis Buñuel, and Federico García Lorca. It was at that time that he experimented with Cubism. When he visited Paris, he met Picasso, who had already heard favorable things about Dalí from Joan Miró. In 1929, he collaborated with Luis Buñuel on the short film *Un Chien Andalou (An Andalusian Dog)*. He also met Gala, who was to become his muse and wife, and he officially joined the Surrealist group in Paris. Dalí was a highly skilled, prolific, successful, and determined artist who continued to work in various media throughout his life. In 1982, he was given the title *Marquès de Dalí de Púbol* by King Juan Carlos.

During the term of Dr. J.W. Maucker as President of Iowa State Teachers College (now University of Northern Iowa), the campus was one of ten stops that Salvador Dalí and his wife, Gala, made on their 1952 tour. According to the article in the February 1, 1952 edition of *The College Eye*, “Salvador Dalí, world-famous surrealist painter who recently announced he’s changing to mystic-religious themes, will give a lecture-demonstration on February 6, 1952.” Dalí spoke on “Revolution and Tradition in Modern Painting,” illustrating the subject using the blackboard and slides. The article continues: “Dalí recently told a news conference that he was done with the surrealism which made him famous. Instead of limp, dripping watches and silk-lined coffins, he’s now devoted to a new realm – the soul. In religion and the love of God he sees the only hope for mankind.”

Dalí’s visit coincided with the death of King George VI. The February 15, 1952 edition of *The College Eye* notes that “Before leaving the area, he wired his condolences to the new Queen Elizabeth.”

The editorial in the same issue points out the benefits of the lecture-concert series, of which Dalí was part.

Not only do students have the opportunity to broaden their viewpoints and to supplement their courses through this series, but the college as a whole has gained much in the area of public relations.

The recent appearance here of Salvador Dalí especially proved the latter point. Art professors and students from Iowa U (now University of Iowa) and Iowa State traveled here for the performance.

Roy Behrens, UNI Professor of Art, discusses various, often amusing aspects of Dalí’s visit to Iowa. He writes:

During his slide-illustrated lecture, Dalí foretold the emergence of a new traditionalism, which he was the leading practitioner of, wherein artists would abandon the then popular abstract expressionism—"If you believe nothing, you can paint nothing"—and return to traditional narrative art, to “spiritual classicism.” It would be a second Renaissance, Dalí predicted, in which academic painting practices (at which he excelled) would close the gap between science and religion, between rationality and mysticism.

Dalí’s works often reference characters and events in Miguel de Cervantes *Don Quixote*, e.g., Don Quixote of La Mancha, his steed Rocinante, the giant Caraculiambro, and the Lady, Dulcinea del Toboso (all described in Chapter I), as well as Don Quixote’s friend, Sancho Panza, and the adventures with the windmills he perceived as giants, described in Chapter VII. *The Quest* seems to depict the hero on his steed charging the whirling dervish-type depiction of a windmill/giant. In *Homage to Quevedo*, one can well imagine the skeletal remains of the giant extending deep into the picture plane. (CMA)
The Quest, Edition 266/300 from the Suite "Historia de Don Quichotte de la Mancha," 1981
Lithograph with aquatint
27 x 33 (68.6 x 83.8)
UNI xxxx.011 [SIC]
Homage to Quevedo, 1978
Lithograph with aquitint
193/240
26 x 19 3/4 (66 x 50.2)
UNI 1980.170
Apparitions, 1977
Lithograph
158/250
29 1/2 x 21 5/8 (74.9 x 54.9)
UNI 1980.175
Dr. Harold Eugene Edgerton (1903-1990, American)

The UNI Permanent Art Collection has in its original clamshell box the complete portfolio, marked S/E, Harold Edgerton: Ten Dye Transfer Prints.

Dr. Harold Eugene Edgerton was born in Fremont, Nebraska, where he developed an interest in photography and electricity. He is best known for his invention in 1931 of the first modern stroboscopic light, for the purpose of “stopping motion.” Edgerton originally created a stroboscope that could be accurately controlled while he taught at Massachusetts Institute of Technology. The high-speed pulsating light was first applied to rapidly turning motors in order to view the working rotors as if they were at a stand still. Since his invention allows the capture of spontaneous action, it is useful for scientific study. His innovation paved the way for new and stimulating art, marking him as a significant figure in the field of photography. Already in 1937, he was included in the first photography exhibition at the Museum of Modern Art, “Photography 1839-1937,” curated by Beaumont Newhall. His research also contributed to military and commercial spheres. In 1986, he was inducted in The National Inventors Hall of Fame.

Football Kick is a single flash exposure of 1/100,000 second on the (then) newly introduced Kodachrome sheet film, and is the first studio flash picture in color. It is a monumental feat because such film was usually used only outdoors due to the inadequate amount of light provided in a studio. Edgerton was able to capture the moment of impact on the properly inflated football that caused such an extreme indentation.
Football Kick, 1938
Dye transfer photograph
Image: 16 5/8 x 14 (46 x 35); Paper: 20 x 15 7/8 (51 x 41)
Signed in the lower right corner
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 1986.024
Dr. Harold Eugene Edgerton (1903-1990, American)

*Diver* is a timed multishash exposure of Harvard diving Coach, Charles Batterman, diving into the darkened MIT Pool. The first two photographs of the diver are closer since his movement through space is slower at the start of the dive than during the plunge.
Diver, 1955
Dye transfer photograph
Image: 16 5/8 x 13 1/2 (46 x 35); Paper: 20 1/4 x 16 (51 x 41)
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2008.005
Dr. Harold Eugene Edgerton (1903-1990, American)

*Milk Drop Coronet*, 1957
Dye transfer photograph
Image: 18 x 13 1/2 (46 x 35)
Signed in the lower right corner
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2004.002

*Milk Drop Coronet* is a microsecond exposure in which one drop of milk created the bottom disk-shape layer, followed by the second drop that created the elaborate crown.
Cranberry Juice into Milk, 1960
Dye transfer photograph
Image: 15 7/8 x 14 (41 x 36); Paper: 20 x 16 (51 x 41)
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2005.004

Cranberry Juice into Milk is a close-up microsecond exposure, which reveals the transition of color caused by the intermixing fluids.
Moscow Circus, 1963
Dye transfer photograph
Image: 14 1/4 x 17 7/8 (36 x 46); Paper: 15 3/4 x 19 7/8 (40 x 51)
Signed on lower right corner
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2004.001

Moscow Circus is a multiframe exposure of Russian acrobats at the Boston Garden. Since the arena lights could not be dimmed, a special shutter excluded much of the ambient light while the flash reflector was aimed at the moving acrobat.
Cutting the Card Quickly!, 1964
Dye transfer photograph
Image: 14 x 18 1/4 (36 x 47)
Signed on the lower right corner
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2005.002

*Cutting the Card Quickly!* is a microsecond exposure. The rifling of the barrel caused the bullet to rotate on firing, creating the curved slice between the two halves.
Dr. Harold Eugene Edgerton (1903-1990, American)

.30 Cal Bullet Piercing an Apple. 1964
Dye transfer photograph
Image: 13 3/4 x 18 (35 x 46)
Signed on the lower right corner
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 1986.023

.30 Cal Bullet Piercing an Apple is a microsecond exposure of a bullet travelling 2,800 feet per second. This image was used to illustrate "Doc" Edgerton's lecture on "How to Make Applesauce."
Bull et through Banana, 1964
Dye transfer photograph
Image: 14 1/4 x 16 1/4 (36 x 41); Paper: 16 x 19 7/8 (41 x 51)
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2006.005
Dr. Harold Eugene Edgerton (1903-1990, American)

Pigeon Released, 1965
Dye transfer photograph
Image: 14 1/8 x 18 1/16 (36 x 46); Paper: 16 x 20 (41 x 51)
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2008.006

Pigeon Released captures three stages of the pigeon's flight.
Bullet through Candle Flame, 1973 (with Kim Vandiver)
Dye transfer photograph
Image: 18 x 12 (46 x 31)
Gift of Anne W. and James P. Harrington, Kennett Square, Pennsylvania
UNI 2005.003

Bullet through Candle Flame is a microsecond exposure in which
the bullet is actually piercing the hot air above the flame. One can see
regions of non-uniform density in the air behind the bullet.
Humbert Albrizio (1901-1970, American)

Humbert Albrizio studied in New York at the Beaux-Arts Institute of Design and the New School of Social Research with the sculptors Jose de Creeft, a strong proponent of direct carving, and Gutzen Borglum, the sculptor of Mount Rushmore. Albrizio worked in the Greensboro North Carolina Art Center and was also Professor and Head of the Sculpture Department at the University of Iowa. Albrizio worked primarily with abstract figural and non-figural shapes. His works were included in exhibitions at the Art Institute of Chicago, the Brooklyn Museum of Art, the Metropolitan Museum of Art, New York, and the Pennsylvania Academy of the Fine Arts.
Torso #2, 1954
Georgia Pink Marble
35 1/2 x 7 1/2 x 7 3/4 depth (90 x 19 x 20)
UNI 1955.001
**Reuben Nakian** (1897-1986, American)

Reuben Nakian was born of Armenian parents in College Point, New York. He studied briefly at the Art Students League and the Independent Art School in New York but, according to Glueck, “his main early training came from his apprenticeship to the sculptor Paul Manship and his assistant, Gaston Lachaise. Later, however, he credited Cézanne and Brancusi as instrumental influences on his style.” After spending time in France and Italy in the early 1930s, he returned to the States and created a series of portraits of President Franklin D. Roosevelt, some of the Cabinet, and a monumental plaster sculpture of Babe Ruth.

Through his friendship with his fellow Armenian-American, Arshile Gorky, he was introduced to Willem de Kooning, both of whom had a profound effect on his work. By the 1950s, his work was much more expressionist. It was during his association with the prestigious Egan Gallery, New York, in the late 1940s and 1950s that his work flourished, often using themes from classical mythology. His treatment of the sexual aspect of these is praised by many critics: Hilton Kramer, *The New York Times* art critic, quoted by Glueck wrote that its content was “so quick and evocative, so obviously the expression of both a love of life and a love of art, that it holds us in its power from our first moment of contact and remains in the mind long afterwards.” O’Hara writes:

Nakian is unpressured, un-neurotic, unabashed in his approach to sensuality, however torturous his aesthetic commitment, and whether his subject be death, bestiality, or Arcadian dalliance... Unlike most sexually oriented images in modern art, from Rodin to Andy Warhol, one finds no guilt or masochism in Nakian.

Gueske writes:

In his drawings and sculpture there is a continuous celebration of the natural, healthy play of the erotic instinct. ...This celebration utilizes the full vocabulary of modern expressionism. Leda and Europa have nothing of the victim about them; rather, they appear to be joyous participants in rites and rituals of celebration.

Roberta Smith writes that Nakian’s long career “reached from early American Modernism through Social Realism to Abstract Expressionism, and thanks partly to Minimalism, sank from the art-world view well before his death.” Nakian taught at the Newark School of Fine Arts, Newark, New Jersey, and Pratt Institute, Brooklyn New York. He died in Stamford, Connecticut, where he had spent the last years of his life.

*Leda and the Swan* is one of Nakian’s five bronze sculptures in the UNI Permanent Collection as well as a series of prints dealing with the theme of Zeus, who transforms himself into a swan to have a sexual encounter with Leda, the mortal who had captured his lust/love. In this work, Zeus is depicted in a transformative state. His head is still visible above Leda’s right arm as his own right arm seizes her chest. (CMA)
Leda and the Swan, 1978
Bronze
11 x 8 x 5 (27.9 x 20.3 x 12.7)
Gift of Bernard M. Manuel, President of Portescap U.S.
UNI 1983.122
George Grosz (1893-1959, German)

George Grosz (originally Georg Ehrenfried Groß) studied at the Royal Arts School in Berlin from 1912-1914, and became a leading painter, first with the New Objectivity movement (a form of social realism), and later with the German Dada movement. He is best known for his drawings and paintings, caricatures portraying Berlin’s shady side (e.g., prostitutes, sex crimes, and orgies), and especially those depicting his caustic attitude about post-World War I Germany, the Weimar Republic, its corruption, and humanity in general. As his career grew, so did the Communist influence in Germany, and his work was sometimes used as propaganda for that party. He was often in trouble with the authorities, but it was the rise of Nazism and his extreme anti-Nazi position that had him and his family leave Germany in 1932 for America, where he taught at the Art Students League of New York.

In Germany, as part of the Nazi campaign against so called “degenerate art,” 285 of Grosz’s works were taken from his apartment, atelier, and German museums, of which 20 (5 paintings, 2 watercolors, and 13 graphics) were exhibited in the official Nazi exhibition of “Entartete Kunst” (Degenerate Art) in Munich in July of 1937. In 1938, to add insult to injury, the Nazis officially expatriated Grosz, who had already been gone by 1932. Nancy Norwood (Curator of European Art at the Memorial Art Gallery, University of Rochester) quotes Grosz as saying, “I left because of Hitler. He is a painter too, you know, and there didn’t seem to be enough room for both of us in Germany.” Although Grosz became a naturalized United States citizen in 1938, he ultimately returned to Berlin in 1959, where he had chosen to be buried. He died that same year.

Fancy Dress Ball is an excellent example of Grosz’s art in which his exquisite draftmanship is used to nearly caricature corpulent (business) men dancing and mingling with scantily clad women at a party. The event seems to emulate (or really be) a cabaret scene. In the right corner, a crouching figure grabs a woman’s thigh. The many bottles scattered around, some on the dance floor itself, suggest the decadence of the event.
Fancy Dress Ball, 1929
Watercolor
18 1/2 x 24 1/2 (47 x 62)
Department of Art purchase (Corley Colin Foundation)
UNI 1959.005
Josef Albers (1888-1976, German)

Josef Albers was born in Bottrop, Germany. He attended and became a professor at the Weimar Bauhaus, which advocated openness, experimentation and unified art with craft. In 1933, he immigrated to the United States, where he taught at the newly established Black Mountain College that followed the Bauhaus tradition, and eventually became director. Albers is best-known for his series titled *Homage to the Square* which he began in 1949, and for his investigations of colors and how they are perceived when placed in varied contextual schemes. In 1950, shortly after his stay as a visiting critic, Albers was appointed Head of the Department of Design at Yale University. In 1963, he published his opus, *Interaction of Color.*

*Homage to the Square: Blue Call* is one of many in the series exploring the interactions of color (and shape), but painted on canvas coated aluminum, giving the surface a unique effect. Each rectangle is painted with small brushstrokes and careful attention to linear detail. The type of surface (whether matte, glossy, or transparent) also affects the color.
Homage to the Square: Blue Call, 1958
Oil on canvas-coated aluminum
17 1/2 x 17 1/2 (45 x 45)
UNI 1959.001
Josef Albers (1888-1976, German)

I-S Va 3 is from the portfolio *Six Variants*, and demonstrates how colors are perceived to change, depending on their shape, placement in relation to others, quantity, and lighting. Albers argues that one’s perception of color can also be affected by a change in mood, and opens the question of discrepancy between physical fact and colors’ psychic effects.
I-S Va 3, 1969
Lithograph
Image: 24 x 27 5/8 (61 x 70)
Paper: 27 5/8 x 36 (70 x 92)
Gift of Neva Flickinger Krohn
UNI 1993.012
**John Taylor Arms** (1887-1953, American)

**John Taylor Arms** was one of America's leading artists in the field of etching—according to many—standing alongside Rembrandt and Anders Zorn in skill. According to the Davidson Gallery, Seattle, Washington, Arms was:

Trained as an architect at Massachusetts Institute of Technology [and] served in the Navy during World War I, where he fell in love with European architecture, especially the gothic cathedrals that he believed were man's greatest architectural achievements to date. During the 1920s, Arms began to devote himself to etching, working in England, France, and Italy as well as the U.S. He is known for his unsurpassed attention to architectural detail, often achieved with the aid of a magnifying glass and sewing needle in the etching ground.

He was one of the early exhibitors of the Society of American Graphic Artists, which started out as the Brooklyn Society of Etchers in 1915, along with Mary Cassatt, Joseph Pennell, John Marin and Childe Hassam. He even served as president of the society.

Sadly, or resolutely, he did not change his style with the shift in tastes caused in great part by the expansion of modernism and its tastes from Europe, in part by the New York Amory Show, but more because of the move of populations to New York before (and during) the Second World War, and also by the ascendancy of the color print. The turn towards abstraction was already seen in some of the American printmakers but was strengthened when S. W. Hayter moved his Atelier 17 from Paris to New York in 1940. According to Gladys Engel Lang and Kurt Lang, in *Etched in Memory: the Building and Survival of Artistic Reputation*:

Many older printmakers and their followers found themselves pushed aside by a newer breed of Hayter disciples. A few became converts but not John Taylor Arms, president of the American Society of Etchers, who had, unhappily, to acknowledge to a younger like-minded colleague that times had changed: “You and I and a few of our pals are getting our works tossed out of shows like the proverbial 'old shoes' these days. You were thrown out of the Academy and the Pennell Show. I was thrown out of the Brooklyn Museum Show. Stow Wengenroth and Roi Partridge are two others rejected by the Brooklyn Jury. Kennedy and Company, our dealers in New York, took it as quite an affront. I was rejected by the Los Angeles Drawing Show not so long ago. Seems as if, old hats that we are, the juries can look at us with a cold 'Gromyko.'”

I suppose from John Taylor Arms' point of view, Hayter was an enemy of sorts. Still, it is this very Hayter whose degrees in chemistry and geology and career in the oil industry probably aided him in creating new techniques in printing based on the viscosities of various based oil inks. He too studied at the Académie Julian learning line engraving techniques, but it was in his Atelier 17 that his printmaking techniques influenced such artists as Picasso, Miró, Arp, Tanguy, Giacometti, Ernst, Trevelyan and Peterdi.

Although *untitled* in the UNI collection records, I recognized the subject from research I was doing some years ago for a completely unrelated project. The work depicts Santa Maria Major, in Ronda, Spain. Copies of this print are in other collections with this title. (CMA)
*Untitled* but depicting Santa Maria Major, in Ronda, Spain

Etching

Paper: 9 1/16 x 12” (24 x 31)
Plate: 5 1/4 x 8” (14 x 20)

In pencil below lower left: II; lower right: signed John Taylor Arms-1935
UNI 1935.001
Käthe Kollwitz (1867-1945, German)

Käthe Kollwitz (Käthe Ida Schmidt) was born in Königsberg, East Prussia (in what is now Kaliningrad, Russia) to a middle class family. According to Kearns, her father recognized her interest in art and encouraged her talent by enrolling her when she was fourteen to study with the copper engraver, Rudolf Mauer, whom he judged as the best teacher in Königsberg. At eighteen, she left for Berlin, where she studied at the School for Women Artists under Karl Stauffer-Bern, who introduced her to Max Klinger's work. According to Hinz, Klinger's etching series influenced her art greatly. She continued her studies in Munich, and after marrying Dr. Karl Kollwitz, moved back to Berlin, where he treated the poor. In 1894, she received a prize from the German Art Exposition in Dresden for her first etching cycle, "The Weavers," which was inspired by Gerhart Hauptmann's 1892 play of the same name. By the beginning of World War I, Kollwitz had achieved prominence as a graphic artist and was involved with various social, political and artistic organizations. According to Kearns, when her son was killed in battle in 1914, his death caused her grief from which she never recovered. This is often reflected in her work as themes of loss and death and seemed to have triggered her anti-war stance. In 1919, Kollwitz was appointed the first female professor and member of the Prussian Academy of Fine Arts. She became more and more involved in social causes, and in 1921, created the poster Help Russia (Helft Russland) for the Internationale Arbeiterhilfe, whose members included Otto Dix and George Grosz. She also produced many images of starvation and misery in the 1920s as well as anti-war posters. In 1928, she became director of the master studio for graphic arts at the Academy of Fine Arts in Berlin until she was forced to resign by the Nazis after signing anti-fascism appeals. In 1936, she was threatened with deportation to a concentration camp for an interview she gave to a Soviet newspaper, but it never happened. Although her fame is as a printmaker, she explored other media in her later years.

The Prisoners was created as part of her 2nd major cycle of works, "The Peasants' War," which she did from 1902-1908. It was inspired by the violent revolution of the same name "The Peasant War (Deutscher Bauernkrieg)," which took place in Southern Germany in the early years of the Reformation (ca. 1525), when peasants took arms against feudal lords and the church.
*The Prisoners,* 1908
Intaglio
12 1/4 x 16 (40.6 x 31.1)
Paper mark: Muenchen - 22
Gift of Lois and Norman Norman Jones, Davis CA
UNI 1986.005
Käthe Kollwitz (1867-1945, German)

*Tod und Frau* (Death and Woman/, The Mother’s Struggle between Child and Death/, Woman between Life and Death) c. 1910

Etching

18 3/4 x 18 3/4 (46.4 x 47.6)

Paper mark: A.V.D. Belke, Muenchen – 22

Department of Art Purchase from Ferdinand Roten Galleries

UNI 1965.012
Tod und Frau um das Kind Ringend (Death and Woman Struggling for the Child), 1911
Etching
8 5/8 x 11 1/8 (21.8 x 28.4)
Department of Art Purchase from Ferdinand Roten Galleries
UNI 1965.011

*Tod und Frau* as well as *Tod, Frau und Das Kind Ringend* are two of her many images in which a mother desperately attempts to shield her child from death. In 1914, just a few years after these prints were made, her younger son, Peter, would die in World War I at Flanders.
Hiroshige (1797-1858, Japanese)

Hiroshige was born Tokutaro Ando just outside Edo, Japan. When he was twelve, his parents died, and as an orphan, he took his father’s position as a local fire-warden. Two years later, while still retaining the fire-warden position, he was accepted to Toyohiro’s studio because of his interest and obvious talent in the arts. In 1812, after only one year of apprenticeship, he received his diploma and a new artist-name, which according to custom, would be some form of the teacher’s name. He received the artist name, Utagawa Hiroshige (Hiroshige derived from ‘hiro’ of Toyohiro, and Utagawa, the name of the school and style of training he received). The Utagawa part of his name was replaced many times during his life, but Hiroshige remained his trademark. His first professional prints were typical of the time, depicting beautiful women, actors, and occasionally, landscapes. By 1826, Hiroshige turned his full attention to landscapes.

Mountains and River on the Kiso Road was created one year before Hiroshige died. The oban triptych is one of three made by Hiroshige in the style called “Settsugekka-no-uchi” (views of snow, moon and flowers). Hiroshige depicts this snow-covered mountainscape as though viewed from a high path on the mountain behind us. This vantage point gives a broad view of the river as it winds through the mountains and separates us from the other side. The mountains have deep ravines and clusters of trees. The notion of great height from which we are viewing this scene is created by the small scale of the road, bridge and houses on the far left, and the road, bridge and figures on the far right. The Hiroshige signature is on the right sheet only.
Mountains and River on the Kiso Road, 1857.
Color woodcut print, oban triptych now mounted as one
Single block: 10 x 15 (25 x 38); as mounted: 30 x 15 (76 x 38)
Publisher: Tsutaya Kichizo
UNI 1959.006
Rembrandt Harmenszoon van Rijn was born in Leiden into a wealthy family with six brothers and sisters. Encouraged to pursue classical studies, Rembrandt entered Leiden University in 1620 at the early age of 13, but left after a short time to pursue art. He began a three year apprenticeship with fellow Leiden painter Jacob Isaaksz. After his apprenticeship, Rembrandt became an independent artist and created numerous paintings, drawings, and etchings. He became a printmaker, and his experimentations and developments with etching and drypoint became part of that tradition.

His early work was evidently influenced by the Flemish Baroque painter Peter Paul Rubens, and he would later employ stylistic references to Italian Renaissance. Rembrandt's subject matter was often influenced by biblical and mythological stories, and his early travels to Amsterdam inspired him to begin creating landscapes, which he often incorporated as backgrounds in later paintings. According to the Jansons, he was sympathetic to the Jews because of their links to the bible and as victims of persecution, and he often used them as models in his biblical works (e.g., Christ Preaching). Whether The Holy Family or "Jacob and his grandsons," the theme of family is frequently evident in Rembrandt's work.

In the last decade of his life, the bond of father and son became an important subject as well, and he produced multiple versions of "the return of the prodigal son." The focus of this relationship is probably due to his strong ties with his son, Titus, his only offspring who survived childhood. According to Julius S. Held and Donald Posner, Rembrandt was focused on humans' "essential isolation" and painted this through themes of blindness, interactions of fellow humans and the earthly world with the supernatural.

Of his numerous works, perhaps the most intriguing subject Rembrandt focused on was his own self-portrait, of which he created many versions every year as etchings or paintings. These works, which seem brutally honest in their treatment of facial details, emotion and expression, seem to give us a true picture of Rembrandt. As an artist of the Dutch Golden Age, Rembrandt remains one of the greatest artists in history.

Rembrandt's Mother Seated at a Table is one of several works in which his mother is thought to be his model. In this work, she is seated in three-quarter view in an armchair wearing a veil over a close fitting hat, and over her long garment, a short fur or fur-edged cloak which, open at the top, reveals a white shirt. It is not clear whether her lap is covered with the fabric of the tablecloth or a shadow. According to Middleton-Wake, who catalogued Rembrandt's etching, this particular work has several variations: the plate was reworked four successive times and copies were then also made. Of these "states," this is the 2nd: the shaded area beneath the chair has been deepened by a series of vertical lines, looking almost like a fringe to the chair cushion; the shadow in the background has been raised almost to the height of the monogram which, described by Middleton-Wake as RH f., is actually an elaborate RHL. f. [Rembrandt Harmenszoon Leydensis fecit (Rembrandt, son of Harmen from Leiden made it)]; the monogram has been reworked in dry point; and there is a black spot introduced at the end of the nose. In the 3rd state, the nose will get a second outline and the black spot will be removed; in the 4th state, the plate is cut down to an oval.
Rembrandt’s Mother Seated at Table, State II (3), date assumed, ca. 1631
Etching
Signed with Monogram on left: RHL. f.
5 15/16 x 5 1/4 (15 x 13)
Gift of Emmett M. Steele, Jr. in honor of Mr. and Mrs. Emmett Steele, Sr.
UNI 1985.127
Rembrandt Harmenszoon van Rijn (1606-1669, Dutch)

Rembrandt with Three Mustaches, ca.1635
Etching
2 x 1 3/4, (5 x 4)
UNI 1985.126 90.93D

Rembrandt with Three Mustaches, also known as Self Portrait with Beret, depicts Rembrandt at mid-life, wearing a beret (apparently a tribute to his former teacher Jacob Isaaksz), and a cadenette (lock of hair) on his shoulder which, (according to Christopher White and Quentin Buvelot), was a sign of the aristocracy that Rembrandt used rarely in his etched self portraits. His face is void of emotion, and the light source from the right casts strong shadows.
Young Man in a Velvet Cap, ca. 1637
Etching
Signed: Rembrandt f [fecit] 1637 upper left
3 13/16 x 3 5/16 (10 x 8)
UNI 1985.125

Young Man in a Velvet Cap is one of many portraits done by Rembrandt. The sitter is sometimes identified as the artist Ferdinand Bol (cf. Fine Arts Museums of San Francisco). The books on the table suggest literary or scholarly links.
Rembrandt Harmenszoon van Rijn (1606-1669, Dutch)

*Artist Drawing from a Model* was left unfinished by the artist. The heavily worked and very dark background of the piece (perhaps a night scene), strongly contrasts with the delicate, sketchy dry-point lines of the unfinished foreground figures. The artist, seated in the left corner in front of his easel, studies and draws the standing, nude female, whose upper body stands out against the dark field.

According to Filedt Kok, Yver, the first Dutch cataloguer of Rembrandt’s etchings, originally titled this work the *Statue of Pygmalion*. The connection between this etching and the story of Pygmalion was made possibly because of the similarities between this work and the work *Pygmalion* by Pieter Feddes van Harlingen, although in *Artist Drawing from a Model*, the artist is clearly drawing a live model and not sculpting. In Greek mythology, Pygmalion is the Cypriot sculptor who falls in love with his beautiful, ivory statue of a woman. He cries out to Aphrodite (Venus) to make his lovely statue come alive. She grants him his wish, transforming the statue into a woman (in later versions known as Galatea). He marries her and they have a son, Paphos. Filedt Kok also points out that the term Pygmalion was used as an example of a pompous artist beginning in the seventeenth century, and in fact, the Dutch painter Houbraken was said to have accused Rembrandt of being a “Pygmalion,” which may be another connection between this piece and the story of Pygmalion.

Rembrandt scholars have debated the unfinished state of this work. Christopher White believes that the artist intentionally stopped working on this piece because the background was too developed, while Jan Emmens believes that this piece is a ‘develatio,’ an uncovering to show the artist’s etching process. In this “uncovering” the artist stops at various stages to show the layers of his labor. A finished drawing of this work in the British Museum, with the artist reduced in size and heavily shadowed, suggests the slow process through which Rembrandt completed his works, although he never executed that plan on this copper plate. Whether intentional or not, this piece gives the viewer a rare glimpse into the artist’s techniques.
The Artist Drawing from the Model, 1639
Etching, Drypoint, and Engraving (state II/II)
UNI 1954.008
Rembrandt Harmenszoon van Rijn (1606-1669, Dutch)

View of Amsterdam from the Northwest, ca. 1640
Etching
Plate: 4 1/4 x 6 (11 x 15)
UNI 1985.128

View of Amsterdam from the Northwest was Rembrandt’s first landscape etching. The flatness of the landscape and the expansive character of the Dutch sky are achieved through the placement of a low horizon which allows the carefully and fully etched lower part of the work to stand against the reserved white of paper above. His combination of fine detail and tonal areas give a realistic look, although he, like other artists of his time, took liberties with the size and placement of the actual buildings in order to achieve a better visual effect. This work gives a panoramic view of the city from the wetlands with the sea to the left, ships in IJ bay (now a lake), and the churches, warehouses of the East India Company, and the line of windmills to the right (which seem to disappear into the background) silhouetted against the sky. Because Rembrandt etched the actual view on the copper plate, the resulting image is reversed.
Christ Preaching (also known as Jesus Preaching, and La Petite Tombe) depicts a scene with listeners gathered around the central figure, who stands against a light, vertical band while a young child plays with a toy in the foreground.

The Guillards discuss the alternate name of the piece, *La Petite Tombe*, and point out that while it was long believed that it described the central platform, it was actually named after the man who purchased the work, Pieter de la Tombe, himself a draftsman, with whom, as an art dealer, Rembrandt had a close relationship.
Rembrandt Harmenszoon van Rijn (1606-1669, Dutch)

*The Crucifixion*, ca. 1634-1635
Etching
Signed Rembrandt [fecit] at the top
3 11/16 x 2 5/8 (9 x 7)
UNI 1985.124

*The Crucifixion*, with the cross turned into the picture plane puts emphasis on the witnesses and their emotions. The scene seems to follow the Gospel of John, with the Virgin Mary on the right fainted into someone's arms, John stands behind her, his hands raised with an anguished expression on his face, and Mary Magdalene is seated on the ground against the cross with her hands clasped as in prayer, while the central figure, probably Joseph of Arimathea, faces into the picture plane.
The Holy Family with Cat, ca.1654
Etching
Signed Rembrandt f [fecit] 1654 at the bottom
3 3/4 x 5 3/4 (10 x 15)
UNI 1954.009

The Holy Family with Cat (also known as The Virgin with the Cat and the Snake) depicts a room with Mary holding the infant Jesus (with a radiance behind their heads) and Joseph outside, looking in at them through the window. The large, empty, throne-like chair dominates the left part of the scene with a cat facing right beneath it. The snake placed under Mary’s foot has been of great interest to scholars, as it suggests various symbolic meanings. The pose of Mary and the child is based on earlier compositions by Andrea Mantegna (1431-1506, Italian), such as those in the Cleveland Museum of Art (1956.741) and the Sterling and Francine Clark Art Institute in Williamstown, Mass. (1955.983). During his life, Rembrandt produced several images of the holy family in contemporary, 17th-century domestic settings and dress.
Heinrich Aldegrever (ca. 1501 or 1502 – ca. 1555 or 1561, German)

Heinrich Aldegrever (whose family name was originally Trippenmeker, clog-maker), was a 16th century painter-engraver born in northwest Germany. He produced a number of woodcuts (which are now very rare), but mainly copper plate engravings. Nearly three hundred of his prints survive, almost all of which are dated. His engravings are usually small, highly ornamental, and often include motifs from classical mythology, allegorical subjects, and religious themes. Aldegrever's strong support of Luther and the Reformation is apparent in some of his works.

Aldegrever’s agitated drapery style is distinctive, with broad flat areas terminating in curls and billowing folds. Because of the small size of most of his works, he is known as one of the “Little Masters.” His compositions are often derivative, and he was greatly influenced by Albrecht Dürer, and even imitated his monogram. Aldegrever’s work reflects two distinct phases. In the earlier (1527 to 1541), he would first draw precise “blueprints” for his engravings, while in the later (1549 to 1555), his preparatory drawings include only the most pertinent forms, suggesting that by this time Aldegrever had mastered the techniques of his craft so well that he could work the minute details on the plate itself. The reason for a hiatus from 1542 to 1548 is unknown.

Absalom Consoling Tamar is drawn from 2 Samuel 13:20. In the story, King David’s daughter Tamar is raped by her half-brother Amnon, who later will be killed by her other brother Absalom. This episode (one of a series of seven made by Aldegrever) depicts Tamar after she has been raped and then barred from Amnon’s house, but not exactly as it is described in 2 Samuel. In the passage, Tamar, who is described as wearing an ornamented tunic (or long robe with sleeves), as was the style for maiden princesses, puts dust on her head, rends her tunic, puts her hands on her head, and walks away, screaming loudly. In this state she meets her brother Absalom who says to her “Was it your brother Amnon who did this to you? For the present, sister, keep quiet about it; he is your brother.”

Although Aldegrever depicts Tamar in an elaborate robe, it does not appear rent, and Tamar is not screaming. Instead of dust on her head, she wears a crown. The courtly figures have small heads, elongated bodies, and elegant, contemporary attire, all characteristics that typify Aldegrever’s prints. Also the stance taken by Absalom is typical in Aldegrever’s work, with one leg back, bent slightly while the other in front is comparatively straight. Aldegrever’s monogram “AG” and date “1540” appear on the wall left of Absalom’s head.
Absalom Consoling Tamar, 1540
Engraving
4 3/4 x 3 (12 x 8)
UNI 1954.001
Heinrich Aldegrever (1502-1558, German)

*The Elders Accusing Susanna* (one of a set of four plates) depicts an episode in the Book of Daniel (an addition, not part of the Tanakh, but considered apocryphal by Protestants, and included as chapter 13 by the Roman Catholic and Eastern Orthodox churches). In this story, Joakim’s beautiful Hebrew wife, Susanna, is coveted by two elders who attempt to blackmail her by saying they will accuse her of infidelity with a young man unless she makes love with them. She refuses. She is then arrested and brought with her family before the same elders who order her to unveil her face and accuse her of adultery. Just prior to her execution, the young Daniel intervenes and questions the two elders, whose stories do not match. Since they brought false testimony against Susanna, they are put to death, and she is set free.

Aldegrever presents this scene in an elaborate, classical-syle architectural space. The magistrate is seated in god-like manner on a high throne, with Susanna (face unveiled), her family, the assembly, and the two accusers in front of him with their left hands raised. Seated to the magistrate’s right is an elaborately dressed and bearded male figure, who like Hercules, wears a lion skin on his head and back. The magistrate wears a clamys while the other males wear toga-like garb. Aldegrever’s monogram “AG” and date “1555” appear on the lower left.
The Elders Accusing Susanna, 1555
Engraving
4 5/8 x 3 1/8 (12 x 8)
UNI 1954.002
Anonymous (first half 15th century, French, perhaps Benedictine monk[s]).

This Illuminated vellum leaf from a French Book of Hours, ca. 1420/1440, as well as the leaf from the following late 13th-century Bible, belonged to the collection of Otto F. Ege. The Ege Collection is described in detail by Greta Smith and Fred Porcheddu on the Denison University website and in the article from Amherst, available through the Denison website, Otto F. Ege, "Fifty original leaves from Medieval manuscripts" (MS 570), Special Collections and University Archives, W.E.B. Du Bois Library, University of Massachusetts Amherst. According to the latter:

Not long after his arrival in Cleveland in 1921, Ege conceived of the idea of breaking apart some of the imperfect manuscripts and printed works he had accumulated in order to create sets of individual leaves for sale to other collectors and libraries. A self-confessed biblioclast, "one of those strange, eccentric book-tearers," he was quite open about his decision to dismember manuscripts, apparently even complete ones. Although profit surely played a role, he defended his actions by arguing that by scattering leaves, he was able to share the beauties of medieval manuscripts with a wider audience and make it possible for people who could not afford an entire medieval manuscript, for example, to possess at least one leaf.

Eventually, Ege created six portfolios for sale made up of leaves taken from dismembered books. Two of these sets featured leaves from "famous books," one from editions of the Bible, and one each depicted the evolution of "oriental" manuscripts and the humanistic book hand. Ege launched his best known and in some respects most ambitious project in the late 1940s when he began to assemble the sets marketed as "Fifty Original Leaves from Medieval Manuscripts," a far-reaching effort to illustrate the history of the book, book illustration, and paleography. Although Ege died before the first set was sold, his wife eventually sold forty sets at the cost of $750 each.

Otto F. Ege’s very interesting essay “I am a Biblioclast” Avocations 1 (March, 1938), in which he attempts to justify certain types of “book-tearers” is also available through the Denison website.

Otto F. Ege’s printed card that accompanies this work reads:

LEAF FROM THE
BOOK OF HOURS

“Not only a prayer book. - - but a shrine - a sanctuary”—Crane
ILLUMINATED MANUSCRIPT, WRITTEN IN FRANCE, circa 1420.

Book of Hours, the outcome of changes in society in the thirteenth and fourteenth centuries, are the best known as well as the most artistic of all the theological volumes in the Middle Ages. With the general acceptance of Christianity throughout Europe by the year 1300, a general prayer book for the wealthy laity was needed, and these Books of Hours, Horae, Offices, or Hours of the Virgin, as they are called, filled that want. In general, they contain sixteen sections, including the Calendar, with the Saint Days; the Gospels of the Nativity; the eight hours of the Virgin, the most important part; and the Service for the Dead. The Books of Hours were deemed so essential a means of salvation and of obtaining indulgences that it is probable that there were few families of wealth or nobility who did not possess a copy. Emperors, dukes and merchant princes frequently ordered richly illuminated and illustrated copies as betrothal gifts. Pilgrims usually returned home from their journey to a shrine with as fine a copy as they could afford.

Books of Hours were usually produced in the medieval scriptoriums with the patience engendered in a sheltered life and the skill fostered by religious devotion. All materials used, parchment, ink, colors, and quills, were prepared within monastic walls. The monastic book-hands (or style of writing), for long periods of time, were crystalized, so it is possible to allocate an example to a particular country and century, even when there is no mention in the text as to where the book was written. Otto F. Ege

#35 [in pencil]

In pencil, the “2” in “1420” is crossed out and the “#35” is written on the bottom left of the card. The paper to which the card is glued has the hand printed text: “1440 France, Book of Hours, Baly[?] MS. xxxx.007” The penciled “#35” is not related to Leaf 35 in any of the 50-leaf portfolio volumes, nor by size of image or layout of lines, to any of the manuscripts from which the 50 leaves were taken. It is most similar to Leaf 31, but not the same. Obviously, this work belongs to another Book of Hours from Ege’s collection.
Illuminated vellum leaf from a French Book of Hours, ca. 1440 CE.
Recto as matted: 3 5/8 x 2 13/16 (9.2 x 7.3)
Decoration consists of gold foil, and blue, red, green, brown/orange and black paint and ink with areas of fading.
Department of Art Purchase
UNI 1957.007
Anonymous (first half 15th century, French, perhaps Benedictine monk[s]).

The leaf is elaborately decorated on the recto, right side, with foliate borders, a miniature with architectural frame and human figures, and text including ornate initial letters. In the arched frame, a funerary scene is depicted. The celebrant, possibly a bishop wearing a red stola and blue headband, holds an aspersillum from which holy water flows as he reads from the open book, probably held by the deacon who is pointing to the text with his right forefinger. Both look down at the book. Two other figures are set against the green field and bend forward as they lower the corpse, in its cross-decorated shroud, into the ground. The standing figures are set against the green field and gold sky. The gold foil zone has incised text and decoration: it is divided into four horizontal bands by sets of three parallel lines. From the top, the zones are filled with 1) stars and circles, 2) text, 3) stars and circles, 4) text. A tall processional cross divides the bands vertically. The incised text is not yet identified. The elaborate foliate border includes what appears to be a strawberry on the lower right, which Ege uses as an identifier of the Benedictine Order.

The printed text below, from the Officium Pro Defunctis (the Office of the Dead), Ad Vesperas: “Vigilie defunctorum,” is Psalm 114 of Jerome’s Latin Vulgate of 405 C.E (Septuagint, Hebrew Psalm 116), with line 1 on the recto and lines 2-6, separated by lozenge-shaped marks and arranged in 15 lines of text, on the verso. At the end of each verse, there is a visual indication for the response (antiphon). The printed text begins on first line with “Placebo” for the usual “Placebo Domino in regione vivorum” (“I will please the Lord in the land of the living”). In line 1, Dominus is abbreviated. The verso has the 5 lines of the Psalm arranged in 15 lines with ornate initial letters. The remainder of the Psalm (lines 7-9 and the antiphon would have followed on the next leaf. (CMA)

On recto (right page side):
Placebo
Psalmus [114]:
1. Dilexi, quoniam exaudiet Dom[inus]: vocem orationis meae.

On verso (left page side):
2. Quia inclinavit aereum suam mihi: et in diebus meis invocabo.
3. Circumdederunt me dolores mortis: pericula inferni invenerunt me.

On recto:
I will please.
Psalm [114]:
1. I have loved, because our Lord: will hear the voice of my prayer.

On verso:
2. Because he hath inclined his ear to me: and in my days I will call upon him.
3. The sorrows of death have compassed me: and the pains of hell have found me.
4. I have found tribulation, and sorrow: and I called on the name of our Lord.
5. O Lord, deliver my soul, merciful Lord, and just: and our God hath mercy.
6. Our Lord keepeth little ones: I was humbled, and he hath delivered me.
Illustrated vellum leaf from a French Book of Hours, ca. 1440 CE.

Verso as matted: 3 1/4 x 2 1/2 (8.3 x 6.2)
Size of text (including swirls): 2 1/2 x 1 7/8 (6.2 x 4.8)
Department of Art Purchase
UNI 1957.007
Anonymous (late 13th century, French, probably Paris).

This Illuminated vellum leaf from a French Bible, late 13th century, as well as the leaf from the previous, early 15th-century Book of Hours, belonged to the collection of Otto F. Ege. It is from the same Bible as the others which are labeled Leaf 14 in the Denison website listing. According to Thomas Loeffler, Assistant Curator, Works on Paper, the Toledo Museum of Art owns portfolio number 12 from the Ege edition of 40, Fifty Original Leaves from Medieval Manuscripts, Western Europe XII - XVI, purchased by the museum in 1953. Their leaf 14 (TMA 1953.129N) contains sections of the Book of Daniel from this same Bible, which they ascribe to a Paris workshop.

Otto F. Ege’s printed card, marked “14” on the upper right that accompanies the UNI leaf provides the following description for leaves from this manuscript:

VELLUM LEAF FROM AN ILLUMINATED MEDIEVAL MANUSCRIPT  
France; Late 13th Century Latin Text; Angular Gothic Script  
Bible  
(Biblia Sacra Latina, Versio Vulgata)  
FROM THE COLLECTION OF OTTO F. EGE  
This copy of the Latin version by St. Jerome was made during the period when France stood at the height of her medieval glory. A decade or two before, Louis IX (Saint Louis), the strongest monarch of his age, had made France the mightiest power in Europe. This favorable political situation rendered possible the “golden age” of the manuscript, and Paris became the center in which the finest manuscripts were written and sold.

In the quarter century from 1275 to 1300, marked advances were effected in the art. The bar borders came to be executed in rich opaque gouache pigments, with ultramarine made of powdered lapis lazuli predominating. The foliage scroll work inside the initial frame created a style that persisted with little or no change for nearly two hundred years. The script was well executed and was without rigidity or tension. All these elements, together with the sparkle which was created by the casual distribution of the burnished gold accents, give to this leaf a striking atmosphere of joyous freedom.

As with the other leaves from this manuscript (see, e.g., Denison Leaf 14), the lining is done in light ink or lead, most of the text is in brown ink with red, blue, coral, white and beige used for decorations. It is heavily illuminated and decorated with scenes, fantastic animals, foliage, ornate initials, with highlighted and alternately colored book names and chapter numbers, as well as extensive use of gold leaf. The lines of the text are separated by lozenge-shaped marks. Although the decoration is exceptional, there are many scribal corrections, erasures and strikethroughs.

This Illuminated vellum leaf is laid out in two columns with headings at the page top. On the recto, right side, at the top in alternating red and blue letters is DUS [for EXODUS]. Ours begins with Exodus 38, middle of line 23 “fuit, et polymittarius atque plumarium ex hyacintho, purpura, vermiculo et byssso” continuing the description of the tabernacle and its holdings with abbreviations, errors, and corrections:

Line 23. ["juncto sibi socio Ooliab filio Achisamech de tribu Dan: qui et ipse artifex lignorum egregius] fuit, et polymittarius atque plumarium ex hyacintho, purpura, vermiculo et byssso." “Having for his companion Ooliab, the son of Achisamech, of the tribe of Dan: who also was an excellent artificer in wood, and worker in tapestry and embroidery in violet, purple, scarlet, and fine linen.”
Illuminated vellum leaf from a French Bible, late 13th century

Recto. 15 3/4 x 10 1/2 (40 x 26.7)

Decoration consists of gold foil, tempera, ink, and lead?

Department of Art Purchase

UNI 1957.008
Anonymous (late 13th century, French, probably Paris).

On the verso, at the top, in alternating blue and red letters: EXO DUS LEVI. TICUS would have been at the top of the next leaf. The left column begins with Exodus XXXIX:43 “quae postquam Moses cuncta vidit expleta benedixit eis.” “And when Moses saw all things finished, he blessed them.” Then begins chapter XL with the chapter number in red and blue followed by an ornate initial letter “I” for “locutusque est Dominus ad Mosen dicens;” “And the Lord spoke to Moses, saying.” The column ends mid-line 31 “erexit et atrium per gyrum ta[bernaculi et altaris ducto in introitu eius tentorio postquam cuncta perfecta sunt.” “He set up also the court round about the ta[bernacle and the altar, drawing the hanging in the entry thereof. After all things were perfected.” The right column continues the remainder of line 31 and continues through the end of line 36 “nubes quippe Domini incubabat per diem tabernaculo et ignis in nocte videntibus populis Israhel per cunctas mansiones suas.” “For the cloud of the Lord hung over the tabernacle by day, and a fire by night, in the sight of all the children of Israel throughout all their mansions.”

Exodus I:1 opens with a richly ornamented initial letter framing an offertory scene. On the left, the two standing male figures, priests, dressed in red over white and white over red robes and garments, extend their arms forward. As the left-most figure is meant to be behind the other, only his upper arms are indicated. The right figure holds a ram in his outstretched hands over a draped altar. Both priests and the ram look up to the right where the face and cloud of God are placed above a crossed, golden halo/sun. The netted blue sky is reminiscent of the ceiling in Sainte Chapelle, Paris, completed 1248. The miniature narrative contains elements from the last lines of Exodus as well as the opening lines of Leviticus, although the ram is depicted alive and the altar has no fire. The text begins with “vocavit autem Mosen et locutus est ei Dominus de tabernaculo testimonii dicens.” “And the Lord called Moses, and spoke to him from the tabernacle of the testimony, saying:” and continues to Exodus 1:13 mid line “intestina vero et pedes lavabunt aqua et oblate Omnia ad [olebit sacerdos super altare in holocaustum et odorem suavisissimum Domino]. “But the entrails and the feet they shall wash with water. And the priest [shall offer it all and burn it all upon the altar for a holocaust, and most sweet savour to the Lord.”]. (CMA)
Illuminated vellum leaf from a French Bible, late 13th century
Verso. 15 3/4 x 10 1/2 (40 x 26.7)
Decoration consists of gold foil, tempera, ink, and lead?
Department of Art Purchase
UNI 1957.008
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