

Re-Viewing the Twentieth Century, July 21, 2006-April 22, 2007

The art of the twentieth century offers clues to understanding the art of the present and carries the seeds of the art that is yet to be made. This exhibition has been conceived to test ways in which RISD's collections might provide viewers with an overview of the seminal artistic ideas of the past century. It intentionally leads visitors backwards in time through selected works of art that often embody responses to social change.

In order to slice through a period rich in stylistic and intellectual invention, the curators have organized the exhibition's galleries by posing four questions about twentieth-century art. *Why is it art?* addresses definitions and expectations. *Who are we?* seeks to identify the makers and consumers of art. *What happened to art?* illustrates the wide range of styles that changed the way art looked during the twentieth century. *How did we get there?* deals with the innovations that propelled art from the realism of the nineteenth century into the abstraction of the twentieth.

Please visit *Re-Viewing the Twentieth Century* often, as the selection of artworks will change over the course of the exhibition.

Viewers' comments and suggestions about all aspects of this show are welcome. Your responses will influence the way in which twentieth-century art will be presented in the Museum's new galleries opening in 2008.

CHECKLIST OF THE EXHIBITION

George Wesley Bellows, American, 1882-1925
Rain on the River, 1908
Oil on canvas
Jesse Metcalf Fund 15.063



RISD MUSEUM

Georgia O'Keeffe, American, 1887-1986

Pink Spirea, ca. 1922

Oil on canvas

Gift of the Robert R. Young Foundation in honor of The Robert R.
Young Family 1987.078.1



Richard Serra, American, b. 1939

Boomerang, 1974

Video, color, sound

Ingersoll Fund 1989.005.2

RISD MUSEUM

Egon Schiele, Austrian, 1890-1918
Portrait of Marga Boerner, 1917
Gouache and crayon on paper
Anonymous gift 1991.079



Francis Picabia, French, 1879-1953
Aviation, 1922
Ink, crayon, watercolor on paper
Gift of Bayard Ewing 1991.102



Philip Guston, American, 1913-1980
The Road, 1972
Oil on canvas
Gift of the Estate of Musa Guston 1992.059.2



RISD MUSEUM

Raoul Dufy, French, 1877-1953

L'Etaque, ca. 1908

Oil on canvas

Gift of the Bayard and Harriet K. Ewing Collection 1992.123



Joan Mitchell, American, 1926-1992

Mooring, 1971

Oil on canvas

Gift of Bayard and Harriet K. Ewing 1992.124



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Madeleine Vionnet, French, 1876-1975

Dress, ca. 1932

Ombre silk chiffon crepe

Eleanor Fayerweather Purchase Fund and Museum Acquisition Fund
1994.006



Alice Neel, American, 1900-1984

Nancy Selvage, 1967

Oil on canvas

Gift of Richard and Hartley Neel 1994.086

"The women's lib movement is giving ...women the right to openly practice what I had to do in an underground way. I have always believed that women should resent and refuse to accept all the gratuitous insults that men impose upon them. The woman artist is especially vulnerable and could be robbed of her confidence"

"I have only become really known in the sixties because before I could not defend myselfNo matter what the rules are, when one is painting one creates one's own world. Injustice has no sex and one of the primary motives of my work was to reveal the inequalities and pressures as shown in the psychology of the people I painted"



RISD MUSEUM

"My choices perhaps were not always conscious, but I have felt that people's images reflect the era in a way that nothing else could."

(Alice Neel , 1971 Doctoral Address, Moore College of Art, as printed in Georgia Museum of Art, *Alice Neel: The Woman and Her Work*. Athens (Georgia): 1975, unpaginated.)

Arthur Garfield Dove, American, 1880-1946
Hillside, 1932
Charcoal and watercolor on wove paper
Helen M. Danforth Acquisition Fund 1995.014



Poster Dresses Ltd., English, 1960s
Nodine Products Corp., American
Uptown New York, 1967
Rayon and nylon paper; screenprinted
Edgar J. Lownes Fund 1995.029



Henri Victor Gabriel Le Fauconnier, French, 1881-1946
Mountaineers Attacked by Bears, 1910-1912
Oil on canvas
Gift of the Peau de L'Ours II Society in celebration of Daniel Robbins
1995.043



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Kara Walker, American, b. 1969, (RISD MFA 1994, Printmaking)
Landfall Press, Inc.

The Means to an End...A Shadow Drama in Five Acts, 1995

Five etchings with aquatint on paper

Walter H. Kimball Fund 1996.1



Walker's striking visual narratives of the antebellum South gained immediate notice in the art world as she completed her graduate studies at RISD in 1994. Embedding her charged imagery within the polite tradition of 19th-century silhouettes, she reveals unspoken truths about racial and sexual taboos. In contrast to the stark black and white of her medium, her depictions are anything but clear-cut. Walker recently spoke about artwork by African-American women:

I feel an expectation for something cohesive. There's an understanding within America about... what that means to have a "Color Purple" scenario where things resolve in a way and a female heroine actualizes through a process of self-discovery and historical discovery and comes out from under her oppressors and maybe doesn't become a hero, but is a hero for herself. And nothing ever comes of that in the pieces that I'm making. And I'm increasingly aware of wanting to make that clear, that to some extent there's a failure for that kind of resolution.... she's not evil, she's not a hero either, but then she sort of engages these oppositions constantly and keeps it open, always knowing that the next question is "Who is she?"

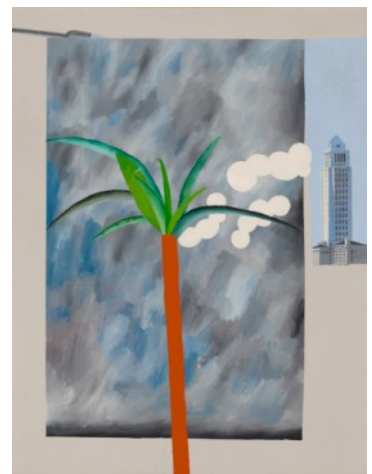
(A conversation with Kara Walker, "Projecting Fictions: Insurrection! Our Tools Were Rudimentary, Yet We Pressed On," from *Art 21: Film on Kara Walker*, Season 2/5 Stories recorded on the website:
<http://www.pbs.org/art21/artists/walker/clip1.html>.)

David Hockney, British, b. 1937

Plastic Tree Plus City Hall, 1964

Acrylic on canvas

Gift of Richard Brown Baker 1996.11.21



RISD MUSEUM

Anthony Caro, English, 1924 - 2013

Late Quarter - Variation E, 1981

Bronze

Collection of Richard Brown Baker

Gift of Richard Brown Baker 1996.11.3



Robert Mapplethorpe, American, 1946-1989

Self-Portrait, 1980

Gelatin silver print

Museum purchase: gift in celebration of Houghton P. Metcalf, Jr.'s 75th Birthday from his friends 1996.97



Robert Mapplethorpe received wide acclaim for his classically composed, pristinely lit, and impeccably printed photographs of nudes, portraits, and still lifes. He is perhaps most highly regarded for bringing the sexuality of gay men into mainstream art. It is interesting that in this self-portrait, one of many he made in a variety of guises, he portrayed himself as a rebel. Within a year of his death, his work arrived at the center of the "culture wars" after the Corcoran Gallery of Art in Washington, D.C., canceled a traveling exhibition of his work fearing criticism because tax dollars were used to fund it. The cancellation touched off an outcry in the art community and intense debate in this country regarding censorship and freedom of expression and the role of government in funding art projects.

Issey Miyake, Japanese, b. 1938

Dress, ca. 1990

Cotton; matelasse

Gift in honor of Rosemary McGurn O'Brien 1997.91



RISD MUSEUM

Alexander Girard, American, 1907-1993
Herman Miller Furniture Co., American, 1923-
Names (textile length), 1957
Rayon plain weave, screenprinted
Jesse Metcalf Fund 1998.43.12



Sheila Hicks, American, b. 1934
Mapped Satellite, 1990
Linen; half-hitch knotting
Helen M. Danforth Acquisition Fund 1998.67



Kazimir Malevich, Russian, 1878-1935
K. Marebura, Russian
State Porcelain Factory, Russian, 1917-1925
Suprematist Platter, ca. 1920
Porcelain with overglaze decoration
Gift of Mr. and Mrs. Alfred T. Morris, Jr. 1999.89.3



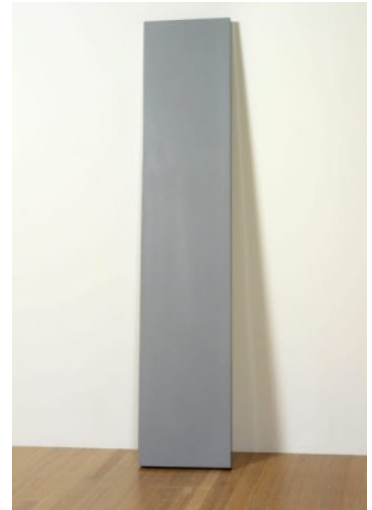
RISD MUSEUM

John McCracken, American, 1934 -2011

Untitled (Grey Plank), 1978

Polyester resin and fiberglass on wood

Mary B. Jackson Fund 2000.99



Gerrit Thomas Rietveld, Dutch, 1888-1964

Gerard van de Groenekan, Dutch, 1904-1994; fl. 1917-1971

Zig-Zag chair, 1941

Elm with steel screws

Helen M. Danforth Acquisition Fund 2001.2



Pepón Osorio, American, b. Puerto Rico, b. 1955

T.K.O., 1989

Mixed media

Helen M. Danforth Acquisition Fund 2001.30

T.K.O. refers to the boxing term for "technical knockout" -- a fight that ends when one boxer is declared unable to continue even though he/she is still conscious. The artist has described it as "a piece about different levels of violence in Puerto Rico." It is composed of numerous found objects, including knives, small globes, plastic baby dolls, toy soldiers, images of the King and Queen of Spain, and the Governor of Puerto Rico, among other items. There are references to the Taino, the indigenous people of the Caribbean who were virtually eradicated soon after the Spanish arrived, as well as to contemporary economics and politics. Having been under the control of other countries for five hundred years, *T.K.O.* highlights Puerto Rico's ongoing struggle for independence, the fight to retain a sense of identity for its citizens, and the rich visual sensibility of its culture.



RISD MUSEUM

David Hammons, American, b. 1943
Rock Head, 2000
Stone, hair, metal stand
Helen M. Danforth Acquisition Fund 2001.31.1

David Hammons's art is inseparable from his identity as an African American. It is fashioned from the very objects and materials -- often cast-offs that he delights in picking up off the street -- that make up the daily life of inner-city blacks. *Rock Head* was created by affixing cuttings of human hair, swept from a Harlem barbershop floor, to a large ovoid rock. Its resulting transformation into a generic portrait of an African American male upends conventional preconceptions about beauty and heightens awareness of contemporary experience. At the same time, the formal simplicity of this sculpture calls to mind artworks from different cultures and periods, ranging from the basalt "egghead" in the Egyptian gallery (ca. 380-250 BCE, acc. no. 85.093) to the elegantly reduced modernist heads of Constantin Brancusi. The components of *Rock Head* may be rough, but the sculptural form is imbued with nobility.



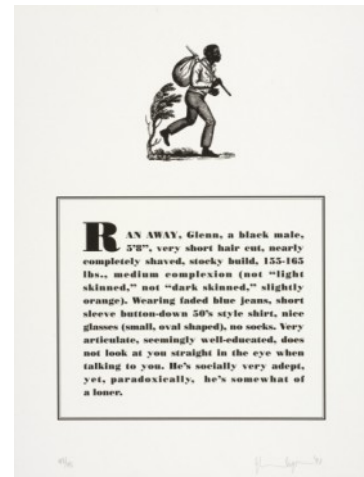
Glenn Ligon, American, b. 1960
Runaway (Glenn, Medium height, 5' 8", male), Runaways, 1993
Lithograph on paper
Mary B. Jackson Fund 2001.32.1.1

In the last decades of the 20th century, many African-American artists explored race relations and the history of slavery in America. Glenn Ligon's print series, *Runaways*, 1993, takes its format from 19th-century broadsides about slaves who had escaped from their masters. For Ligon's texts, the artist asked his friends to describe him, without telling them how the information would be used. By inserting descriptions of himself, Ligon suggests how history continues to inform our constructions of identity.

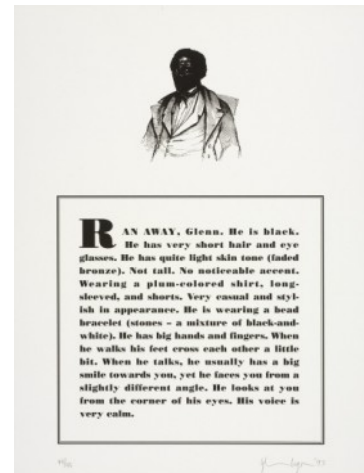


RISD MUSEUM

Glenn Ligon, American, b. 1960
Ran Away, Runaways, 1993
 Lithograph
 Mary B. Jackson Fund 2001.32.1.10



Glenn Ligon, American, b. 1960
Runaway (Glenn. He is black. He has very short hair and eye glasses),
Runaways, 1993
 Lithograph on paper
 Mary B. Jackson Fund 2001.32.1.9



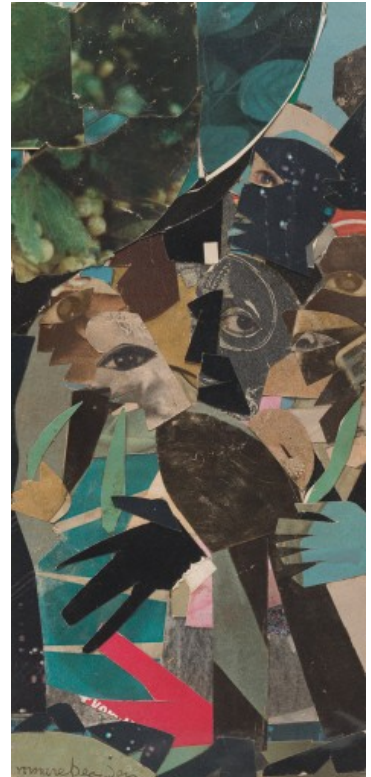
RISD MUSEUM

Romare Howard Bearden, American, 1911-1988

Ritual, ca. 1965

Paper collage

Helen M. Danforth Acquisition Fund 2002.31



On Kawara, Japanese, 1933 - 2014

"Dimanche" 20 Oct. 1974, "Today" Series, No. 46, 1974

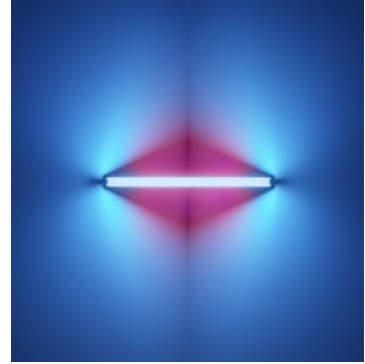
Liquitex, newspaper, and cardboard

Mary B. Jackson Fund 2002.75



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Dan Flavin, American, 1933-1996
Untitled, ca. 1970
Fluorescent light (blue and red)
Helen M. Danforth Acquisition Fund 2003.14



Marcel Duchamp, French, 1887-1968
Boite, Series E, 1963
mixed media
Helen M. Danforth Acquisition Fund 2003.2



Sol LeWitt, American, 1928-2007
Inverted Six Towers, 1987
White-painted wood
Purchased in honor of Phillip M. Johnston, Director of the Museum of Art, Rhode Island School of Design, 1998-2003; accessioned by the 2002-03 Fine Arts Committee; Helen M. Danforth Acquisition Fund 2003.24

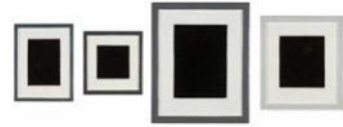


Dara Birnbaum, American, 1946
Wonder Woman, 1978-1979
Single-channel video; color; sound
Walter H. Kimball Fund 2004.34

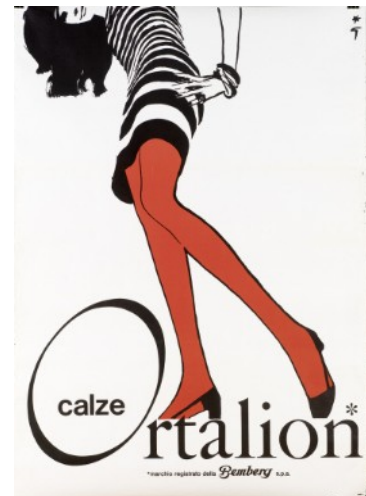
Christian Marclay, American, b. 1955
Telephones, 1995
Video, color, sound
Georgianna Sayles Aldrich Fund 2004.60.1

RISD MUSEUM

Allan McCollum, American, b. 1944
Four Plaster Surrogates, 1984
 enamel on cast hydrocal; four parts
 Mary B. Jackson Fund 2004.87



Moneta
Calze Ortalion, 1967
 Offset lithograph on paper
 Gift of Professor Cecil Schneer 2005.141.15



Ree Morton, American, 1936-1977
Untitled (Signs of Love), 1976
 Oil on plywood with celastic curtain
 Helen M. Danforth Acquisition Fund 2005.3



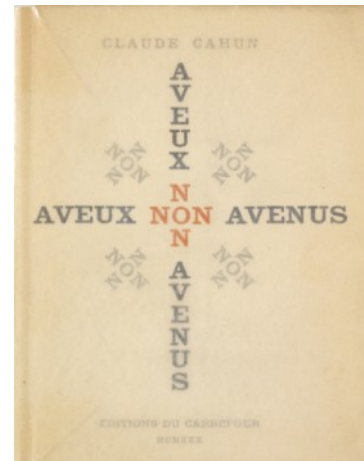
In the late 1960s, Ree Morton abandoned her middle-class life as a wife, mother, and nurse to become an artist. Although her art career spanned less than a decade, she was highly influential in the 1970s, and her work seems remarkably fresh today. As an early proponent of installation art, Morton experimented with nontraditional materials, integrating elements of painting and sculpture with the site in which the work was presented.

Untitled (Signs of Love) is composed of a fluid, pastel-toned landscape, evoking nostalgia for a simpler time, and a patterned curtain made of Celastic, a material used primarily for set designs. The three-dimensional curtain suggests the reality of daily life, countered by the romantic fantasy of the literally "rosy" view out the window. With its swags, floral motifs, and pastel palette, the painting embodies ideas about decoration, domesticity, sentimentality, and

RISD MUSEUM

theatricality - characteristics traditionally associated with the feminine and not previously considered appropriate for serious art.

Claude Cahun, French, 1894-1954
Marcel Moore, French, 1892 - 1972
Carrefour Press
Avowals Not Admitted (Aveux non avenues), 1930
Illustrated book with eleven collotypes
Mary B. Jackson Fund 2005.57



Robert Gober, American, b. 1954
Derriere L'Etoile Studios
Bride, 1992-1996
Photolithograph printed on archival newsprint
Walter H. Kimball Fund 2005.74

Gober's work often initially appears to be something taken from everyday life, but closer inspection reveals evidence of its fabrication. For this piece, the apparent advertisement from a newspaper is a photograph of Gober himself in a bridal gown printed on a sheet of paper made to look like newsprint. The gown, especially made to fit him, first appeared in a 1989 sculpture installation at the Paula Cooper Gallery, New York. He purposefully juxtaposed this image with an article about the Vatican condoning discrimination against homosexuals (he is gay and was raised Catholic). The debate over legalizing gay marriage has only become more heated in the years since the piece was created.



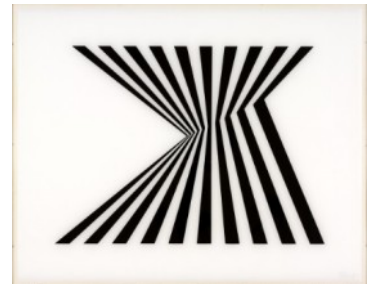
RISD MUSEUM

Ettore Sottsass, Italian, 1917-2007
Perry A. King, British, b. 1938
Olivetti Manufacturing Company, Italian, 1908-
Valentine Portable Typewriter and Case, 1969
Plastic, rubber, and metal
Gift of Glenn Gissler 2005.97.2



Peter Campus, American, b. 1937
Three Transitions, 1972
Single-channel video, color, sound
Gift of the artist 2006.13

Bridget Riley, British, b. 1931
Untitled (Fragment 1), Fragments, 1965
Screenprint on Perspex
Bequest of Richard Brown Baker 2009.92.192



Hugo Laubi, Swiss, 1888-1959
Café Odeon, 1920
Color lithograph on paper
Gift of Mr. and Mrs. Rowland Hazard 26.134



RISD MUSEUM

Arthur Bowen Davies, American, 1862-1928
Clothed in Dominion, ca. 1912
Oil on canvas
Bequest of Miss Lizzie P. Bliss 31.336



Lyonel Feininger, American, b. Germany, 1871-1956
Church at Gelmeroda XII, 1929
Oil on canvas
Gift of Mrs. Murray S. Danforth 38.059



Franz Marc, German, 1880-1916
Two Horses, 1912
Watercolor and gouache on paper
Museum Appropriation Fund 38.140



RISD MUSEUM

Edvard Munch, Norwegian, 1863-1944

The Kiss, 1902

Woodcut on tan wove paper

Mary B. Jackson Fund 39.033



Henri Matisse, French, 1869-1954

Still Life with Lemons, 1914

Oil on canvas

Gift of Miss Edith Wetmore 39.093

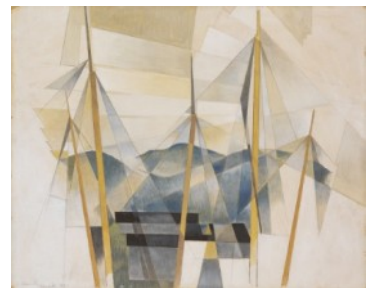


Charles Demuth, American, 1883-1935

Gloucester, 1919

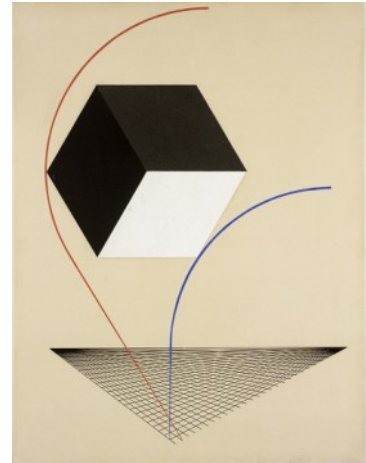
Ink wash, gouache, and graphite on paper

Jesse Metcalf Fund 39.098



RISD MUSEUM

El Lissitzky, Russian, 1890-1941
Proun, 1923
Collage, gouache, and pen and ink on board
Museum Appropriation Fund 40.006



Charles Sheeler, American, 1883-1965
Yankee Clipper, 1939
Oil on canvas
Jesse Metcalf Fund and Mary B. Jackson Fund 41.006



Paul Cézanne, French, 1839-1906
On the Banks of a River, ca. 1904-1905
Oil on canvas
Museum Special Reserve Fund 43.255



Georges Braque, French, 1882-1963
Still Life, 1918
Oil on canvas
Mary B. Jackson Fund 48.248



RISD MUSEUM

Odilon Redon, French, 1840-1916

Lemercier

G. Fischbacher

The Eye Like a Strange Balloon Moves Toward Infinity (L'Oeil, comme un ballon bizarre se dirige vers l'infini), A Edgar Poe, 1882

Lithograph on paper

Gift of Murray S. Danforth, Jr. 50.372.1



Paul Gauguin, French, 1848-1903

Baigneuses Bretonnes (Bathers in Brittany), from the Volpini Suite, 1889

Zincograph on yellow wove paper

Museum purchase: anonymous gift 51.006



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Pablo Picasso, Spanish, 1881-1973
Seated Woman with a Book (Femme assise au livre), ca. 1910
Oil on canvas
Museum Works of Art Fund 51.094



Raoul Dufy, French, 1877-1953
Atuyer-Bianchini-Ferrier, French, est. 1888
Apparel textile length, ca. 1912
Block-printed silk, satin weave
Museum Works of Art Fund 51.463

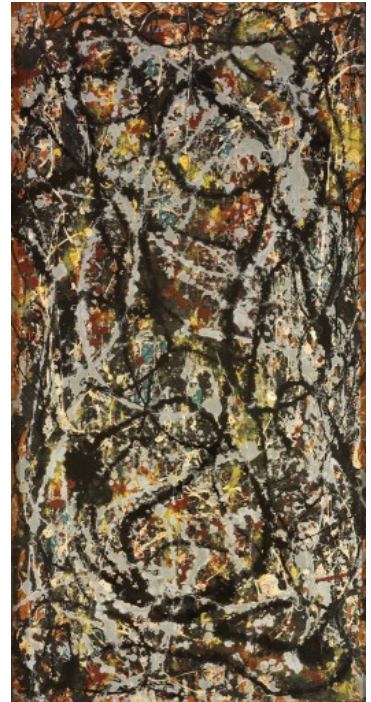


Oskar Kokoschka, Austrian, 1886-1980
Portrait of Franz Hauer, ca. 1914
Oil on canvas
Georgianna Sayles Aldrich Fund and Museum Works of Art Fund
53.121



RISD MUSEUM

Jackson Pollock, American, 1912-1956
Magic Lantern, 1947
Oil, enamel, and carpet tacks on canvas
Gift of Mrs. Peggy Guggenheim 54.005



Jean Hélion, French, 1904-1987
The Chimney Sweep, 1936
Oil on canvas
Gift of Mrs. Peggy Guggenheim 54.188



Joan Miró, Spanish, 1893-1983
Dog Barking at the Moon, 1928
Charcoal on paper
Gift of Mrs. George Henry Warren, Jr. 56.056



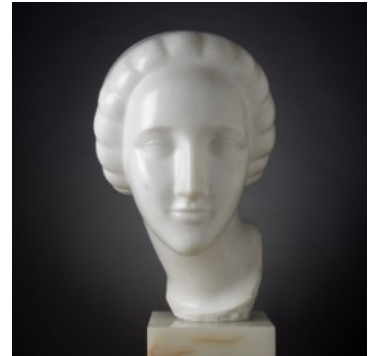
RISD MUSEUM

Elie Nadelman, American, b. Poland, 1882-1946

Head, ca. 1920

Marble

Bequest of Mrs. Jesse H. Metcalf 59.134



Jorge de la Vega, Argentine, 1930-1971

Historia de Vampiros (Vampire Story), 1963

Mixed media and oil on canvas

Nancy Sayles Day Collection of Modern Latin American Art 65.068

Jorge de la Vega is an icon of the 1960s in Argentina. He studied architecture, then abandoned it as a career to become a self-taught painter. He became well known for paintings, drawings, prints, comic strips, and graphic design, in addition to being a popular singer/songwriter. De la Vega's earliest paintings were abstract and geometric, but his work soon changed to a raw, expressionist style associated with a movement called *Nueva Figuración (New Figuration)*. Eager to shed the influence of European formalism, de la Vega and his colleagues looked to Pop art in the United States and its use of found everyday materials. His subjects are typically inspired by popular myths, dream images and children's drawings. He freely incorporates discarded objects -- plastic dolls, draped fabric, and bits of mirror -- with thick, rough strokes of paint.



Wifredo Lam, Cuban, 1902-1982

The Eternal Presence (An Homage to Alejandro García Caturla), 1944

Oil and pastel over papier mâché and chalk ground on bast fiber fabric

Nancy Sayles Day Collection of Modern Latin American Art 66.154



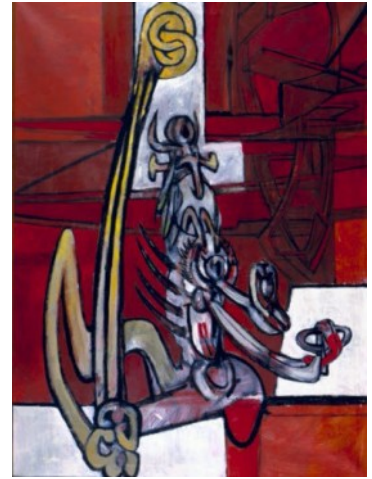
RISD MUSEUM

Roberto Matta, Chilean, 1911-2002; d. 2002

The Remainder, 1945

Oil on canvas

Nancy Sayles Day Collection of Modern Latin American Art 66.159



Jean Metzinger, French, 1883-1956

Portrait of Albert Gleizes, 1911-1912

Oil on canvas

Paris Auction Fund and Museum Works of Art Fund 66.162



Louise Bourgeois, American, b. France, 1911-2010

Still Life, 1963

Wood, plaster, and paint

Museum Works of Art Fund 66.163



RISD MUSEUM

Robert Delaunay, French, 1885-1941

The Towers of Laon, ca. 1914

encaustic on board

Jesse Metcalf Fund, with gifts from the Chace and Levinger
Foundations 67.088



Raymond Duchamp-Villon, French, 1876-1918

Roman Bronze Works

Seated Woman, cast 1915

Bronze, gold wash

Mary B. Jackson Fund and Museum Membership Fund 67.089



Andy Warhol, American, 1928-1987

Race Riot, 1964

Oil and silkscreen on canvas

The Albert Pilavin Memorial Collection of 20th-Century American Art
68.047

By the early 1960s, Andy Warhol was at the center of the Pop art movement that blurred the line between art and everyday life. Warhol is probably best known for his silkscreened serial images of Campbell's Soup cans, celebrity portraits, and other icons of popular culture; but he also focused his attention on the serious and tragic side of American life. This disturbing scene from the 1963 civil-rights demonstrations in Birmingham, Alabama, was appropriated from a photograph that appeared in newspapers across the country. Warhol lets the image of racism and brutality speak for itself.



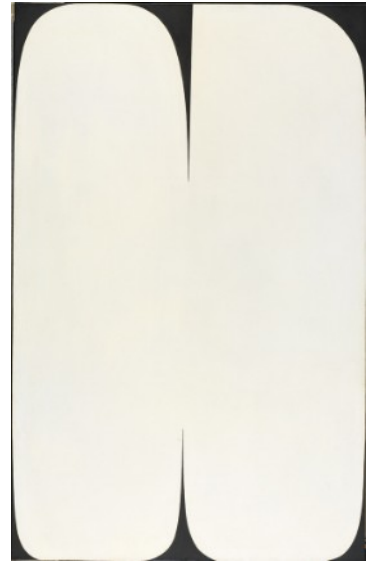
RISD MUSEUM

Ellsworth Kelly, American, 1923 - 2015

Pole, 1957

Oil on canvas

The Albert Pilavin Memorial Collection of 20th-Century American Art
68.053



Edward Ruscha, American, b. 1937

Standard Station, 1966

Screen print on paper

Museum Membership Fund 68.097



Joaquín Torres-García, Uruguayan, 1874-1949

1943 America, 1943

Oil on board

Gift of the Torres-Garcia family to the Nancy Sayles Day Collection of
Modern Latin American Art 68.104



Cy Twombly, American, 1929 - 2011

Untitled, 1968

Oil and crayon on canvas

The Albert Pilavin Memorial Collection of 20th-Century American Art
69.060



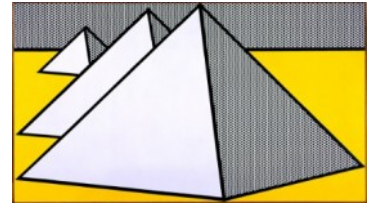
RISD MUSEUM

Roy Lichtenstein, American, 1923-1997

Pyramids II, 1969

Oil on canvas

Museum purchase with funds from the National Endowment for the Arts 69.081



Robert Rauschenberg, American, 1925-2008

Untitled, 1968

Graphite, gouache, crayon and photographic transfers on Arches paper

Albert Pilavin Memorial Collection of 20th-Century American Art: Gift of Mr. and Mrs. Irving J. Fain 69.204



Gego (Gertrud Goldschmidt), Venezuelan, b. Germany, 1912 - 1994

Maurice Sanchez, American, 20th century

Tamarind Lithography Workshop

Untitled, 1966

Lithograph

Nancy Sayles Day Collection of Modern Latin American Art 70.040



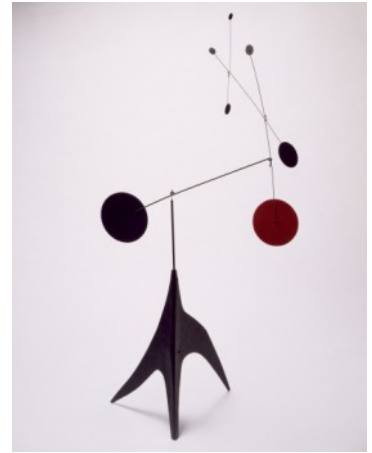
RISD MUSEUM

Alexander Calder, American, 1898-1976

Untitled, ca. 1957

Painted steel

Gift of Marcel Breuer 70.124



Josef Hoffmann, Austrian, b. Czech Republic, 1870-1956

Jacob and Josef Kohn, Austrian, 1867-1923

Wiener Werkstätte, Austrian, 1903-1932

Side Chair (model no. 371), 1905-06

Beech with lacquer

Museum Membership Fund 71.015



Mark Rothko, American, 1903-1970

Untitled, 1954

Oil on canvas

Museum purchase in honor of Daniel Robbins: The Chace Fund, The Collectors' Acquisition Fund, Georgianna Sayles Aldrich Fund, Mary B. Jackson Fund, Walter H. Kimball Fund, Jesse Metcalf Fund, Museum Gift Fund, and gifts of Mrs. George Harding, Mrs. Lewis Madeira, Mrs. Malcolm Farmer, Mrs. Frank Mauran, George H. Waterman III, Mrs. Murray S. Danforth, Mrs. Russell Field, Mrs. Albert Pilavin, Mr. and Mrs. Bayard Ewing, Mr. and Mrs. Tracy Barnes, Mr. and Mrs. William Boardman, Mr. and Mrs. Roy Neuberger, Mrs. Lee Day Gillespie, Mr. and Mrs. Carl Haffenreffer, and Richard Brown Baker 71.091



RISD MUSEUM

Imogene Cunningham, American, 1883-1976

Agave 1, 1920

Gelatin silver print

Museum purchase with funds from the National Endowment for the Arts 75.082



Clarence H. White, American, 1871-1925

Ward Muir

John Strauss

Joseph T. Kelley, American, 1869-1914

Alfred Stieglitz, American, 1864-1946

Alvin Langdon Coburn, English, 1882-1966

Camera Work, 1903

Photogravure on paper

Jesse Metcalf Fund 76.102



John Marin, American, 1870-1953

Lake George: On Andrew's Island, 1923

Watercolor

Gift of Madeleine Sharrer Poland in Memory of Reginald Harkness Poland, an alumnus and good friend of Brown University 77.139



RISD MUSEUM

James Van Der Zee, American, 1886-1983
Couple, Harlem, from the portfolio *Eighteen Photographs*, 1932
Gelatin silver print
Museum purchase with the aid of funds from the National
Endowment for the Arts 80.232.16



Fernand Léger, French, 1881-1955
Flowers, 1926
Oil on canvas
Anonymous gift 81.097



Richard Artschwager, American, 1923 - 2013
Chair/Table, 1980
Formica (TM), wood and metal
Museum purchase with funds from the bequest of Lyra Brown
Nickerson, by exchange 82.058



RISD MUSEUM

Joseph Cornell, American, 1903-1972

Untitled, 1949-1952

Wood, glass and sand

Helen M. Danforth Acquisition Fund 82.107

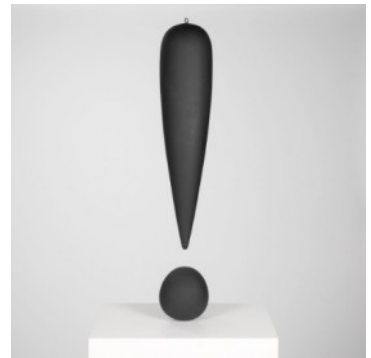


Richard Artschwager, American, 1923 - 2013

Exclamation Point, 1980

Wood, latex paint

Georgianna Sayles Aldrich Fund and Walter H. Kimball Fund 82.180

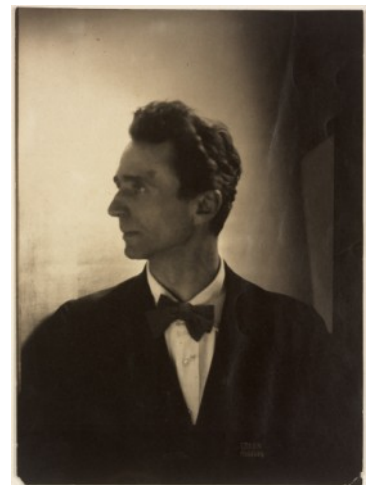


Edward Steichen, American, 1879-1973

Self-Portrait, 1917

Coated platinum print

Anonymous gift 83.168.1



RISD MUSEUM

Roy DeCarava, American, 1919-2009

Hallway, 1953

gelatin silver print

Jesse H. Metcalf Fund 84.222.2

