

ROOM AMIN ATE

LIVING WITH TANG ART

Welcome to a new year of ROOM•MATE, which offers a group of artworks from the Tang Museum collection for loan to Skidmore students.

ROOM•MATE extends the traditional museum walls to the living spaces of our students. We believe this special access to the collection and the opportunity to experience art in everyday settings can be fundamental in developing each individual's relationship to art and ideas.

We offer our sincere thanks to those who help create our student art loan program and for the generous support that made it possible. In 2018, a group of students researched how other academic institutions run their loan programs and how it could work at Skidmore. That research was presented to the Tang Student Advisory Council, who then visited some of those schools and witnessed the powerful community building and excitement of an art loan program on campus.

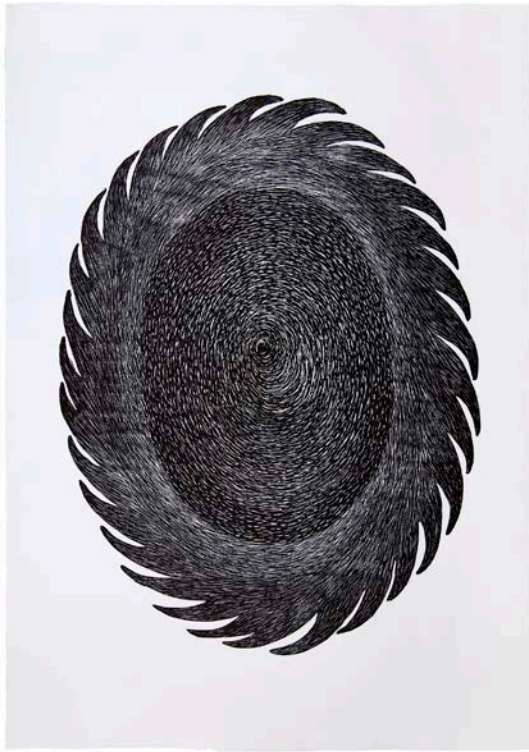
In 2019, the Tang hired Kelsey Renko as the inaugural Student Art Loan Program Coordinator. Kelsey works closely with the Student Advisory Council, Tang staff, and collection donors to choose the artworks for loan, now up to 75 works in 2022. Special thanks to many offices at Skidmore for their support, including the Dean of Academic Affairs, Student Affairs, Residential Life, and Facilities.

This fall students will select artworks at our annual ROOM•MATE Selection Day to bring home for the year. We continue to collect stories and share these reflections with the larger community in journals that go home with each artwork. Check back on our website for more information, pictures, and archives of past ROOM•MATE seasons.

Ian Berry
Dayton Director

ROOM•MATE: Living with Tang Art is a unique and exciting opportunity for Skidmore College students, and I am thrilled to be the Art Loan Program Coordinator. As an artist, I believe that living surrounded by art has the power to enhance our day-to-day experiences, spark conversation, bring warmth to a room, and make us generally feel good. Experiencing art outside of a museum or gallery setting can demystify any preconceived notions we may have about art and what we "should" get out of it. By being able to live with art in an intimate, domestic setting, free from institutional expectations, we can better realize what a given work means to us. Forming this relationship to art within our homes can lead us to more comfortably and confidently talking about art when we are out in the world. I can't wait to see what the future holds for this program, and I hope students are inspired to continue living with art beyond their Skidmore experience.

Kelsey Renko
Student Art Loan Program Coordinator



Sharon Bates

(born Utica, New York, 1955)

Slice, 2019

Woodblock print, 23 1/8 x 16 1/2 (framed)

Gift of Sharon Bates, 2019.37

Sharon Bates makes eye-popping, inventive sculptures out of everyday objects, and her black-and-white ink drawings, similar to this print, turn lines and patterns into suggestive forms. Bates created *Slice*, the first print she's made, during her time as a visiting artist in the Skidmore Summer Studio Art Program while working with the course "Translations and Conversations: Printing with Artists."



Romare Howard Bearden

(born Charlotte, North Carolina, 1911;
died New York City, 1988)

Three Women (Easter Sunday), 1979

Screen print, 32 5/8 x 26 7/8 inches (framed)

Gift of Richard Liroff, 1985.61

"It is not my aim to paint about the Negro in America in terms of propaganda . . . [but] the life of my people as I know it, passionately and dispassionately as Breughel. My intention is to reveal through pictorial complexities the life I know."

—Romare Howard Bearden, *The Human Condition*

Romare Howard Bearden grew up during the Harlem Renaissance and was immersed in jazz and blues culture. Bearden became active in the Civil Rights movement and by doing so, created a platform for African American artists that did not previously exist. *Three Women* first existed as a collage, from which the artist created this print.



Kira Lee-Mundschau '20

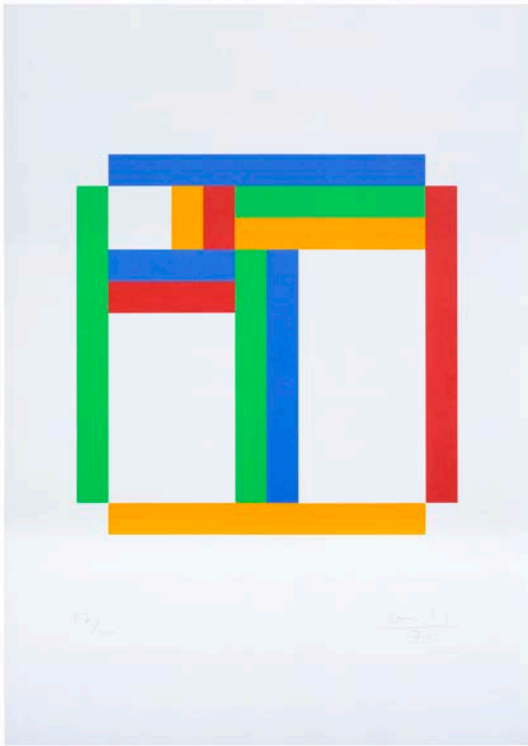
I hung *Three Women (Easter Sunday)* by Romare Howard Bearden above the couch in my shared living room; it's the sole piece of art occupying that wall. Because of its centralized placement, all members of my house interact with the artwork daily, and all guests of the house inevitably see it. Everyone who has seen it has loved it!

The artwork undoubtedly has transformed the way I perceive my living room spatially, emotionally, and aesthetically. Having a large, framed work by a well-established artist in that space imparts a sense of refinement and sophistication in the room while simultaneously making the room feel more relaxed and homey. Plus, the colors of the print perfectly match those of the pattern of my couch.



Serena Hildebrandt '20

I hung *I dreamed I found a red ruby* by Jonathan Borofsky in our living room so my four housemates can also appreciate it. We hung it next to our TV so all our living room seating is positioned toward it. My housemates love it and everyone that's come into our house has asked about it. Most people have noticed the addition because it's in such an obvious position in our living room. We have our friends' artworks in our home and this print perfectly complements our decor and wall hangings. I felt really drawn to this piece. The colors really struck me, and I loved the inscription: "I dreamed I found a red ruby."



Max Bill

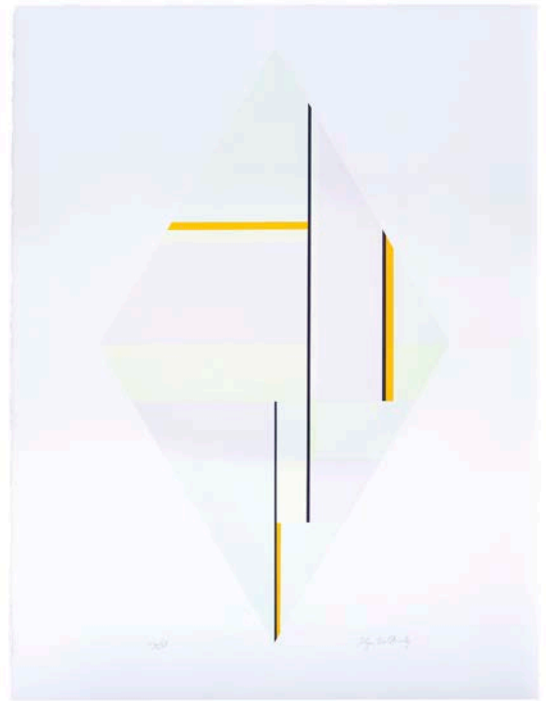
(born Winterthur, Switzerland, 1908; died Berlin, 1994)

Geometrical Construction 1, 1970

Color lithograph, 28 5/8 × 24 3/4 inches (framed)

Gift of the Roberts, Cugno and Logan, Media Gallery,
2016.15.40

Max Bill was a Swiss architect, artist, painter, designer, and industrial designer who co-founded the Ulm School of Design, which followed the Bauhaus philosophy that all the arts should be combined. From this idea, Bill helped create the Concrete art movement in which geometric abstraction and the importance of line, color, and a flat plane were emphasized.



Ilya Bolotowsky

(born St. Petersburg, Russia, 1907;
died New York City, 1981)

White Diamond, 1979

Screen print, 35 1/2 × 23 3/4 inches (framed)

Gift of T.O. Mathues, 1982.92

Ilya Bolotowsky lived through World War I and the Russian Revolution, fleeing to the United States as a teenager. His early experiences led to his search for "an ideal harmony and order...a free order, not militaristic, not symmetrical, not goose-stepping, not academic." Influenced by Piet Mondrian, Bolotowsky used thin black lines, geometric shapes, and a limited color palette to achieve a sense of balance.



Jonathan Borofsky

(born Boston, 1942)

I dreamed I found a red ruby, 1978-1982

Lithograph, 19 ¾ × 19 ¾ inches (framed)

Gift of Jack Shear, 2020.1.3

The red ruby depicted in this print came to the artist in a dream where it was as large as his heart. Jonathan Borofsky says that his dream of the ruby was the most positive and uplifting dream he has ever had. The ruby reappears in his dreams as a symbol to help him balance out more frightening dreams.



Howard Patrick Byrne

Ochre House with Yellow Roof, n.d.

Mixed media, 12 ½ × 16 ¾ inches (framed)

Gift of the Roberts, Cugno and Logan,

Media Gallery, 2016.15.26

Half of this painting is filled by a glossy gray paint. On the gray field sits a simple, symmetrical house. The roof of the house, which is painted yellow, just touches the edge of the painting and the deep blue sky vibrates against it.



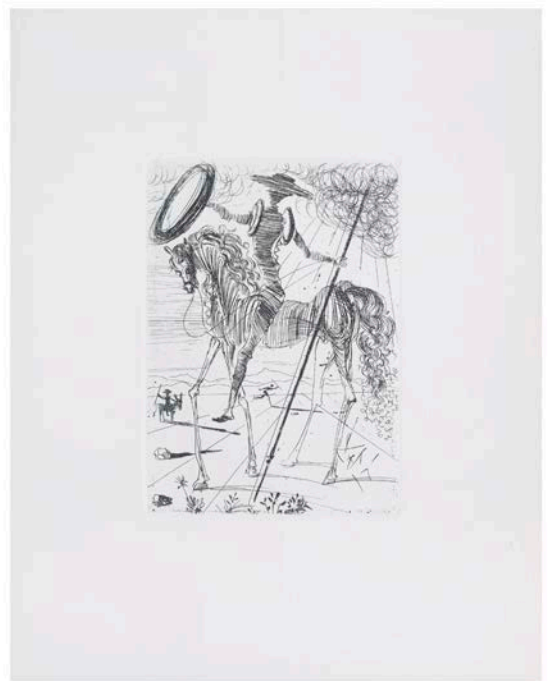
Alexander Calder

(born Lawton, Pennsylvania, 1898;
died New York City, 1976)

***Spring Carnival*, published 1978**

Lithograph, 18 $\frac{3}{4}$ × 15 $\frac{1}{4}$ inches (framed)
Gift of Richard Levine, 2003.1.3.3

From a young age, Alexander Calder was encouraged by his parents to make art. Inspired by his love for the circus, he was influenced by artists such as Miró, Mondrian, and Duchamp—who would later help coin the term for his kinetic sculptures known as mobiles. Calder worked in various mediums including sculpture, painting, and printmaking.



Salvador Dalí

(born Figueres, Spain, 1904; died Figueres, Spain, 1989)

***Don Quixote (Don Quichotte)* 1966, published 1978**

Etching, 15 × 12 $\frac{1}{2}$ inches (framed)
Gift of Richard Levine, 2003.1.3.7

This etching by Salvador Dalí is based on Don Quixote, the character in the eponymous novel written by Miguel de Cervantes. Don Quixote is a Spanish nobleman who reads so many chivalrous romances he loses his mind—all while riding his horse through Spain. The novel is recognized as one of the most influential novels of the Spanish Golden Age.



Stuart Davis

(born Philadelphia, 1894;
died New York City, 1964)

Untitled, 1964

Color screen print on Mohawk Superfine paper

21 5/8 × 24 1/4 inches (framed)

Gift of Anne T. Palamountain, 1966.4.6

Stuart Davis is a leading figure of American Modernism. Through the use of hard-edged, bold forms and expressive colors, his work translates everyday life into an abstracted language of shapes and symbols, expressing the spirit of popular culture.



Gracia Parkhill Dayton

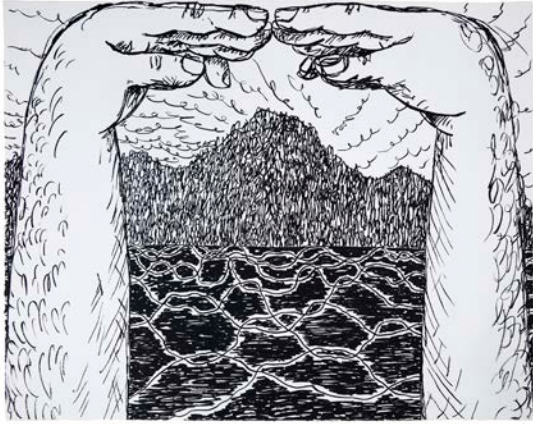
(born Boston, Massachusetts)

Untitled (Landscape #7), n.d.

Watercolor on paper, 17 3/4 × 14 inches (framed)

Promised gift, EL2021.7.21

A 1956 Skidmore alumna, Gracia Parkhill Dayton is known for her brightly colored landscapes and celebrated within the watercolor community. In this painting red flowers blend together in the forefront of a richly hued pastoral landscape, evoking the abundance of nature.



Benjamin Degen

(born Brooklyn, New York, 1976)

Mountain, 2020

Screen print, 19 ½ × 24 ¾ inches (framed)

Gift of Ian Berry, 2020.10.3

Benjamin Degen makes paintings, drawings, and prints. Through his expressive mark making and organic patterns, he turns ordinary, natural scenery into lively compositions. Degen's black-and-white prints retain a sense of the vibrancy of his brightly colored paintings through his energetic layering of marks and high contrast. Here, two hands form a frame over the mountainous landscape in the distance.



Dorothy Dehner

(born 1901 Cleveland, Ohio; died New York, New York, 1994)

Improvisation on the Love Theme, c. 1940

Gouache on paper, 11 ¾ × 15 ½ inches (framed)

Gift of the Dorothy Dehner Foundation for the Visual Arts, 1999.6

Dorothy Dehner was heavily influenced by nature, her European travels, and modernist movements such as constructivism and cubism. She is best known for her large abstract sculptures, but early on in her career she made drawings and paintings like *Improvisation on the Love Theme*. A 1952 Skidmore alumna, Dehner attended school after divorcing her husband and leaving their Bolton Landing farm. Despite her strained marriage, Dehner depicted idyllic scenes of family life. In *Improvisation on the Love Theme*, she depicts man, woman, and child, hunting, swimming, and frolicking in nature.



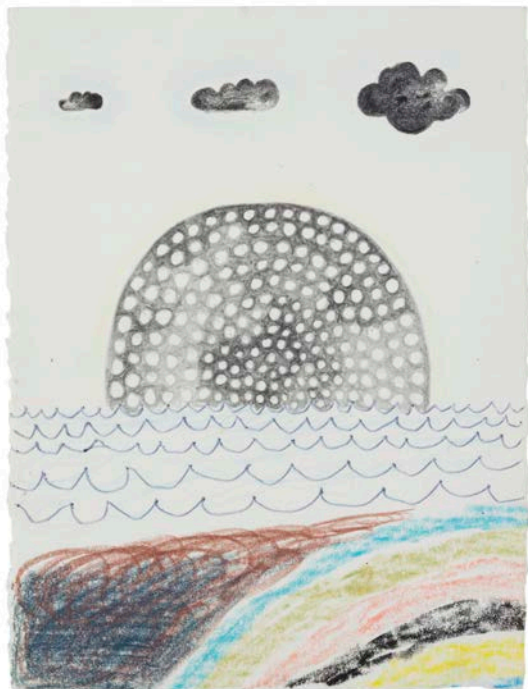
Roy Dowell

(born Bronxville, New York 1951)

Untitled #760, 1999

Collage and acrylic on paper, 21 ¾ × 16 ¾ inches (framed)
Gift of a private collection, 2019.15.2.4

Roy Dowell is an abstract painter and collage artist who often uses pattern and geometric shapes in his work. In the upper half of *Untitled #760*, Dowell cut and pasted printed material and arranged it in a compact abstract manner. While the bottom half of the artwork is reminiscent of a calendar for the month of April, the numbers vary in color and medium from paint to magazine clippings.



David Dupuis

(born Holyoke, Massachusetts, 1959)

Visions of Pantelleria, 1995

Color pencil and graphite on paper
13 ¼ × 11 ½ inches (framed)
Gift of Judi Roaman, 2016.19.9

Surreal landscapes and biomorphic forms are often joined in David Dupuis's compositions. His works serve as a visual diary, a reflection of his day-to-day existence. The title of this work refers to an Italian island and commune in the Mediterranean Sea known for being a celebrity hideaway that is often referred to as Italy's "Secret Island."



Carroll Dunham

(born New Haven, Connecticut, 1949)

Floating Shape with Backdrop, 1989-1990

Lithograph on paper, 28 × 32 ¾ inches (framed)

Gift of Jack Shear, 2020.1.5

Carroll Dunham playfully paints the human figure with thick black outlines and energetic colors. Dunham's work explores the nature of painting and its relationship to personal identity through a mix of abstraction and representation.



Natalie Frank

(born Austin, Texas, 1980)

Study for It's the Gate Where They're Turning, Turning V, 2006

Gouache and pastel on paper,

14 ½ × 17 ¼ inches (framed)

Gift of Anne and Arthur Goldstein, 2015.3.18

This work is a study for a large painting based on a poem by W. H. Auden. The front figure holds its arm out as if to protect the viewer from the chaos happening within the composition. Natalie Frank is interested in the relationship between the fiction in the work and the reality outside of it.



Dara Friedman

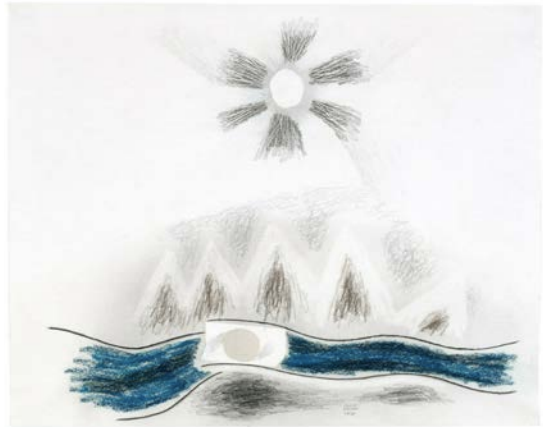
(born Germany, 1968)

Government Cut-Miami, 1999

Color photograph on paper, 24 × 17 inches (framed)

Gift of a private collection, 2019.15.2.8

Dara Friedman is a filmmaker who pulls inspiration from her luscious surroundings in Miami, Florida to create euphoric, vivid scenes. This image captures a person jumping off a pier at South Pointe Park in Miami Beach into Government Cut, the artificial waterway that connects Biscayne Bay to the Atlantic Ocean. The figure, frozen mid jump, appears as if they could be walking on water, while the use of red, orange, and blue adds to the surreal nature of this photograph.



Carson Gladson

(born Kentucky, 1940)

A Moon Reflects in a River, May 9, 1965

Graphite, watercolor, oil pastel on paper

19 5/8 × 17 1/4 inches (framed)

Gift of the Roberts, Cugno and Logan, Media Gallery,
2016.15.38

Carson Gladson is a landscape artist who works mainly in pastels and frequently depicts the environments of his own surroundings.



Nan Goldin

(born Washington, DC, 1953)

Self-portrait in blue dress, New York City, 1985, printed 2020

Archival pigment print, 12 × 13 ¾ inches (framed)

Gift of Ian Berry, 2020.10.4.1

"This is a picture of me in the '80s at a friend's after the bar. The dress was my uniform at that time. These were the days of the night life."

—Nan Goldin



Daniel Gordon

(born Boston, Massachusetts, 1980)

No Title (Campfire), 2006

Chromogenic print, 15 × 17 ¾ inches (framed)

Gift of Zach Feuer Gallery, 2013.21.4

Daniel Gordon works in photography, collage, and sculpture to create playful still lifes full of texture, pattern, and color. Gordon collects images from the internet, which he then edits, prints, and wraps around forms to create sculptures. Finally, he arranges them in scenes to photograph.



Guerrilla Girls
(founded 1985)

The Advantages of Being a Woman Artist, 1988, printed later

Off-set print on paper, 19 ¾ × 24 ¾ inches (framed)
Tang purchase, 2022.6

The Guerrilla Girls are an anonymous group of feminist activists who wear gorilla masks to conceal their identity in public. Devoted to fighting sexism and racism in the art world, they make posters, billboards, books, stickers, and even performances that highlight discrimination and corruption in the art world using statistics and humor.



Kawase Hasui

(born Tokyo, 1883; died Tokyo, 1957)

Moon at Umagome (Umagome no tsuki) (from Twenty views of Tokyo [Tokyo nijukei]), 1930

Woodblock print, 21 ¼ × 16 ¼ inches (framed)
Gift of an anonymous donor, ED2018.1.1

Woodblock prints like this one begin with an image cut into a block of wood. The block is then covered with ink and pressed onto paper to transfer the image and achieve a print. This process is repeated for each color.



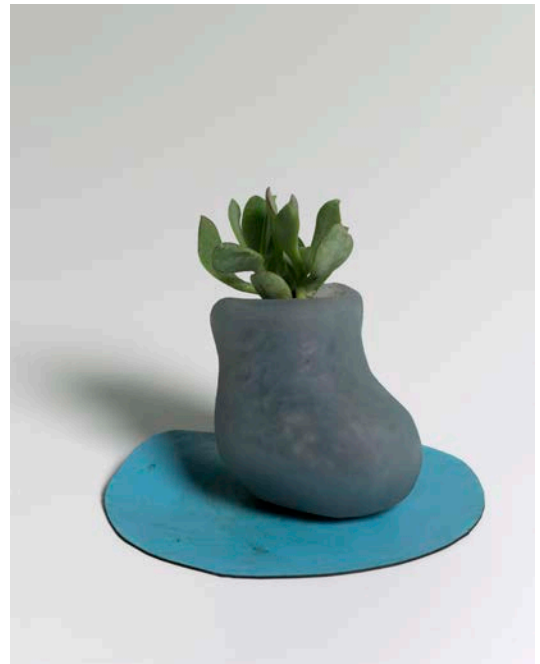
Paula Hayes

(born Concord, Massachusetts, 1958)

Red Head, 2015

Archival pigment print, 10 ¼ × 8 ¼ inches (framed)
Gift of William J. Simmons and Felipe Núñez, Los Angeles/New York, 2021.13.1

A 1987 alumna of Skidmore College, Paula Hayes grew up on a farm in upstate New York. Her upbringing generated an interest in artwork made of living things that intimately connect people with nature. Hayes works in a variety of mediums, including raw material such as plants, dirt, and water to create immersive environments brimming with life. For this playful print, Hayes combines photography, painting, and collage processes to express her fondness for nature.



Paula Hayes

(born Concord, Massachusetts, 1958)

Untitled (Planter), c. 2009

Silicone, rubber, and paint, 3 ½ × 6 ½ × 6 ¾ inches
Gift of William J. Simmons and Felipe Núñez, Los Angeles/New York, 2021.13.3

Paula Hayes is an artist and designer who works with sculpture, installation art, and landscape design. Hayes combines form and function in this piece by creating a biomorphic and whimsical sculpture that acts as a vessel for plant life. The silicone material's natural translucence allows light to pass through its edges and to see the root system of the plants. This sculpture will contain a living plant to be cared for by whoever takes it home.



Bill Wu '23

Hanging up *Amazon Laundry* on my wall brought life to my dorm room during an unpredictable time! My friends were able to enjoy it over Zoom, and I hope they'll be able to see a new one in person next year!



Daniel Hesidence

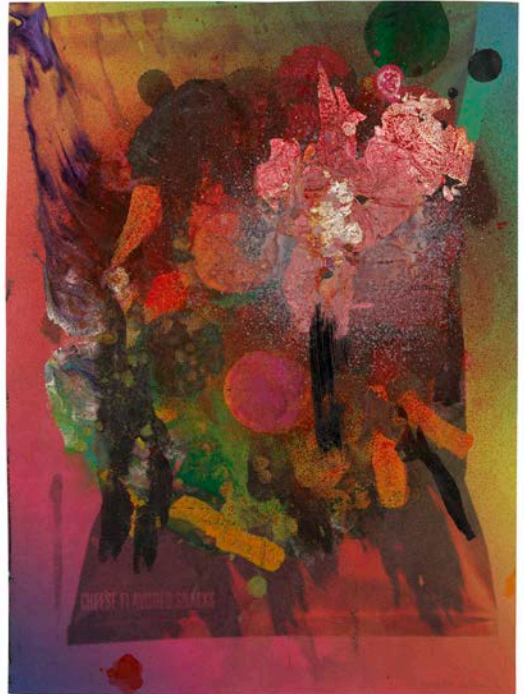
(born Akron, Ohio, 1975)

DHF 0411, 2003

Graphite on paper, 16 ¼ × 13 ¼ inches (framed)

Gift of Eileen and Michael Cohen, 2018.1.77

Daniel Hesidence makes paintings and drawings that are simultaneously abstract and representational. This back and forth between something recognizable and unidentifiable contributes to a feeling of eeriness. Hesidence uses graphite to render a detailed form that resembles a skull, and an equally intentional but more gestural mark to scuffle over its surface and abstract it.



Tom Holmes

(born Ozona, Texas, 1975)

untitled Chip Bag, 2011

Acrylic, ink, silver leaf, inkjet on paper

16 7/8 × 13 3/4 inches (framed)

Gift of Anne and Arthur Goldstein, 2015.3.7

Tom Holmes is an abstract painter who includes seemingly mundane, everyday objects like chip bags, cereal boxes, milk containers, and folding chairs in his work. These objects reference everyday US culture, but through his work, they are transformed into studies of formal elements such as line, color, and texture.



Patrick Hughes

(born Birmingham, England, 1939)

***Untitled (from *The Domestic Life of the Rainbow*)*, 1979**

Screenprint on 280 gsm BFK Rives paper

12 ³/₄ × 14 ³/₄ inches (framed)

Gift of Marvin A. Sackner, 1981.155.2

This work is from a portfolio of prints titled *The Domestic Life of the Rainbow*. The set depicts rainbows stretched through windows, hung over a chair, sneaking out the door, and flowing out of a paint can. These vibrant pop art prints combine clever optical tricks and jokes with a whimsical, playful subject matter.



David Korty

(born California, 1971)

***Untitled*, 2000**

Watercolor on paper, 13 ¹/₂ × 15 ¹/₄ inches (framed)

Gift of Jay Gorney and Tom Heman, 2021.28.11

Inspired by the lush Los Angeles landscape, David Korty makes atmospheric watercolor paintings. Through a pastel gradient and the use of dots, Korty paints a view of a typical Los Angeles commute, where orange and white dots feel like brake lights and headlights in the distance.



Jenny Kemp

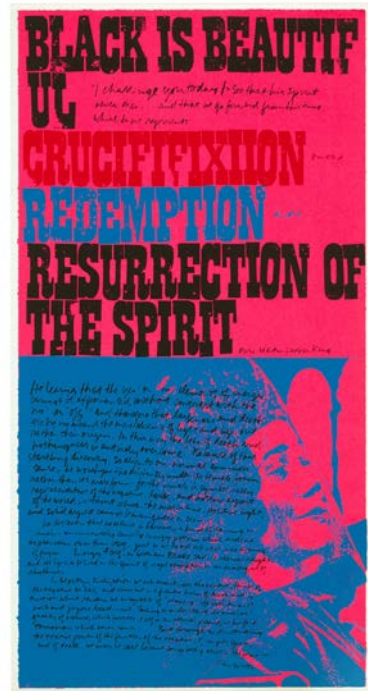
(born Sheboygan Wisconsin, 1979)

Night Thread, 2019

Woodblock print, 20 1/8 x 15 5/8 inches (framed)

Gift of Jenny Kemp, 2019.57

Jenny Kemp makes abstract paintings inspired by natural imagery, resulting in layers of colors radiating, repeating, and weaving in and out of one another. *Night Thread* was made during her time at Skidmore College as a visiting artist in the Skidmore Summer Studio Art Program. As part of the course "Translations and Conversations: Printing with Artists," Kemp made a single drawing that generated a series of prints, each with its own color palette.



Corita Kent

(born Fort Dodge, Iowa, 1918;

died Boston, Massachusetts, 1986)

if i, 1969

Serigraph, 27 7/8 x 16 3/4 inches (framed)

Gift of Harry Hamby, serigrapher, Hamby Studios, 2016.14.176

Corita Kent created eye-popping screen prints that combine corporate logos with excerpts from some of the artist's favorite writers and speakers, creating an intersection between religious euphoria and advertising hyperbole. In this work, Kent quotes British philosopher Alan Watts.



Judy Ledgerwood

(born Brazil, Indiana, 1959)

Cold Days (vertical #12), 1999

Acrylic pearl, Flashe on paper, 21 $\frac{3}{4}$ × 16 $\frac{3}{4}$ inches (framed)
Gift of a private collection, 2019.15.2.1

Influenced by decorative art, textiles, and other traditionally feminine crafts, Judy Ledgerwood uses repetitive patterns and symmetry to create abstract paintings. In this work, 12 circles are stacked on top of each other in a muted, cool, and iridescent palette, topped with three star-like snowflakes. The use of color and the glittery quality of the paint are reminiscent of winter light.



Julian Lethbridge

(born Colombo, Sri Lanka, 1947)

Untitled, 1990

Lithograph on handmade kurotani paper
29 $\frac{3}{4}$ × 23 $\frac{7}{8}$ inches (framed)
Gift of Jack Shear, 2020.1.2

Julian Lethbridge, who was educated as a banker before moving to New York City to paint, is influenced by mathematical and natural principles. His process often begins with building up the composition with gestural patterns in pigment and then incising the same pattern over them. The artist limits his palette to black and white and the natural color of Japanese paper.



Roy Lichtenstein

(born New York City, 1923; died New York City, 1997)

Modern Art Poster, 1967

Screenprint on paper, 15 × 17 ½ inches (framed)

Gift of Joel and Ann Berson, 2017.49.13

One of the founders of the pop art movement, Roy Lichtenstein made paintings based on blown-up comic strips and advertisements. Lichtenstein imitated the Benday dots from newspaper and print reproductions and the dots became iconic in his work. These works were a critique of consumer industry in a new and radical way.



Victoria Manganiello

(born Brooklyn, New York, 1989)

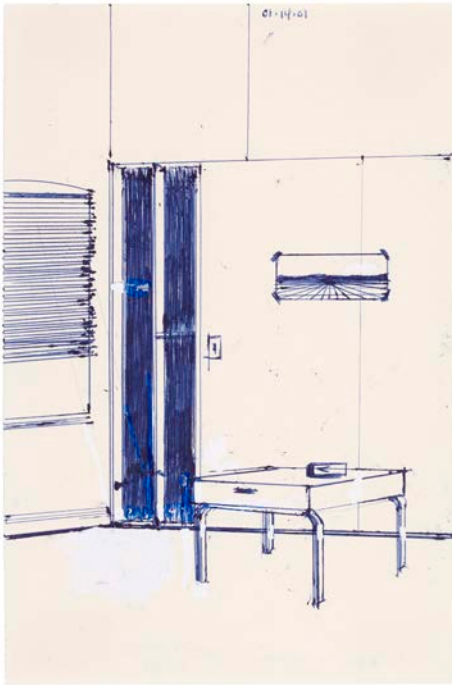
Untitled #82, 2015

Natural and synthetic fiber and dye

20 × 17 ¼ inches (framed)

Gift of the artist, 2022.9

Victoria Manganiello creates textiles and installations through a handmade process of spinning, weaving, and dyeing cotton, silk, and other natural and synthetic materials. In *Untitled #82* the materiality of the fibers she chooses influences her process, where synthetic metallic threads are woven next to naturally dyed ones.



Yuri Masnyj

(born Washington, D.C., 1976)

A Hole in the Wall, 2001

Ball point pen and white out on paper

10 ½ × 7 ¾ inches (framed)

Gift of Jay Gorney and Tom Heman, 2021.28.14

Yuri Masnyj intricately depicts minimalist interior spaces to interrogate how architecture can serve as a stage for objects inside of it. The interior we see in *A Hole in the Wall*, drawn in blue ball point pen, is sparse. But through its small details—the tape on the corners of the poster and the repetitive lines that make up the blinds—suggests a human presence.



Henri Matisse

(born Nord, France, 1869;

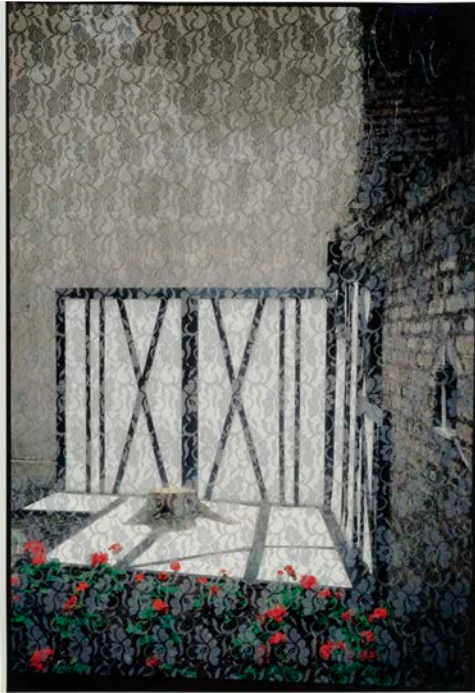
died Alpes Maritimes, France, 1954)

Palme blanche sur fond rouge, 1946–1947, published 1978

Lithograph, 27 ¼ × 22 ¾ inches (framed)

Gift of Richard Levine, 2003.1.2.11

A leader of the Fauvist movement, Henri Matisse used wild, nonrepresentational colors and rejected the notion that art should be an illusion of reality. Instead, he was inspired by the everyday world of family, plants, and animals to create his own new world within the artworks.



Rita McBride

(born Des Moines, Iowa, 1960)

More Heimat mit Funktrum, 1999

Iris print on paper, 25 ¾ × 19 ½ inches (framed)

Gift of a private collection, 2019.15.2.3

Rita McBride combines her knowledge of architecture and industrial materials to create large-scale sculptures, installations, and public art. McBride is interested in engaging with the public by redefining pre-existing forms that are often overlooked in our environment. In this print, McBride confuses our sense of space with a lace pattern, a brick wall, flowers and a tree stump.



Keegan McHargue

(born Portland, Oregon, 1982)

Untitled, 2005

Ink on paper, 16 ¼ × 13 ¼ inches (framed)

Gift of Jay Gorney and Tom Heman, 2021.28.16

Keegan McHargue is a self-taught artist who makes paintings and drawings that explore the humor and tragedy of everyday life. The figures in this work sit together holding hands, legs intertwined, while a series of lines and bubbles connect from one head to the other as if portraying a conversation. The flatness and childlike style of the drawing reflect the awkward and sweet reality of human experience.



Joel Meyerowitz

(born 1938, New York, New York)

Flamingos, San Diego, 1984

Chromogenic contact print, 14 × 15 7/8 inches (framed)
Gift of M. Robin Krasny in honor of Elizabeth Gronquist,
Class of 2011, 2016.24.38

Joel Meyerowitz is a street photographer and early advocate for color photography in an artistic genre that, throughout much of the 20th century, prioritized black-and-white work. He believed color added to the overall spirit of a work. In this work, Meyerowitz captures a nostalgic moment of San Diego in the 1980s and the whimsy of a group of pink flamingos, their blurred quality suggesting a fleeting presence.



Joan Miró

(born Barcelona, 1893;
died Palma de Mallorca, Spain, 1983)

Sun, published 1978

Lithograph, 20 1/2 × 17 1/2 inches (framed)
Gift of Richard Levine, 2003.1.3.13

A leader of the Surrealist movement, Joan Miró aimed to challenge traditional painting and the bourgeois society that supported it. He embraced "psychic automatism," a way of making art through channeling the unconscious mind, and he created his own symbolic language that referenced life around him.



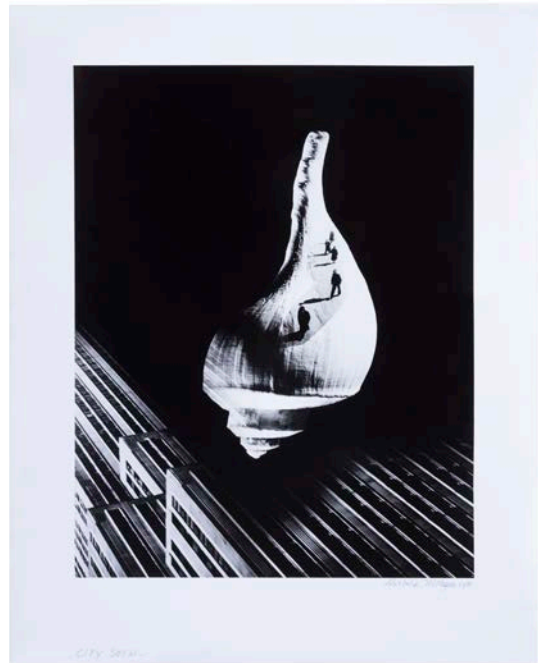
Frank Moore

(born New York, New York, 1953; died New York, New York, 2002)

Drawing for dance or theater production, probably 1980s

Pigment on paper, 15 × 13 ¾ inches (framed)
Gift of the Gesso Foundation, 2016.20.34

Frank Moore was an artist and activist who made paintings about the world around him, focusing on its natural beauty as well as its pressing ecological concerns. Moore began collaborating within the theater world in the 1980s, where he created costumes and set designs. The sketches like this one, that he made during this time, depict characters dancing and posing in his costume designs.



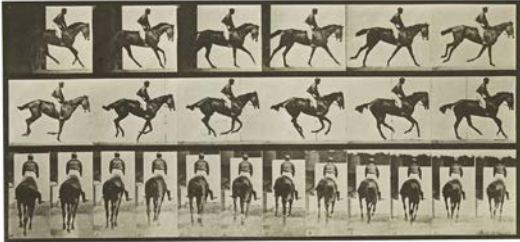
Barbara Morgan

(born Buffalo, Kansas, 1900; died North Tarrytown, New York, 1992)

City Shell, 1939 printed c. 1980

Gelatin silver print, 24 ¼ × 20 ¼ inches (framed)
Gift of L. Bradley Camp, 1984.237

Barbara Morgan is well known for her photographs of modern dancers and her ability to portray the subjects' emotions. In *City Shell*, she experiments in photomontage, a process in which the artist cuts up photographs and layers them on top of one another to create new compositions.



Eadweard Muybridge

(born Kingston-On-Thames, England, 1830)

Animal Locomotion, Plate 601 (Trotting; saddle; brown mare Beauty), 1887

Collotype (photomechanical print)

22 × 27 ½ inches (framed)

The Jack Shear Collection of Photography
at the Tang Teaching Museum, 2015.1.30

Eadweard Muybridge is known for his photographs of animals and people in motion. In the series *Animal Locomotion*, Muybridge set up a line of multiple cameras that automatically captured animals as they passed by. Determined to understand movement through his art, Muybridge invented a device called a zoopraxiscope, which projected his photos in rapid succession and gave the illusion of the subject moving.



Vik Muniz

(born São Paulo, Brazil, 1961)

Medusa Marinara, 1999

Printed ceramic plate, 16 ¼ × 16 ¼ × 3 inches (framed)

Gift of John Weber and Leila Whittemore, 2013.9

Vik Muniz uses unusual materials like sugar, dirt, chocolate, or spaghetti sauce to create imagery that he then photographs. This work, on an actual plate, is a photograph of marinara sauce and spaghetti that references Caravaggio's sixteenth-century painting of *Medusa*, a monster of Greek mythology. The visual illusion of food on the plate, and the face that emerges from that food, creates confusion and eventually (hopefully) amusement for viewers.



NASA

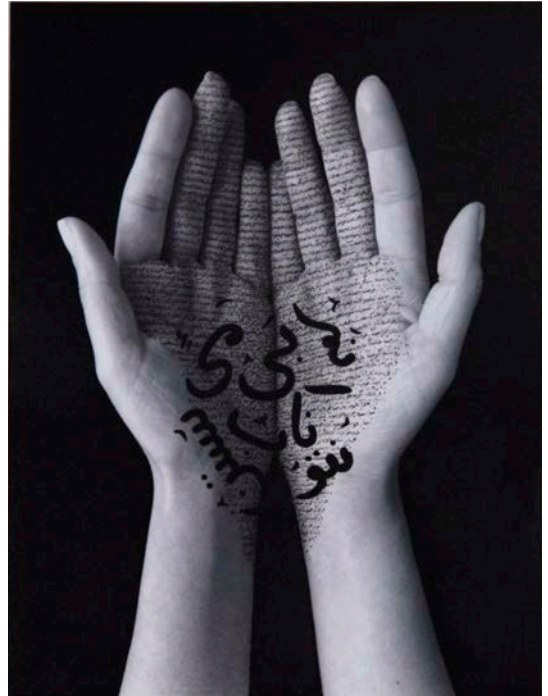
(established Washington, DC, 1958)

Viking 2 View of Mars Ice, 1979

Color photograph, 13 $\frac{3}{4}$ × 15 $\frac{1}{2}$ inches (framed)

The Jack Shear Collection of Photography
at the Tang Teaching Museum, 2020.1.6

This image shows a thin layer of water ice frost on the Martian surface at Utopia Planitia. It was taken by the Viking 2 Lander camera 2. The layer is thought to be only a couple-thousandths of a centimeter thick. It is speculated that dust particles in the atmosphere pick up tiny bits of water, and when it gets cold enough for carbon dioxide to solidify, some of it attaches to the dust and ice and it falls to the surface.



Shirin Neshat

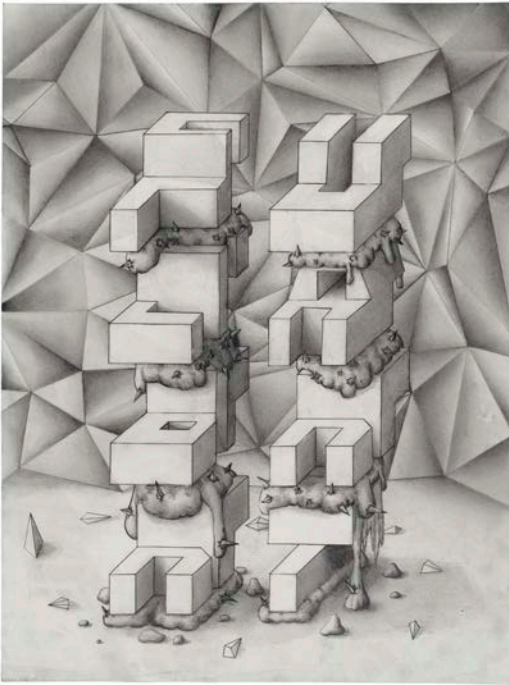
(born Qazvin, Iran, 1957)

Offerings series, 2019

Digital chromogenic print, 12 $\frac{1}{4}$ × 10 $\frac{3}{4}$ inches (framed)

Gift of Ian Berry, 2020.10.2

Shirin Neshat is influenced by her personal experience of exile from her home country of Iran. She moved to the United States for school in the mid-1970s, just before the Iranian Revolution. Neshat's work explores issues of gender, identity, and politics for Muslim women. The Farsi calligraphy that appears on faces and hands in her photographs feels quiet and intense, poetic and powerful.



Paul Noble

(born Northumberland, England, 1963)

February, 1999

Pencil on paper, 21 ¾ × 16 ¾ inches (framed)

Gift of a private collection, 2019.15.3.2

Paul Noble is known for his draughtsman-like style and command of graphite, and he creates fictitious landscapes with humorous twists. In this piece, fonts that resembles architectural building blocks are stuck together by a crystal-like ooze and spell out "February." Straight lines, flat planes, and meticulous shading give this drawing a 3-D effect.



Eduardo Paolozzi

(born Leith, Scotland, 1924; died London, England, 2005)

High Life, 1967

From the portfolio *Moonstrips Empire News*

Screen print, 16 ½ × 11 ½ inches (framed)

Gift of George Friedman and Diane Love, 1980.292.10

Eduardo Paolozzi was a sculptor, collage artist, and printmaker attracted to the precise mechanical exactitude of printmaking and its ability to create multiples. Paolozzi is known as a pioneer of the Pop Art movement with his abstract, brightly colored prints often influenced by advertisements.



Pablo Picasso

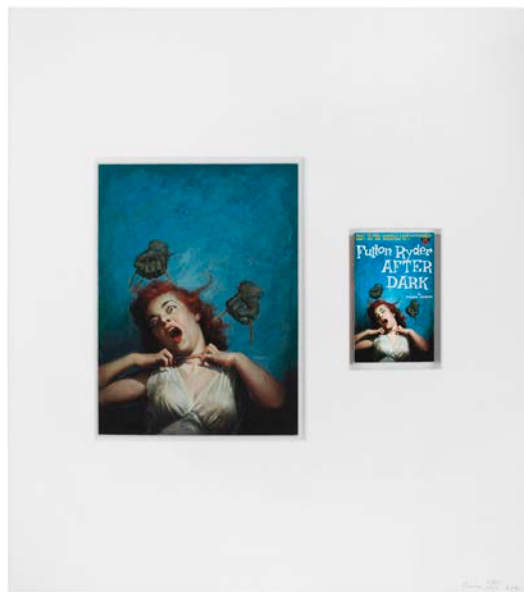
(born Andalusia, Spain, 1881; died Mougins, France, 1973)

Pour Roby, published 1978

Etching, 16 $\frac{5}{8}$ × 14 $\frac{1}{4}$ inches (framed)

Gift of Richard Levine, 2003.1.3.17

Pablo Picasso was a prolific artist who contributed to many different movements such as cubism, neoclassicism, and surrealism and mediums such as painting, drawing, and sculpture. After 1963, printmaking played an important role in Picasso's process, and the quick execution of etching allowed Picasso to produce a large body of work in this medium. Here he uses a flowing line to portray the figure whose gaze meets the viewer.



Richard Prince

(born Panama Canal Zone, 1949)

Fulton Ryder After Dark, 2012

Offset lithograph, 30 $\frac{1}{4}$ × 26 $\frac{1}{4}$ inches (framed)

Gift of Jonathan Winter, 2020.7

Richard Prince is a painter, photographer, and sculptor. Recycling images from social media, advertisements, and entertainment, Prince challenges the boundaries of authorship and appropriation. In *Fulton Ryder After Dark*—the title a reference to one of his pseudonyms—Prince displays an image from the cover of Agatha Christie's *The Mystery of the Blue Train* next to his fictionalized pulp-fiction book, which uses the same imagery.



Jesse F. Reed

(born Belington, West Virginia, 1920;
died Elkins, West Virginia, 2011)

Amazon Laundry, n.d.

Aquatint, 16 1/8 × 19 1/8 inches (framed)

Gift of Eva Marshall Bates Weaver, Class of 1921, 1988.13

Jesse F. Reed often depicted different cultures and their everyday narratives. There is a strong sense of peace despite the physical work being done, as a woman squats next to a body of water with her clothes. Thin lines define the figure, while loose marks make up her hair and the marsh surrounding the water.



Lisa Sanditz

(born St. Louis, Missouri, 1973)

The Capture of the Unicorn, 2002

Graphite and paint on paper, 14 × 17 inches (framed)

Gift of Judi Roaman, 2014.2.7

Lisa Sanditz intertwines contemporary culture and landscape in a humorous style. This drawing is a nod to the famous *Unicorn Tapestries* from the Middle Ages (1495–1505), one of which depicts a unicorn in captivity in a lush field. The original mystical landscape has been replaced with a dirty circle of cars, soda cans, and street lamps.



Joachim Schmid

(born Balingen, Germany, 1955)

Berlin, April 1986 (from Arcana), 1996

Black-and-white pigment ink on paper

23 ½ × 21 ¾ inches (framed)

Gift of the artist, 2018.35.1.9

In 1989, Joachim Schmid said, “No new photographs until the old ones have been used up!” Schmid collects the discarded negatives and photographs of others to make his work. This photograph, from his *Arcana* series, is a glimpse into the everyday life of strangers from different cities. Negatives are often torn, scratched, and destroyed before he finds them. By re-using discarded materials, Schmid gives the negatives and photographs a new life and beauty.



Beverly Semmes

(born Washington, DC, 1958)

Untitled, 1999

C-print on paper, 21 × 16 ¼ inches (framed)

Gift of a private collection, 2019.15.1.6

Beverly Semmes makes sculptures, textiles, paintings, photographs, and performance art. Her work, which spans a variety of mediums, consistently examines the relationship between what is traditionally considered craft and fine art. Semmes combines mediums in this photograph, as if a still from a surreal performance in which a figure with their back toward us wears a red-hooded costume flanked by two dog statues.



Paul Mpagi Sepuya

(born San Bernardino, California, 1982)

Studio (OX5A4983), 2020

Archival pigment print

15 ½ × 12 ¼ inches (framed)

Gift of Ian Berry, 2020.10.1

Paul Mpagi Sepuya's studio portraits feature the devices usually hidden behind the camera—backdrops, mirrors, tripods, and lights. He uses these props to fragment or obscure the nude Black male body, including his own. Sepuya's Black queer gaze, subverting traditional portraiture, is often present in his photographs via a mirror reflection, where he can be seen looking at both subject and viewer through his camera.



Malick Sidibé

(born Soloba, French Sudan [now Mali], 1936;
died Bamako, Mali, 2016)

Untitled, 1980, printed 2004

Gelatin silver print, glass, paint, cardboard, tape, string
15 × 12 ¼ inches (framed)

Gift in memory of Claude Simard, 2017.36.7

Malick Sidibé was a prolific studio portrait photographer working in Bamako, Mali. Sidibé photographed the people of post-colonial West Africa, aiming to capture the music, fashion, and overall spirit of his community. The hand-painted frame was made by Checkna Touré, who maintained a shop around the corner from Sidibé's studio.



Hunt Slonem

(born, Kittery, Maine, 1951)

Pillow Jungle, 1980

Screen print, 27 ½ × 31 ¼ inches (framed)

Gift of Richard Liroff, 1985.76

Lavishly colored birds, plants, and lush patterns inhabit Hunt Slonem's work. The artist's fascination with the cultures and landscapes of far-off places started during his childhood traveling with his family to Nicaragua, Hawaii, and elsewhere. Representational imagery and abstraction are combined to create a playful atmosphere.



Shinique Smith

(born Baltimore, Maryland, 1971)

Collage with Orange Flowers, 2007

Mixed media on paper, 13 × 10 ¾ inches (framed)

Gift of Anne and Arthur Goldstein, 2015.3.27

Painter and sculptor Shinique Smith is known for her use of clothing, fabric, and calligraphy in her painting, sculpture, and collage work. Smith's work interrogates questions around consumption and consumerism—what we buy, what we discard, and what those habits say about us.



Herb Snitzer

(born Philadelphia, 1932)

Happy Nina, 1959

Gelatin silver print on paper, 15 ¼ × 18 inches (framed)

Gift of M. Robin Krasny in honor of Elizabeth Gronquist Sakman, 2018.30.32

Herb Snitzer worked as an editor and photographer for America's leading jazz magazine of the mid-20th century, *METRONOME*, which allowed him to photograph many of the great jazz musicians of that era. Nina Simone, shown here laughing and reclining in a chair, was not only a singer-songwriter but also a civil rights activist.



Georgina Starr

(born Leeds, United Kingdom, 1968)

Plan for Starwood, 1999

Iris print on paper, 26 × 21 inches (framed)

Gift of a private collection, 2019.15.2.7

Georgina Starr primarily works in video, sound, and performance art, where she explores female identity and memory. In *Plan for Starwood*, a faceless figure stands in a lush tropical landscape by the water where flowers bloom and butterflies fly past. Starwood is a play on the artist's last name Starr, as if the place that is depicted is her personal utopia.



Terry Starr

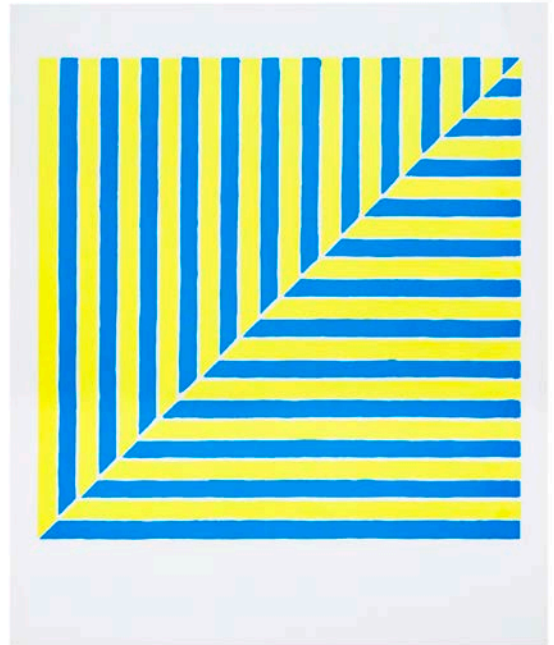
(born British Columbia, Canada, 1951)

***Soulcatcher*, 1988**

Screen print, 24 ¼ × 23 ¾ inches (framed)

Gift of Beverley Mastrianni, 2018.29.7

Terry Starr is from the Gispax Laats tribe, Eagle clan of the Tsimshian nation. The Tsimshian (pronounced "Shim-she-un") are a Native American and First Nation people who live in the area of the International Boundary—at the southeastern-most tip of Alaska and then, going farther southeast and crossing into mainland coastal Canada. In addition to painting and printmaking, Starr is also a talented wood carver.



Frank Stella

(born Malden, Massachusetts, 1936)

***Untitled (Rabat)*, 1964**

Screen print, 21 ½ × 24 ¼ inches (framed)

Gift of Anne T. Palamountain, 1966.4.3

Frank Stella was known for his contributions to abstract and minimalist art. Stella is best known for geometric shapes and patterns in his painting, sculpture, and printmaking. He believed that painting should not try to imitate reality, and famously stated, "what you see is what you see."



Fiona McLaughlin '20

I chose *Collage with Orange Flowers* by Shinique Smith for my apartment because I thought it suited all of my roommates' styles. Our house is a strange combination of four different aesthetics, so I thought a small collage would fit nicely into our living room. My roommates and I grew up around artwork in our homes, so it was comforting to have a framed piece hanging on our wall that the Tang trusted us to take care of.



Joseph Stella

(born Muro Lucano, Italy, 1877; died New York City, 1946)

Tree, 1978

Intaglio, 13 ¾ × 12 inches (framed)

Gift of Richard Levine, 2003.1.3.23

This print of a tree was made using an intaglio printmaking process in which the image is created on a metal plate, then transferred to paper by inking it and running it through a press with a sheet of paper. Stella was often frustrated by the industrial landscape in which he was living, but also in awe of its advancement. Here Stella chooses to focus on the beauty and complexity of nature.



Sarah Sze

(born Boston, Massachusetts, 1969)

P.242, 1998

Cibachrome print on paper, 24 ½ × 20 ½ inches (framed)

Gift of a private collection, 2019.15.2.2

Sarah Sze makes installations that combine mundane everyday objects such as extension cords, screws, and kitchen sponges to create intricate sculptures. These large-scale installations react to the interior architecture that spans the majority of the space in which they exist. This photograph is a close-up of an installation by Sze, which captures the whimsy and dynamic quality of her work, where objects feel as though they could take on a life of their own.



Adrienne Elise Tarver

(born New Jersey, 1985)

World, 2021

Archival pigment print on paper, 16 × 13 ½ inches (framed)
Tang purchase, 2021.23

Adrienne Elise Tarver is an interdisciplinary artist whose work addresses Black female identity and invisibility. *World* is a "card" from her project *Manifesting Paradise*, which is inspired by tarot cards and their framework of symbols that represent potential future outcomes. This project was born out of the Black Lives Matter protests of 2020 and the COVID pandemic, with hopes for a better future.



Carl Van Vechten

(born Cedar Rapids, Iowa, 1880; died New York, New York, 1964)

Alicia Markova as "The Dying Swan," 1948

Gelatin silver print, 10 ¼ × 8 ¼ inches (framed)
The Jack Shear Collection of Photography at the Tang Teaching Museum, 2017.41.686

Carl Van Vechten was a writer and photographer who photographed over 9,000 portraits. Working in black and white film photography, and then eventually color, he was revered for his talent in portraiture, which captured the accomplished individuals of his time. Many of the portraits are of his friends, artists, writers, dancers, musicians, athletes and politicians. Photographed here is Alicia Markova a British ballerina, choreographer, director and teacher of classical ballet.



Kimberly Varella

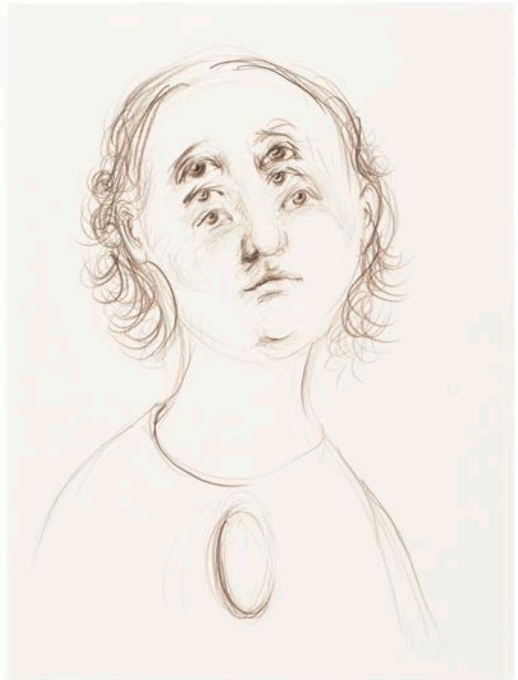
(born 1970, California)

The Machine Project Field Guide to L.A. Architecture, 2013

Screen print, 29 ½ × 23 ¾ inches (framed)

Gift of Mark Allen, 2018.6.47

Kimberly Varella is a Los Angeles–based designer who blurs the lines between art and design. In 2013, Machine Project invited thirty artists, including Varella, to create designs that responded to notable architectural sites around the city of Los Angeles. The oval-like form in this poster is based on an aerial view of the Encino Velodrome, a racetrack in Encino, California. With a palette of oranges and purples, the rhythmic repetition of line is reminiscent of riding the track at sunset. Varella also designed the Tang’s 2016 exhibition catalog *Machine Project: The Platinum Collection*, which explores unconventional ways of seeing and thinking about the world.



Paloma Varga-Weisz

(born Mannheim, Germany, 1966)

Drei augen frau (Woman with Three Eyes), 1999–2000

Colored pencil on paper, 16 ¼ × 13 ¼ inches (framed)

Gift of Jay Gorney and Tom Heman, 2021.28.18

Paloma Varga-Weisz makes surreal drawings, paintings, and sculptures. Her figures have beautiful but also grotesque qualities. These figures sometimes turn into animals or are drawn with biomorphic body parts, such as in this drawing. The surreal or supernatural quality of her subjects suggests a mythic or folkloric narrative.



Victor Vasarely

(born Pecs, Hungary, 1908; died Paris, 1997)

Pengo-Z, 1975

Screen print, 26 $\frac{5}{8}$ × 24 $\frac{3}{4}$ inches (framed)

Gift of Leon N. Nad, 1984.489

Influenced by Bauhaus principles and Constructivism, as well as artists like Wassily Kandinsky, Victor Vasarely—a leader of the Op art movement—creates optical illusions through play with geometric shapes and color.



Harrie Verstappen

(born Curaçao Island, Netherlands, 1940)

Leave My Car Alone (Portrait of Y. Kusama), c. 1966

Color photograph, 17 $\frac{3}{4}$ × 13 $\frac{1}{2}$ inches (framed)

Gift of Peter Norton, 2014.7.9

Harrie Verstappen photographed many artists, friends, and musicians of his time. In this photograph, artist Yayoi Kusama, known for her iconic dot installations and infinity rooms, places dots on a car. This photograph documents the nature of participatory elements in Kusama's work where she was creating her work in the real spaces of everyday life.



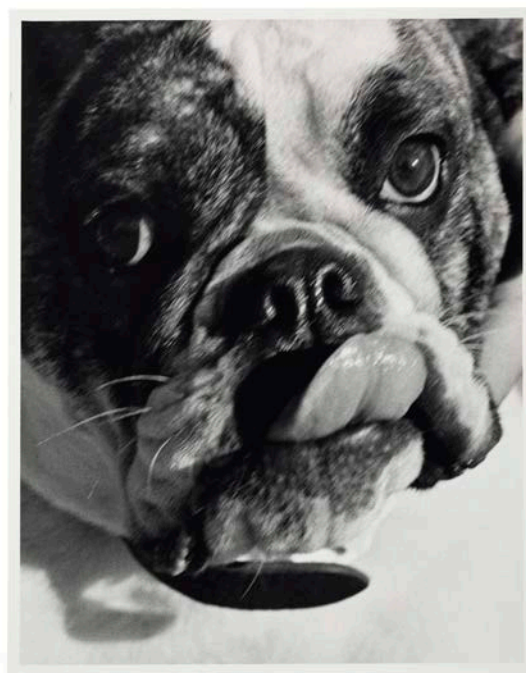
Andy Warhol

(born Pittsburgh, Pennsylvania, 1928; died Manhattan, New York, 1987)

Cow, 1966

Screen print on wallpaper, 51 × 31 ¼ inches (framed)
Gift of Jack Shear, 2018.36.72.2

Andy Warhol is known for his contribution to the Pop Art movement, which borrowed from popular culture and challenged fine-art traditions. Warhol worked in various mediums, such as photography, printmaking, and installation. *Cow* is a portion of a much longer vertical strip of wallpaper that Warhol screen printed in his studio. When installed on the walls of a gallery, the repetitive imagery of the magenta cow would surround visitors, bringing to light ideas of mass production and consumerism.



Bruce Weber

(born Greensboro, Pennsylvania, 1946)

Rosie Lee, of Tea + Sympathy, NYC, 1993

Gelatin silver print, 21 ¾ × 18 ½ inches (framed)
Gift of Judi Roaman, 2016.19.22

Bruce Weber is known for his sultry fashion photography of men, but here he photographed man's best friend instead. In this work, we see a tight crop on an American bulldog looking at the camera with her tongue out—perhaps a commentary on the affection, loyalty, and companionship between humans and dogs.



Chuck Webster

(born Binghamton, New York, 1970)

Skidmore Set #1, 2019

Paint and mixed media on antique paper

14 ¼ × 12 ¼ inches (framed)

Gift of Chuck Webster, 2021.24.1

Skidmore Set #1 combines semi-recognizable iconography, like an eyeball, with abstract gestural forms that hint at the artist's own personal narrative, while leaving room for the viewer to create their own experience. Webster's energetic process can be sensed through details such as the blue outline layered over a mass of green brushstrokes that are all at once intentional and carefree.



Chuck Webster

(born Binghamton, New York, 1970)

Untitled, 2005

Mixed media on antique paper

14 ⅝ × 11 ⅞ inches (framed)

Gift of Anne and Arthur Goldstein, 2015.3.21

Chuck Webster composes drawings on found paper or panels. He often uses repetition of biomorphic shapes and outlines in his work and draws inspiration from nature. The black outline is reminiscent of cartooning and lends the work a playful quality.



T.J. Wilcox

(born Seattle, Washington, 1965)

Fraise des bois [wild strawberry], 2003

Color photograph, 24 ½ × 17 inches (framed)

Gift of Jay Gorney and Tom Heman, 2021.28.23

T.J. Wilcox took this photograph from his silent film *Strawberry*, where the small wooden figures guard the artist's plant and celebrate the growth of a strawberry. Wilcox embraces a homemade aesthetic and produces his work without the help of a professional film crew. He also uses found footage and animations in his films. Wilcox is interested in sharing personal narratives that allow the viewer's imagination to run wild.



Caroline Coxe '20

I hung the photo I chose, *Leave My Car Alone (Portrait of Y. Kusama)* by Harrie Verstappen, above my kitchen table in my apartment so that all of my friends could enjoy the piece too. They were really blown away by it when I brought it home. I chose it in part because I know some of my friends are huge fans of Yayoi Kusama. It's a portrait of her installing a work of art in the streets early in her career; it feels like my house gets to share a really intimate moment with this world-renowned artist. And, for me as an artist, it reminds me of many artists' humble beginnings, which is reassuring at this point in school.

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