PICTURING CREATIVITY
Portraits of Artists, 1860–1960
LAURA B. GROVES
This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art from April 3 through May 31, 1998.

COVER
Gertrude Stanton Käsebier, Portrait of Auguste Rodin in His Studio, 1905 (detail) (cat. no. 11)

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FOREWORD

The exhibition Picturing Creativity: Portraits of Artists, 1860–1960 has been organized by Laura B. Groves, a member of Bowdoin College’s Class of 1996, who is the sixth Andrew W. Mellon Curatorial Intern at the Museum of Art. Ms. Groves also wrote the catalogue brochure for the exhibition and scheduled an education program of visiting speakers to complement the exhibition’s focus.

As Mellon Curatorial Intern, Ms. Groves’ chief responsibility has been to facilitate the use of the Museum of Art collections in teaching across the College’s curriculum. With originality of approach, she has been extraordinarily successful in contacting faculty from many disciplines and suggesting uses for art in their courses. She has worked particularly closely with Associate Professor of Art History Linda J. Docherty as a teaching assistant in Art History 342: The Portrait.

The subject of this exhibition, which evolves from Ms. Groves’ involvement in Professor Docherty’s seminar, permits her to express her own gifts as artist, art historian, and collections curator and to address issues of concern arising from her work experience. Her special interest has been the relationship between the artist as creator and the artist as subject, an interest gracefully expressive of Ms. Groves’ own range of talents. Reviewing photographic and print portraits of artists from the late nineteenth and early twentieth centuries in the Bowdoin museum’s permanent collection, she has documented the many ways in which artists celebrated the creative personality, whether of colleagues in the arts or of themselves. With precise eye and eloquence of language, she has made these intimately scaled and informal portraits reveal information about European and American culture that leads the viewer-reader to new insight about the works of art and the time in which they were created.

The museum and its staff are most appreciative to the Andrew W. Mellon Foundation, which has allocated two three-year grants to the Museum of Art in support of the curatorial internship program, and has this past September dedicated funds to be matched by Bowdoin College to endow the future facilitation of collections use in teaching. We are grateful to Laura Groves for her fine work in every aspect of this demanding year, especially for Picturing Creativity: Portraits of Artists, 1860–1960.

We also wish to express thanks to Linda Docherty, who has wholeheartedly participated in the Mellon program for these six years, and who has been so joyful and helpful a mentor for Ms. Groves.

Katharine J. Watson
Director

ACKNOWLEDGMENTS

I would like to recognize a number of individuals who made my year-long internship at the Bowdoin College Museum of Art a rewarding and enjoyable experience. Director Katharine J. Watson gave generously of her expertise in museum protocol and of her knowledge of the works in this exhibition and in the permanent collection. Associate Professor of Art History Linda J. Docherty introduced me to the subject of portraiture when I enrolled in her first-year seminar in 1993; our five-year study together culminates in this exhibition and brochure. I deeply value her committed support and friendship. I thank members of the museum and Department of Art staffs: Suzanne K. Bergeron, V. Scott Dimond, Jennifer S. Edwards ’89, Alison Ferris, Amy J. Honchell, Patricia Jenks, Mattie Kelley, Liza Nelson, Jose L. Ribas ’76, and Victoria B. Wilson, and former shop manager Chaké K. Higgison ’78, for their encouragement and camaraderie.

I also wish to acknowledge the members of Art History 342: The Portrait for their insightful comments in class discussions of several works from this exhibition. My appreciation goes to Susan L. Ransom for editing the brochure, to Dennis Griggs for photography of the objects, and to Michael W. Mahan ’73 for the brochure’s design. Finally, I express sincere gratitude to the Andrew W. Mellon Foundation for making my internship, the exhibition, and this brochure possible.

Laura B. Groves ’96
Andrew W. Mellon Curatorial Intern
Picturing Creativity
Portraits of Artists, 1860–1960

In the late nineteenth and early twentieth centuries, the status of individuals engaged in creative professions such as the visual arts, literature, and music rose substantially. The imaginative powers of these members of society were highly valued in an age of industrial revolution and mass production. Artists recorded through portraiture the veneration of creativity that existed in the public sphere and especially among members of artistic circles. The portraits, often made in the small-format mediums of printmaking, photography, and drawing, sought to capture the aura of the sitter. They served as souvenirs of valued relationships, shared aesthetic sensibilities, and stylistic influences. The works chosen for this exhibition show the many ways artists from 1860 to 1960 represented the creativity of their contemporaries, or of themselves: a writer sits in contemplative thought, an actress assumes a character, a composer leans on his piano.

The Use of Photography and Printmaking in Portraiture
The new medium of photography changed portraiture dramatically in the mid-nineteenth century. Before the advent of the camera, only the wealthy could afford to sit for a painted portrait, a process that could require multiple sittings and sometimes months to complete. When photography became a viable commercial art in 1855, the bourgeoisie posed for a few minutes and at a much reduced price. Not only was photography quick and inexpensive, customers obtained objective likenesses, exact traces of their physical being the subjective human eye could never produce. At first, professional studios emulated painted portraiture by surrounding their sitters with props such as columns, curtains, and contrived landscape backgrounds. But innovative photographers such as Nadar (Gaspard-Félix Tournachon, 1820–1910) soon realized the medium’s inherently expressive capabilities and let their sitters’ poses, facial expressions, and body language reveal personality.

A revival of the popularity of etching, first in Europe in the 1850s and 1860s and later in the United States, paralleled the development of photography. The etching technique, seen as a logical extension of drawing rather than engraving, because the stylus moved easily through a soft ground rather than cutting into a metal plate, encouraged experimentation. In contrast to reproductive engraving, which relied on meticulous craftsmen to copy larger works made by others, etching called for imagination.
and aesthetic sensibility. A new class of artists, the painter-etchers, exploited the expressive power of the graphic line to create original landscapes, urban scenes, and portraits.

As artists asserted that their work in photography and etching could be fine, rather than reproductive, art, these mediums soon became popular for portraits of their colleagues. Because of their often close relationships, either through friendship or a professional affinity of tastes and values, artists felt comfortable interpreting their sitters' identities or collaborating with their subjects to capture a sense of personality. The small formats of photographs and prints, as well as the shortened time commitment for their completion, added to the intimacy of the encounter. Working with friends and acquaintances sympathetic to their endeavors, artists could move past more traditional modes of portraiture. They posed their sitters casually, portrayed them in their working environments, used unconventional compositions, and even borrowed the artistic styles of their subjects to draw attention to those sitters' creative contributions to society.

**ARTISTS AS ADMIRE INDIVIDUALS**

Visual artists respected not only other visual artists, but also the authors, poets, philosophers, musicians, and stage performers with whom they worked and socialized. As a testament to their personal and professional admiration, they portrayed these individuals, sometimes contemporaries and sometimes a generation older, as icons of their age.

Many considered Edouard Manet (1832–1883) (cat. no. 5) the founder of modern art. Influenced early in his career by the Spanish art of Velázquez and Goya, he painted scenes of everyday life in Paris and its suburbs using broad, flat patches of contrasting color. He shocked critics and the public with his transformation of traditional subject matter, such as the female nude, into blunt commentaries on the modern world. Artists often portrayed Manet in group portraits at the center of the avant-garde.

Edgar Degas, in his series of portraits of Manet from 1864 to 1865, showed his admiration of Manet as an artist. 1 Edouard Manet (bust-length), an impression of the fourth and canceled state of one of the plates, could have been prompted by Félix Bracquemond's etchings after Nadar's photographs of Parisian literati from this period. Probably of greater influence, however, was Goya's 1799 self-portrait for the frontispiece of the Caprichos, a series of aquatints...
Rodin also emphasized the believed center of creativity in his portrait of the French novelist Victor Hugo (1802–1885), author of Notre-Dame de Paris (1831) and Les Misérables (1862). Rodin probably etched Victor Hugo, Three-Quarter View (cat. no. 7) from one of his 1883 sculptural portraits of the author. On this plate at least four different angles of Hugo’s head are seen in various degrees of finish. From deeply incised drypoint lines to tentative stippling, the marks delineate the writer’s cranium. Rodin knew this forehead intimately. Refusing to sit formally for his portrait, Hugo allowed the sculptor to set up a modeling stand on the veranda of his house and to observe him in the interior. Rodin recalled, “I would go and look at him, and then, with my head filled with the expression of an image which combined the properties of Pan, Hercules and Jupiter I would go back again to memorize a feature, a wrinkle or a fold of skin.” Most of the sketches Rodin made in preparation for the sculptural portrait feature Hugo’s skull from different points of view, as Rodin watched him reading, thinking, and eating. Rodin repeats his inquiry of Hugo’s cranium here, etching from a finished sculpture over and over again in an attempt to capture the physical sign of Hugo’s genius.

The etching, made in 1885, the year of Hugo’s death, commemorates Rodin’s esteem and empathy for the novelist, who lived in exile from 1853 to 1870 after speaking out against the autocracy of Louis-Napoléon. Rodin shared with Hugo a sense of alienation and even traveled to Guernsey in 1891 to experience first-hand Hugo’s place of exile. Later photographs of the
ARTISTS

As Whistler’s personal friends artists featured the to of his felt affinity with the great author.

Like Rodin, the writer, caricaturist, and photographer Nadar portrayed his sitter, George Sand (Amadine Aurore Lucie Dupin, Baroness Dudevant, 1804–1876), as a strong, influential individual (cat. no. 3). With no reference to her independent youth, in which she wore trousers, smoked cigars, and had liaisons with several famous men including the composer Frédéric Chopin, the sixty-year-old Sand sits as a stable pyramid within the folds of her striped cloak. The portrait is the pinnacle of a series of gestures Nadar made towards Sand, one of his favorite authors and a novelist who helped spread the notion of universal democracy throughout France. Ten years earlier, in 1854, he featured her as one of the founders of the Romantic movement in his group portrait of French writers, The Panthéon Nadar. In the print, two hundred and fifty literary figures make a tortuous parade from top to bottom with Victor Hugo as their marshal. They halt at the lower left before a radiant bust of George Sand and representations of other romantic forebears. In 1856 Nadar dedicated to Sand, with “fervent enthusiasm and profound respect,” his first collection of stories, Quand j’étais étudiant (When I Was a Student). 6

Here Nadar depicts Sand as a mountain, majestic and insurmountable in her brilliance. In the photograph, possibly the product of one of the sessions in the 1860s undertaken to replace a less flattering portrait then circulating. 7 Sand’s distant gaze visually portrays her contemplative, free-thinking mind. Sand reveals a quiet confidence, perhaps from the recent success of the adaptation of her novel Villemur at the Odéon, a Parisian theater, 4 or possibly as a reflection of Nadar’s reverence for her. Later, he selected this image for his Galerie Contemporaine (1876–1885), a group of photographs of important nineteenth-century French individuals.

ARTISTS AS CELEBRITIES

During this period, a “cult of personality” developed in Europe as popular weekly journals featured celebrities. Many artists responded to increased interest in their lives by consciously creating and acting out public personas. The masses condoned eccentric behavior, viewing their celebrities as independent intellectuals free from traditional mores and conventional criticism. 5 As the public demanded more and more information about their biographies and talents, artists began to appear bigger than life in their portraits.

The obsessive interest in the life and work of James McNeill Whistler (1834–1903) exemplifies this celebration of individualism. Four hundred portraits were made of Whistler during his life and after his death. 10 Caught up by the public persona he created, artists often featured his personal attributes (the white lock of hair, pointed mustache, and monocle) and imitated in his figure his delicate style and elongation of form. An 1897 oil painting by Italian expatriate Giovanni Boldini (copied here in a posthumous etching by James Reich [cat. no. 14]) prominently displays these characteristics. Whistler’s fingers, spread like a fan on his forehead, conspicuously point to his white lock and monocle, while his mustache curls to mirror the shape of his eyebrows. Boldini used a high vantage point characteristic of Japanese painting to allude to Whistler’s stylistic interests and surrounded him with a dark background to evoke Whistler’s fondness for the abstract.

In the reproductive etching of 1916, Reich included in the lower right margin the head of Whistler’s mother, a portion of one of Whistler’s best known paintings from the time of its
acquisition by the French government in 1891. Whistler’s portraits had most successfully advanced his career and artistic values of simplicity, abstraction, and a monochromatic palette. Even thirteen years after Whistler’s death in 1903, Reich felt it necessary to refer to the man through his portraits, and more importantly to the most famous of these, *Arrangement in Grey and Black: Portrait of the Painter’s Mother*.

Sarah Bernhardt (1844–1923), the world-renowned French stage actress, spread her fame performing for the camera in such roles as Sardon’s Théodora, Racine’s Phèdre, and Shakespeare’s Hamlet. In the 1860s, before she became known, Félix Nadar had taken a series of portraits of her, unadorned and draped in cloth with shoulders bare. In the 1890s, when either Nadar himself or his son, Paul (but more probably the son), took this photograph (cat. no. 6), Bernhardt had transformed herself into an eccentric celebrity with a vivacious personality and eagerness to give herself to a role.

Bernhardt cleverly masked herself in this portrait as Pierrot, the sensitive clown from Théodore de Banville’s 1887 comedy *Le Baiser*. She evolves into the zanni, a traditional comic character, through costume and pose: Bernhardt’s bulky jacket hides her thin figure, the black skull cap and white felt hat cover her hair, and her face makeup distorts her beautiful visage with thick, pointed eyebrows and a painted-on pucker. The identity of Sarah Bernhardt, the glamorous stage personality, cannot be separated from Pierrot, the melancholy fool who sags his shoulders in despair.

Whereas Bernhardt used her whole body through her costume and pose to promote her celebrity, Gertrude Käsebier, in her platinum print *Portrait of Auguste Rodin in His Studio* (cat. no. 11), focused on the great sculptor’s head and hand. Clothed in a white smock, the bulky torso of Rodin (1840–1917) melds with the plaster cast of *The Gates of Hell* behind him, making his head, the center of creative inspiration, and his hand, the tool necessary to communicate his vision, the most well-defined parts of his figure. Rodin looks down upon and touches his sculpture of Baron Paul d’Estournelles de Constant, as if his were the mind and hand of God capable of giving life to the work.
In 1905, when Käsbier photographed him in his Meudon studio, Rodin was the world’s most famous living artist. *The Thinker, The Kiss,* and *Monument to Balzac* were well known throughout Europe and the United States. A whole pavilion at the 1900 Paris Exposition had been reserved for his sculpture. The author George Bernard Shaw, conflating the respect people felt for the sculptor with his girth, once remarked, "No photograph yet taken has touched [Rodin] . . . He is by a million chalks the biggest man you ever saw." Käsbier’s proximity to her subject and sensitive use of light successfully capture the monumentality of Rodin’s figure and the aura surrounding his head and hand, making this one of the great portraits of the sculptor.

**THE STYLE OF THE SITTER**

Portraying a sitter who is an artist by using the characteristics of that sitter’s own unique artistic style is a subtle, yet powerful way to convey his or her contribution to the arts. Several photographic portraits featured in this exhibition recreate the style of individuals who broke with convention in the first half of the twentieth century to create a distinctive body of work.

Igor Stravinsky (1882–1971), portrayed here by Arnold Newman (cat. no. 18), occupies a small corner of the photograph, but his artistic presence pervades the work. The composer’s body joins almost seamlessly with the piano, the open lid of which dominates the picture plane. The instrument can be seen as Stravinsky’s equivalent in this context: it is the tool he fingers as he composes a score, and in its resemblance to a quarter note (albeit reversed) it symbolizes his virtuosity in combining on paper disparate musical elements into a cohesive whole. Newman translates into visual language Stravinsky’s musical style in the minimalistic setting of the portrait. The rectangular fields of the background and the triangular shapes resulting from the negative space between the piano lid and its support refer by visual means to the twenty-five year neoclassical period Stravinsky had just completed when Newman took his portrait. During this time Stravinsky’s scores were characterized by clarity, simplicity and symmetry, qualities reproduced in the carefully planned geometry of the setting.

George Daniell also focused on a distinctive period in his sitter’s artistic life. He took this portrait photograph of Georgia O’Keeffe (cat. no. 22, p. 15) in 1955 to allude to her contemporaneous series of abstract paintings featuring the door in her patio wall. Many photographers made her their subject, including Todd Webb and O’Keeffe’s husband, Alfred Stieglitz. While others pictured her with her paintings or in her New Mexico surroundings, Daniell implies O’Keeffe’s increasingly abstract style by placing her against geometric shadows that fall
on the adobe wall of her home. Daniell posed O'Keeffe in a doorway, maybe the doorway that led her to buy the abandoned house at Abiquiu in 1945. She wrote, "That wall with a door in it was something I had to have. It took me ten years to get it . . . and after that the wall with a door was painted many times." O'Keeffe completed her series of over twenty patio paintings, the compositions of which this portrait evokes, between 1946 and 1960. Some of her most austere and simplified work, these paintings use a finite number of elements, such as the wall, door opening, ground, and sky, to explore the changing relations of forms when viewed from different perspectives. The shadows in Daniell's portrait capture a sense of O'Keeffe's painted edges, some feathery, others sharply defined, while the textured wall alludes to brushwork of oil on canvas. At the center stands O'Keeffe, the mastermind behind this abstract vision of reality.

Frederick Sommer pays tribute to his friend, the Surrealist artist Max Ernst, by hinting at Ernst's invented technique of frottage in his photograph Max Ernst (cat. no. 19). Ernst was a leader of Surrealism, an international intellectual movement that sought to revise Western cultural values through unconventional techniques and compositions containing strong elements of surprise. Ernst, influenced by Freud, used dream imagery in much of his work and perfected a method of drawing he named frottage. In frottage, paper is rubbed over a textured object or surface, such as a wood floor, to obtain a patterned image. The artist draws inspiration from the emerging shapes to create new representations—plants, animals—that have no relation to the original object, and disrupt the stable relations of time and space.

Sommer juxtaposed two negatives, one of Ernst standing in front of wooden planks and one of a cement culvert, to give Ernst's figure the textured appearance of a frottage drawing. His ghost-like body appears fused to the background, transforming his three-dimensional torso into a two-dimensional part of the wall. Sommer highlights Ernst's unique contribution to Surrealism, frottage, while simultaneously placing him within the broader Surrealist movement.
by setting up the ambiguous space of wood and cement. Ernst’s eyes, caught between a light and dark stripe in the cement negative, pop out at the viewer to create a psychologically charged portrait of a man who believed in the visual expression of his inner fantasies.37

Portraying creative people as admired individuals, world-famous celebrities, and pioneers of unique styles are a few of many ways artists honored their colleagues through portraiture of this period. The exhibition also contains images of people actively engaged in creating a print, photograph, or choreographed dance, of painters and writers stilled in spells of inspiration, and of sitters lending their likenesses to artists for showcasing the artists’ talents. The artists who made these portraits were able to explore the identities of these people and of themselves with a subjectivity not always possible in commissioned portraiture. The portraits in Picturing Creativity captivate us with the bond the artist and sitter share in their quest for creative expression.
NOTES

2. Barbara Stern Shapiro, "Degas's Printed Portraits," Degas Portraits, Baumann and Karabelnik, 139.


5. Lampert, 118.


10. Denker, 16.


15. Sommer and Ernst met in 1941 when Ernst fled to the United States during World War II.


WORKS IN THE EXHIBITION
All works are in the permanent collection of the Bowdoin College Museum of Art. Starred works are illustrated in this brochure. Measurements are height before width.

1. Léopold Flameng
French, 1831–1911
Portrait of Charles Meryon
(French printmaker, 1821–1868)
heliogravure reproduction on laid paper of the drawing dated
11 May 1858
sheet: 33.5 x 48.5 cm (13 3/16 x 19 1/8 inches)
image: 18.3 x 24.4 cm (7 1/4 x 9 9/16 inches)
Gift of David P. Becker 70
1979.59

2. James Abbott McNeill Whistler
American, 1834–1903, worked in England after 1859
Doreu, 1859
(Charles, French sculptor, 1836–1908)
drypoint
sheet: 28.1 x 18.8 cm (11 1/16 x 7 3/8 inches)
plate: 22.5 x 15.2 (8 7/8 x 6 inches)
Gift of Miss Susan Dwight Bliss
1963.342

*5. Nadar (Gaspard-Félix Tournachon)
French, 1820–1910
George Sand, ca. 1864
(Amadine Aurore Lucie Dupin, Baroness Dudevant, French author, 1804–1876)
woodburytype
mount: 33.3 x 25.4 cm (13 1/8 x 10 inches)
sheet and image: 23.7 x 18.9 cm (9 15/16 x 7 7/16 inches)
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund 1987.7

4. Sir Francis Seymour Haden
British, 1818–1910
Portrait of Frances Seymour Haden, No. II (While Etching), 1862
etching and drypoint
sheet: 25.1 x 36 cm (9 7/8 x 14 3/16 inches)
plate: 19.7 x 27 cm (7 3/4 x 10 5/8 inches)
Gift of Charles A. Coffin h'22
1923.86

*5. Edgar Degas
French, 1834–1917
Edouard Manet (bust-length), 1864–1865
(French painter, 1832–1883)
etching with drypoint and aquatint, canceled fourth state
sheet: 32.8 x 25 cm (12 15/16 x 9 7/8 inches)
plate: 13 x 10.6 cm (5 1/8 x 4 3/16 inches)
Museum purchase
1959.25

*6. Atelier Nadar
Active in Paris, 1834–early 1940s
Sarah Bernhardt in Le Baiser, 1890s
(French actress, 1844–1923)
gelatin silver print
mount: 35.1 x 26.5 cm (13 13/16 x 10 7/16 inches)
sheet and image: 31 x 21.8 cm (12 3/16 x 8 9/16 inches)
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund
1986.34
8. Augustus Saint-Gaudens
American, 1848–1907
*Portrait of Auguste Rodin in His Studio*, 1905
lithograph
sheet: 32.4 x 23.9 cm (12 3/4 x 9 7/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.83

9. Daniel Huntington
American, 1816–1906
*Inspiration (Self-Portrait)*, ca. 1890–1900
etching
sheet: 18 x 26.6 cm (7 3/8 x 10 1/2 inches)
Museum purchase, Florence C. Quimby Fund in memory of Henry Cole Quimby b '16
1970.27.1

10. Alphonse Legros
French, 1837–1911
*Portrait of Legros (Medallion No. 2)*, 1905
lithograph
sheet: 32.4 x 23.9 cm (12 3/4 x 9 7/16 inches)
Gift of Miss Susan Dwight Bliss
1956.24.88

11. Gertrude Stanford Knebel
American, 1852–1934
*Portrait of Auguste Rodin in His Studio*, 1905
(French sculptor, 1840–1917)
platinum print
sheet and image: 31.5 x 22.7 cm (12 3/8 x 8 15/16 inches)
Gift of Sarah Wilson Hunt
1984.29

12. Anders Leonard Zorn
Swedish, 1860–1920
*Portrait of August Strindberg*, 1900
(Swedish playwright and novelist, 1849–1912)
etching
sheet: 39.8 x 28.1 cm (15 11/16 x 11 1/16 inches)
plate: 29.8 x 19.7 cm (11 3/4 x 7 3/4 inches)
Bequest of John Nicholas Estabrook '36 and Dorothy Coogan Estabrook
1988.22.112

13. Ludwig Meidner
German, 1884–1966
*Portrait of the Poet E. Seyerle*, 1914
drypoint
sheet: 33.9 x 23.2 cm (13 3/8 x 9 1/8 inches)
plate: 14.6 x 11.9 cm (5 3/4 x 4 1/16 inches)
Museum purchase, Helen Johnson Chase Fund
1969.52

14. Jacques Reich (after Giovanni Boldini)
American, born Hungary, 1852–1923 (Italian, 1842–1931)
*James McNeill Whistler*, 1916
(American painter and printmaker working in England, 1834–1903)
etching
sheet: 65.2 x 47.5 cm (25 11/16 x 18 11/16 inches)
plate: 58.6 x 33.4 cm (23 1/16 x 13 1/8 inches)
Gift of Miss Susan Dwight Bliss
1956.24.137

15. Childe Hassam
American, 1859–1935
*Joseph Pennell*, 1917
(American printmaker and author, 1860–1926)
lithograph
sheet: 45.4 x 30.4 cm (17 7/8 x 11 15/16 inches)
Gift of Mrs. Maud Hassam
1940.75

16. Rudolf Grossmann
German, 1882–1981
*Head of Max Liebermann, ca. 1926*
(German painter and printmaker, 1847–1935)
etching
sheet: 30.7 x 24 cm (12 1/16 x 9 1/2 inches)
Museum purchase
1957.93

17. Man Ray (Emmanuel Radensky)
American, 1890–1976
*Space Writing (Self-Portrait)*, 1935
gelatin silver print
sheet and image: 8.1 x 5.9 cm (3 3/16 x 2 5/16 inches)
Museum purchase, Lloyd O. and Marjorie Strong Couler Fund
1987.15

18. Arnold Newman
American, b. 1918
*Igor Stravinsky*, 1946 (printed ca. 1984)
(Russian composer working in the United States, 1882–1971)
gelatin silver print
sheet: 27.7 x 35.3 cm (10 7/8 x 13 7/8 inches)
image: 17.1 x 32.5 cm (6 3/4 x 12 13/16 inches)
Museum purchase, Lloyd O. and Marjorie Strong Couler Fund
1984.11

19. Frederick Sommer
American, b. 1905
*Max Ernst*, 1946
(German painter, collageist, and author, 1891–1976)
gelatin silver print
mount: 30.7 x 35.6 cm (12 1/8 x 14 inches)
sheet and image: 18.9 x 24.2 cm (7 7/16 x 9 3/16 inches)
Museum purchase, Gridley W. Taftbell II Fund
1997.4

20. Irving Penn
American, b. 1917
(Russian painter and printmaker working in France, 1887–1985)
Wiggins-Tépè paper on aluminum, multiple coating and printing, 1) palladium/iridium, and 2) platinum/palladium
mount: 55.8 x 66 cm (22 x 26 inches)
sheet and image: 46.5 x 38 cm (18 15/16 x 15 1/2 inches)
Museum purchase, Lloyd O. and Marjorie Strong Couler Fund
1989.22

21. Arnold Newman
American, b. 1918
*Pablo Picasso, Vallauris, France*, 1954 (printed ca. 1964)
(Spanish painter, sculptor, printmaker, and ceramist working in France, 1881–1973)
gelatin silver print
mount: 60.9 x 50.8 cm (24 x 20 inches)
sheet and image: 46.6 x 36.7 cm (18 3/8 x 14 7/16 inches)
Museum purchase, Lloyd O. and Marjorie Strong Couler Fund
1984.10
George Daniell, Georgia O’Keeffe in a Doorway, Abiquiu, New Mexico, 1955 © 1955 George Daniell

FOR FURTHER READING