

Report of the Director: Research and the Academic Art Museum

Author(s): James Cuno

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Report of the Director

Research and the Academic Art Museum

Academic art museums are almost as different one from another as we are alike. We might be part of research universities, teaching universities, or liberal arts colleges; we may or may not have significant collections, or any collections at all; and we may be situated in major metropolitan areas rich in art museums, or in places where ipso facto we are at once academic and regional art museums, resources for students, faculty, and the general public alike. Still, despite our differences, we are part and parcel of academic institutions, and this fact alone binds us in a common enterprise and distinguishes us from other art museums.

During the past year, we at the Harvard University Art Museums have discussed these similarities and differences. And we have concluded that our position as central to the curriculum and scholarly resources of a premier research university brings with it special responsibilities: we are meant not only to serve the pedagogical and scholarly ambitions of others, or simply to present exhibitions of a particular, “academic” kind, but are to take seriously our role as scholars and celebrate the circumstances that encourage art historical and museological scholarship.

This does not mean, however, that we should or will ignore the needs of the general public, to whom we are open and our collections accessible, just as they are for our students and faculty—only that we will attend to them as only an academic art museum can. Our special circumstances require of us a special response to the world beyond the academy. As the University of Chicago professor of English, Wayne Booth, has written of the scholar’s obligations:

Not everyone can be a scholar, but there is no human being whose life would not be enhanced by earning some share in the rational habits. And it is our task to keep those habits alive.... Only if we do

that job well, by the way we think, the way we teach, and the way we write, can we claim that we have honored the society that we are in and the society that is in us.*

This is our mission: to support research and encourage the presentation of its results in publications and exhibitions that address the full complexity of art. Only then can we say that we are meeting our particular responsibilities as an academic art museum, and fulfilling our obligations to both the general public and the twin professions of which we are a part—the academy and the art museum.

Curatorial Research

Among the many exhibitions and publications realized last year, two especially demonstrated our commitment to curatorial research. The first was *Seventeenth-Century Dutch Drawings: A Selection from the Maida and George Abrams Collection*, curated by William W. Robinson, the Fogg’s Ian Woodner

James Cuno gives a gallery talk at a March “Soiree with the Director,” an event for Student Friends of the Art Museums.



* *The Vocation of a Teacher* (Chicago, 1988), p. 74.

Curator of Drawings and a specialist in the art of seventeenth-century Holland. George and Maida Abrams have long supported our academic mission by allowing students to visit their house, examine their collection—widely considered the most important in private hands—and research their drawings. When Robinson first came to Harvard as a graduate



From left to right: Leventritt Lecturers Peter Parshall and Antony Griffiths, and Linda Bryant Parshall.

student many years ago, he came to know the Abramses and in their company and with their help refined his knowledge of old master drawings and Dutch art. The fruit of his many years of study and the Abramses' generous patronage was the exhibition that opened at the Rijksmuseum in Amsterdam and traveled to the Graphische Sammlung Albertina in Vienna and the J. Pierpont Morgan Library before closing at the Fogg in the fall of 1992. The exhibition and its accompanying catalogue, as beautiful as they were important, extended our knowledge of Dutch drawing and broke new ground in connoisseurship, thus enhancing the Fogg's well-earned reputation as a center for the study and teaching of old master drawings.

The second exhibition was equally noteworthy. Organized by Marjorie B. Cohn, the Fogg's Carl A. Weyerhaeuser Curator of Prints, *A Noble Collection: The Spencer Albums of Old Master Prints* documented and examined the

historical importance of the Spencer Albums, a collection of more than 3,500 prints amassed in the early years of the eighteenth century by the famous French connoisseurs, Jean and Pierre-Jean Mariette. In *A Noble Collection*, as in her previous publications—especially *Francis Calley Gray and Art Collecting for America* (1986)—Marjorie Cohn explored the history of patronage and collecting, subjects which have emerged in the past two decades as among the most important in the study of art history.

These exhibitions also advanced the scholarship of their respective subjects by serving as foci for a symposium and lecture series, respectively, both of which were made possible by the M. Victor Leventritt endowment for lectures in the history of art. "Pleasant Places': Landscape in Seventeenth-Century Dutch Drawings and Prints" included a keynote talk by Seymour Slive, Gleason Professor of Fine Arts, Emeritus, and presentations by William W. Robinson; Professors David Freedberg of Columbia University and Elizabeth Honig of Tufts University; Martin Royalton-Kisch, assistant keeper of the Department of Prints and Drawings, the British Museum; Peter Schatborn, keeper of the Rijksprentenkabinet, Rijksmuseum; Alan Chong, curator of paintings, Cleveland Museum of Art; with discussion led by Clifford Ackley, curator for prints, drawings, and photographs, and Peter Sutton, Baker Curator of European Paintings, both of the Museum of Fine Arts, Boston. Accompanying *A Noble Collection: The Spencer Albums of Old Master Prints* were lectures by Antony V. Griffiths, keeper, Department of Prints and Drawings, the British Museum, and Peter Parshall, professor of art history and humanities, Reed College, to be published in the spring 1994 issue of the *Art Museums Bulletin*.

A major contribution in the field of Korean art



At a gathering at the Sackler in May, Harvard president Neil Rudenstine talks with Sarah Kianovsky, assistant curator of paintings and sculpture (center), and Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints.

was the symposium, "Korean Ceramics: History, Aesthetics, and Personal Lives," held in conjunction with the exhibition *First Under Heaven: The Henderson Collection of Korean Ceramics*, organized by Robert D. Mowry, the Sackler Museum's curator of Chinese art and head of the Department of Asian Art. Papers were given by Mowry, Professors Jonathan Best of Wesleyan University, Sarah M. Nelson of the University of Denver, Judith S. Schwartz of New York University, and Robert Sayers, program officer of the National Endowment for the Humanities. Discussants included Professors Carter J. Eckert, Edward Wagner, and Namhi Kim Wagner, all of Harvard University. The talks addressed various aspects of the history of Korean ceramics as well as contemporary trends in the medium, and proved a perfect complement to the exhibition, which celebrated the Sackler's acquisition of the Henderson collection, the largest and finest group of such wares outside Korea, described in detail in last year's *Annual Report*.

As scholars, our curators and conservators actively publish and lecture in publications and venues other than our own. William Robinson lectured on "Nicolaes Maes: Some Observations on His Early Portraits," in Stockholm in a symposium on Rembrandt and his pupils;

the lecture was later published in the proceedings of the symposium. Robinson also contributed an article, "Some Studies of Nude Models by Adriaen van de Velde," to *Donum Amicorum: Essays in Honour of Per Bjurström*, published by the Nationalmuseum, Stockholm. Marjorie Cohn presented a paper, "Print Connoisseurship and Quality: Some Netherlandish Problems," at the annual meeting of the College Art Association. She also lectured on watercolor technique at the Frick Collection in conjunction with their exhibition of Dutch watercolors from the Rijksmuseum. Peter Nisbet had his paper "Lissitsky's Tatlin" published in German and Russian in the proceedings of the 1989 international symposium in Düsseldorf, "Vladimir Tatlin. Leben, Werk, Wirkung."

Robert Mowry's numerous lectures included "Korean Ceramics and Their Relationship to Chinese Tradition" at a symposium on Korean art at the Walters Art Gallery; "Tradition and Innovation in Later Chinese Jade" at a symposium on the art and architecture of late imperial China at Brown University; "Korean Ceramics of the Chōson Dynasty (1392–1910)" at the Los Angeles County Museum of Art; and "Korean Ceramics of the Koryō Dynasty (918–1392)" at the Art Institute of Chicago. He wrote all catalogue entries on Chinese ceramics in *The Forsyth Wickes Collection in the Museum of Fine Arts, Boston* and on Korean art in *Selected Works*, for the Seattle Art Museum. He also published the articles "Korean Technical Sophistication Mirrored in the Korean Ceramic Heritage," in *Korea Magazine* (vol. 2, no. 3) and "Seattle Art Museum: Korean Art," *Arts of Asia* (Hong Kong, vol. 22, no. 3).

Ivan Gaskell, our Margaret S. Winthrop Curator of Paintings, lectured at the Los Angeles County Museum of Art in conjunction with the exhibition there of the Fogg's Maurice

Wertheim Collection; published "Drawn by Rembrandt? Reflections on Exhibitions and Acquisitions," in *Apollo* (July 1992); and, with Salim Kemal of Pennsylvania State University, edited the second and third volumes in their series, *Cambridge Studies in Philosophy and the Arts: Landscape, Natural Beauty and the Arts and Explanation and Value in the Arts*.

Jane Ayer Scott, executive director and head of publications and research of our Archaeological Exploration at Sardis, presented a paper at the Twelfth International Congress on Ancient Bronzes, held at the Provincial Museum G.M. Kam and the Katholieke Universiteit in Nijmegen, the Netherlands. She also gave the inaugural John Callahan Memorial Lecture of the Baltimore Society of the Archaeological Institute of America at Johns Hopkins University. Laura Gadbery, associate director of the Sardis exploration, published "The Sanctuary of Twelve Gods in the Athenian Agora: A Revised View," in the journal *Hesperia* (1992), and "Coins from the Rotunda of Arsinoe II," in *Samothrace 7, The Rotunda of Arsinoe* (Princeton 1992).

Among our conservators, Craigen Bowen lectured on "The Materials and Techniques of Nineteenth-Century French Drawings" at a symposium held at Smith College and on mount removal for a special symposium on the conservation of drawings sponsored by the Drawing Society in New York. Henry Lie, director of the Center, lectured on outdoor bronze sculpture at the Boston Society of Architects' "Build Boston" conference, and on digital imaging applications for the Getty Conservation Institute's Computer Imaging Consortium and its Scientific Program Research Conference, and on similar subjects for the International Institute for Conservation-Canadian Group's Imaging Workshop in Halifax.

I lectured on caricature of the French Revolution and July Monarchy at the University of Michigan; on Daumier and French caricature at the Metropolitan Museum of Art; on the recent prints and paintings of Jasper Johns at Stanford University and the San Diego Museum of Art; and on Maurice Wertheim at the opening of the exhibition of the collection at the Kimbell Art Museum. In addition, I published articles on collections and academic art museums in *Apollo* and *The Chronicle of Higher Education* and on the caricatures of Jacques-Louis David and the French Revolution in the proceedings of the colloquium "Contre-David," published in a volume of the same title by the Louvre Museum.

Research by Students and Interns

Curatorial research was also represented in exhibitions and publications organized and written by our curatorial interns. These included *The Made Landscape: City and Country in Seventeenth-Century Dutch Prints*, by Kristina Hartzer Nguyen, the 1991-92 Lynn and Philip A. Straus Intern in the Fogg's Print Department and Ph.D. candidate in Harvard's Department of Fine Arts; and *Paul Klee*, by M. Darsie Alexander, the 1991-92 curatorial intern in the Busch-Reisinger Museum and recent M.A. recipient from Williams College. Alvin L. Clark, Jr., the 1992-93 Jeffrey Horvitz Intern in the Fogg's Drawing Department and Ph.D. candidate in art history at Yale, researched seventeenth- and eighteenth-century French drawings with the intention of presenting his results in the form of an exhibition and catalogue, perhaps in 1995. Catherina Lauer, the 1992-93 curatorial intern in the Busch-Reisinger Museum and M.A. recipient from the University of Delaware, catalogued the sketchbooks of George Grosz in preparation for a fall 1993 exhibition and scholarly catalogue.

No less important were special student research projects made possible by a generous grant from the Andrew W. Mellon Foundation. These included the preparation by Alexandra Wald, Ph.D. candidate in fine arts at Harvard and Andrew W. Mellon Foundation Research Assistant in the Fogg's Department of Paintings and Sculpture, of a gallery guide for an installation of pictures which accompanied the Fogg's showing of the Brooklyn Museum's *Mlle Fiocre in the Ballet "La Source"* by Edgar Degas. The opportunity to borrow and exhibit the Brooklyn painting prompted Wald's rethinking of the picture, its place in Degas's oeuvre, and its relation to the development of the Parisian theater at the time.

A second research project was that of Marian Feldman, Ph.D. candidate in fine arts at Harvard and Andrew W. Mellon Foundation Research Assistant in the Sackler's Department of Ancient Art. Feldman researched and prepared a special interpretive installation of ancient Near Eastern ivories from the collections of the Sackler and Harvard's Semitic Museum, which was accompanied by a gallery guide that explored the history, economy, and function of the ivories as works of art and evidence of material culture.

Finally, under the direction of Ivan Gaskell, Barnaby Nygren, Ph.D. candidate in fine arts at Harvard and Andrew W. Mellon Foundation Research Assistant in the Fogg's Department of Paintings and Sculpture, researched the Fogg's holdings in Renaissance art for new gallery installations that will emphasize the form and function of Renaissance art, with special attention given to material analyses of the objects, conducted by the Museums' Conservation Center. The new installations will be completed in 1995–96 under a special grant from the National Endowment for the Arts.

Of course, one of the most valuable sources for all who research the Art Museums and their collections is the Museums Archives. We cannot let this discussion of the importance of research to our mission pass without noting the resignation this year of Phoebe Peebles, the Museums' archivist from 1962 to 1992. Phoebe Peebles has been, as the plaque we presented to her in commemoration of her thirty years here says, "Guardian of a proud past and champion of research by scholars and students who create the future." For her vital contribution we are extremely grateful.

Conservation Research

The Art Museums' Center for Conservation and Technical Studies is dedicated to both the treatment and analysis of works of art from our collections and those of other institutions and private individuals. This year's research projects included Assistant Conservation Scientist Amy Snodgrass's technical examination of the Fogg's *Virgin and Child with Saints Jerome and Bernardino and Angels* by Sano di Pietro, for inclusion in the new gallery installations of Renaissance art just described, and Senior Conservation Scientist Eugene Farrell's analysis of illuminated manuscripts from the Historical Library at the University of Valencia, Spain, the results of which will soon be published jointly by the Art Museums and the Polytechnical University of Valencia. The Center also acquired specialized equipment and research materials that allowed conservators and conservation scientists to advance on several research projects. These included new FT-IR commercial libraries purchased with funds provided by the National Endowment for the Arts and a Leitz ultraviolet fluorescence microscope, also funded by a grant from the NEA. (For a full report of the Center's research activities, see p. 43).

Archaeological Research

A report is also included (pp. 49–53) of the past year's activities of the Archaeological Exploration of Sardis, an excavation and research project in western Turkey sponsored by the Art Museums jointly with Cornell University and the Corning Museum of Glass under the aegis of the American Schools of Oriental Research. Here I want to note only a few of last year's finds.

The program for the 1992 field season included excavation and geophysical probing of the largest Lydian burial mound on the site, and the definition of the Lydian defense system, especially the city gate and its change of form in the Lydian and Persian periods. Overlaid by late Roman streets paved in marble and lined with porticoes and mosaicked ambulatories, the Lydian features of the city's defense system, dating from the seventh century B.C., included a fortification wall at the foot of which were found over three hundred objects made of iron. These and other finds, together with conservation research carried out as part of the effort to make a complete architectural record of the Temple of Artemis and as part of the digs just mentioned, was supported with a grant from the Samuel H. Kress Foundation.

Henry Luce Foundation Associate Curator of American Art

Perhaps the most exciting contribution to the Art Museums' curatorial research program came with the successful conclusion of the search to fill the position of Henry Luce Foundation Associate Curator of American Art, a position made possible by a generous three-year grant from the Luce Foundation to the Art Museums for the study and curatorship of

American art at Harvard. Having decided that in keeping with our academic mission we should search for a candidate who would lead us in a reappraisal of the conventions of the curatorship of American art, we conducted an international search and hired Timothy Anglin Burgard, assistant curator at the New-York Historical Society.

A graduate of Dartmouth College, Burgard is completing his graduate work at Columbia University, where he is writing his dissertation on the representation of Native Americans in nineteenth-century American art. Committed to an integrated study of American art and material culture, he will bring a fresh eye and mind to our rich and diverse holdings of American art, as well as to those in the collections of Harvard's Peabody Museum and Houghton Library. Assisting him in this regard will be two senior scholars selected by an advisory committee of museum staff and faculty from the Departments of Fine Arts, Anthropology, Afro-American Studies, History, and English and American Literature and Language. These scholars will each visit Harvard for a term and teach lecture courses and seminars while working with Burgard on the presentation of American art at the Art Museums.

At the end of the three-year grant period, we hope not only to be able to offer a challenging view of American art as represented in our collections, but to propose a model for the curatorship of American art that acknowledges the full complexity of our culture's American identity.

Publications

Having the year before restructured our Publications Department under the direction of Evelyn Rosenthal, we began last year to

publish regularly the *Calendar*, *Review*, and *Bulletin*, as well as gallery brochures, exhibition catalogues, and *Occasional Papers* from the Director's Office.

The Made Landscape: City and Country in Seventeenth-Century Dutch Prints, a catalogue which accompanied an exhibition of the same title, appeared as the first number of the first volume of our *Bulletin*. The second number included the 1991–92 *Annual Report*, with a scholarly essay by Ivan Gaskell on the Fogg's oil sketch *The Apotheosis of Aeneas*, by the eighteenth-century Italian painter Giovanni Battista Tiepolo. There Gaskell wrestled with the history of the picture's various attributions and the thesis that it was made not prior to the ceiling painting to which it is related but subsequent to it, as a record of the ceiling decoration. Working with Catherine Rogers, an intern in our Conservation Center's paintings laboratory, Gaskell concluded that the painting is indeed by Giovanni Battista Tiepolo and was a preparatory sketch in which the artist worked out various possibilities for the finished composition.

The third number of the *Bulletin* comprised the proceedings of the Sackler Museum's June 1991 symposium, "Greek Terracottas of the Hellenistic World: The Coroplast's Art," which explored the historiography of the study of ancient Greek terracottas, the early tradition and uses of ancient Greek clay, Tanagras and the idea of social "type," and the makeup and use of various pigments in the coloring of Tanagra figurines. The published papers were by Prof. Jaimee P. Uhlenbrock of the State University of New York, New Paltz; Prof. Malcolm Bell III of the University of Virginia; archaeologist and art historian Beryl Barr-Sharrar; and Eugene Farrell and Laura Mau, respectively senior conservation scientist and former intern in our Conservation Center. Publication of this

Bulletin was made possible with the support of Nicholas S. Zoullas, Nanette Rodney Kelekian, Thomas Colville, and Jane Ayer Scott, to whom we are grateful.

Two issues of the *Review* were published, focusing on "American Art at Harvard" in the fall and "Contemporary Art at Harvard" in the spring. The fall issue included interviews with Henry Louis Gates, Jr., Harvard's W.E.B. DuBois Professor of the Humanities, who discussed the complexity of American culture in terms of recent revisionist scholarship, and Jules David Prown, Paul Mellon Professor of the History of Art at Yale University and dean of American art historical studies, who reviewed the current state of scholarship on American art. The spring issue included a report on a recent discussion with our newly formed Collections Committee about the role of contemporary art in academic art museums (see p. 21).

The Publications Department also produced a series of gallery brochures, including those written by Harvard doctoral students Alexandra Wald and Marian Feldman, and former Busch-Reisinger Curatorial Intern M. Darsie Alexander, described above. In addition, a gallery guide was produced for an exhibition of paintings from a private collection, *American Painting at Mid-Century*, and another for the exhibition "*Gens, Honorez Fragonard!*" *Works from the Collections of Harvard University and Harvard Friends*. Written by independent art historian Eunice Williams, the Fragonard exhibition gallery guide explored the historical significance of the Fogg's recent acquisition of Fragonard's drawing *The First Step*, c. 1780–85, which was given by the artist to his pupil, Marguerite Gérard, as a compositional study for the painting of the same title by the two artists. The painting has long been in the Fogg's collection, but not until the

drawing was found and purchased by the Fogg have we been able to show the nature and extent of the two artists' collaboration.

Exhibitions

Like publications, exhibitions present to our public the results of our curatorial—and sometimes conservation—research. In 1992–93 we mounted twenty-eight exhibitions, only two of which were not organized by our curatorial staff. Those organized elsewhere were *Italian Old Master Drawings from the Collection of Jeffrey E. Horvitz*, organized by the Samuel P. Harn Museum, University of Florida, Gainesville, and *Revelaciones: The Art of Manuel Alvarez Bravo*, organized by the Museum of Photographic Arts, San Diego.

Of the twenty-six exhibitions organized by our staff, many have already been mentioned in this report. I will mention only two others. The first, *For Prayer and for Study: German Works of the Renaissance and Reformation*, was organized by Prof. Joseph Koerner of the Fine Arts Department, together with the staff of the Busch-Reisinger Museum, in conjunction with Professor Koerner's Core Curriculum lecture course on "Art and Image in the German Renaissance and Reformation." A beautiful and intelligent exhibition, it included rarely seen works from five departments in the Fogg and Busch-Reisinger Museums, and was described by the critic of the *Boston Globe* as "one of those scholarly little shows that Harvard organizes primarily as a teaching tool ... [b]ut ... turns out to be a gem that you should see whether you are a student or not."

The second exhibition, *La Caricature: Wit, Humor, and Politics in French Caricature, 1830–1835*, was organized by the students in my seminar, who studied the history and meaning

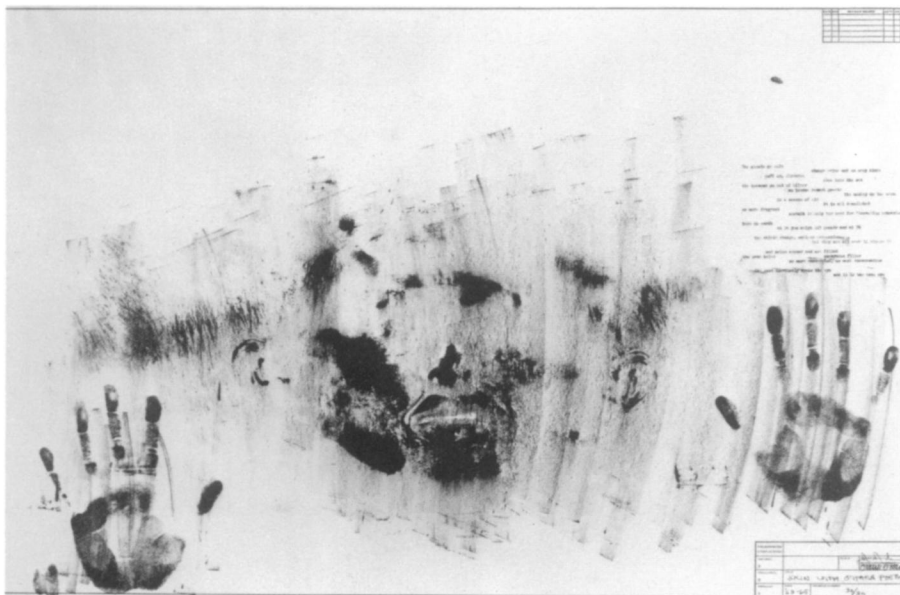
of caricature in France during the early years of the July Monarchy. These were the years when Daumier, Grandville, and other artists were working almost daily for numerous journals and other publishing ventures, employing their caustic wit and expressive draftsmanship in a campaign of opposition against the French king, Louis-Philippe. Long considered the "Golden Age" of French caricature, this was also the period that saw the development of lithography as a popular means of printing imagery in ever-increasing print runs, and the formulation of stock satiric figures which appeared throughout the nineteenth century. In addition to organizing the exhibition, the students wrote an accompanying gallery guide.

These exhibitions—their number, quality, and diverse nature—contributed significantly to the growing public perception that the Art Museums are a lively and dynamic place, dedicated to the intelligent and sometimes controversial presentation of works of art from all periods and many cultures of the world.

Acquisitions

Museum-based art historical research is almost always object-oriented and derives from a process whereby knowledge is gradually deepened through continuous contact with works of art in all of their aesthetic complexity, stubborn matter-of-factness, and sociocultural history as objects of exchange and agents of meaning. For this reason, we are constantly acquiring additional works of art, seeking in each case to enhance our collections for purposes of teaching and research.

For many years we have been building an important collection of twentieth-century sculpture and sculptor's drawings. In 1992–93 we



Jasper Johns,
American, born
1930. *Skin with
O'Hara Poem*,
1963–65.
Lithograph, 55.4
x 85.9 cm. Fogg
Art Museum,
Margaret Fisher
Fund, M22251.

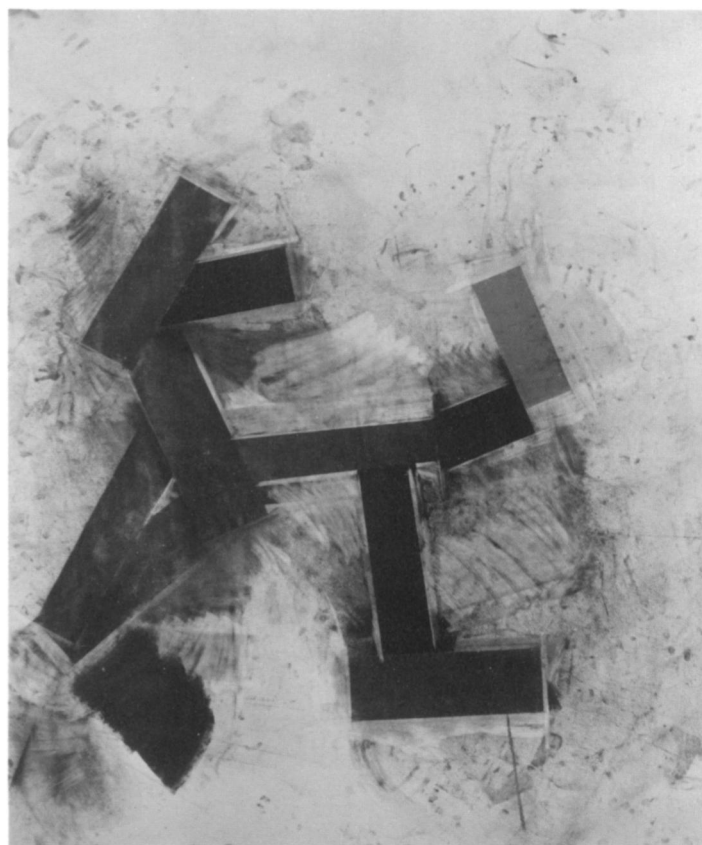
acquired, by anonymous partial and promised gift, a 1989–90 untitled bronze by Joel Shapiro. This is our first sculpture by this major contemporary American artist, although we have numerous prints and drawings by him. Among our drawings is a 1970 fingerprint drawing, which exemplifies his early preoccupation with the process of image making and which relates to a rare early print by him in the collection, *Print*, 1970, one of only two impressions pulled by the artist before he destroyed the plate. To the early drawing we added this year a 1992 untitled charcoal, pastel, and chalk drawing, which shows the development in the artist's graphic oeuvre from an early minimalism to a mature and expansive formalism and which relates to many of the recent woodcuts and lithographs by him which we have acquired over the intervening years. Thus with the acquisition this year of a sculpture and drawing we have significantly enhanced our holdings of Shapiro's art.

Our aggressive acquisition of contemporary prints and drawings continued apace this year thanks to the generous endowment established in 1991 by the bequest of Margaret S. Fisher.

Among the works acquired this year through the Fisher Fund were prints by John Cage, Vija Celmins, Jim Dine, Leon Golub, Jasper Johns, Glenn Ligon, Brice Marden, Robert Motherwell, Adrian Piper, Robert Rauschenberg, James Rosenquist, Kiki Smith, and Richard Tuttle; and drawings by Jonathan Borofsky, Win Knowlton, Judy Pfaff, Fairfield Porter, Joel Shapiro, and William Wiley. Through the Susan and Richard Bennett Fund we acquired

our first print by Isabel Bishop, *The Soda Fountain*, in a marvelous hand-worked impression. And in memory of Davis Pratt, our

Joel Shapiro,
American, born
1941. *Untitled*,
1992. Charcoal,
black pastel, and
blue chalk on
white wove
paper, 147.5 x
122.0 cm (sight).
Fogg Art
Museum,
Margaret Fisher
Fund, 1993.15.



late curator of photographs, we received from the Robert Mapplethorpe Foundation, Inc., our first photograph by Mapplethorpe.

Sarah-Ann and Werner H. Kramarsky continued to support our acquisition of contemporary works, making it possible for us to acquire an important recent drawing by the American sculptor Richard Serra. Entitled *Kjarval* and dated 1992, the drawing derives from the artist's work on Videy Island, Iceland, in 1989-90, in which he installed basalt columns in vertical stacks in the barren landscape. *Kjarval* thus contributes not only to our growing collection of contemporary drawings but also to our important collection of sculptors' drawings mentioned above.

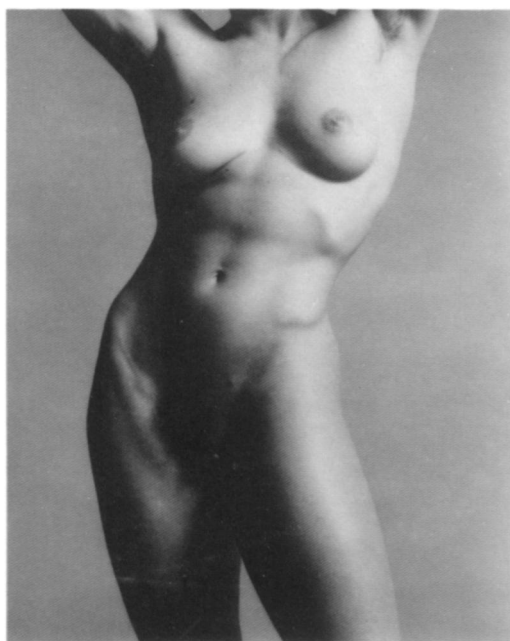
We did not limit our 1992-93 drawings acquisitions to contemporary drawings, however. Far from it. The bequest of Aimée and Rosamond Lamb resulted in our acquiring a beautiful pastel drawing by Camille Pissarro. *Two Peasant Women*, c. 1881-82, not only adds to our extensive and distinguished collection



Isabel Bishop, American, 1902-1988. *Soda Fountain*, 1950. Etching, hand-touched in graphite, 17.5 x 12.5 cm. Fogg Art Museum, Susan and Richard Bennett Fund, M22147.

of nineteenth-century French drawings, but also to our holdings of works by Impressionist and Post-Impressionist artists, such as those in our renowned Maurice Wertheim Collection, which includes the important late Pissarro painting, *Mardi Gras Parade on the Boulevard Montmartre, Paris*, 1897.

But the most notable old master drawings acquisitions last year were made possible through the generosity of the Kate, Maurice R., and Melvin R. Seiden Purchase Fund, which, together with the Richard Norton Memorial Fund, allowed us to acquire important drawings by Jacques Callot and Rodolphe Bresdin, and, together with the Richard Norton Memorial, Marian H. Phinney, Paul J. Sachs Memorial, and Agnes Mongan Purchase Funds, a most beautiful drawing by Claude Gellée, called Lorrain. The Callot drawing is interesting not only because it demonstrates the artist's command of descriptive line, but also because it records the original design of one of Callot's major works and illuminates a political intrigue at the French court around



Robert Mapplethorpe, American, 1947-1988. *Lisa Lyon*, 1982. Silver emulsion photograph, 48.7 x 38.4 cm. Fogg Art Museum, Gift of the Robert Mapplethorpe Foundation, Inc., in memory of Davis Pratt, P1993.1.



Camille Pissarro, French, 1830–1903. *Two Peasant Women*, c. 1881–82(?). Pastel on pale blue paper, discolored to green-blue, 47.0 x 57.8 cm. Fogg Art Museum, Bequest of Aimée and Rosamond Lamb, 1993.60.

1630. The drawing shows Louis XIII, his brother Gaston d'Orléans, and Cardinal Richelieu at the siege of the fortress of St. Martin on the Ile de Ré. In the related etching of 1631, an enormous composition printed from six copper plates, the figure of Richelieu has been deleted. For whatever reason, the king, who commissioned the print, decided to withhold the credit for the victory from Richelieu, its real architect.

Claude's magnificent *Landscape with the Triumph of David* of c. 1660 is a large, highly finished composition executed in brown ink and wash, black chalk, and white gouache. It exemplifies the type of autonomous drawing of a historical subject that Marcel Roethlisberger, the cataloguer of the artist's work, characterized as the "supreme class of Claude's draftsmanship." This beautiful drawing ranks among the very best and most important in



Claude Gellée, called Lorrain, French, 1600/05–1682. *Landscape with the Triumph of David*, c. 1660. Pen and brown ink, brown wash, white gouache over black chalk on off-white antique laid paper, 22.8 x 34.6 cm. Fogg Art Museum, The Kate, Maurice R., and Melvin R. Seiden Purchase Fund, Richard Norton Memorial Fund, Marian H. Phinney Fund, Paul J. Sachs Memorial Fund, and Agnes Mongan Purchase Fund, 1993.75.

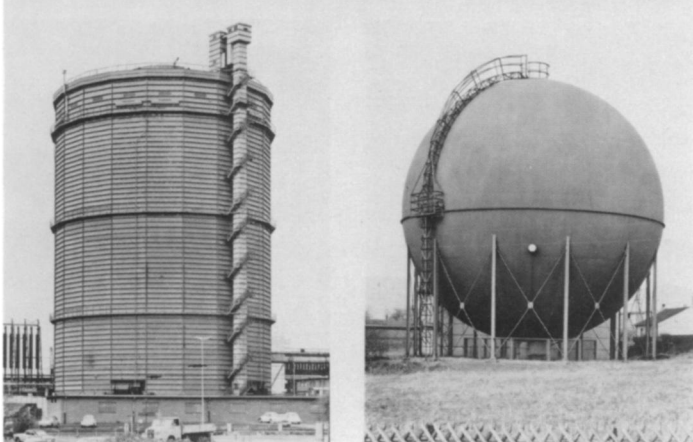
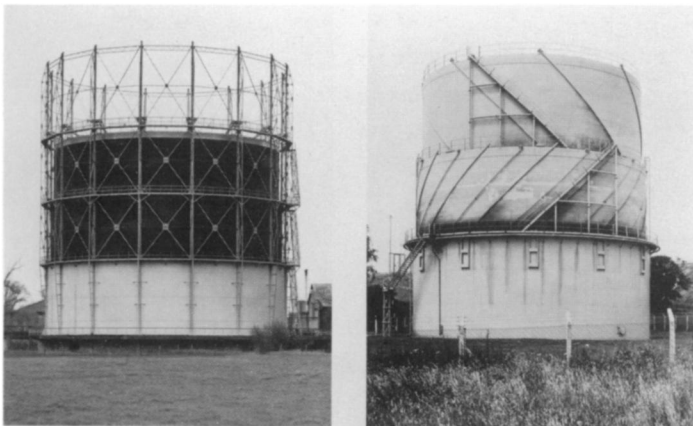
our extensive and world-renowned collection of seventeenth-century French drawings.

The Bresdin drawings make a contribution no less significant to our drawings collection, but one of a very different kind. Comprising eighty-six small studies and tracings, they provide an instructive glimpse of the brilliant, eccentric printmaker's working methods and the sources of his imagery. In this way, the Kate, Maurice R. and Melvin R. Seiden Purchase Fund continues to both enrich and diversify our collections, providing our curators, students, and colleagues with prints and drawings worthy of sustained inquiry for their beauty and historical significance. For his support of the Art Museums and their collections, we are most grateful to Melvin R. Seiden.

In 1991-92, Melvin Seiden made it possible for the Busch-Reisinger Museum to acquire a large and impressive early portrait by Lovis Corinth. To complement that painting, the Busch-Reisinger acquired numerous works by Corinth in 1992-93. With the Eda K. Loeb Fund, two 1919 woodcuts were acquired, as well as the *Dance of Death* portfolio of 1921-22 with five intensely moving etchings with aquatint. But perhaps most important was the acquisition of Corinth's 1924 *Self-Portrait*, a work of considerable power in its expressive depiction of the artist's sunken cheeks, darkened, nearly-blinded eyes, and broad forehead at the age of sixty-eight, in the year before he died. The power of the painting is supportive of Horst Uhr's recent interpretation of Corinth's state of being at this time: "... painting was for Corinth no longer just a calling or an occupation but a necessity, not merely a way of life but a way to survive." The painting was a gift in memory of Ernst A. Teves, Harvard College Class of 1936, "for his courage demonstrated during the years of Nazi dictatorship in Germany." The circumstances of the gift and the

meaning of its credit line are explored in an article by Peter Nisbet, Daimler-Benz Curator of the Busch-Reisinger Museum, in the Winter 1993-94 issue of our *Review*. Nisbet continues his long-term research project on Corinth, of which these impressive acquisitions are a wonderful by-product.

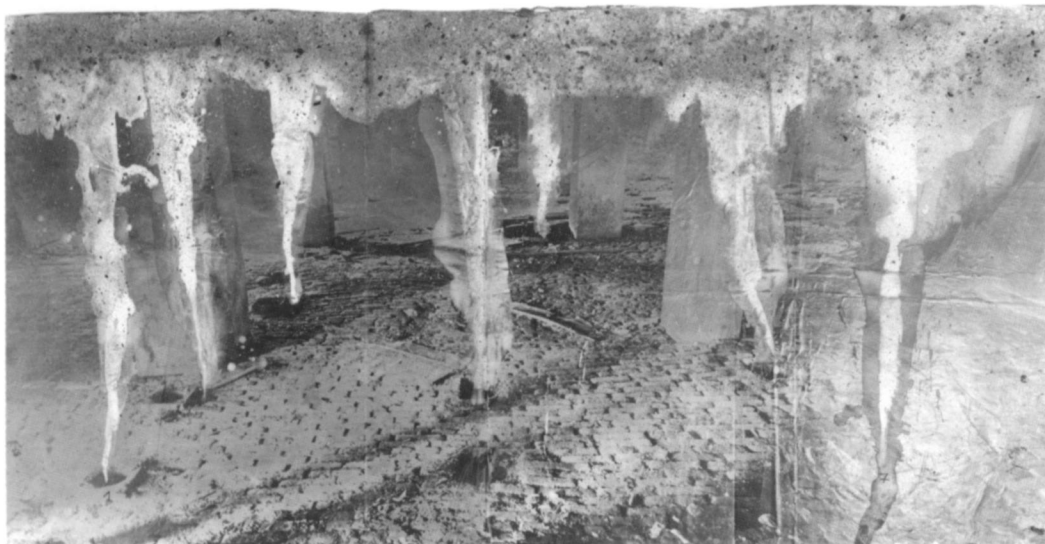
The Busch-Reisinger was equally active in acquiring contemporary works of art, including Per Kirkeby's 1989 oil painting *Wood-Variation II*, a gift of Novo Nordisk A/S through the good offices of Michael Werner; photographs by the Dane, Marianne Engberg, and the German, Eberhard Grames; and thirty-eight collographs, offset lithographs, and offset duotones by the German conceptual photographers Bernd and Hilla Becher. The latter comprise the first installment of the complete editions of the Düsseldorf photographers' work purchased with the Francis H. Burr Memorial and the Hugo Reisinger Bequest Funds. The most important contemporary acquisition by the Busch-Reisinger in 1992-93 was Anselm Kiefer's 1990 artist's book, *The Heavenly Palaces*. Comprising twenty-eight pages of photographs (primarily of the artist's factory-studio in Germany) with considerable retouchings by hand, the book is a profound reflection on the nature of creativity and spirituality. In keeping with its value to the Museum's collection, the book was purchased with the assistance of a group of friends of the Busch-Reisinger Museum and others in honor of Dr. Arend Oetker, the founding chairman of the Friends, whose ten years of service in that position was of the greatest consequence to the ambitious curatorial activities of the Museum, its move last year into new quarters in Werner Otto Hall, and its continued leadership in the country for the curatorship and study of the art of the German-speaking and related cultures of Central and Northern Europe.



Louis Corinth, German, 1858–1925. *Self-Portrait*, 1924. Oil on canvas, 51 x 47 cm. Busch-Reisinger Museum, Gift in the memory of Ernst A. Teves, Harvard College Class of 1936, for his courage demonstrated during the years of Nazi dictatorship in Germany, 1992.302.

Bernd and Hilla Becher, German, born 1931, 1934. *Anonymous Sculptures (Gas Tanks)*, 1972. Letter press print, 86 x 62 cm. Busch-Reisinger Museum, The Hugo Reisinger Bequest Fund and the Curator's Discretionary Fund, 1992.363.

Anselm Kiefer, German, born 1945. *The Heavenly Palaces*, 1990 (page opening 9). Ashes and acrylic on photographs, mounted on board, 101 x 71 x 8 cm. Busch-Reisinger Museum, Purchase in honor of Arend Oetker through the generosity of a group of friends of the Busch-Reisinger Museum, 1993.205.

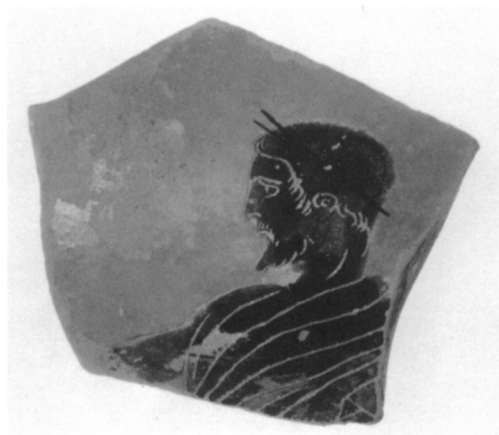


The recently acquired fragment (far right) was a missing piece of this Panathenaic amphora in the collection of the Arthur M. Sackler Museum (Bequest of David M. Robinson, 1959.128).



The Sackler Museum's Department of Ancient Art made several acquisitions in 1992-93, including two important Roman bronzes from the Imperial period, gifts of Max Falk in memory of Joseph Ternbach. The first is a bronze statuette of Venus wearing a bird head-dress from c. 100-300 A.D.; the second is a beautiful gilt bronze mirror depicting Minerva, Proserpina, and Venus from c. 100-200 A.D. Although each is a fine example of classical bronze working—an area within our

Roman, *Mirror depicting Minerva, Proserpina and Venus*, 2nd century A.D. Repoussé bronze, gilt, diam. 13.1 cm. Arthur M. Sackler Museum, Gift of Max Falk, New York, in memory of Joseph Ternbach, 1993.347.



Greek, Attic, Classical period. *Fragment from a Panathenaic amphora*, 430 B.C. Black-figure terracotta, 7.1 x 6.2 cm. Arthur M. Sackler Museum, through the generosity of Nicholas S. Zoullas, 1993.10.

Ancient collection in which we are unusually strong and which will be the subject of a major exhibition currently being planned by the Department with funding from the National Endowment for the Humanities—they are also of exceptional interest iconographically. It is on that level—in terms of their subjects—that they and much else in our Ancient collection is of increasing interest to students and scholars of the fine arts, classics, and anthropology at Harvard. Thus we are very grateful to Mr. Falk for these generous gifts.

But perhaps the most intriguing acquisition by the Department of Ancient Art was a fragment of a fourth-century B.C. Attic black-figure Panathenaic amphora, purchased through the generosity of Nicholas S. Zoullas. Panathenaic amphorae were prize vessels filled with precious oil that were awarded to the victors of the athletic contests held to celebrate the great Athenian festival. The fragment, which depicts the head of a trainer, was identified sometime before 1956 by Prof. David M. Robinson as one of the missing pieces to a Panathenaic amphora in his own collection. That amphora was included in the half of the Robinson collection that was bequeathed to the Museums in 1959. In December 1992, the sherd—in the collection of the late Humfry Payne, preeminent classical archaeologist and former direc-

Chinese, Tripod ewer with handle of twisted strands. Neolithic period, c. 2400–2000 BC. White earthenware with appliqué elements, h. 28.8 cm. Arthur M. Sackler Museum, Ernest B. and Helen Pratt Dane Fund for the Acquisition of Oriental Art, 1993.72.



Korean, Globular jar with basket-weave decor and two lug handles. Three Kingdoms period, Kaya Kingdom, c. 3rd–4th century. Light gray stoneware with incised and combed decoration, h. 26.0 cm; diam. 29.2 cm. Arthur M. Sackler Museum, Ernest B. and Helen Pratt Dane Fund for the Acquisition of Oriental Art, 1993.70.

tor of the British School of Archaeology, Athens, and his wife, Dilys Powell—was auctioned at Sotheby's in London. This small fragment, only 7.1 centimeters high, almost completes the narrative scene of two boy wrestlers. Recent research into Panathenaic amphorae has revealed much about the civic and sacred nature of the games as reflected in the vase compositions, as well as about the methods and markets of the painters and potters who created these vessels.

In preparation for a major exhibition of Chinese brown- and black-glazed ceramics, the Sackler Museum's Department of Asian Art acquired two important bowls of Ho-nan black ware from the Tz'u-chou family of kilns. Dating to the twelfth century, the rare bowls have lustrous bluish black glazes splashed with rust brown; their rims are finished with white glaze, imitating silver bands. The most important acquisitions of Chinese ceramics, however, were two vessels from the east coast Ta-wen-k'ou Neolithic culture: a black pottery

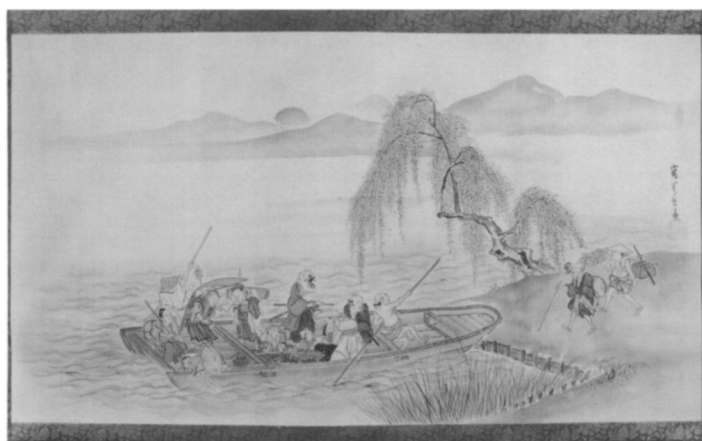
stemcup and a white pottery tripod ewer, both produced in the third millennium B.C., probably in Shantung province. The taut forms, exquisitely thin walls, and well-controlled surface colors and textures bespeak the Chinese potter's early mastery of clay and kiln and herald the beginnings of one of the world's great ceramic traditions, one that would culminate in the monochrome-glazed stonewares of the Sung and in the decorated porcelains of the Ming and Ch'ing dynasties.

The great strength of the Sackler's Department of Asian Art has always been in Chinese art, although there are large and important holdings of Korean and Japanese art as well. Building on the strengths of the Gregory and Maria C. Henderson Collection of Korean Ceramics, the Department of Asian art purchased four works of Korean art with moneys from the Dane Fund: a globular jar with basket-weave decor from the Three Kingdoms period, a bronze covered bowl, and a bronze *kundika* vessel (a sprinkler for holy water used in Bud-

dhist ceremonies), both from the Koryō dynasty, and a foliate water dropper in blue-and-white porcelain from the Chosōn dynasty. Margarita V. Wells's gift of six *ukiyo-e* prints in memory of her husband, H. Bartlett Wells, added rare impressions not represented in the extensive collection of Japanese prints received from Arthur B. Duel in 1933. The purchase of an eighteenth-century hanging scroll by Kō Sūkoku and another by Yamada Kyūjō further strengthened the department's holdings of Japanese art.

Aside from its collections of Chinese, Korean, and Japanese art, the Department of Asian Art also boasts pockets of strength elsewhere in Asia. Of the latter, the Hofer Collection of the Arts of Asia includes some fifty-five Southeast Asian manuscripts comprising one of the most important such collections anywhere in the world (see article in the Winter 1993-94 *Review*). Dating mainly to the nineteenth century, these manuscripts evince a vibrant painting tradition in a part of Asia better known for its triumphs of architecture and sculpture.

A recent gift to the department of a Javanese



Kō Sūkoku, Japanese, 1730-1804. *Catching the Ferry*, Edo period, mid- to late 18th century. Hanging scroll; ink and colors on silk, 45.4 x 81.2 cm. Arthur M. Sackler Museum, Ernest B. and Helen Pratt Dane Fund for the Acquisition of Oriental Art, 1993.5.



Godfried Schalcken, Dutch, 1643-1706. *Narcissus*, c. 1680-85. Oil on canvas, 42.5 x 34.3 cm. Fogg Art Museum, Louis Agassiz Shaw Bequest Fund, 1992.335.

architectural block from the Srivijaya period is a splendid example of that sculptural tradition (see cover illustration). Depicting a charming and gracefully intimate exchange of glances between a man and a woman, the pock-marked gray volcanic stone sculpture dates to the eighth or ninth century. It is of great interest not only for its own sake but also for its complementary contribution to the Department's collection of later Southeast Asian manuscripts, on the one hand, and its monumental Chinese and Indian sculpture, on the other. The anonymous donor of the work is a remarkably eclectic collector with a special sensibility for beauty in works of art from any culture. We are especially grateful to him for this important gift.

Finally, the Fogg's collections of paintings, sculpture, and decorative arts were enhanced by a number of notable acquisitions in addition to those mentioned earlier. Among these were *Narcissus*, by the late seventeenth-century Dutch high-finish painter Godfried Schalcken, purchased at auction in London through the Louis Agassiz Shaw Bequest Fund; and an

British, 18th century baluster-stemmed goblet with monogram of Queen Anne, c. 1702–c. 1714. London glass, engraved and gilded "AR" (ligated), h. 26 cm. Fogg Art Museum, Bequest of Nettie G. Naumburg by exchange, and the Decorative Arts Discretionary Fund, 1993.1.



English early eighteenth-century engraved and gilded baluster-stemmed glass goblet with the monogram of Queen Anne, purchased at auction in Boston.

Collections Committee

Building collections for research-oriented academic art muse-

ums like ours is no easy task. We have benefited in this regard from almost one hundred years of excellent curatorial leadership and expertise. To maintain this tradition and support our curatorial efforts, we founded last year an international committee of collectors and scholars to assess our collections and advise us on future directions they might take. The Committee is of the greatest importance to the Art Museums, and we were very pleased by the participation in our first meeting of so many of our friends and colleagues from as far away as Los Angeles, Berkeley, Chicago, St. Louis, Washington, D.C., New York, and Padua, Italy.

Chaired by Emily Rauh Pulitzer, the Committee is divided into subcommittees for each curatorial department and the Conservation Center. The first meeting included separate subcommittee meetings and a plenary session on the question of the role of contemporary art in an academic art museum. Charles Wright, director of the Dia Center for the Arts, and Robert Storr, curator of contemporary art at the Museum of Modern Art, led the discussion, which was moderated by Gabriella De Ferrari, chair of the Contemporary sub-

committee. A freewheeling debate occurred between and among the panelists and members of the Collections Committee. Differences of opinion were expressed and vigorously defended, and the whole tenor of the session was just right for our academic purpose; reports of the inaugural meeting were published in the Spring 1993 issue of the *Review*.

We depend on the advice, criticism, and support of a great many friends, and in this respect the Collections Committee joins our Visiting Committee, Fogg Fellows, and Friends of the Busch-Reisinger Museum as among our most important supporters.



Major Gifts

Of course, friends help us in many ways, and under the current difficult climate for non-profit fund-raising, we have come to rely more and more on their generosity.

During the past year, we received \$3.5 million in total gifts, much of which was dedicated to specific projects. The most notable and urgent project was the Agnes Mongan Center for the Study of Prints, Drawings, and Photographs. When it opens in the spring of 1994, the Mongan Center will have brought together for

Leading the Collections Committee's discussion on contemporary art at the Art Museums were (from left to right) James Cuno, Charles Wright, Gabriella De Ferrari, and Robert Storr.

the first time in the Fogg's history three collections whose individual significance will be greatly enhanced by being joined together. The collections of prints, drawings, and photographs will be administered as two departments—Prints and Photographs, and Drawings—but will share a study room, seminar room, offices and a work room, and storage area. The combined effect will not only be a more efficient curatorial organization and space for storing collections twice their current size in climate-controlled areas, but an opportunity for students and scholars to consult at once objects in all three media and the curatorial expertise associated with them. For the curators it will mean the chance to discuss issues of common concern and interest, which, we are confident, will provide the stimulus for shared projects and cross-media research.

At the start of the 1992-93 fiscal year, the Mongan Center construction project was still \$1 million short of its goal. Through the hard work of numerous staff members, we were able to raise that money by means of a \$250,000 challenge grant from the Kresge Foundation, a \$100,000 grant from the Bafflin Foundation (already a generous donor to the project), and \$633,210 from our Annual Appeal, which was dedicated to the Mongan Center and which included a very special gift of \$250,000 from an anonymous Friend. The success of this final stage of the Mongan Center's fund-raising campaign was particularly gratifying because it comprised 309 gifts from individuals, over 100 of whom had not contributed to an Annual Appeal before. We took this as a sign of trust in us and an affirmation of our academic mission. We are very grateful to all who contributed to the Mongan Center, and we look forward to their joining us at the opening festivities scheduled for April 23, 1994.

Conclusion

I have chosen in my part of this year's *Annual Report* to concentrate on the role of research at the Harvard University Art Museums. Supporting research and encouraging its presentation in publications and exhibitions is our special task as an academic art museum central to the curriculum and scholarly resources of a premier research university. It is also the way by which we contribute best and most to the academic and art museum professions.

As Charles Saumarez Smith, currently director of the National Portrait Gallery, London, and until recently head of the Research Department at the Victoria and Albert Museum, wrote in the November 1993 issue of *The Art Newspaper*, "[M]useum research is not, and never has been, a simple or single entity. Rather, it is a complex set of different types and styles of research practice, which can be differentiated, but which at the same time are interdependent." He then went on to describe various kinds of applied research, from bibliographic to educational and audience research. But he also described "pure" research, or the category of research "which is not directed towards a particular project, but which concentrates on the advance of knowledge in the subject areas represented by the Museum's collection." This is the equivalent of basic research in the academy, and is a kind of research under attack in U.S. art museums. With the diminution of funds for art education in our public schools and the increase of funds available for museum education, our nation's art museums have developed elaborate education departments and programs over the past decade. This has been at the expense of curatorial departments and programs, and thus of pure research.

It will be our particular challenge at the Art

Museums to support our curators in their pursuit of pure research. It will not be easy. There is serious competition for the limited resources with which we must fund all of our activities. But we have dedicated a large part of our upcoming campaign to endowing curatorial positions and supporting curatorial research. Indeed, we have already begun to reallocate resources within the Art Museums' unrestricted budget for research purposes. We are proud of what we have accomplished thus far. And we know we have a long way still to go before we can provide all that is being asked of leading, research-oriented academic art museums like ours by our colleagues in the academic and museum professions. With the support of our many friends, many of whom are mentioned by name within this *Annual Report*, we will continue to succeed in our pursuit of our very special, academic mission.

James Cuno

Elizabeth and John Moors Cabot Director