

## ***Celebrating 15 Years of Collecting at The Baker Museum***

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September 5, 2015—January 31, 2016

Organized by The Baker Museum

Curated by Gisela Carbonell, Ph.D.

Curator of Special Collections

All works included are from the museum's permanent collection.

### **Introduction**

This commemorative exhibition of more than 100 works presents the most important collections acquired by The Baker Museum in its 15-year trajectory. Providing visitors with a comprehensive experience of the museum's holdings, *Celebrating 15 Years* also recognizes the individuals whose passion and vision helped assemble one of the most impressive compilations of 20<sup>th</sup> century art in Southwest Florida. The selection includes well-known works as well as key pieces that have not been on display in recent years.

Organized chronologically by acquisition date, this exhibition presents the development of the museum's permanent collection. The 15-year journey begins with selections from the foundational Ahmet Ertegun Collection acquired in 2000, which includes work by seminal American artists such as A.E. Gallatin, Alexander Calder and Thomas Hart Benton.

In the adjacent galleries, selections from the remarkable Harry Pollak Collection of Mexican art acquired in 2002 present work by *Los Tres Grandes* ("The Three Great Ones"): Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, among others. The Bryna Prensky Collection, kindly given to The Baker Museum by Michael F. and Tonya L. Aranda in 2007, was built from close relationships with a group of young and emerging artists whose work was as not widely known. This selection, displayed on the opposite side of the exhibition, includes a variety of media and subject matter.

Two galleries are devoted to the fascinating Olga Hirshhorn Collection, which includes more than 200 works created by some of the foremost modern European and American artists such as Pablo Picasso, Willem de Kooning and Georgia O'Keeffe. Acquired in 2013, this selection attests to the museum's continued growth of its permanent collection.

*Celebrating 15 Years of Collecting at The Baker Museum* also offers works from The Robert B. and Dorothy M. Gronlund Collection, The John and Melissa Gridley Collection and The Photography Collection, among others.

Join us and explore our permanent collection as we celebrate and look ahead to the next 15 years of The Baker Museum.

This exhibition is organized by The Baker Museum

Sections (organized by collection)

## **The Ahmet Ertegun Collection**

In 2000 The Baker Museum acquired almost 300 works of art from music industry entrepreneur and art collector Ahmet Ertegun (1923-2006). Born in Turkey, Mr. Ertegun was the son of the Turkish Ambassador to Switzerland, France and Great Britain. The Ertegun family moved to Washington, D.C. in 1935 when his father was named Ambassador to the US. In the nation's capital, the young Ertegun became fascinated with blues, jazz and African American culture. After a few years as a graduate student at Georgetown University, his passion for music led him to found Atlantic Records in New York City in 1947.

Together with a group of friends and investors, Mr. Ertegun began amassing a collection of American modern art in the late 1970s. Although the expenses of the collecting venture were shared, it was Mr. Ertegun who made the selections of works to buy and advised on what artists to look for. His collecting vision was comprehensive; the impresario was interested both in well-known names as well as in lesser-known artists whose work reflected a strong sense of aesthetics and content. Mr. Ertegun acquired multiple works by the artists he liked, thus creating a cohesive body of work that represents a renewed interest in early American art at the time. By 1980 the Ertegun collection was complete. Mr. Ertegun passed away on October 29, 2006, several weeks after he suffered a head injury backstage at a Rolling Stones concert in New York.

Displayed here is a selection from the impressive Ertegun Collection, which includes examples of American abstract and avant-garde art by the foremost practitioners of the genre. The works in the collection span from 1910 to 1958 and demonstrate the breadth of Mr. Ertegun's knowledge of and interest in American art. A wide-range of styles is represented in the collection, such as Cubism, Precisionism, Synchronism and Neoplasticism, among others that chronicle the development of modern art in America in the first half of the 20<sup>th</sup> century.

### **Thomas Hart Benton**

#### ***Synchromy (Constructivist Painting)***

**1918**

Although known mostly for his Regionalist works depicting rural America, Benton was influenced by avant-garde styles early in his career. While in Paris in the 1900s, the artist interacted with American painter Stanton Macdonald-Wright who, along with Morgan Russell, founded Synchronism. This style of abstract painting equated color and sound as elements that could be ordered into systems to create harmonies. In this painting, Benton relies on color and geometric shapes to allude to modern styles such as Synchronism and Constructivism.

### **Oscar Bluemner**

#### ***Harlem River***

**1912**

Trained as an architect, Oscar Bluemner had a keen eye for spatial relationships and structural design. In 1912, only a few years after meeting gallerist and American art champion Alfred Stieglitz, Bluemner undertook painting. This watercolor is one of Bluemner's first; the image focuses on a series of industrial structures which are represented by flat planes of bright colors and straight lines evocative of Cubism. This work, along with four other paintings by Bluemner, was exhibited at the Armory Show in New York in 1913.

**Stuart Davis**  
***Gloucester II***  
**1932**

Famous for his colorful depictions of consumer products and vibrant urban street scenes, Stuart Davis' artistic trajectory chronicles the development of an American style of painting that acknowledged the influence of European modernism while retaining pertinence to the American context. Invited by fellow artist John Sloan, Davis spent the summer of 1915 in Gloucester, Massachusetts. He went every summer until 1934 and spoke fondly of his visits to the picturesque fishing town.

In *Gloucester II* on display here, the town appears as a series of lines and geometric shapes reminiscent of Cubism. Through the inclusion of lettering in the words fish and sail, Davis highlights the main activities in Gloucester. Instead of representing the breathtaking seascapes, the artist looked inland to visually describe town life. Far from depicting a romanticized version of this coastal enclave, his vision focused on the representation of buildings, streets and ships undergoing repair.

**Charles Demuth**  
***Figures on the Beach***  
**1934**

Known widely for his Precisionist and architectural paintings, Demuth turned to watercolor as his medium of choice as his health deteriorated from diabetes. This work depicts several figures on a beach, perhaps in Massachusetts where the artist spent many summers. Delicate yet vibrant, the image illustrates an everyday scene that captures the area's colors that Demuth knew so well.

**Burgoyne Diller**  
***Construction***  
**1939**

Rooted in the work of European émigré Piet Mondrian and the design style of Theo van Doesburg, Neoplasticism's gridline and primary colors are the main components in Burgoyne Diller's compositions. Revealing the structure of an artwork was a priority for the abstract artist whose work examines the relation of geometric shapes on two and three-dimensional surfaces. The Neoplasticist aesthetic proposes geometric abstraction as a universal visual language, which Diller believed was better suited to represent industrialized America than the prevailing realist style of painting. *Construction* shows how Diller's precise and orderly treatment of geometry and blocks of color challenges the limits of the flat surface.

## **Suzy Frelinghuysen**

### ***Still Life***

**1944**

Artists A.E. Gallatin, Charles G. Shaw, George L.K. Morris and his wife Suzy Frelinghuysen were known as the Park Avenue Cubists. They lived in a privileged area of New York City which set them apart from many of their colleagues who struggled financially in the 1930s and '40s. This group of talented and wealthy artists was committed to developing a distinctly American visual vocabulary while acknowledging the influence of European modernism. Among others, the work of Picasso, Braque and Léger functioned as a model to be admired, studied and emulated.

Led by Gallatin, an avid collector and founder of the Gallery of Living Art in 1927, the Park Avenue Cubists contributed greatly to the reception of avant-garde art in New York. Gallatin's gallery, located on the campus of New York University, was renamed Museum of Living Art in 1936. Its exhibitions of innovative work by pioneering European and American artists promoted the newest tendencies which questioned traditional forms of representation. The works by these artists displayed here attest to their indebtedness to the technical revolution propelled by Cubism.

## **A.E. Gallatin**

### ***Composition 1938 – January 1940***

**1940**

A leading figure of the Park Avenue Cubists, A.E. Gallatin started collecting at age 17, but it wasn't until his late 30s that the savvy collector began his career as a painter. Like many of his generation, Gallatin was influenced by Cubism and the European avant-garde, which figured prominently in his gallery in New York City. The works displayed here evidence his commitment to the visual vocabulary of modern art; flat color planes, simplified forms and a limited palette characterize the canvases from the late 1930s and '40s.

## **Guy Pène du Bois**

### ***Girls Against the Sky***

**1937**

A prolific painter, writer and educator, Guy Pène du Bois developed a unique artistic style characterized by bold colors and rather simple compositions. His paintings depict urban scenes populated by members of society in their leisure activities as seen in *Girls Against the Sky*.

## **Charles Sheeler**

### ***Black Barn, Andover***

**1947**

Charles Sheeler was a pioneer of Precisionism, an early modern art style developed in the US in the early 20<sup>th</sup> century whose aesthetic of simplified forms focuses on industrialization, technology and the urban scene. In this work, Sheeler turns to barns as his subject; the buildings are made of flattened shapes of color that emphasize geometry and structure more than narrative content.

**Vaclav Vytlacil**  
***New York Harbor***  
**1931**

In *New York Harbor*, Vytlacil's passion for abstraction and the strong influence of European modernism are evident. His depiction of the harbor is a juxtaposition of buildings and machinery made up of flat planes of color that departs from the dramatic and romanticized renditions of the previous century. The dynamic interaction of pictorial elements suggests the push and pull of geometric shapes that evokes the sounds and sights of a bustling city like New York. Using the language of modern art, Vytlacil describes here the modern city with elements evocative of progress; smokestacks, ships, train tracks and skyscrapers suggest a brighter future following the Great Depression.

**Vaclav Vytlacil**  
***Untitled***  
**1938**

Vaclav Vytlacil's passion for abstraction and the strong influence of European modernism are evident in the work displayed here. The dynamic interaction of geometric shapes and contrasting colors evokes the push and pull theory promoted by Vytlacil's influential teacher Hans Hofmann. According to Hofmann, pictorial space is an active site where the interaction of colors, lines and shapes has the potential to suggest movement and depth and therefore challenges traditional interpretations of perspective.

**The Harry Pollak Collection**

In 1965 Mr. Harry Pollak and his wife Sharley purchased their first work of art. This marked the beginning of a collecting practice that lasted for more than 30 years. An investment banker and hotel entrepreneur from Kansas, Mr. Pollak and his wife traveled to Mexico and fell in love with its culture. They were particularly drawn to Mexican art that depicted scenes of everyday life. In their frequent trips to Mexico City and Morelia, a city in central Mexico, the Pollaks became friends with many of the artists they collected. They preferred to buy multiple works by the same artist; personal connections became the foundation for their collecting. Despite the abundance of art being created at the time, the Pollaks maintained a keen focus on quality, and their selections show thematic cohesiveness across their collection.

Mr. Pollak taught himself Spanish so that he could read original sources on the art and culture of Mexico and could communicate effectively with the artists. His approach to collecting was well-informed, engaging and personal. In addition to the unparalleled collection, with works by such artists as Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, Rufino Tamayo, Alfredo Castañeda, Jean Charlot, Olga Costa and Leonora Carrington, among many others, the Pollaks also amassed a library of scholarly sources on Mexican art, which was generously given to The Baker Museum in 2013.

On view here is a selection of fine examples of Mexican art from the Pollak collection. Of particular interest is Alfredo Zalce's *Leñador (Woodcutter)*, the first work the couple

acquired, and Dr. Atl's *El atrio (The Atrium)*, the earliest painting in the collection, as well as a group of *ex-votos*, votive offerings to a saint or divinity. Shortly before he passed away, Mr. Pollak gave the museum an important set of lithographs by José Clemente Orozco on display here, which depict scenes of the Mexican Revolution.

The Pollaks never sold any of the works they acquired for three decades. Their passion for Mexican history, art and culture is evidenced in the excellence of their collection, the diversity of artists included and the consistency of their practice. Mr. Pollak once declared: "These were paintings we lived with for years and loved. They wore very well with me. You don't sell off something you love."

**Armando Amaya**  
***Mujer sentada (Seated Woman)***

**1966**

*Mujer sentada* conveys Amaya's admiration for and influence of pre-Columbian, indigenous and European representations of the female form. Born in Puebla, Mexico, Amaya trained at the Escuela de Pintura y Escultura La Esmeralda at a time when artists such as Francisco Zúñiga, Alfredo Zalce, Frida Kahlo and Diego Rivera were among its faculty. This work is perhaps one of Amaya's most accomplished; the figure's voluminous shape, her contemplative expression and evocative beauty convey a sense of dignity and warmth characteristic of his style.

**Leonora Carrington**  
***El mensajero (The Messenger)***

**1967**

Familiar with surrealism at an early age through books and magazines, Leonora Carrington developed a unique style of painting that shows her fascination with the fantastic. In 1937 she met German surrealist artist Max Ernst with whom she had a relationship for several years and whose work deeply influenced her practice for the rest of her life. In *El mensajero*, Carrington depicts a mysterious, dream-like figure engulfed in flames while calmly looking directly out at the viewer.

**Jean Charlot**  
***Niña sentada (Seated Girl)***

**1937**

An artist, writer, illustrator and critic, Jean Charlot was born in Paris and studied briefly at the École des Beaux-Arts. In the 1920s he moved to Mexico where his knowledge of and exposure to Mexican history and culture greatly influenced his work. Charlot assisted Diego Rivera in his mural project *The Creation* in Mexico City and was well-acquainted with the members of the muralist movement. *Niña sentada* evidences Charlot's interest in Mayan culture and the aesthetic influence of indigenous prototypes. In 1949 he became a faculty member of the Art Department at the University of Hawaii where he taught until his death.

**José Luis Cuevas**  
***Prostituta (Prostitute)***

**1954**

Vehemently against the Mexican muralist movement, José Luis Cuevas promoted artistic freedom and a contemporary style based on individual expression. *Prostituta* shows how Cuevas' work was influenced by Picasso's and Goya's graphic work and highlights the grotesque side of humanity. The sitter's body is only outlined, almost unfinished except for the exaggerated facial features and hair. While there is an element of humor in the image, the focus is on the underbelly of Mexican society at the time.

### **Guillermo Meza**

#### ***Arrieros somos (Mule Drivers are We)***

**1944**

Born in Mexico City to an indigenous couple of modest means, Guillermo Meza struggled financially, working various jobs during 14-hour days. Looking for an apprenticeship, Meza approached Diego Rivera who showed the young artist's work to Inés Amor, the director of the Galería de Arte Mexicano. In 1940 Meza had his first one-man exhibition and his career flourished. Meza often employs surrealist-style imagery to articulate social commentary. In this painting, the artist depicts four skeletal figures following a donkey's walking carcass across a field. The eerie scene emphasizes the hardship experienced by working peasants for whom the land was the primary mode of sustenance.

### **Geraldo "Dr. Atl" Murillo**

#### ***El atrio (The Atrium)***

**1902**

This is the earliest painting in the Pollak collection. Dating to 1902, it was made by Gerardo Murillo who changed his name to "Dr. Atl" the Nahuatl (Aztec language) word for water. Dr. Atl taught at the San Carlos Academy in Mexico City where Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco were among his students. In accordance with his revolutionary political philosophy, Dr. Atl encouraged his students to paint the plight of the Mexican people on public buildings. This work was made during the artist's last year in Europe shortly before his return to Mexico. It shows Dr. Atl's knowledge and influence of post-impressionism in the short brushstrokes, soft colors and exterior setting as if painted *en plein air*.

### **José Clemente Orozco**

#### ***La cortina roja (The Red Curtain)***

**1912**

This early work by José Clemente Orozco shows a couple dancing in an unassuming setting. The red curtain hints that this is not an ordinary domestic environment, but a brothel. The man looks up as the woman faces straight ahead, avoiding eye contact. Influenced by the radical ideas of Dr. Atl, whose work is also shown in this gallery, Orozco turned to the underbelly of Mexican society for inspiration. *The Red Curtain* is part of *House of Tears*, a series of watercolors produced between 1912 and 1914 that depicted the social ills of contemporary society. This is possibly one of the few surviving works of the series; most of them were presumably destroyed by US authorities when Orozco migrated to the US in 1917.

## **Diego Rivera**

### ***Enrielando, Moscú (Sawing Rails, Moscow)***

**1927**

In 1927 Diego Rivera traveled to Moscow to participate in the celebration of the Russian Revolution's 10<sup>th</sup> anniversary. Rivera was a founding member and part of the official delegation of the Mexican Communist Party. For nine months, he attended political gatherings, met with Russian artists and taught monumental painting at the Lenin Academy. This was a crucial trip for Rivera, whose art was committed to socialist ideals. While in Moscow, he produced more than 40 small works which addressed daily life in the Soviet Union. Created during this trip, *Enrielando, Moscú* depicts five heavily clad workers huddled around a fire to keep warm as they forge the rails for the railroad. In this image, the identity of the workers is concealed; the primary focus is on the affirmation of collective labor.

## **David Alfaro Siqueiros**

### ***Visita al campesino preso (Visit to the Imprisoned Farmer)***

**1930**

David Alfaro Siqueiros is perhaps best known for his social-realist murals. Along with Diego Rivera and José Clemente Orozco, he established the foundation for Mexican Muralism in the 1920s. *Los Tres Grandes*, as the three artists were known, created large-scale paintings that addressed social and political causes and were placed in public buildings. They championed the idea that art was a powerful tool for social change.

In this painting, Siqueiros depicts a group of women and a small child visiting an imprisoned farmer, perhaps their father or one of the women's husbands. They stand in a room with bars in the window; a woman stretches her arms with a worried look and addresses the man as if asking how are they to survive while he is in jail. The figures, rendered in simplified, flat fields of color, convey the anguish of many peasants who were separated from their families and imprisoned for their political views. Siqueiros was no stranger to the harsh conditions of Mexican prisons, having served multiple prison terms due to his political activism.

## **Rufino Tamayo**

### ***Desnudo blanco (White Nude)***

**1950**

A contemporary of the *Tres Grandes*, Rufino Tamayo painted murals for public buildings, developed a unique easel painting style and collected art. His early works depict indigenous subjects and the struggles of the working class. While living in New York City in the 1920s, Tamayo visited museums and galleries and quickly became fascinated with the work of Pablo Picasso. In this portrayal of a nude figure, the use of geometric shapes and flattened forms is reminiscent of the cubist style Tamayo admired. In contrast to this modernist depiction is his *Hombre con burro (Man with Donkey)* also on display here, which shows a more idiosyncratic rendition of the common man at work.

## **Alfredo Zalce**

### ***Vendedora de patos (Girl Selling Ducks)***

**1959**

Considered the last of the great Mexican muralists and a leading figure of Mexican art, Alfredo Zalce received the National Prize in Arts and Sciences and greatly influenced modern art in Mexico. He founded the Taxco School of Painting and was a founding member of the *Taller de Gráfica Popular* (People's Graphic Workshop). Socially and politically progressive, Zalce's work dignifies labor and celebrates peasant women. In this painting, Zalce depicts a young girl who looks sadly at the ducks she is about to sell. The melancholic image emphasizes the sorrow she must endure in order to survive. According to several historical accounts, this painting was Mr. Pollak's favorite work in his collection and Zalce considered it his most accomplished.

**Alfredo Zalce**  
***Leñador (Woodcutter)***

**1971**

Committed to progressive ideals, Alfredo Zalce consistently honored those who worked the land. In this painting, Zalce depicts a peasant who strides forward with determination as he balances an enormous bundle of branches over his shoulders. The gestural brushwork and schematic rendering suggest the anonymous figure is a symbol for all Mexican laborers.

**Alfredo Zalce**  
***Leñador (Woodcutter)***

**1965**

**Ink drop on paper**

**14 x 25 inches**

Along with Diego Rivera's *Niña con Elotes (Young Girl with Ears of Corn)* also on display here, this is the first work the Pollaks acquired to start their collection. When they visited Mexico, they always stayed in the town of Morelia where they quickly learned that Zalce lived. Already familiar with his work, the Pollaks reached out to the artist. What began as a studio visit became a close friendship of many years. In every visit, the couple spent time with the artist, brought him paints and brushes not available in Mexico and acquired several of his works.

This expressive yet simple ink drawing epitomizes the plight of the Mexican people. The rapid markings on the paper conjure the image of a woodcutter whose face is concealed by an enormous bundle of branches. As with many of Zalce's works, this piece shows his sensibility towards the human condition and the hardships experienced by many Mexican peasants.

**One extended label for this grouping:**

**José Clemente Orozco**  
***8 Lithographs Murals at Jiquilpan***

**1941**

In 1940 President Lázaro Cárdenas commissioned renowned artist José Clemente Orozco a series of ten murals depicting the Mexican Revolution for the Gabino Ortíz Public Library in the town of Jiquilpan, in Michoacán. There are a total of eight murals on either side of the nave and two color frescoes on the apse and entrance to the library.

Once completed, Clemente Orozco created a series of eight lithographs, exhibited here, which reproduce the murals he painted at the library. The images depict key aspects of the Revolution, such as the power of the masses, the unjustified assassination of opposition rebels and the violent seizing of land from indigenous groups. With this project, Clemente Orozco resorted to muralism and printmaking, the two most successful art media in the first half of the 20<sup>th</sup> century in Mexico.

**One extended label for this grouping:  
(Each individual object must be accompanied by the translation of the text in the image).**

***Ex votos***

As for many art collectors, for the Pollaks collecting was not just about acquiring objects, it was about the search for beautiful and meaningful things. In their travels throughout Mexico, the couple visited bazaars and flea markets looking for authentic items that reflected the country's customs and culture. Very quickly they turned to *ex votos*, small devotional images offered as a vow in gratitude to a particular saint. *Ex votos* are painted on tin shingles by anonymous artists; the upper register shows the image of the miracle and the lower one the text that explains the story of the occurrence. The person in gratitude for the saint's intercession commissioned the paintings and displayed them in churches or small chapels in their neighborhoods. The *ex votos* on view here show the Pollaks' focus on images of artistic quality as well as in the interesting stories behind them.

**The Bank One Collection**

In 2003 The Baker Museum received a group of works from Bank One (now JPMorgan Chase) that included sculpture, painting, prints and photographs by American artists. At the core of the Bank One collection is an interest in the exploration of the human condition through artistic experience. On display here is a selection of works from this collection that shows a wide variety of media and subject matter. Of particular interest are the pieces by American printmaker Leonard Baskin, an artist of great contemporary relevance who referenced the art historical tradition of figuration at a time when abstraction and minimalism were the dominant styles in American art. In addition, the works by Ben Shahn, Ernest Tino Trova and Thomas Shannon included in this exhibition attest to the diversity of a corporate collection whose intention is to engage visitors visually as well as intellectually.

**Thomas Shannon**

***Floating Sculpture***

**1987**

Best known for his gravity-defying sculptures, Thomas Shannon is a conceptual artist and inventor whose work is concerned with the manifestation of equilibrium in the physical world. This abstract work consists of two negative magnets held in place by a string. The larger rectangular element functions as a base above which the smaller one levitates creating an object that challenges traditional definitions of the sculptural medium and brings together the connection between art and science.

**Leonard Baskin**

## ***Laus Pictorum***

### **One label for the group**

Born in New Brunswick, New Jersey, Leonard Baskin is widely known for his work in graphic design and sculpture. His woodcuts and etchings are characterized by an expressive quality that is easily identifiable with his style. Baskin attended New York University and later traveled to Europe in the 1950s to experience the longstanding tradition of European art and culture. Influenced by the most prominent figures in art history and literature, Baskin created a series of portraits of 19<sup>th</sup> century artists in a figurative expressive style that opposed the fashionable trends in abstraction, conceptual and pop art at the time. The selection of works by Baskin shown here pays homage to the artists he admired and considered his artistic and intellectual mentors. *Laus Pictorum* is a tribute to those who preceded him.

Each print is accompanied by Baskin's own notes on the artist represented. These observations reveal Baskin's admiration for the artistic ability and vision of figures such as Thomas Eakins and Gustave Courbet, among others. His words are in praise of the artists' innovative and unique style, and in some cases, of their radical political viewpoints.

## **Ernest Tino Trova**

### ***Four-Foot Falling Man***

**n.d.**

Self-taught and working outside the discursive trends of the 1960s art world, Ernest Tino Trova's art focuses on the representation of the human form. His best known series, *Falling Man* depicts an armless, mannequin-like figure in paintings and prints as well as in sculpture. Shown here is an example of Trova's most accomplished representation of the Falling Man. This figure, a recurring motif in the artist's oeuvre, can also be seen in *FM/6' Walking Jackman*, the large-scale sculpture installed outside the front entrance to Hayes Hall.

## **Ben Shahn**

### ***Beside the Dying***

**1968**

This piece is one of 24 lithographs from *The Rilke Portfolio*, a series of works based on *The Notebooks of Malte Laurids Brigge*, the only novel written by German poet Rainer Maria Rilke, which explores themes of death, solitude and self-discovery. Shahn's work is characterized by his passion for profound subject matter, especially social injustice and oppression.

## **The Photography Collection**

The Baker Museum's holdings include a collection of photographs with examples by the most prominent photographers of the 20<sup>th</sup> century. This collection consists of American as well as European practitioners and spans a varied spectrum of time periods and subject matter. On display here are photographs that capture famous artists, writers and performers such as Alfred Eisenstaedt's portraits of Marilyn Monroe, Henri Matisse and Pablo Picasso. In the work of Edward Weston and André Kertész, the use of the camera

as a creative artistic medium is evident while Alfred Stieglitz and Gordon Parks address social content by creating compelling visual compositions.

**Alfred Eisenstaedt**

***Ernest Hemingway, Cajuna Harbor, Cuba***

**n.d.**

“My most difficult subject was Ernest Hemingway. He was very excitable, but in the end we got on fine. It all started when I took some pictures of him in the harbor of Cojima near his home in Cuba. He went almost berserk because, while I was photographing, he overheard a little boy ask his father, ‘Who is that actor?’” -Alfred Eisenstaedt

**Alfred Eisenstaedt**

***Marilyn Monroe***

**n.d.**

“When I photographed Marilyn Monroe, I mixed up my cameras one had black-and-white film, the other color. I took many pictures. Only two color ones came out all right. My favorite picture of Marilyn hangs always on the wall in my office. It was taken on the little patio of her Hollywood house.” -Alfred Eisenstaedt

**Dmitri Kessel**

***Henri Matisse in His Studio Drawing a Medallion of the Virgin and Child***

**n.d.**

Born in Ukraine, Dmitri Kessel immigrated to the US in 1923. He had a successful career as a photo-essayist and war correspondent for *LIFE* magazine. In this image, Kessel captures artist Henri Matisse working in his studio. Using a long pole with charcoal attached to the end, Matisse is shown sketching an image of the Virgin Mary for the Chapelle du Rosaire de Vence in France.

**Lucien Clergue**

***Picasso with Cigarette, Cannes “La Californie,” Dec 1956***

**1956**

This portrait captures the famous Spanish painter in a serious and distinguished pose gazing out at the camera. Born in Arles, France, Lucien Clergue photographed Picasso many times. Clergue met the artist at age 19; they developed a close friendship that lasted throughout Picasso’s life.

**Yousuf Karsh**

***Sir Winston Churchill***

**1941**

Yousuf Karsh is known world-wide for his portraits of iconic 20<sup>th</sup> century figures. From Ingrid Bergman and Humphrey Bogart to Franklin Roosevelt and Albert Einstein, Karsh captured the images of influential artists, political leaders and groundbreaking scientists. Perhaps one of the most widely reproduced images of a 20<sup>th</sup> century politician, this portrait of Winston Churchill was featured on the cover of *LIFE* magazine in 1945.

**André Kertész**

### ***Chez Mondrian, Paris***

**1926**

André Kertész captures in this image a glimpse into Piet Mondrian's studio. Kertész met the abstract painter in 1925 and they quickly became good friends. During his visit to the studio, Kertész focused on several details that evoked the artist's style. He said of the experience, "I went to his studio and instinctively tried to capture in my photographs the spirit of his paintings. He simplified, simplified, simplified. The studio with its symmetry dictated the composition. He had a vase with a flower, but the flower was artificial. It was colored by him with the right color to match the studio."

### **Friends of Art**

The acquisition of the works by Korean-American video artist Nam June Paik displayed here was made possible by the generous support of Friends of Art, a group of passionate art enthusiasts that has been crucial in the development of exhibitions and programs. The Friends of Art's consistent patronage, underwriting exhibitions and sponsoring various educational initiatives has greatly enriched our programmatic offering.

**2003.2.001**

**Nam June Paik**

***Farnsworth***

**1996**

Korean-American Nam June Paik is the most influential video artist of the 20<sup>th</sup> century. Along with John Cage and Joseph Beuys, Paik was a member of Fluxus, a famous group of artists who experimented with minimal performance art in the 1960s. Paik was a pioneer in exploring the possibilities of TV as an art medium and was the first to use a portable video camera to create art. His work with this technology led to the creation of a new artistic medium.

*Farnsworth* is a sculptural piece made of several TV screens and other electronic devices. They project images from popular culture that may seem unrelated at first, but that nevertheless speak to social and political themes that were poignant at the time. The piece pays tribute to Philo Taylor Farnsworth who invented the first all-electronic TV while posing questions regarding the projection, perception and display of images.

**Nam June Paik**

***Evolution/Revolution/Resolution (red)***

**1989**

**Nam June Paik**

***Evolution/Revolution/Resolution (pink)***

**1989**

**Nam June Paik**

***Evolution/Revolution/Resolution (green)***

**1989**

**Nam June Paik**

***Evolution/Revolution/Resolution (blue)***

**1989**

This selection of prints is part of a series portfolio that the Museum of Modern Art in Paris commissioned Nam June Paik to create to celebrate the bicentennial of the French Revolution. Each image represents an important historical figure of the revolution: the red represents Jean-Paul Marat, the political revolutionary leader, the pink represents Olympe de Gouges, a playwright and women's rights activist, the green represents philosopher Jean-Jacques Rousseau, and the blue alludes to neoclassical painter Jacques-Louis David.

**The Drs. John and Melissa Gridley Collection**

In 2004 the museum received a generous gift from Drs. John and Melissa Gridley, which included works by important modern American artists as well as African and pre-Columbian objects. The selection on display here attests to the Gridleys' refined taste in art as well as to their sensibility to the most significant artistic trends of the 20<sup>th</sup> century.

Originally from Buffalo, New York, Dr. John Gridley Jr. (1953-2004) was a graduate of Dartmouth College. He later attended Albany Medical College at Union University and completed his residency at Rhode Island Hospital, followed by a fellowship in rheumatology at Boston University. Dr. Melissa Jacobs Gridley (1956-1999) was born in Allentown, Pennsylvania. She completed an undergraduate degree at Brown University where she also pursued a medical degree graduating with honors in 1977. She went on to complete her residency and fellowship in ophthalmology at Brown University. The Gridleys moved to Naples permanently in 1988. Their philanthropic worldview guided many of their activities in the fields of science and culture.

The selection on view here illustrates the Gridleys' passion for American art, in particular for the gestural creations by artists such as Robert Rauschenberg and Sam Francis. These works are part of The Baker Museum's comprehensive holdings of American art of the 20<sup>th</sup> century.

**Samuel Lewis Francis**

***Untitled (SF81-653)***

**1981**

**Samuel Lewis Francis**

***Abstract***

**n.d.**

Colorful, expressive and gestural, the works by Sam Francis on view here are the result of artistic experimentation. One of the leading Abstract Expressionists of the post-war period, Francis' compositions are influenced by the work of artists such as Jackson Pollock, Mark Rothko and Clyfford Still as well as by his study of French impressionism, and his experience of non-western cultures during his travels around Japan and India.

**James Dine**

***Winter Heart Number 7***

**n.d.**

Widely known for his performance work, Jim Dine's paintings often incorporate elements from daily life such as tools and articles of clothing. In *Winter Heart Number 7*, one of many heart paintings, Dine devotes the entire canvas to a single red heart against a painterly background. Although his work is frequently identified with Abstract Expressionism and Pop Art, Dine resisted these categorizations.

**The Robert B. and Dorothy M. Gronlund Collection**

Acquired in 2006, the Robert B. and Dorothy M. Gronlund Collection is one of the most comprehensive collections of prints in the museum's holdings. Characterized by a diverse selection of 20<sup>th</sup> century artists, these works represent key styles in the development of modern art. Major figures in American art such as Alexander Calder, Josef Albers, Helen Frankenthaler, Robert Rauschenberg and James Rosenquist are on view here alongside their European counterparts.

Avant-garde European artists, including Georges Braque, Henri Matisse, Paul Klee, Wassily Kandinsky, Fernand Léger and André Masson, represent the innovative artistic tendencies that characterize the past century. The variety in approaches to printmaking is evidenced in the contrasting, expressive and gestural style of the work of Helen Frankenthaler, Joan Mitchell and Robert Rauschenberg, vis-à-vis the carefully composed images of Josef Albers, Alex Katz and James Rosenquist.

Mrs. Gronlund was a singer and worked as a vocal instructor on the east coast of Florida. Mr. Gronlund devoted his career to the field of public relations in academic institutions. With selections combining art historical relevance and aesthetic refinement, the West Palm Beach couple amassed a significant collection of 20<sup>th</sup> century prints that surveys the medium. This group of modern prints complements the works of 20<sup>th</sup> century American and European art in the museum's permanent collection.

**Lucas Samaras**  
***Clenched Couple***

**1975**

Multifaceted in his artistic practice, Lucas Samaras is perhaps best known for his experimentations with photography in which he usually is the subject. It is unclear whether Samaras is the male figure portrayed in this print. However, the work evokes the self-referential imagery created by the artist in the early 1970s.

**Helen Frankenthaler**

***Mary, Mary***

**1990**

*Mary, Mary* was commissioned by the Lincoln Center for the Performing Arts in New York to celebrate the opening of the Samuel B. and David Rose Building in 1990. Associated with the Abstract Expressionists and color field painting, Frankenthaler studied with Hans Hofmann in Massachusetts and was married to fellow artist Robert Motherwell for over a decade. In *Mary, Mary*, Frankenthaler combines her characteristic expressive style with bright rich colors.

## **Wifredo Lam**

### ***Untitled***

**n.d.**

Afro-Cuban painter Wifredo Lam was influenced by the work of the Surrealists as well as by his Caribbean and African roots. Stylistically multilayered, Lam's work is the result of the artist's multi-cultural experiences. In this work, Lam combines the surreal elements of a fantastical creature with invented symbols that evoke non-Western language systems.

## **Joan Mitchell**

### ***Tree I***

**1993**

The bright and bold colors, vibrating lines and gestural expression seen in *Tree I* characterize Joan Mitchell's work. Her style was profoundly influenced by Abstract Expressionism in the 1950s; she admired the expressive work of Willem de Kooning and Arshile Gorky. Mitchell's art is more about the landscape and nature than it is about introspection and feelings.

## **The Olga Hirshhorn Collection**

The Olga Hirshhorn Collection consists of more than 200 works created by some of the foremost modern European and American artists as well as pre-Columbian, African and Asian objects. An active and passionate collector in her own right, Mrs. Hirshhorn was born in Connecticut to an immigrant Ukrainian family. She married her high school English teacher at age 18, and a few years later she was running her own employment agency. Her life changed in 1961 when Mr. Joseph Hirshhorn, a Latvian entrepreneur and art collector, called her agency looking to hire a chauffeur. After many phone conversations, Mr. Hirshhorn invited her to visit his newly purchased mansion in Greenwich, Connecticut; they became friends and later married.

Over the years Mr. Hirshhorn acquired a large number of works of art, which in 1974 became the founding collection of the Smithsonian Institution's The Hirshhorn Museum and Sculpture Garden in Washington, D.C. Together, Mr. and Mrs. Hirshhorn established close friendships with artists such as Pablo Picasso, Willem de Kooning and Georgia O'Keeffe, among many other modern artists. Mrs. Hirshhorn often bought or received as gifts small works of art directly from the artists. Her unique collection, of which only a selection is displayed here, is commonly known as *The Mouse House*. It is an assortment of mostly small scale works that reflect her interests and tastes for various styles and was originally installed in the 500-square-foot home in D. C. Mrs. Hirshhorn purchased after her husband passed away.

For more than 20 years Mrs. Hirshhorn has been a supporter of the arts in Southwest Florida and a generous contributor to The Baker Museum by donating works of art from her collection and serving on its Board of Directors.

Acquired in 2013, this selection of works from The Olga Hirshhorn Collection attests to the museum's constant expansion of its permanent collection. Works by Picasso signed "*Pour Olga, Son Ami Picasso*" and de Kooning's drawings inscribed "*To Olga, Love Bill*"

show the intimate connection between artist and collector, one that fostered the acquisition of multiple works for Mrs. Hirshhorn's collection. Now a full-time Naples resident, Mrs. Hirshhorn explains the impulse to collect: "My collection was formed because of the artists and dealers, and Mr. Hirshhorn gave me things—and then I got the disease!"

**Marcel Vertès**  
***Girl with Violin***

**1960**

Painter, illustrator and designer Marcel Vertès is best known for his work on the 1952 John Huston film *Moulin Rouge*. Vertès designed costumes for the movie as well as the reproductions of Toulouse-Lautrec's works seen on screen. He worked for *Vanity Fair*, illustrated issues of *Vogue* and *Harper's Bazaar* and collaborated with famed fashion designer Elsa Schiaparelli. In his characteristic style, Vertès portrays in this work a young musician holding her instrument, perhaps after a performance and still wearing her costume. Mrs. Hirshhorn gave the work to this institution years before The Baker Museum was officially founded. *Girl with Violin* beautifully unites the visual and performing arts, cornerstones of Artis—Naples.

**Josef Albers**  
***Tan, Ochre and Yellow Squares***

**1971**

This work shows Josef Albers' interest in color theory, a theme he explored in the *Homage to the Square* series in the 1950s and '60s; he explored the perception of flat color planes on the work's surface through geometric abstraction. Best known as one of the most influential teachers of the 20<sup>th</sup> century, Albers was also a sculptor, designer and painter. After teaching at the Bauhaus in Weimar, Germany, Albers immigrated to the US in 1933 and settled in North Carolina. He became a celebrated professor at Black Mountain College where he designed the newly founded institution's curriculum to focus on the visual arts. Albers later became the chair of the Department of Design at Yale University. Robert Rauschenberg, Eva Hesse, Kenneth Noland and Richard Anuszkiewicz are among the most notable students of this visionary artist and teacher.

**Alexander Calder**  
***Elephant***

**1968**

Trained as a mechanical engineer and painter, Alexander Calder began experimenting with abstract constructions in the 1930s and became the leading practitioner of kinetic art. The two pieces on display in this gallery are examples of stables—stationary sculptures that consist of painted metal shapes. Like his mobiles—suspended metal sculptures with moving parts—this work shows the artist's use of simplified forms to create playful arrangements. Influenced by painters Joan Miró and Piet Mondrian, Calder combined whimsical imagery with metaphysical content.

**Willem de Kooning**  
***Untitled (To Olga)***

**1965**

The unfinished quality of these paintings is characteristic of Willem de Kooning's abstract expressionist style in which images are formed by a loose brushstroke and expressive colors. In the 1940s and '50s, de Kooning's series of seated women shocked even many of his close friends. In the following decade, his compositions became looser and more relaxed. Describing one of his paintings of women, the artist declared, "It's not finished but it's a very good painting." Although de Kooning explored with variations of abstraction, his work retained figural components and was consistently dynamic and expressive.

**Sonia Delaunay**  
***Costume Simultané #121***  
**1916**

Influenced by color theory, Sonia Delaunay and her husband Robert Delaunay developed Orphism, a style that combines cubist elements, abstraction and contrasting colors. Sonia worked as a costume and fashion designer, set designer and artist who incorporated elements of applied arts in her artistic practice. *Costume Simultané #121* shows her fascination with costume and textile design and dates to a fertile period of her career in which she designed "simultaneous dresses" which consisted of a variety of textures and contrasting colors.

**William Glackens**  
***Diefenbach Set at a Table***  
**n.d.**

The subject of this work is likely Karl Wilhelm Diefenbach (1851-1913), an eccentric German artist who promoted himself as a prophet and led a commune of followers. Although Diefenbach was Glackens' contemporary, there is no evidence that they knew each other. A member of The Eight and later of the Ashcan School of American realist painting, Glackens worked as a painter and illustrator and led the committee that selected American art for the Armory Show.

**Adolph Gottlieb**  
***Untitled (For Joe)***  
**1965**

This small work incorporates a postcard reproduction of a painting in the collection of the Louvre that shows a woman playing a musical instrument. Abstract Expressionist Adolph Gottlieb has transformed the image by painting colored circles over it. Early in his career Gottlieb lived in Paris for a few months during which he visited the Louvre almost daily. It is possible that he was familiar with the image reproduced in the postcard from his visits. At the bottom of the work the dedication "For Joe" next to the date and the artist's signature refers to Mr. Joe Hirshhorn, founding donor of the Hirshhorn Museum and Sculpture Garden in Washington, D.C. and spouse of Mrs. Olga Hirshhorn.

**Barbara Hepworth**  
***Maquette for Winged Figure***  
**1967**

Barbara Hepworth is known for her abstract sculpture in stone, wood and metal. The piece displayed here is a small version of *Winged Figure*, a monumental sculpture Hepworth made for the exterior of the John Lewis department store in London. Her work is characterized by a modern elegance and fluidity and by the influences of some of her contemporaries such as Henry Moore and Pablo Picasso.

**Marino Marini**

***Olga***

**1963**

Well-known for his sculptures of classical themes and his use of modern representational devices, Marino Marini's work is part of the figurative revival of the 1950s. In this delicate drawing, the artist depicts Mrs. Olga Hirshhorn in profile. The portrait is streamlined down to essentials; there is no attempt to represent the sitter exactly as she looks, but instead captures her essence in a few schematic traces.

**Henry Moore**

***Bar Helmet Head***

**n.d.**

A close friend of the Hirshhorns, Henry Moore was a sculptor and teacher whose work was influenced by the art of non-western and pre-Columbian cultures. Moore's style was informed by Surrealism, although he was not an official member of the group. This work is part of the *Helmet Head* series in which Moore represents biomorphic shapes that look both mechanistic and biomorphic and are evocative of WWII.

**Kenneth Noland**

***Pi***

**1962**

While teaching and working in Washington, D.C., Kenneth Noland, Morris Louis and other color field artists were known as the Washington Color Painters. Following his Abstract Expressionist style in the 1950s, Noland moved to geometric abstraction favoring symmetry and balance. In the '60s he created circular compositions with a clear center on a square canvas as is the case with the work on display here. The influence of his teacher Josef Albers at Black Mountain College can be seen in the works by the two artists included in this gallery.

**Georgia O'Keeffe**

***Flowers***

**1941**

The Hirshhorns were close friends with Georgia O'Keeffe, whom they visited every year in New Mexico to celebrate her birthday. A keen observer of nature, O'Keeffe occupies an important position in the canon of American modernism; her independence of thought and personal style set her apart from her contemporaries. This delicate painting shows O'Keeffe's fascination with natural elements and flowers.

**Man Ray**

***Indestructible Object (or Object to Be Destroyed)***

**1973**

Man Ray made the original *Object to Be Destroyed* in 1923. It consisted of a metronome with a cutout of an eye attached to the pendulum by a paperclip. A few years later, Ray altered the work to replace the cutout with an image of photographer Lee Miller's eye. She had been Ray's lover and studio assistant for several years. After students destroyed the object as part of a demonstration in Paris, Ray remade it and titled this version *Indestructible Object*.

**John Sloan**  
***Nude on the Floor***

**1931**

Joan Sloan was a member of the Ashcan School, a group of American artists whose work is characterized by realist depictions of urban life in New York in the early 20<sup>th</sup> century. He worked as an illustrator, painter and teacher, and like his fellow Ashcan artists, had a particular sensibility for social issues in the big city. The etching displayed here demonstrates Sloan's ability as a printmaker, his knowledge of academic models and his interest in realistic scenes.

**Saul Steinberg**  
***Eames Chair***

**1951**

Originally from Bucharest, Saul Steinberg immigrated to the US in 1942 and settled in New York City. Steinberg was an illustrator for *The New Yorker* for six decades, a position that gained him worldwide recognition. Consistently focused on content over aesthetics, his work addresses social and political issues in humorous vignettes like the ones displayed here.

**The Bryna Collection, Gift of Michael F. and Tonya L. Aranda**

David Prenskey, a dentist, and Bryna Prenskey, an aspiring artist and future gallerist, married in Virginia in 1952. The couple chose Mexico as the destination for their second honeymoon two years after they were married and financially stable. They quickly became enamored with Mexican culture and decided to stay. It would be almost 30 years before they returned to the US.

As a student at the Academia of San Carlos in Mexico City, Bryna met many aspiring artists whose work signaled the emergence of a new cohort of practitioners with a more modern and experimental sensibility. Bryna sought to support and promote artists whose work was not as widely known as that of the *Los Tres Grandes* ("The Three Great Ones"): Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. She opened several art galleries in Mexico City where she organized exhibitions of the young artists she so eagerly supported. The Bryna Prenskey collection was built from close relationships and friendships with the artists; the personal connections between them gave the Prenkys' collecting practice a deeper meaning beyond the mere accumulation of art objects.

In 1981 Mr. Prenskey closed his dental office in Mexico, and a year later the couple moved to Palm Beach to begin a new stage of their lives. Their collection continued to grow as they acquired more work during subsequent trips to Mexico. Bryna Prenskey

died in 2002, leaving an unparalleled collection of modern Mexican art. It shows a great diversity of styles and subject matter and attests to the Prenkys' keen eye for collecting works of art that evidences the artist's aesthetic as well as a personal engagement with the themes represented. The selection of works on display here is part of the Bryna Prensky Collection generously donated to The Baker Museum by Michael F. and Tonya L. Aranda.

**Celia Calderón**

***Cabeza y manos (Head and Hands)***

**1965**

Celia Calderón studied painting and printmaking at the San Carlos Academy in Mexico City, where renowned artists Diego Rivera, Alfredo Zalce and José Clemente Orozco have trained. Calderón traveled through Europe on a scholarship awarded by the British Council in 1950, which allowed her to view important works of art and experience European culture. Subsequently she traveled to North America where she became acquainted with the postwar artistic trends in the US. The delicate lines and deep rich colors of this piece show Calderón's conjuring of a personal visual vocabulary informed by the most significant art historical traditions.

**Elizabeth Catlett Mora**

***Cabeza de piedra (Stone Head)***

**1957**

Printmaker and sculptor Elizabeth Catlett Mora devoted her artistic career to the advocacy of social issues, especially those concerned with the African American experience. Catlett was born in Washington D.C., attended Howard University and later joined the graduate program at the University of Iowa where she studied under Grant Wood. Upon receiving a Rosenwald Fund Fellowship in 1946, Catlett moved to Mexico City where she continued to study art, joined the Taller de Gráfica Popular (People's Graphic Workshop) and met her second husband, printmaker Francisco Mora. Catlett taught at the San Carlos Academy and became close friends with Bryna Prensky. She lived in Mexico until her death in 2012. *Cabeza de piedra* shows the influence of pre-Columbian, African and European art in Catlett's aesthetic.

**Alfredo Falfán**

***Desnudo azul (Blue Nude)***

**1966**

Alfredo Falfán was one of Bryna Prensky's esteemed artists. She began collecting his work in the early 1960s when they became close friends. Mrs. Prensky acquired many of the artist's paintings and drawings, most of which are now part of The Baker Museum's permanent collection. *Desnudo azul* is an example of Falfán's work from this period in which he actively experimented with abstraction. Like other prominent Mexican artists at the time, Falfán attended the San Carlos Academy in Mexico City, where he studied under Diego Rivera, and later attended the Pratt Institute in New York.

**Alfredo Falfán**

***La noche (The Night)***

**n.d.**

and

**Alfredo Falfán**

***En busca de la orden (In Search of the Order)***

**1967**

These two works by Alfredo Falfán illustrate the artist's interest in abstraction and the growing influence of the work of modern icons such as Pablo Picasso and Henri Matisse. Here, Falfán plays with flat planes of color and creates the illusion of translucent coats of paint. In the late 1960s, the artist developed a unique style that was introspective and personal while also informed by art historical references.

**Kurt Larisch**

***Quo Vadis Opus 193***

**1979**

and

**Kurt Larisch**

***Quo Vadis Opus 37***

**1979**

Originally from Vienna, Kurt Larisch lived in England and India before moving to Mexico in 1970. Larisch worked in animated films in Europe before the genre was fully developed and was recognized in the fields of advertisement and graphic design. As is evident in the works on display here, Larisch's style is unique and easily identifiable with large geometric planes populated by minuscule human figures that seem to be lost in the vastness of the space. Although these images may seem whimsical, Larisch was profoundly concerned with the state of the human condition in the 20<sup>th</sup> century.

**Jesus Leuus**

***Familia (Family)***

**1966**

Jesus Leuus's voluminous figures are composed of geometric and minimal elements. Combining modernist representational styles and pre-Columbian conceptions of the human body as monument, Leuus's images are historical as well as modern. Works like *Familia* address important social values; in other examples he explores themes of profound emotion such as loss, sadness and death.

**Felipe Saúl Peña**

***Christ in Agony (Cristo en agonía)***

**n.d.**

Felipe Saúl Peña trained at the prestigious San Carlos Academy and later received a scholarship from the French government to continue studies in Paris. Peña was one of the first artists shown at Atelier I, Bryna Prenskey's gallery in Mexico City. She was particularly impressed with Peña's drawings of Christ, a selection of which are displayed here. *Christ in Agony* evokes the mask-like faces in works of religious subject matter by

German Expressionist Emile Nolde. The bold lines and bright colors conjure a grotesque image that challenges traditional renditions of the religious figure.

**Felipe Saúl Peña**

***Dos ancianas (Two Old Women)***

**1960**

*Dos ancianas* is an excellent example of Felipe Saúl Peña's profound subject matter. Far from idealist, the representation of two women in this work demonstrates Peña's devotion to thought-provoking themes. The figures function as symbols for old age and impending death; their hunched over bodies and dark clothing reminds us of life's fragility. More than a portrayal of specific figures, his work invites reflection on the human condition.

**Felipe Saúl Peña**

***Four Pieces (Cuatro piezas)***

**n.d**

Executed in a schematic style, this series of drawings explores various iterations of the human form. The simple but expressive traces on the paper assert the presence of the artist's hand that, in an almost childlike manner, partially obliterates the figures drawn. These gestural drawings are as playful as they are eerie, both characteristics of Peña's work.

**Carlos Sánchez**

***Bomba Dancer (Bombambai)***

**1961**

In this colorful painting, Carlos Sánchez depicts a youngster dancing in a nightclub. Mostly self-taught, Sánchez was aware of the lifestyle of those in the underbelly of Mexico City's nightlife. Far from being an individual portrait, the representation of the young man could be interpreted as emblematic of a generation.

**Enrique Sánchez**

***Perro ladrando (Dog Barking)***

**n.d.**

*Perro ladrando* is a whimsical rendition of an urban street scene. Simple and monochromatic, the image is composed of flat geometric shapes. In the foreground, a dog is confronted by the towering structure behind. Perhaps barking at his owners or perhaps lost in the darkness of night, the dog is the only character depicted. We are left to create a story for the solitary character.

**Guillermo Silva Santamaria**

***Figura con insecto (Figure with Insect)***

**1985**

The two works by prolific Colombian artist Guillermo Silva Santamaria displayed in this gallery show the artist's unique surrealist style. Trained in the US, Paris, Colombia and Mexico, Silva Santamaria was influenced by a multicultural experience that was enhanced by travels to the ancient ruins in Perú. In these works, semi-abstract figures are made up of planes of color suggesting a fantastic world.

**Leticia Tarragó**

***Madre con dos niños y perro (Mother with Two Children and Dog)***

**1977**

Often self-referential in her work, Leticia Tarragó depicts herself here along with two other figures and a pet dog. Subtle and simple, the image represents the loving relationship between mother and children. The sentiment is emphasized by the bright red heart on the mother's chest which pops out from the otherwise monochromatic composition.

**Francisco Zúñiga**

***Dos mujeres (Two Women)***

**1977**

*Dos mujeres* pays homage to the indigenous women of the Americas whom Francisco Zúñiga admired. Born in Costa Rica, Zúñiga studied sculpture and printmaking in Mexico at La Esmeralda, where he would later become a faculty member. His sculptures, like those of Armando Amaya also on display here, accentuate the volumes of the human figure.