Exhibition 1

**Little Dutch Masters**

Collection: Walter P. Chrysler, Jr.

Dates: 1953 – 1955

*Little Dutch Masters*, the Virginia Museum’s first artmobile exhibition, consisted of works by the 16th and 17th century Dutch and Flemish masters. The earliest painting, "The Temptation of St. Anthony" by Hieronymus Bosch, was painted near the beginning of the 16th century. Other works in the exhibit reflected a “golden age” for Dutch painting and the commercial prosperity in the Netherlands. “River Landscape” by Meindert Hobbema depicts a tranquil and serene Dutch countryside, and the portraits of wealthy Dutch families provide evidence of prosperity. Many Dutch painters took their inspiration from the sea, the life-blood of the nation as well as its archenemy. This paradox is reflected in "A Calm Sea" by Willem van de Velde and "Warships on a Rough Sea" by Ludolf Bakhuyzen.

**Paintings in the Exhibition:**

1. "Temptation of St. Anthony," Heironymus Bosch, c. 1450-1516
2. "Girl with the Mousetrap," Gerard Dou, 1613-1675
3. "The Kermess," Pieter Brueghel the Younger 1564-1638
7. "River Landscape," Meindert Hobbema, 1638-1709
8. "River Scene," Jan Van Goyen, 1596-1656
10. "Landscape with Cattle," Salomon van Ruysdael, 1600-1670
11. "Horsemens Halting on a Road," Aelbert Cuyp, 1620-1691
13. "Three Peasants at an Inn," Adriaen Van Ostade, 1610-1685
15. "Portrait of a Young Cavalier," Thomas de Keyser, 1596-1667
Exhibition 2

*Art from Ancient Egypt*

**Collections:** Metropolitan Museum & Virginia Museum of Fine Arts

**Dates:** 1955 – 1958

The artmobile exhibition *Art from Ancient Egypt* consisted of objects found in the tombs and temples of ancient Egypt. The objects reflect many of the religious beliefs and patterns of life of this ancient civilization. The early Egyptians worshipped a multitude of deities and believed that art had the magical power of persuading the gods. Two statuettes in the exhibit, the god Osiris and the goddess Isis, are examples not only of religious objects found in tombs, but also represent the bronze technology in existence at that time. The exhibit also contained objects used in daily life: a cosmetic box, bronze hairpins, oil jars, etc. The back portion of the artmobile was built to resemble the mummy chamber of an Egyptian tomb; the objects therein reflect the importance of the afterlife in Egyptian religion.

**Objects in the Exhibition:**

1. Painting, papyrus, XXII Dynasty  *VMFA*

2. Mummy Cartonnage, painted wood, XXI Dynasty  *MM*
   - Coffin, wood and stucco, XXI Dynasty  *MM*
   - Mummy and Coffin, painted wood, linen, VI-IX Dynasty  *VMFA*

3. Mummy Mask, plaster over linen, IIC. AD  *MM*

4. Figurines:
   a. Horus, bronze, XXVI Dynasty  *MM*
   b. Sakhmet, bronze, XXVI Dynasty  *MM*
   c. Ibis, bronze, XXVI Dynasty  *MM*
   d. Ushabti, wood, XVIII Dynasty  *MM*
   e. Ushabti, faience, XVIII  *MM*
   f. Ushabti, faience, XVIII  *MM*
   g. Ushabti, faience, XVIII  *MM*

5. Jewelry:
   a. String of beads, hematite, XII Dynasty  *MM*
   b. String of beads, faience, XII Dynasty  *MM*
   c. String of beads, shell, XII Dynasty  *MM*
   d. Broad Collar, faience, XII Dynasty  *MM*

6. Reliefs:
   a. Limestone, V-VI Dynasty  *VMFA*
   b. Limestone, V Dynasty  *VMFA*

7. Sculpture in round:
   a. Ka-her-iset-ef, limestone, VI Dynasty  *VMFA*
   b. Fragment of Head, red granite, XVIII Dynasty  *VMFA*
   c. Male Bust, alabaster, XXVI Dynasty  *VMFA*
   d. Bust of Priest, red granite, XXIV-XXVI  *VMFA*
   e. Head of Priest, red-veined breccia, XXX Dynasty  *VMFA*

8. Occupation Group, wood, XIII Dynasty,  *VMFA*
9. Vessels:
   a. Jar, alabaster, II Dynasty  
   b. Jar, marble, II Dynasty  
   c. Jar, pottery, XVIII Dynasty  
   d. Jar, pottery, pre-dynastic  
   e. Jar, faience, XX Dynasty  
   f. Jar, faience, XXVI Dynasty  

10. Four Canopic Jars, 745-525 BC  

11. Cat Mummy
The *Painters of the Renaissance* exhibition consisted of fourteen original paintings from the early Renaissance to the last of the creative period in the 18th century. Artists from several parts of Italy were represented in this collection. The earlier paintings were purely religious in nature, as exemplified by Lorenzetti’s panel of St. Catherine. Developments in the realm of realism were made during this time, a trend which increased as the era progressed. Biblical scenes begin to present the human figure within the natural world, which introduced the concept of portraiture. Additionally, a great interest in Classical Greece and Rome developed during this period; for example, mythological legends were often portrayed by artists, as in Mola’s “Dianna and Endymion.”

**Paintings in the Exhibition:**

2. "Riva degli Schiavoni, Venice," Bernardo Bellotto, 1720-1780
3. "Lorenzo Priuli, Doge of Venice," Giovanni Buso Cariani, 1480-1548
4. "Adoration of the Magi," Vittore Carpaccio & his atelier, 1455-1526
10. "Diana and Endymion," Pier Francesco Mola, 1612-1668
11. "Portrait of a Young Man," Francesco Salviati, 1510-1563
12. "The Presentation of the Virgin," Luca Signorelli, 1441-1523
Exhibition 4

Art Before Columbus


Dates: 1961 – 1964

*Art Before Columbus* deals with objects from the pre-Columbian cultures of the Mexican, Central American, and South American areas. The objects in the exhibition were made either to decorate temples or to put in graves as burial offerings. The Indians of these cultures created arts of weaving, pottery, metalwork, sculpture, painting, and architecture. Art forms including clay figurines, a feather ponco, gold jewelry, etc., represented various Indian cultures, such as the Aztecs, the Mayans, and the Incas. The objects show a high degree of craftsmanship as well as design.

Objects in the Exhibition:

1. Aztec Head of a Serpent, basalt, XIV-XV AD  *JW*
2. Pedestal Vase, glazed ceramic, Choula Toltec culture, 3rd – 7th c. AD  *VMFA*
3 & 4. Clay Figurines of a Man, polished green metadiorite, Mexican, 400BC-500 BC  *VMFA*
4. Votive Figurine of a Woman, terra cotta, Western Mexico, 300BC-400 AD  *VMFA*
5. Votive Figurine of a Man, polished green metadiorite, Western Mexico, 400BC-500 AD  *VMFA*
6. Carved Plaque of abstract Warrior, polished stone, Zapotec, c. 900 AD  *VMFA*
7. Dog with a Corn Cob, terra cotta, Mexican, c.200-600 AD  *VMFA*
8. Seated Figure Playing Instrument, terra cotta, Mexican, 8th century AD  *VMFA*
9. Standing Female Figure, terra cotta, Mexican 8th century AD  *VMFA*
10. Seated Figure Holding Drinking Bowl, terra cotta, Mexican, c. 500 AD  *VMFA*
11. Peruvian Dolls, textiles, reeds, sticks, 1300-1438 AD  *VMFA*
12. Feather Ponco, Peru, 1000 AD  *VMFA*
13. Modern Model of Ancient Peruvian Temple  *JW*
14. Painted Wall Hanging (section), Peru, 15th – 16th c. AD  *VMFA*
15. Fragment of Painted Cloth, Peru, 1300-1430 AD  *VMFA*
16. Wooden Kero (bucket), laquered, Inca, 16th c. AD  *VMFA*
17. Metate in form of Jaguar, stone, Costa Rica, 900-1500 AD  *MNH*
18. Jewelry in shape of Frogs, gold, Costa Rica, 900-1500 AD  *VMFA*
19. Ear or Nose Clips, gold, Columbian 7th c. AD  *VMFA*
20. Gold Man and Woman, Columbian, 900-1500 AD  *VMFA*
21. Gold Hammered Plaque, Panama, 900-1500 AD  *VMFA*
22. Pectoral, gold, Columbian, 7th c. AD  *JW*
24. Gold Earspools, Panama, 900-1500 AD  VMFA
25. Nose Clip, gold, Columbian, 900-1500 AD  VMFA
26. Nose Plug, gold, Columbian, 900-1500 AD  VMFA
27. Mayan Relief, limestone, 8th or 9th c. AD  VMFA
28. Mayan Bowl, stone  VMFA
29. Modern Model of a Temple in Chiapas, Mexico  JW
30. Anthropomorphic Urn, terra cotta, Mexico 3rd – 7th c. AD  VMFA
31. Male Head, terra cotta, Mexican 3rd – 7th c. AD  VMFA
32. Textile Sampler, Inca, 9th – 12th c. AD  VMFA
33. Peruvian Textile, 500 AD  VMFA
34. Woven Shirt, Peruvian, 10th c. AD  VMFA
35. Ceremonial Hatchet, white stone, 6th – 8th c. AD  VMFA
36. Gold Puma, Mochica, 400-1000 AD  VMFA
37. Bronze Mace Heads, Chimu, 1300-1448 AD  VMFA
38. Wood Beaker, Inca, 1438-1532 AD  VMFA
39. Clay Jar (form of a bird), Paracas, 400BC-400 AD  VMFA
40. Clay Bowl, Inca, 1300-1438 AD  VMFA
41. Standing Figure, stone, Costa Rica  MNH
Exhibition 5

Twelve Portraits: Delacroix to Gauguin

Collection: Mr. & Mrs. Paul Mellon

Dates: September – October 1962

This portrait collection opened with a painting by Eugene Delacroix, often called the "spiritual father" of the Impressionistic painters. The exhibition presented fine examples of Impressionistic portraits by Manet, Renoir, Bazille, and Degas. In contrast, Paul Gauguin's "self-portrait" reflects the new movement towards Expressionism. These works present the revolutionary technique and response to the subject that shocked the art world of that period.

Paintings in the Exhibition:

1. "Two Indians," Eugene Delacroix
2. "La Prune," Edouard Manet
3. "La Promenade" or "Portrait of M. Gamby au Jardin de Bellevue," Edouard Manet
5. "Portrait of Claude Monet," Auguste Renoir
8. "Portrait of M. Julie Burtin," Edgar Degas
Exhibition 6

*Art from the Ancient World*

**Collection:** Virginia Museum of Fine Arts

**Dates:** November 1962 – February 1963

This exhibition consisted of stone, pottery, and bronze sculptures unearthed from the ruins of ancient Sumeria, Egypt, Greece, and Rome. The works reflect the achievements of these early civilizations in technology, science, art, and literature. Cultures represented in the exhibition are Sumerian, Persian, Egyptian, Greek, Etruscan, and Roman.

**Objects in the Exhibition:**

1. "Horse Head," marble, Magna Grecia, 520-500 BC
2. "Female Head," marble, Greek, IV century BC
3. "Head of an Old Man," marble, Roman, c. 50 BC
5. "Drunken Dionysos," marble, Greek, II century BC
6. "Athena Relief," marble, Greek, 5th century BC
7. "Aryballos," pottery, Greek, 6th century BC
8. "Vase," pottery, Greek, 6th century BC
9. "Lekythos," pottery, Greek, 6th century BC
10. "Relief Plaque," bronze, Greek, 4th century BC
11. "Black-figure Amphora," terra cotta, Etruscan, c. 480 BC
12. "Votive Relief of Potter's Shop," marble, Roman, I-II century BC
13. "Bull's Head," limestone, Sumerian, c. 2500 BC
14. "Horse Bit," bronze, Luristan, 1444-1000 BC
15. "Foundation Figure of Shul-Gi," bronze, Sumerian, c. 2100 BC
16. "Cuneiform Inscribed Tablet," black serpentine, Sumerian, 2100 BC
17. "Lady with a Large Wig," grey-green schist, Egyptian, 330-300 BC
18. "Seated Cat," bronze, Egyptian, c. 500 BC
Exhibition 7

*Landscape Painting 1650-1960*

Collection: Virginia Museum of Fine Arts

Dates: March – May 1963

Twelve paintings by the world’s greatest landscape artists were featured in this artmobile exhibition. Claude Lorrain’s "Battle on a Bridge" is the earliest painting in the collection whereas Charles Sheeler’s "Steel Croton" is the most recent piece. The exhibit spans three centuries of landscape paintings and features works by Bierstadt, Constable, Corot, Monet, and others.

**Paintings in the Exhibition:**

1. "Battle on a Bridge," Claude Lorraine
2. "A River Landscape with a Boat," Meindert Hobbema
3. "La Famille de Luxemburg," Nicolas Lancert
6. "View near Rotterdam," Jean Baptiste Camille Corot
8. "View of Montmartre," Claude Monet
9. "View of Gloucester Harbor," Fitz Hugh Lane
12. "Steel-Croton," Charles Sheeler
Exhibition 8

Dragons and Dynasties: Art from China

Collection: Virginia Museum of Fine Arts

Dates: 1963 – 1965

The *Dragons and Dynasties* artmobile exhibition presented more than 3,000 years of Chinese art in painting, sculpture, bronze, embroidery, and ceramics. For example, three bronze ceremonial vessels in the exhibit date more than 1,000 years before the birth of Christ. The works in the collection reflect religious beliefs as well as day-to-day activities of the ancient Chinese, and they show the high degree of craftsmanship and artistic sensitivity the Chinese developed.

Objects in the Exhibition:

1. Po (Bell), bronze, c. 770-256 BC, Chou Dynasty
2. Tsun (wine vessel), bronze, Shang Dynasty 1525-1028 BC
3. Ting (food vessel), bronze, Shang Dynasty
4. Yu (wine vessel), bronze, Shang or Chou Dynasty
5. Ceremonial Knife, bronze, turquoise, Shang or Chou Dynasty, c. 1525-256 BC
6. Pendant in shape of rabbit, jade
7. Pendant in shape of fish, jade
8. Slitted Disk, jade
9. Incense Ornament with Tiger, jade
10. Pendant in shape of bird & animal, jade
11. Pendant in shape of tiger, jade
12. Ring, jade
13. Guardian King, limestone sculpture, Sui Dynasty, 581-618
14. Flying Gandharva, limestone, Wei Dynasty, 6th century
15. Head of Buddha, cast iron, Ming Dynasty, 16th century
16. Small Jar, pottery, Chou Dynasty, c. 1025-256 BC
17. Imitation Bell, pottery, Han Dynasty, c. 202 BC-220 AD
18. Polychrome Lion, pottery, T'ang Dynasty, 918-906
19. Horse's Head, pottery, Sui Dynasty, 581-618
20. Polychrome Jar, pottery, T'ang Dynasty
21. White Glazed Jar, pottery, T'ang Dynasty
22. Saucer, porcellaneous, Sung Dynasty 960-1279
23. Lobed Bowl, porcellaneous, Sung style
24. Bowl, white porcelain, enamel decoration, Ch'ing K'ang Hsi
25. Vase, porcelain with white glaze, Ch'ing Yung-Cheng
26. Ginger Jar, porcelain, Ch'ing, K'ang Hsi
27. Vase, porcelain, 18th century
28. Bowl, jade, Ch'ing, K'ang Hsi period
29. Covered Flask, jade, Ch'ing, K'ang Hsi period
30. Man's Imperial Robe, silk embroidery, Ch'ing Dynasty 18th century
31. Woman's Imperial Vest, silk embroidery, Ch'ing Dynasty
32. Fan Painting, gilded rice paper, ink & wash, Ming Dynasty, 1625
33. Portrait of a Lady, tempera on silk, Ch'ing Dynasty, 18th century
34. Matched Scroll Paintings, tempera & ink on silk, Sung Dynasty, 12th century
Exhibition 9

An American Sampler: Painting 1815-1865

Collection: Karolik Collection, Boston Museum of Fine Arts

Dates: February – June 1964

These American paintings from the M. & M. Karolik Collection of the Boston Museum of Fine Arts were produced from 1815-1865, and the artists represented include Bierstadt, Bingham, Inness, Sully, and others. The works depict the rich variety of subjects found in regional America and mark the first flowering of Native American painting.

Paintings in the Exhibition:

1. "Girl with a Grey Cat," anonymous, c.1840
2. "Portrait of an Artist," anonymous
4. "Running Before the Storm," anonymous, 1850-60
5. "Indians Near Ft. Laramie," A. Bierstadt, 1858
7. "Fruit and Wine," E. Bower, 1865
11. "Three Children," John F. Francis, c. 1855
14. "Winter Scene; The Red Fox," James Hope, 1855
20. "Wetumpka Bridge, Alabama," Thompson, 1847
22. "Black Cat on a Chair," Andrew von Wittkamp, 1850-60
Exhibition 10

*Medieval Treasures*

Collections: Detroit Institute of Arts & Virginia Museum of Fine Arts

Dates: September 1964 – January 1965
Exhibition 11

Paris '20: The T. Catsby Jones Collection

Collection: Virginia Museum of Fine Arts

Dates: February – June 1965

The paintings, drawings, and prints in this artmobile exhibition represented works by modern European masters painting in Paris during the 1920s. It was one of the most important and prolific periods in the history of modern painting – an era that witnessed the birth of a new freedom in art. The nineteen artists represented in the collection include Matisse, Klee, Vlaminck, Picasso, and others.

Works in the Exhibition:

1. "Croix de Vie," Paul Signac
2. "Tete de Femme," Henri Matisse
3. "Landscape in Provence," Andre Derain
4. "L'orage," Maurice de Vlaminck
5. "Femme Nue Allongee," Raoul Dufy
7. "Illustration for Passion," Georges Rouault
8. "Woman with a Kerchief," Pablo Picasso
11. "Interior," Louis Marcoussis
12. "Charity School," Massimo Campigli
13. "Head of a Man," Amedo Modigliani
15. "La Cote des Landes," Jean Lurcat
17. "Kluges Kind," Paul Klee
18. "Nude," Aristide Maillol
Exhibition 12

The Williams Collection

Collection: Virginia Museum of Fine Arts

Dates: September 1965 – January 1966

The Williams Collection artmobile exhibition consisted of porcelains, paintings, and other decorative arts spanning more than 3,000 years. The Museum’s Williams collection includes 15th century BC Egyptian gold work, early American silver design, as well as portrait masterpieces by Rembrandt, Gainsborough, Hals, and others. The exhibition marked the first time works from the Williams collection was permitted outside the Museum.

Objects in the Collection:

1. "La Jeune Artiste," Grueze
2. "Amadis de Gaule," Delacroix
3. "View of Montmartre," Monet
4. "The Violin Player," Hals
5. "Liesbeth van Rijn," Rembrandt
6. "Virgin and Child," silver gilt
7. "Ascension of Christ," Tiepolo
8. "Portrait of Andrea Barbadico," Tintoretto
9. "The Village Holiday," Teniers, the Younger
10. Two Gold Cups, Egyptian
11. "Ponds at Hampstead Heath," Constable
12. "Miss Mary Clarges," Gainsborough
13. Pieces from Crown Derby Dinner Set
15. Silver Mug, attributed to E. Brasher
16. Silver Teapot, J. & N. Richardson
17. "Shipyard Society," Bellows
18. Greek Vase
19. Cretan Flower Vase
20. Greek Lion's Head Water Spout
Exhibition 13

*English Conversation Pieces*

**Collection:** Mr. & Mrs. Paul Mellon

**Dates:** February – June 1966

The artmobile exhibition *English Conversation Pieces* featured paintings from the Mellon collection. The conversation piece is a characteristically English expression of the eighteenth century. It is a form of genre painting, which depicts the "polite society" often in country settings. The exhibition included, among others, works by Gainsborough, Hogarth, and Romney.

**Paintings in the Exhibition:**

1. "Conversation Piece," 1761, Mason Chamberlain
2. "Conversation Piece," Bartholomew Dandridge
5. "Richard Savage Lloyd and his Sister, Miss Cecil Lloyd," 1750, Gainsborough
7. "Conversation Piece (Lord Chesterfield & His Friends)," 1740s, Francis Hayman
8. "Lover's in a Landscape," Francis Hayman
15. "Peter and James Romney," George Romney
16. "Family Group," Francis Wheatly
18. "The Artist's Family," Benjamin West
Exhibition 14

**American Indian Art/ Northwest Coast**

Collections: American Museum of Natural History, Portland Art Museum & Virginia Museum of Fine Arts

Dates: September 1966 – January 1967

This exhibition featured forty examples of the art of the American Indians of the Northwest coast. The works were fashioned at the end of the 19th century and during the first two decades of the 20th century. These ceremonial and utilitarian objects reflect the highly stylized art of the so-called "Totem Pole Indians".

**Objects in the Exhibition:**

1. Painted Spruce Root Hat, raven design, Tlingit  *PAM*
2. Box with Painted Totemic Design, Lid., Tlingit  *PAM*
3. Headdress & Mask, carved wood on black fur, Haida or Tlingit  *PAM*
4. Kwakuitl Articulated Raven Mask  *PAM*
5. Crown of Leather & Wood, tipped with eagledown, Haida or Tlingit  *PAM*
6. Large Modle Totem Pole  *AM*
7. Wooden Bowl, carved in the form of a bird, Tlingit  *AM*
8. Dish of Wood, brown bear form, Chilkat  *AM*
9. Wooden Figure, Shaman's Charm  *AM*
10. Carved Wooden Rattle, Tlingit  *AM*
11. Rattle of Wood, bear form Kitikshan  *AM*
12. Beku's Mask for Lao Laxa  *AM*
13. Horn Spoon  *AM*
14. Goat Horn Spoon, wolf  *AM*
15. Carved Horn Spoon  *AM*
16. Speaker of Evening Sky, mask, Koskimo  *AM*
17. Halibut Hook, carved with animal figure, Tlingit  *AM*
18. Halibut Hook, carved with figure of a man, Tlingit  *AM*
19. Halibut Hook, Tlingit  *AM*
20. Ceremonial Headdress, Tlingit  *VMFA* (Rasmussen Collection)
21. Ceremonial Wand, Tlingit  *VMFA* (Rasmussen Collection)
22. Dance Rattle, deerhoof & wood, Salish  *VMFA* (Rasmussen Collection)
23.  Totemic Shark Shirt, Tlingit  VMFA (Rasmussen Collection)
24.  Totem Pole, Haida  VMFA (Rasmussen Collection)
25.  Chilkat Blanket, Tlingit  VMFA (Rasmussen Collection)
26.  Basket, root  VMFA (Rasmussen Collection)
27.  Basket, root  VMFA (Rasmussen Collection)
28.  Halibut Hook, wood, Tlingit  VMFA (Rasmussen Collection)
29.  Mask, wood, Tlingit  VMFA (Rasmussen Collection)
30.  Basket, spruce root, Tlingit  VMFA (Rasmussen Collection)
31.  Purse & Belt, bead & fabric, Tlingit  VMFA (Rasmussen Collection)
32.  Basket, spruce root, Tlingit  VMFA (Rasmussen Collection)
33.  Spoon, goat horn, Tlingit  VMFA (Rasmussen Collection)
34.  Basket with Cover, spruce root, Tlingit  VMFA (Rasmussen Collection)
35.  Spoon, goat & sheep horn  VMFA (Rasmussen Collection)
36.  Spoon, goat horn  VMFA (Rasmussen Collection).
37.  Totemic Box, cedar wood  VMFA (Rasmussen Collection)
38.  Pattern Board for Chilkat Blanket, wood  VMFA (Rasmussen Collection)
39.  Ladle, goat & sheep horn, Tlingit, VMFA
Exhibition 15

An Age of Elegance and Grandeur

Collection: Virginia Museum of Fine Arts

Dates: February 1967 – May 1968

An Age of Elegance and Grandeur contained paintings by some of France's greatest masters, along with sculpture and period furnishings. Examples of Baroque and Rococo art, which reflect the opulent age of Louis XIV, were displayed in the exhibition.

Objects in the Exhibition:

2. "Achilles on Skyros," Nicholas Poussin, 1656
3. "Battle on a Bridge," Claude Gelee, called Lorraine, 17th century
4. "Portrait of a Lady as Diana," Jean Marc Nattier, 1744
5. "Le Lorgneur," Jean Antoine Watteau, c. 1716
6. "La Famille de Luxembourg," Nicolas Lancret
7. "A Pasha Having Mistress' Portrait Painted," Carle de Loo, 18th century
8. "La Jeune Artiste," Jean Baptiste Greuze, 18th century
12. "Putti," (pair), Guillaume de Groff, 18th century
13. Pair of Gilt Consoles, Regence, French, 18th century
Exhibition 16

*Treasures from the Guggenheim Museum*

Collection: Guggenheim Museum

Dates: September 1966 – January 1967

This exhibition consisted of twenty-eight paintings, prints, sculptures, and drawings selected by the staff at the Guggenheim Museum. Exhibited were works by some of the most famous and influential artists of the 20th century: Picasso, Klee, Kandinsky, and many others.

**Works in the Exhibition:**

1. "Bent Dark Gray," 1943, Josef Albers
3. "Pink Chair," 1930, Marc Chagall
4. "Village Carnival," Marc Chagall
5. "Anxious Friend," 1944, Max Ernst
6. "Landscape Fantasy," 1916(?), Max Ernst
7. "Bark I," 1933, Lyonel Feininger
8. "Landscape," 1957, Alberto Giacometti
10. "Composition," 1921, Albert Gleizes
11. "Little Mask," bronze, Julio Gonzales
13. "Dream Motion, No. 61," 1923, Vasily Kandinsky
15. "Farm Couple," 1923, Ernst Ludwig Kirchner
18. "Valley Near Rapallo," 1933, Oskar Kokoschka
20. "Nude," bronze, Wilhelm Lehmbruck
21. "Horse Asleep," 1913(?), Franz Marc
22. "Gouache Drawing," 1934, Joan Miro
27. "Nude," 1941, Pablo Picasso
Exhibition 17

_Treasures from the Whitney Museum_

Collection: Whitney Museum of American Art

Dates: February 1967 – September 1968

The _Treasures from the Whitney Museum_ artmobile exhibition consisted of twenty-one oils, watercolors, and drawings by outstanding American artists of the 20th century. The works ranged from traditional to abstract and centered on the theme of water and man's relationship to it. Eilshemius's "The Flying Dutchman," 1908, was the earliest painting in the exhibit and Baziote's "The Beach," 1955 was the most recent work in the exhibit.

**Paintings in the Exhibition:**

3. "Old Canal Port," 1914, Oscar Bluemner
8. "State Park," 1946, Jared French
9. "Granite by the Sea," 1937, Marsden Hartley
16. "Deer Island, Maine," 1923, John Marin
17. "Coney Island Beach, No.1," Reginald Marsh
18. "Pertaining to Yachts and Yachting," c. 1922, Charles Sheeler
21. "Off the Coast," Lyonel Feininger
<table>
<thead>
<tr>
<th>No.</th>
<th>Object Description</th>
<th>Collection</th>
<th>Date Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Head of a Bull, limestone, Sumerian, c. 2500 BC</td>
<td>Sumerian</td>
<td>c. 2500 BC</td>
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<tr>
<td>2</td>
<td>Foundation Figure of Shul-gi, bronze, Sumerian, c. 2100 BC</td>
<td>Sumerian</td>
<td>c. 2100 BC</td>
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<tr>
<td>3</td>
<td>Inscribed Tablet, black serpentine, Sumerian, c. 2100 BC</td>
<td>Sumerian</td>
<td>c. 2100 BC</td>
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<tr>
<td>4</td>
<td>Barrel from Cylinder, ceramic, late Babylonian, c. 604-561 BC</td>
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<td>5</td>
<td>Horse Bit, bronze, Persian, c. 1444-1000 BC</td>
<td>Persian</td>
<td>c. 1444-1000 BC</td>
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<tr>
<td>6</td>
<td>Butchering Scene Relief, limestone, Egyptian, c. 2560-2420 BC</td>
<td>Egyptian</td>
<td>c. 2560-2420 BC</td>
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<td>7</td>
<td>Statuette of Ka-Her-iset-ef, limestone, Egyptian, c. 2420-2258 BC</td>
<td>Egyptian</td>
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<td>11</td>
<td>Sunken Relief, limestone, Egyptian, c. 1570-1372 BC</td>
<td>Egyptian</td>
<td>c. 1570-1372 BC</td>
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<tr>
<td>12</td>
<td>Shawabti with Inscription, limestone, c. 1570-1197 BC</td>
<td>Egyptian</td>
<td>c. 1570-1197 BC</td>
</tr>
<tr>
<td>13</td>
<td>Head, black granite, Egyptian, c. 1570-1197 BC</td>
<td>Egyptian</td>
<td>c. 1570-1197 BC</td>
</tr>
<tr>
<td>14</td>
<td>String of Beads, blue faience, yellow amber, Egyptian, c. 1570-1372 BC</td>
<td>Egyptian</td>
<td>c. 1570-1372 BC</td>
</tr>
<tr>
<td>15</td>
<td>Libation Cup, faience, Egyptian, c. 1314-950 BC</td>
<td>Egyptian</td>
<td>c. 1314-950 BC</td>
</tr>
<tr>
<td>16</td>
<td>Ibis, bronze and wood, Egyptian, c. 950-730 BC</td>
<td>Egyptian</td>
<td>c. 950-730 BC</td>
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<tr>
<td>17</td>
<td>Heart Scarab, green stone, Egyptian, c. 663-525 BC</td>
<td>Egyptian</td>
<td>c. 663-525 BC</td>
</tr>
<tr>
<td>18</td>
<td>Seated Cat, bronze, onyx base, Egyptian, c. 525-404 BC</td>
<td>Egyptian</td>
<td>c. 525-404 BC</td>
</tr>
<tr>
<td>19</td>
<td>Isis and Horus, bronze, inlaid gold, Egyptian, c. 663-341 BC</td>
<td>Egyptian</td>
<td>c. 663-341 BC</td>
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<tr>
<td>20</td>
<td>Osiris, bronze, inlaid ivory, Egyptian, c. 663-341 BC</td>
<td>Egyptian</td>
<td>c. 663-341 BC</td>
</tr>
<tr>
<td>21</td>
<td>Head of a Priest, red-veined breccia, marble base, Egyptian, c. 378-341 BC</td>
<td>Egyptian</td>
<td>c. 378-341 BC</td>
</tr>
<tr>
<td>22</td>
<td>Cycladic Harp Player, white marble, Greek, third millenium BC</td>
<td>Greek</td>
<td>third millenium BC</td>
</tr>
</tbody>
</table>
23. Standing Horse, bronze, Greek, mid-VIII century, BC
24. Figurine, terra cotta, Greek, VIII-VI century BC
25. Aryballos (oil jug), terra cotta, Greek, early VI century, BC
26. Black Figured Neck Amphora, terra cotta, Greek, VI century BC
27. Athena Relief, marble) Greek, 5th century BC
28. Red Figured Kylix, terra cotta, Greek
29. Hydria, terra cotta, Greek, c. 450 BC
30. Serpent Ring, gold, Greek, III c. BC
31. Earrings, gold, garnet ducks, Greek, IV-III BC
32. Necklace, gold, garnet, Greek, c. IV-III c. BC
33. Brooch, gold, agate, garnet, glass, Greek, c. II-I BC
34. Draped Figure, marble, Greek, c. III BC
35. Head of Dionysus, marble, Greek, c. I-II BC
36. Campana Relief, Lion Hunt, terra cotta, Roman, 44BC - 14 AD
37. Haed of an Old Man, marble, Roman Republican, c. 50 BC
38. Bracelet, gold, Roman, c. III AD
39. Dolphin Pin, gold, Roman, IV AD
Exhibition 19

The Human Figure in Art

Collection: Virginia Museum of Fine Arts


The twenty-five works in this exhibition demonstrated how artists from ancient times to the 20th century have depicted the human figure. Ancient Egyptian and Roman sculptures were displayed along with drawings and prints by Picasso, Matisse, and other contemporary artists. Several paintings, a pre-Columbian ceramic figure, a 16th century Saxon tapestry, as well as many other works also illustrated the theme of the exhibit.

Works in the Exhibition:

1. "Eight Scenes from the Life of Christ," tempera and gold leaf on panel, diptych
3. "The Village Holiday, or Dance of the Peasants," oil on canvas, David Teniers the younger
4. "Mary Jaquelin," oil on canvas, anonymous, American
5. "Portrait of Miss Elinor S.F.Pue," oil on canvas, Thomas Eakins
7. "Reclining Nude," oil on canvas, Raoul Dufy
8. "Mother and Child," oil on canvas, Adolphe William Bouguereau
10. "Two Women," pen & ink, Henri Matisse
11. "Head of a Man," pencil, A. Modigliani
12. "Sleep," lithograph, Diego Rivera
13. "The Death of Regulus," etching, Salvator Rosa
15. "Aphrodite Anadyomene," marble, Roman
16. "Sculptured Figure of a Man," ceramic, Pre-Columbian
17. "Statue of Bodhisattva," red sandstone, Indian
18. "Virgin & Child," marble relief, Francesco di Simone Ferrucci
19. "St. John," polychromed wood, German School
22. "Christ Crucified," copper & gilt, Mosan
23. "Figurine," stone, lapis lazuli, sapphire, Carl Faberge
24. "Scene from the Greek War of Independence," oil on canvas, Theodore Gericault
25. "Cushion Panel," wool, German
Exhibition 20

Japanese Art

Collection: Virginia Museum of Fine Art

Dates: February 1968 – May 1969

The *Japanese Art* artmobile exhibition consisted of thirty pieces ranging in age from the 9th to the 20th centuries AD. The exhibit displayed various examples of Japanese art, including three rare scrolls, sword guards, and woodcut prints. The oldest object in the exhibition was a wood and gilt statue of the Buddhist saint, Bodhisattva.

Objects in the Exhibition:

1. "Kwanon Figure," wood and gilt
2. "Triptych Scroll"
3. "Triptych Scroll"
4. "Triptych Scroll"
5. "Two Sliding Doors Depicting Two Tigers," c. 1650, paint on paper
8. "Chrysanthemum and Quail," paint on silk, 1691
9. "Buddhist Hanging Scroll," scroll painting
10. "Landscape," scroll painting, haboku (splashed ink), 15th century
11. "Folding Screen," by Ikkei, paint on gold background on screen
12. "No Reobe," embroidered silk, 17th century
13. "Album Leaf with Scenes from *Tale of Genji,*" paint and gold on paper, 16th century
14. "Album Leaf with Scenes from *Tale of Genji,*" paint and gold on paper, 16th century
15. "The Prostitute Karagoto," color print, 19th century
16. "A Young Woman Tying her Sash," color print, 19th century
17. "Mitsuke," color print, 19th century
18. "Fukuroi," color print, 19th century
20. "Sword Handle," gold inlay on bronze, 16th century
21. "Incense Burner in form of Goose," bronze, 18th century
22. "Bowl," pottery, 20th century
23. "Sword Guard," silver with inlays
24. "Sword Guard," bronze with inlays
25. "Sword Guard," silver with inlays
26. "Sword Guard," gilded bronze
27. "Sword Guard," silver with inlays
28. "Sword Guard," bronze with inlays
29. "Sword Guard," bronze with inlays
30. "Sword Guard," bronze with inlays
Exhibition 21

A Wyeth Portrait

Collection: Mrs. Andrew Wyeth & Virginia Museum of Fine Arts

Dates: February 1968 – December 1969

A Wyeth Portrait featured the Museum-owned painting "The Country" and fourteen preliminary sketches that led to the final work. The sketches, on loan from the artist's wife, were executed in pencil and watercolor, and show Wyeth's great attention to detail.

Works in the Exhibition:


2-15. Preliminary sketches, pencil and watercolor, Andrew Wyeth, AW.
American Folk Art

Collection:  Abby Aldrich Rockefeller Folk Art Museum

Dates:  September 1968 – May 1970

During the late 18th and early 19th centuries, a strong sense of newly found freedom encouraged experimental efforts by artisans and craftspeople in the American colonies. The folk artists utilized a variety of media and their work presents a chronicle of American life during those times. Through paintings in oil and watercolor, drawings, furniture and household goods, toys, and wood and metal sculptures, these folk artists offered insight to modes of dress, academic exercises, social activities, and the varied daily pursuits, which occupied those citizens of the new republic.

Works in the Exhibition:

1. "Barnyard Scene," (needlework), Mary Rees, 1827
2. "Polly Botsford and Her Children," (watercolor/paper), Artist unknown, 1813
3. "A. Dickson Entering Bristol in 1819," (oil on canvas), Alexander Boudro(u), 1851
4. "Eagle Mill," (oil on canvas), T. Wilson, 1845
5. "Enoch Dean-Steamboat," (oil on canvas), James Bard, 1852
7. "Harpers Ferry," (oil on canvas), Artist unknown, c.1850
8. "Horse," (watercolor on paper), Artist unknown, mid-19th century
10. "John Mix," (oil on canvas), Artist unknown, 1788
11. "Ruth Stanley Mix," (oil on canvas), 1788, Artist unknown
12. "Col. C.S. Morgan Addressing his Friends," (painting on velvet), c.1838, Artist unknown
13. "Peaceable Kingdom," (oil on canvas), c.1830-40, Edward Hicks
15. "William Howard Smith," (oil on canvas), 1838, Joseph Whiting Stock
16. "The Talcott Family," (watercolor on paper), 1830, Deborah Goldsmith
17. "The Tilted Bowl," (paint on velvet), early 19th century, Matilda A Haviland
18. "White Bowl of Fruit," (watercolor on paper), early 19th century, Artist unknown
20. "Decoy-Black Bellied Plover," (painted wood), date unknown, Artist unknown
VMFA Artmobile Exhibition History (1953-1994)

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Date</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>&quot;Decoy-Greater Yellow Legs,&quot; (painted wood), date and Artist unknown</td>
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<td>23</td>
<td>&quot;Decoy-Greater Yellow Legs,&quot; (painted wood), date and Artist unknown</td>
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<td>24</td>
<td>&quot;Decoy-Ruddy Turnstone,&quot; (painted wood), date and Artist unknown</td>
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<td>25</td>
<td>&quot;Decoy-Red Breasted Merganser,&quot; (painted wood &amp; leather) 19th century, Artist unknown</td>
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<td>26</td>
<td>&quot;Decoy-Red Breasted Merganser,&quot; (painted wood), 19th century, Artist unknown</td>
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<td>27</td>
<td>&quot;Decoy-Red Breasted Merganser,&quot; (painted wood and metal), 19th century, Artist unknown</td>
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<td>28</td>
<td>&quot;Parrot,&quot; (polychromed wood), last quarter 19th century, Attributed to Wilheim Schimmel</td>
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<td>29</td>
<td>&quot;Rooster,&quot; (polychromed wood), last quarter 19th century, Attributed to Wilheim Schimmel</td>
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<td>&quot;Tiger Cat,&quot; (polychromed wood), last quarter 19th century, Attributed to Wilheim Schimmel</td>
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<td>31</td>
<td>&quot;Ship's Figurehead-Bust of Girl,&quot; (painted wood), early 19th century, Artist unknown</td>
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<td>32</td>
<td>&quot;Ship's Figurehead-Eagle,&quot; (pine), mid-19th century, Artist unknown</td>
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<td>33</td>
<td>&quot;Spread Eagle,&quot; (wood), late 19th century, Artist unknown</td>
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<td>34</td>
<td>&quot;Tobacconist Figure-Turk,&quot; (painted wood), 19th century, Artist unknown</td>
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<td>35</td>
<td>&quot;Toy-Balancing Man,&quot; (painted wood and metal), late 19th century, Artist unknown</td>
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<tr>
<td>36</td>
<td>&quot;Weathervane-Butterfly,&quot; (metal), late 19th century, Artist unknown</td>
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<tr>
<td>37</td>
<td>&quot;Weathervane-Cockerel,&quot; (wood), late 19th century, Artist unknown</td>
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<td>38</td>
<td>&quot;Weathervane-Snake,&quot; (sheetmetal), 19th century, Artist unknown</td>
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<td>39</td>
<td>&quot;Weathervane-Yellow Horse,&quot; (painted metal), 19th century, Artist unknown</td>
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<tr>
<td>40</td>
<td>&quot;Whirligig-Man in a High Hat,&quot; (wood and metal), 19th century, Artist unknown</td>
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<tr>
<td>41</td>
<td>&quot;Sheep, (shop sign),&quot; (painted pine), 19th century, Artist unknown</td>
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<tr>
<td>42</td>
<td>&quot;Josiah Turner (bootmaker),&quot; shop sign, (painted wood), early 19th century, Artist unknown</td>
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</tbody>
</table>
Exhibition 23

**Late Italian Painting**

**Collection:** Virginia Museum of Fine Arts

**Dates:** February – May 1969

This exhibition represented nearly three centuries of Italian art, encompassing four major artistic movements – late Renaissance, Mannerism, Baroque, and Rococo. The art of these periods illustrates the emergence of mankind as an individual in the transition from religious to secular subject matter and from restricted artistic interpretation.

**Objects in the Exhibition:**

2. "Piazza San Marco," Francesco Guardi
3. "Portrait of a Philosopher," Luca Giordano
4. "Nessus and Deianeira," Antonio Susini
5. "Selene and Endymion," Pier F. Mola
Exhibition 24

Byzantine Treasures

Collection: Virginia Museum of Fine Arts

Dates: September 1968 – May 1969

The Byzantine culture was the last legacy of the Greeks and Romans to the Western World. While the west crumbled and fell into the Dark Ages, Byzantium continued to thrive and to keep alive the traditions of classical civilizations. The Empire thus served as a strategic bridge between antiquity and the modern world.

Objects in the Exhibition:

1. St. Matthew manuscript
2. St. Mark manuscript
3. St. Luke manuscript
4. St. John manuscript
5. Triton and Nereid bone relief
6. Dionysus bone carving
7. Plaque engraved with female dancer
8. Statue of Herceded wood
9. Figure of standing man
10. Figure of an Official
11. Transfiguration of Christ Plaque
12. Cross, wood
13. Comb, bone
14. Liturgical vessel, Wood
15. Pottery jar, clay
16. Medallion representing a Consul, steatite
17. Iron Cross in mounting, iron and bronze
18. Daggar handle surmounted by bird, bronze
19. Encolpion with "Dormition of Virgin" on necklace, gold and crystal
20. Octagonal ring with Greek Niello inscription, gold & niello
21. Ring with "Venus and Amor," gold
22. Pair of bracelets, gold
23. Double ring set with three stones
24. Fibula, gilt bronze
25. Buckle and plate, bronze
26. Pair of bracelets, gold and cabochens
27. Pendant, gold and garnet
28. Pair of diadems, gold
29. Pair of earrings, gold
30. Large pendant disc with openwork decoration, gold
31. Ring with niello inscription, gold and niello
32. Buckle, gold
33. Small flask with top, gold
34. Ring, gold
35. Consular ring, gold
36. Cross on necklace fragment, bronze
37. Reliquary, enamel and gold
38. Eagle with small pendant stone
39. Pair of earrings, gold
40. Polyhedral earring, gold filigree
41. Crescent shaped earring, gold filigree
42. Figure of a Man, cloth
43. Bowmen Tapestry, cloth
44. Nereids, cloth
45. Lamp with handle in form of a griffen’s head, bronze
46. Candlestick with Cross, bronze
47. Weight in form of bust of Minerva, bronze
48. Seal for eucharistic wafer, bronze
49. Equestrian statuette, bronze
50. Lamp in form of a ship, bronze
51. Amulet with "Madonna and Child"
52. Incense burner, bronze
53. Handle of a Patera with Lioness protome, bronze
54. Eagle with spread wings, bronze
55. Cross in circle, bronze
56. Male head, porphyry
57. Typanum, limestone
58. Sarcophagus for a child, marble
59. Relief with "Virgin," silver
60. Plaque with "Venus and Adonis," silver
61. Spoon, silver
62. Platter with warrior on horseback, silver
63. Plate, silver
Exhibition 25

Images in Wood

Collections: Mariner's Museum & Index of American Design

Dates: September – December 1969

The exhibition included objects from the Mariner's Museum and the Index of American Design. The objects were mainly figureheads and billet heads carved of wood or pictures representing them.

Objects in the Exhibition:

1. D.A.Small Quarterboard  *MM*
2. Cathead plate from the British ship "Excellent"  *MM*
3. Tiller from unidentified vessel presented by Capt. Paul L. Hammond  *MM*
4. Figurehead from Whaleship Commodore Morris  *MM*
5. Two Carved Heads  *MM*
6. Two cabin decorations  *MM*
7. Sternboard from "Florence C"  *MM*
8. Eagle Figurehead  *MM*
9. Steering post head of Admiral Stephan Decatur  *MM*
10. Billethead  *MM*
11. Figurehead, eagle with leaf decoration  *MM*
12. Figurehead from "Brooks Whaler"  *MM*
13. King Figurehead  *MM*
14. Small Eagle Figurehead  *MM*
15. Eagle Stern Decoration  *MM*
16. Napoelan Figurehead  *MM*
17. Figurehead from "Santa Ana"  *MM*
18. Ship's Billethead, picture  *IAD*
19. Head of Franklin, pictures  *IAD*
20. "Lady with a Rose," figurehead, pictures  *IAD*
21. Eagle Figurehead, pictures  *IAD*
Exhibition 26

**Randolph Macon Woman’s College Collection**

**Collection:** Randolph Macon Woman’s College

**Dates:** September – December 1969

Since the history of American Art is also a history of the American people, recorded and interpreted by artists, paintings provide an insight into the life and attitudes of America from its beginning. The paintings in this exhibition were from the Randolph Macon Woman's College Collection of American Art and are predominantly from the 19th and 20th centuries.

**Objects in the Exhibition:**

1. "Corway Peak, New Hampshire," Thomas Cole
2. "Paris Courtyard," Winslow Homer
3. "Perugia and the Valley," George Inness
4. "Valley of the Seine," Theodore Robinson
5. "River Scene," Earnest Lawson
7. "Idlers," Maurice Prendergast
11. "Mrs. Scott’s House," Edward Hopper
12. "Cow #1," Arthur G. Dove
13. "Yellow Cactus," Georgia O'Keefe
14. "In the Night," Morris Graves
15. "Crucifixion," Peter Blume
16. "Child and Mother"
Exhibition 27

The Prints of James McNeill Whistler

Collection: Rosenwald Collection of the National Gallery of Art

Dates: Fall 1969 – Spring 1970

In contrast to the flamboyant style of the Impressionists, which dominated the last years of the 19th century, the art of James McNeill Whistler was out of the mainstream. While his paintings created controversy, his more than four hundred etchings and lithographs drew praise from artists and connoisseurs alike. This exhibition featured a selection of Whistler’s most important graphic works.

Objects in the Exhibition:

1. “Sketches on the Coast Survey”
2. “Little Arthur”
3. “Annie Standing”
4. “La Mere Gerard”
5. “La Retamuse”
6. “En Plein Soleil”
7. “Liverdun”
8. “The Unsafe Tenement”
9. “Street in Saverne”
10. “La Veille Aux Loques”
11. “La Marchande de Moutarde”
13. “Title to the French Set”
15. “The Music Room”
16. “Thames Warehouse”
17. “Old Westminster Bridge”
18. “Limehouse”
19. “Eagle Wharf”
20. “Black Lion Wharf”
22. “Thames Police”
23. "The Limeburner"
24. "Portrait of Becquet"
25. "Annie Haden"
26. "Rotherhithe"
27. "The Forge"
28. "Millbank"
29. "Little Pool"
30. "Early Morning, Battersea"
31. "Old Hungerford Bridge"
32. "The Storm"
33. "Weary"
34. "Jo"
35. "Chelsea Bridge & Church"
36. "Speke Hall, #1"
37. "Frederick R. Leyland"
38. "Florence Leyland"
39. "Maude"
40. "The Guitar Player"
41. "Adam & Eve, Old Chelsea"
42. "Old Battersea Bridge"
43. "Nocturne"
44. "The Beggars"
45. "Nocturne Palaces"
46. "The Garden"
47. "Nocturne: Salute"
48. "Venice"
49. "Sleeping Woman"
50. "Nocturne"
Exhibition 28

The Art of India

Collection: Virginia Museum of Fine Arts

Dates: Fall 1970 – Spring 1972

Once the Western Hemisphere began to understand the mythology of the gods of India, it began to understand its art and thought. This exhibition included objects from the ancient Indus Valley beliefs, Hinduism, Buddhism, Mughals, and the epics Ramayana and Mahabharata.

Objects in the Exhibition:

1. Head of the Buddha
2. Bodhisattva
3. Ganesa
4. Rampant Lion
5. Durga Killing Mahisasur
6. Stele of Female Deity
7. Jaina Altarpiece
8. Buddha in Meditation
9. Tantric Buddhist Deity
10. Vishnu
11. Preaching Buddha
12. Dagger
13. Bracelet
14. Silver Box
15. Cosmetic Box
16. Textiles
17. Alabaster Weight
18. Mandala
19. Cosmographical Painting
20. Scroll Painting
21. Black Horse Galloping
22. Peta
23. Double page from Takikhi - Alfi Manuscript
24. Krisna in a forest with brother
25. Tinted portrait of a young prince
26. Page from 18th century album
27. Portrait of Deccani Prince
28. Lady Musician with 2 females and three deer
29. Pastoral Scene
30. Lovelorn Nayika
31. Krishna and Radha Seated in a Forest
Exhibition 29

*African Art*

**Collection:** Museum of African Art, Washington DC

**Dates:** September – December 1970

Art represents, in symbolic form, the primary concerns of the people of traditional Africa. Through sculpture the artist offers an objective form to the ideas and beliefs of his community, providing an important link in the communication of the people with the gods, forces of nature, and ancestral spirits who are the sources of political, moral, and religious authority.

**Objects in the Exhibition:**

1. Bambara female figure, Mali
2. Mende female figure, Sierre Leone
3. Dogan seated figure with four small figures, Mali
4. Gio Armlet, Liberia
5. Bateke male fetish figure with base, Congo
6. Bamileke two figures, Cameroon
7. Basonge fetish, Congo
8. Bambara doorlock, Mali
9. Ibibio male puppet, Nigeria
10. Ibibio female puppet, Mali
11. Dan mask, Liberia
12. Baule mask portrait, Ivory Coast
13. Dan mask, Liberia or Ivory Coast
14. Bamun mask, Cameroon
15. Bini mask, Nigeria
16. Bamenda Bushcow mask, Cameroon
17. Fang mask, Gabon
18. Marka mask, Mali
21. Baule heddle pulley with bird motif on base, Ivory Coast
22. Senufo heddle pulley, Ivory Coast
23. Bakuda cup, Congo
24. Yaka mask, Congo
25. Bobo mask, Upper Volta
26. Dogon mask, Mali
27. Ashanti goldweights, Ghana
28. Yoruba make ibeji, Nigeria
29. Yoruba male ibeji, Nigeria
30. Baule standing female, Ivory Coast
31. Yoruba female "Shango" holding serpent, Nigeria
32. Baule standing female, Ivory Coast
33. Guro antelope head mask, Ivory Coast
34. Balwalwa mask, Congo
35. Bobo bird mask, Upper Volta
36. Korumba antelope headdress, Upper Volta
37. Senufo helmet mask, Ivory Coast
38. Yoruba mask (rabbit ears and figure), Nigeria
39. Blanket, Nigeria
40. Country Cloth, Nigeria
41. Yoruba house post, Nigeria
42. Baule female figure, Ivory Coast
43. Bambara "Chi Wara," Mali
44. Ashanti akauba doll, Ghana
45. Senufo mask, Ivory Coast
46. Ashanti akauba, Ghana
47. Bakota reliquary, Gabon
48. Yoruba housepost, Nigeria
49. Yoruba "Eshu" figure, Nigeria
**Exhibition 30**

*Encounter I: Space*

**Collection:** Virginia Museum of Fine Arts

**Dates:** September 1970 – May 1971

Paintings, lithographs, prints, silk screens, reliefs, a Greek vase, enamel plaques, textiles, and a light box were the objects in this exhibit selected to represent the successful attainment of the feeling of space.

**Objects in the Exhibition:**

1. Greek Amphora
2. "Athena," Greek Marble
3. Peruvian textile
4. Egyptian limestone relief
5. Franco-Flemish Illumination on vellum
6. "Set of Twelve Months," French enamel plaques
7. "Krishna with Gopes"
8. Indian miniature
9. "Adoration of the Magi"
10. "St. Ambrose"
11. "A Pasha Having His Mistress Portrait Painted"
12. "Nature Morte"
13. Braque Cubist painting
14. "The Banjo Player"
15. "Le Gureidon"
16. "Interior"
17. "Charity School"
18. White Line Forms on Plastic
19. Transmuted
20. Light Box
21. Vassarely silkscreen
22. Bontecou drawing
**Encounter II: Color**

**Collection:** Virginia Museum of Fine Arts  
**Dates:** September 1972 – February 1974

The art in this exhibition demonstrated how color perception involves both the eye and the brain in a process of comparison and contrast.

**Objects in the Exhibition:**

1. "Vetheuil," Monet  
2. "Tracery," Liberman  
3. "Two Pink Stripes and Negative Collage," Motherwall  
4. "The Isle of Shoals," Hassam  
5. "La Sympathie," Petitjean  
6. "Croix de vie," Signac  
7. "Composition," Nay  
8. "Little Giant Still Life," Davis  
9. "Picnic Figures," Peterson  
10. "Inward Eye," Anuskiewicz  
11. "Marilyn," Andy Warhol  
12. Untitled, Kelly  
15. The Minneapolis Institute of Arts 50th Anniversary Exhibition, graphics, Krushenick  
17. "Greenwich Villagers," Avery  
18. "Abstract Composition," Severini
Exhibition 32

*Treasures in Miniature*

Collection: Virginia Museum of Fine Arts

Dates: February 1972 – December 1972

The exhibition included miniature pieces mainly from the bequest of Mrs. Ailsa Mellon Bruce. The pieces were used to enhance the elegant atmosphere, which dominated the 18th century arts and tastes, and were more precious than practical. Skillfully made of fine metals, jewels, stones, enamels, and porcelains, they represented the fashions and attitudes of those who owned and treasured them. The pieces were not merely used for utilitarian functions, but as luxurious symbols of social position.

**Objects in the Exhibition:**

1. Snuff Box, French, 18th century
2. Faberge Bolster, shaped cigarette case, 19th century
3. Oblong box, German, 18th century
4. Oblong Snuff box, French, 18th century
5. Oval Snuff box, French, 18th century
6. Faberge Bolster, shaped cigarette case, 19th century
7. Necessaire, English, 18th century
8. Double Snuff Box, French, 18th century
9. Oval Snuff Box, French, 18th century
10. Oblong Snuff Box, French, 18th century
11. Octagonal Snuff Box, French, 18th century
12. Oval Box, French, 18th century
13. Snuff Box, French, 18th century
14. Oblong Box, English, 19th century
15. Octagonal Snuff Box, English, 18th century
16. Borte A Rouge, French, 18th century
17. Oblong Snuff Box, French, 18th century
18. Cartouche Box, German, 18th century
19. Oval Box, English, 18th century
20. Oval Box, French, 18th century.
21. Necessaire, German, 18th century
22. Necessaire, French, 18th century
23. Snuff Box, English, 18th century
24. Snuff Box, German, 18th century
25. Circular Snuff Box, English, 18th century
26. Oval Snuff Box, French, 18th century
27. Oblong Snuff Box, German, 18th century
28. Comfit Box, German, 19th century
29. Faberge Pointed Oval Box, 19th century
30. Bonbonniere, French, 18th century
31. Water Color Balloon Painting, French, 18th century
32. Balloon Paintings on Glass, French, 18th century
33. Adams Style Carved and Parcel - Guilded Demilune Console, English, 19th century
34. Pair of Carved and Lacquered Toubourets, French, 18th century
35. Louis XVI Provincial Commode Bordeaux, French, 18th century
36. Carved and Painted Three-Part Overmantle Mirror, French 19th century
Exhibition 33

Art Nouveau


Dates: September 1972 – May 1974

The Art Nouveau movement was important in that it broke with the past and established a new functional, and unified approaches to art and design. Art Nouveau existed in a number of contrasting national concepts from 1892 until 1903, which were preoccupied with ornamental, wavy lines full of movement. This exhibition included examples of objects from international artists in a variety of materials.

Objects in the Exhibition:

1. Chair - Carlo Bugatti VMFA
3. Cameo glass vase, August Daum, Antonin Dawn William B. O’Neal
4. Cameo glass vase, Emille Galle William B. O’Neal
5. Cameo glass vase, Emille Galle William B. O’Neal
6. Nautilis Lamp, Gustai, Gurshner VMFA
7. Chair, Josef Hoffmann VMFA
8. Covered Dish on Foot, Josef Hoffmann VMFA
9. Belt Buckle, Georg Jensen VMFA
10. "Loie Fuller," Raoul Francois Larche VMFA
11. "Dancing Girl with Tambourine," Agathon Leonard VMFA
12. "La Cothurne," Agathon Leonard VMFA
13. Dessert Spoon & Marmalade Spoon, Charles Rennie Macintosh William B. O’Neal
14. Side Chair, Louis Majorelle Sydney & Frances Lewis
15. Bust of Female, Alphonse Mucha VMFA
17. Four-Branch Candelabrum, Louis C. Tiffany James M. Brown III
18. Spring Peony Table, Louis C. Tiffany VMFA
19. Lunette, Louis C. Tiffany Sidney & Frances Lewis
20. Vase, Louis Comfort Tiffany William B. O’Neal
22. Candlesticks, Henri de Toulouse-Lautrec VMFA
23. Jardiniere, Henry Van de Velde  VMFA


25. Jewel Chest, artist unknown  VMFA

26. Inkwell, artist unknown  James M. Brown III
Exhibition 34

*Images of Reality*

Collection: Virginia Museum of Fine Arts

Dates: February 1973 – February 1974

The artists exhibited represent the mainstream of American realistic art, which is called "Neo-Realistic." The exhibition shows their work in relation to other realistic works in the Collection by examining common characteristics, precise representation, and the influence of photography.

**Objects in the Exhibition:**

4. "Watcher by the Rail," Barclay Sheaks
6. "In Old Saigon," Gerald Donato, 1971
9. "Little Sugar River at Noon," Maxfield Parrish
10. "Marilyn," Andy Warhol
11. "Nun and Arch," Robert Vickrey
13. "Nick and Jamie," Andrew Wyeth, 1963-64
15. "10 a.m.," John Koch
Exhibition 35

Symbols of Myth - Melanesian Art

Collection: Museum of Primitive Art in New York

Dates: September 1973 – December 1974

The objects in this exhibition were from the Museum of Primitive Art, New York City. The arts of Melanesia are products of the individual artist's own development in technique, craftsmanship, and personal expression, springing from a will to please the divine spirits and members of the community. The arts are strongly based on tradition of past generations, but are created for the present in the natives' celebrations of life's mysteries.

Objects in the Exhibition:

1. Bark Belt, New Guinea
2. Totemic Figure, New Ireland
3. Mask, New Guinea
4. Headrest, Tami Island, N.G.
5. Shield, New Britain
6. Slit-Gong Head, New Hebrides
7. Tapa Cloth, New Guinea
8. Breast Ornament, Admiralty Island
9. Ceremonial Board, New Guinea
10. Canoe Prow, New Guinea
11. Neck Ornament, Solomon Islands
12. Charm, Solomon Islands
13. Ceremonial Pierced Plank, New Guinea
14. Mask, New Guinea
15. Shield, New Guinea
16. Ceremonial Paddle, Solomon Islands
17. Canoe Prow ornament, New Guinea
18. Figure, New Guinea
20. Mask, New Guinea
Exhibition 36

Paintings of the American Scene: Hopper, Burchfield and Marsh


Dates: January 1974 – May 1975

This exhibition presented the works of three American artists who record with realism varied images of America between the two world wars. Turning away from the revolutionary art movements that were sweeping over Europe, all three men depicted in clear, realistic views the more industrial, uneasy world Americans were developing.

Objects in the Exhibition:

3. "Outhouses," Edward Hopper  WMAA
4. "Victorian House," Edward Hopper  WMAA
5. "Trawler," Edward Hopper  WMAA
7. "Group of Houses," Edward Hopper  WMAA
8. "Old House and Elm Trees," Charles Burchfield, 1933-40  VMFA
13. "Coney Island Beach #1," Reginald Marsh, 1943  WMAA
15. "Negroes on Rockaway Beach," Reginald Marsh, 1934  WMAA
16. "Locomotive #2," Reginald Marsh, 1929  WMAA
Exhibition 37

The Art of the Goldsmith

Collection: Virginia Museum of Fine Arts

Dates: September 1974 – December 1976

The Art of the Goldsmith presented gold objects selected from the collections of the VMFA. Both ancient and modern cultures were represented, and workmanship of the highest skill is apparent in objects by early craftsman of non-technical ages – ancient Egypt, Mycenae, Hellenistic Greece, Rome and Byzantium. The art of the 18th and 19th century’s goldsmiths who worked in India, Japan, England, France and Russia's Faberge workshop was also included.

Objects in the Exhibition:

1. Mycenaean Dish, 14-13 century BC
2. Egyptian Necklace, XII Dynasty
3. Egyptian Scarab-Ring, XII Dynasty
4. Egyptian Short Gold Cup, XVIII Dynasty
5. Greek Serpent Ring, III century BC
6. Greek Pair earrings, III century BC
7. Greek Necklace, IV-III century BC
8. Greek pair tiger head earrings, IV century BC
9. Greek Single gazelle head earring, IV century BC
10. Greek Octodrachm Coin, 284-247 BC
11. Greek Stater Coin, 336-323 BC
12. Bosporus Stater Coin, 124-132
13. Roman Aureus Coin, 117
14. Greek Hekton, V century BC
15. Peruvian Cup, 1000-2000
16. Panama Bird Pendant, 800-1500
17. Costa Rica Frog Pendant, 800-1500
18. Panama Plaque, 1000-1500
19. Panama Earspools, 1000-1500
20. Columbia ear ornaments, 1000-1500
21. Columbia Nose Clip, 900-1500
22. Columbian Man, 1000-1500
23. Columbian Woman, 1000-1500
24. Italian? Langobard Fibula, VI century
25. Byzantine Buckle, VII century
26. Byzantine Pair of Buttons, X century
27. Byzantine Pair of Bracelets, IV century
28. Byzantine Ring, VII century
29. Byzantine large ring with Greek inscriptions, late III - early IV century
30. Byzantine Ring, VII century
31. Byzantine Pair Earrings, VI century
32. Byzantine Pendant disc, VI-VII century
33. Byzantine One Earring, X century
34. Indian Pair of Armbands, XVIII century
35. Japanese Knife, XVI century
36. French Louis XV Snuffbox, XVIII century
37. French Louis XV Oblong Snuffbox, XVIII century
38. English George III Box, XIX century
39. Russian Faberge Box, XIX century
40. "Russian Christ Blessing the Universe" Painting, XIX century
41. Russian Faberge Brooch, XIX century
42. Russian Faberge Parasol Handle, 19th century
43. Russian Faberge Cigarette Case, XIX century
44. Roman Dolphin Pin, IV century
45. Roman Bracelet, II century
46. Japanese Sword Guard, 18th century
47. Japanese Sword Guard, 17th century
48. Japanese Sword Guard, 18th century
49. Japanese Sword Guard, 17th century
Exhibition 38

The Independent Spirit in American Painting

Collections: Virginia Museum of Fine Arts & Pennsylvania Academy of Fine Arts

Dates: September – December 1975

The exhibition included works by Eakins, Henri, Sloan, Glackens, Luks, Daires, Prendergast and Bellows, leaders in the revolt against academic tradition. These American artists broke with the strict fashionable trends in painting and brought the American experience a new and vital inspiration in American painting.

Objects in the Exhibition:

1. "Shipyard Scociety," George Bellows  VMFA
2. "Old Beggar Woman," George Luks  VMFA
3. "Miss Elinor S.F.Pue," Thomas Eakins  VMFA
5. "Little Giant Still Life," Stuart Davis,  VMFA
7. "Landscape," Marsden Hartley  VMFA
10. "Street Scene," Jerome Meyers  VMFA
11. "Fort George Hill---Morning," Earnest Lawson  PAFA
12. "At the Beach," William Glackens  PAFA
Exhibition 39

The Nature of Landscape

Collection: Virginia Museum of Fine Arts

Dates: September 1975 – December 1976

The exhibition presented twelve artists whose paintings of nature communicate many of mankind's conceptions of environment. The landscapes and seascapes convey such attitudes as longing for solitude in a chaotic world, fear of the wilderness, nature as the apparition of God, and nature as the embodiment of national aspirations to world dominance. Among the painting styles represented were: French Impressionism, Hudson River School, Rocky Mountain School, American Luminism, Barbizon School, English and French Romanticism, and early French Baroque.

Paintings in the Exhibition:

2. "Herdswoman and her Daughter," Jan Siberechts
3. "Moonlight Scene," Claude Vernet
5. "Solitude," Thomas Doughty
6. "Brideveil Falls," Thomas Moran
8. "Landscape," Ralph A Blakelock
9. "Landscape with Figure," Gustave Courbet
10. "The Isle of Shoals," Childe Hassam
12. "Edge of the Fountainbleau Forest," Virgil Narcisse Diaz de la Pena
Exhibition 40

Masterpieces of Pre-Columbian Art

Collection: Virginia Museum of Fine Arts

Dates: February – May 1976

The exhibition of objects from the collection of VMFA represented the most sophisticated of the Western Hemisphere's indigenous cultures--the Indian civilizations of Pre-Columbian Mexico, Central America and South America. The great Mayan, Inca, and Aztec civilizations, as well as numerous other cultures interspersed historically and geographically among them, were represented through sculpture, ceramics, textiles, jewelry, metalwork, and woodwork.

Objects in the Exhibition:

1. Figurines, Early Village Cultures, 1000-500 BC
2. Figures, Nayarit Culture, 200 BC - 400 AD
3. Seated Figure, Colema Culture, 200 BC-400 AD
4. Dog with Corn Cob, Culture, 200-600 AD
5. Figure of a Man, Remojadas Culture, 200-600 AD
6. Seated Figure, Remojadas Culture, 200-600 AD
7. Anthropomorphic Urn, Remojadas Culture, 200-600 AD
8. Head, Veracruz Culture, 200-600 AD
9. Hacha, Veracruz Culture, 300-900 AD
10. Yoke, El Tajin, 200-600 AD
11. Vase, Mayan Culture, 600-900 AD
12. Vase, Mayan Culture, 600-900 A.D
13. Bowl, Mayan Culture, 600-900 AD
14. Relief Fragment, Mayan Culture, 300-900 AD
15. Serpent Head, Aztec, 14th – 15th century AD
16. Double Spout Bottle, Paracas Culture, 700-100 BC
17. Anthropomorphic Vessel, Chavin Culture, 500-300 BC
18. Ceramics, Nazca Culture, 200-500 AD
19. Anthropomorphic Vessel, Nazca Culture, 600-800 AD
20. Bowl, Nazca Culture, 750-850 AD
21. Bowl, Nazca Culture, 1100-1400 AD
22. Kero, Inca Culture, 1538-1600 AD
23. Nose Ring, Panama, 800-1500 AD
24. Twin Frogs, Panama, 800-1500 AD
25. Bat-Headed Deity, Panama or Costa Rica, 800-1500 AD
26. Jaguar, Mochica Culture, 300 BC - 700 AD
27. Pectoral, Caluma Culture, 100 BC-400 AD
28. Mace Heads with Bells, Chimu Culture, 1100-1450 AD
29. Textile Fragments, Paracas Culture, 200 BC - 200 AD
30. Poncho, Nazca-Huari Culture, 550-700AD
31. Shirt, Peru, 900-1000 AD
32. Tapestry Fragment, Tiahuanaco-Huari Style, 550-700 AD
33. Textile, Ica Culture, 1000-1300 AD
34. Dolls, Chancay Culture, 1300-1500 AD
35. Tapestry Strip, Late Coastal Style, 1400-1600 AD
Exhibition 41

_Idea Into Image: Sculpture_

**Collection:** Virginia Museum of Fine Arts

**Dates:** September 1975 – December 1977

This exhibition explored preoccupation with shaping solid substances into meaningful images and forms. The prehistoric sculptor carved available solid materials with simple tools for functional purposes, or modeled clay and dried it in the sun. Subsequent artists have developed techniques with a greater variety of materials, but basic sculptural characteristics, like a three-dimensional realization of an idea or image, remain the same. Material, techniques, tools, meanings and purpose behind sculpture were explored.

**Objects in the Exhibition:**

1. St. Martin, German, 15th century
2. Sekmet, Egyptian, 16th century BC
3. Virgin and Child, 15th century
4. Angel, Coptic
5. Sculptor’s Model, Egyptian, 3rd century BC
6. Male Head, Byzantine, 4th century
7. Dionysus, Coptic, 4th century
8. Mirror Back, French, 14th century
9. St. James, Spanish, 16th century
10. Two Heads, Egyptian, 15th century BC
11. The Martyrdom of St. Sevastian, Italian, 1480
12. Awakening, bronze, American, 1942
13. Awakening, alabaster, American, 1942
14. Head of a Buddha, Chinese, 16th century
15. Falcon, Egyptian, 7th century BC
16. Bastet, Egyptian, 7th century BC
17. Standing Horse, Greek, 7th century BC
18. Virgin and Child, French, 16th century
19. Lion Hunt, Italian, 15th century
20. Bust of Shiva, Cambodia, 12th century
21. Charity, French, 17th century
22. Putto, French
23. Preaching Buddha, India, 10th century
24. Jonah and the Whale, American, 1937
25. Crow, American, 1960
26. Tree, American, 1959
27. Trees, American, 1960
28. Hanging Sculpture, American
29. Lion Hunt Relief, Roman, 1st century BC
30. Heraldic Beast IV, American
31. Winged Siren, Greek, 4th century BC
32. Tanagra Figure, Greek, 4th century BC
33. Tea Bag, American, 1966
VMFA Artmobile Exhibition History (1953-1994)

Exhibition 42

American Marine Painting

Collections: Virginia Museum of Fine Arts, Mariner’s Museum & Sweetbriar College

Dates: February – December 1977

This exhibition contained seascapes and ship portraits; realistic, pictorial and romantic imagery of the sea, portrayed by artists over the past 300 years.

Objects in the Exhibition:

1. "HMS Agrican," off Cape Comfort, 19th century, oil, artist unknown  VMFA
2. “Ship off Birkenhead,” England 1910, oil, Robert Salmon  MM
3. “Boston Harbor from Castle Island,” 1839, oil, Robert Salmon  VMFA
4. “Gloucester Harbor,” 1848, oil, Fitz Hugh Lane  VMFA
5. “A Racing Yacht on the Great South Bay,” 19th century, oil, James Butterworth  VMFA
6. “Alida,” 1873, oil, James Bard  MM
7. “Seascape,” 1875, oil, Daniel Huntington  SC
8. “Monhegan Cliff, Maine,” 1896, oil, Alfred Bircher  VMFA
9. “Christ Stilling the Tempest,” 1900, oil, Robert Newman  VMFA
11. “In the Channel,” 1941, oil, Lyonel Feininger  SC
Exhibition 43

*Symbols of Faith*

**Collections:** Virginia Museum of Fine Arts & the Congregation of Beth Ahabah

**Dates:** February 1977 – May 1978

Objects from the Christian, Jewish, Hindu, Buddhist, Moslem, and Sumerian religions, as well as Greek and Egyptian mythologies are represented in this exhibition. The exhibition show similarities between the religions through the art objects, especially the ideas of immortality, a divine being, the divine deliverer, sacrifice and worship, fertility, and the cosmic order of the universe.

**Objects in the Exhibition:**

1. Isis and Horus, Egyptian  *VMFA*
2. Ibis, Egyptian  *VMFA*
3. Anubis, Egyptian  *VMFA*
4. Sacrificial Slaughter of the Bull, Egyptian  *VMFA*
5. Ritual Vessel, Sumerian  *VMFA*
6. Head of a Bull, Sumerian  *VMFA*
7. Cylinder Seal, Sumerian  *VMFA*
8. Figure of Shul-Gi, Sumerian  *VMFA*
9. Durga, Hindu  *VMFA*
10. Surya, Hindu  *VMFA*
11. Birth of Krishna  *VMFA*
12. Mandala, Nepal  *VMFA*
13. Bronze Mirror Back, Chinese  *VMFA*
14. Jade Pi, Chinese  *VMFA*
15. Bronze Yu Bucket  *VMFA*
16. Pages from a Koran, Islamic  *VMFA*
17. Prayer Rug, Iran  *VMFA*
18. Blake's Engraving for Dante's Inferno, English  *VMFA*
19. Quan Yin, Chinese  *VMFA*
20. Buddha  *VMFA*
21. Padmapani, Indian  *VMFA*
22. Buddha Amitabha  *VMFA*
23. Ressurection of Osiris Papyrus, Egyptian  VMFA
24. Engravings of the Twelve Labors of Hercules  VMFA
25. Clay Goddess, Boetian  VMFA
26. Lekythos, Greek  VMFA
27. Silver Plaque of Aphrodite  VMFA
28. Bronze Medallian, Byzantine  VMFA
29. Corpus  VMFA
30. Ivory Plaque of the Anunciation  VMFA
31. Christ in Majesty  VMFA
32. Page from a Psalter  VMFA
33. Engraving of the Twelve Apostles  VMFA
34. Kiddush Cup  CBA
35. Etrog Box  CBA
36. Hanukkah Lamp  CBA
37. Traveling Hanukkah Lamp  CBA
Exhibition 44

**Art of the American West**

**Collections:** Virginia Museum of Fine Art & Private Collections

**Dates:** September 1977 – December 1978

Objects from one of the most exciting and important aspects of American History—the westward expansion. The exhibition stresses the movement westward, the land, the Indians, the Cowboys, and the Calvary.

**Objects in the Exhibition:**

1. "Lewis and Clark on the Lower Columbia," Russell
2. "Cigar Store Indian," attributed to Thomas Brooks VMFA
3. "Bridal Veil Falls," Moran VMFA
4. "Black Canyon, Colorado River, from Camp 8 Looking Above," O'Sullivan
5. "El Capitan, 300 feet," Watkins VMFA
8. "Indian," Kauba
15. "Indian Princess," attributed to Samuel Robb VMFA
17. "Buffalo Hunt," Russell
18. "Sheets of Four Sketches," Russell VMFA
23. "Cavalry Officer in Campaign Dress," Remington VMFA

25. "Indian Encampment," Blakelock  VMFA
Exhibition 45

Art and the Archaeologist

Collections: Virginia Museum of Fine Arts & Virginia Research Center for Archaeology

Dates: February 1978 – May 1979

Objects in the exhibition were from archaeological discoveries in America and abroad. Through archaeology, the lost civilizations of Egypt, Mesopotamia and the Minoan-Mycenaean have been rediscovered. And through the objects, the archaeologist can look beyond to their creators and understand their surroundings and how they lived. Likewise in sites in Virginia, the archaeologist is able to determine the life styles in colonial America.

Objects in the Exhibition:

1. Stele, Egyptian VMFA
2. Offering Scenes, Egyptian VMFA
3. Necklace and Scarab Ring, Egyptian VMFA
4. String of Beads, Egyptian VMFA
5. Beads and Amulet - Egyptian VMFA
6. Necklace, Egyptian VMFA
7. String of Beads, Egyptian VMFA
8. Pin with Shell Bowl and Pendant, Egyptian VMFA
9. Pin with Ram's Head, Egyptian VMFA
10. Toilet Box with Cover, Egyptian VMFA
11. Beaker and Goblet, Egyptian VMFA
12. Squatting Figure of a Scribe, Egyptian VMFA
13. Funerary "Servant Figure," Egyptian VMFA
14. Kneeling Syrian Captive, Egyptian VMFA
15. Libation Cup, Egyptian VMFA
16. Shawabtis, Egyptian VMFA
17. Head of Ismet, Egyptian VMFA
18. Osiris, Egyptian VMFA
19. Neith, Egyptian VMFA
20. Sekmet, Egyptian VMFA
21. Nefertum, Egyptian VMFA
22. Bastet, Egyptian VMFA
23. Seated Official, Egyptian  VMFA
24. Falcon, Egyptian  VMFA
25. Ichneumon, Egyptian  VMFA
26. Bastet, Egyptian  VMFA
27. Flower Bowl, Minoan  VMFA
28. Stirrup Jar, Mycenaean  VMFA
29. Dish, Mycenaean  VMFA
30. Black-figured Amphora, Greek  VMFA
31. Female Head, Greek  VMFA
32. The Amphipolis Treasure, Greek  VMFA
33. Black-figured Amphora, Etruscan  VMFA
34. Bellarmine Fragment, Mask  VRCA
35. Bellarmine Fragment, Medallion  VRCA
36. Bellarmine Fragment, Mask  VRCA
37. Jug Base and Body  VRCA
38. Jug Fragment  VRCA
39. Tankard Fragment  VRCA
40. Tankard with George Rex Medallion  VRCA
41. Wine Cup Fragment  VRCA
42. Bowl Fragment  VRCA
43. Plate  VRCA
44. Bowl Fragment -  VRCA
45. Saucer Fragment  VRCA
46. Platter  VRCA
47. Plate Fragment  VRCA
48. Bowl Fragment  VRCA
49. Bowl Fragment  VRCA
50. Plate  VRCA
51. Bowl  VRCA
52. Quatrefoil Stem  VRCA
53. Heavy Inverted Balvester  VRCA
54. Four-Sided "Silesian" Stem"  VRCA
55. Drop Knop over Inverted Baluster  VRCA
56. "Silesian" Stem under Annulated Knop  VRCA
57. Drawn Stem with Elongated Tear  VRCA
58. Spiral Airtwist Stem  VRCA
59. Opaque White Corkscrew Twist Stem  VRCA
60. Hexagonal Faceted Stiff Stem  VRCA
61. Cutlery Handle  VRCA
62. Seal-Top Spoon  VRCA
63. Jewelry Link  VRCA
64. Strap Buckle  VRCA
65. Book Clasp  VRCA
66. Faceted Paste Jewel, from Button  VRCA
67. Bead  VRCA
68. Bead  VRCA
69. Clear Paste Intaglio, Male and Female Profiles  VRCA
70. Clear Paste Intaglio, Male and Female Profiles  VRCA
71. Bead -  VRCA
72. Shoe Buckle  VRCA
73. Button  VRCA
74. Keyhold Escutcheon with Stamped Floral Motif  VRCA
75. Keyhold Escutcheons with Lion and Unicorn  VRCA
76. Stamped Backplate  VRCA
77. Harness Boss  VRCA
78. Curb Bit  VRCA
79. Harness Boss  VRCA
80. Stirrup with Pierced Heart Design  VRCA
81. Harness Boss  VRCA
82. Decoration  VRCA
83. Harness Buckle  VRCA
84. Harness Ornament  VRCA
85. Harness ornament  VRCA
Exhibition 46

**African Textile Arts**

**Collection:** Virginia Museum of Fine Arts

**Dates:** September 1979 – December 1980

*African Textile Arts* included weaving, tie-dye, and embroidery from Nigeria, gathered in the 1920’s and late 1950’s by Dr. and Mrs. Sadler, missionaries from Virginia. In 1977, A. Thompson Ellwanger donated the collection to the Virginia Museum, in honor of Dr. and Mrs. Sadler and Henrietta Sadler Kinman. These textiles were the foundation for the Museum’s the African Art Collection.

**Textiles in the Exhibition:**

1. Narrow Band Cloth, cotton, Yoruba, Nigeria
2. Sanyon Iborun (women’s shawl), silk and cotton narrow band cloth, oruba, Nigeria
3. Agbada (men’s robe), cotton narrow band cloth with embroidery, Yoruba, Nigeria
4. Gbariye, Sokoto and Fila (men’s tunic, pants, and hat), cotton narrow-band cloth with embroidery, Yoruba, Nigeria
5. Narrow-band Cloth, cotton, Yoruba, Nigeria
6. Agbada (men’s robe), cotton narrow-band cloth with embroidery, Yoruba, Nigeria
7. Narrow-band Cloth, cotton, Yoruba, Nigeria
8. Oja (baby wrapper), cotton, broad-loom cloth, Yoruba, Nigeria
9. Adire Alabere Cloth, cotton dyed with indigo, Yoruba, Nigeria
10. Adire Eleso Cloth, cotton dyed with indigo, Yoruba, Nigeria
11. Adire Eleso Cloth (woman’s shirt), cotton dyed with indigo, Yoruba, Nigeria
12. Adire Eleso Buba (child’s shirt), cotton dyed with indigo, Yoruba, Nigeria
13. Iro, Gele and Iborun (woman’s shirt, head wrap and shawl), cotton and rayon, Akwete, Nigeria
14. Brocaded Cloth, cotton and silk, Akwete, Nigeria
Exhibition 47

Secrets

Collection: Virginia Museum of Fine Arts

Dates: September 1979 – May 1981

The Secrets exhibition appealed especially to children ages five to ten. Secrets explored the universal need to communicate ideas in special ways and was based on works from the museum collection that represented the many creative, and beautiful "secret" ways that artists devised to share their ideas, from 13th century BC to the present. Secrets studied art through the development of the written word, pictorial symbolism, and modern symbolism.

Objects in the Exhibition:

1. Babylonian Cylinder, clay, 604-561 BC
2. Egyptian Ushabti, polychromed limestone, XVIII-XIX Dynasty 1494-1292 BC
3. "Station Shinada" and "Station Yui" from Fifty-Three Stations of Tokaido, wood-block prints, 19th century, Hiroshige (1797-1858)
4. Page from a Tuti-Nama Manuscript, paper, Mughal, c. 1580
5. The Letter 'C' from a Psalter, parchment, French, c. 1325
6. "Campana" Relief, terra cotta, Roman, 44 BC - 14 AD
7. Byzantine Lamp, bronze, 4th – 5th century BC
8. Chinese Export Platter, porcelain, 18th century
9. Blanket - wool, Tlingit Tribe, Chilkat group, date unknown
10. Crocodile Mask, wood with traces of paint, African, Dogon tribe
Images of America: Impact of the Thirties

Collections: Virginia Museum of Fine Arts & Phillips Collection, Washington DC


Images of America: Impact of the Thirties examined two major contrasting developments of American art styles and ideas during the 1930's. The representational artists that were the dominant force of the time painted images of Americana, including landscapes, cities, industrial machines, rural dwellers, and laborers. Opposing this movement were the abstract painters. Taking their cue from European modernists, they investigated the formal principles of color and form. The conflict between these two artistic groups established the foundation for American art that would later attain international status – Abstract Expressionism.

Objects in the Exhibition:

2. "Torso with Green Earring," Bernard Karfiol, oil on canvas  VMFA
3. "Bootleggers," Thomas Hart Benton, 1929, oil on canvas  VMFA
5. "Steel-Croton," Charlie Shefler, 1953, oil on canvas  VMFA
6. "Little Sugar River at Noon," Maxfield Parrish, 1922-24, oil on canvas  VMFA
7. "Soda Fountain with Passers By," Isabel Bishop, 1960, oil and tempera on board  VMFA
8. "Nevadaville," Yasuo Kuniyoshi, oil on canvas  VMFA
10. "Basket of Fruit and Flowers," Arthur B. Carlis, oil on canvas  PC
11. "Show Girl with Plumes," Walter Kuhn, 1931, oil on canvas  PC
12. "Corner Café," Stuart Davis, 1934, oil on canvas  PC
13. "Garderners Gloves & Shears," Marsden Hartley, 1933-34, oil on canvas board  PC
15. "Lyric Theater," Bernice Abbot, 1936, photograph  VMFA
17. "Main St.,Ossining, New York," Walker Evans, 1932, photograph, edition 64/75  VMFA
Exhibition 49

Furniture of the United States: The First 100 Years

Collection: Virginia Museum of Fine Arts

Dates: 1981

Furniture of the United States: the First 100 Years chronologically examined American-made furniture, as well as native and imported decorative objects. Among topics, which this exhibition offered for study, was that of American furniture styles: Chippendale, Queen Anne, Federal, Empire, and various Victorian Revival Styles. Strongly emphasized are the historical origins of the periods and the current events of the age. The theme of function in American furniture and the various means of decoration: intricate carving, elegant marquetry, and preferment of woods, combine to define these objects as distinctively American.

Objects in the Exhibition:

1. Dressing Table, American (Mass. or Conn.), c.1750, cherry, white pine
2. Looking Glass, American, 18th century, mahogany
3. Tambour Desk, American, 18th century, mahogany
4. Side Chair, New York 1790-1800, mahogany, white pine
5. Table, G. Jenkins, American, 18th century, mahogany, white pine
6. Sofa, New York, 1830, mahogany, white pine
7. Side Chair, American-Design attributed to Alexander B. Davis, New York, 1815, rosewood, pine
8. Settee, Attributed to John Henry Belter, New York, 1801-63
9. Armchair, Attributed to Pottier and Stymus, New York, c. 1870, rosewood, ormolu, gilt
10. Soup Tureen and Cover, Chinese, 1760-70, porcelain
11. Charger, Dutch or English, 18th century, earthenware
12. Plate, French, 18th century, pewter
13. Spouted Quart Mug, English, 19th century, pewter
14. Spoon, American, Paul Revere, 1787, silver
15. Sugar Tongs, American, 1790, silver
16. Teapot, Sugar Dish, Cream Pitcher, Waste Bowl, American-Samuel Kirk, 1818, silver
17. Assorted Decorative Pieces, American-Boston & Sandwich Glass Company, 1825-1888, glass
Exhibition 50

*Patterns*

**Collection:** Virginia Museum of Fine Arts

**Dates:** September 1981 – May 1982

*Patterns* explored the use of patterns as an organizing principle by artists from different times and cultures. The exhibition examined how natural and geometric motifs are repeated in rhythm to draw together a variety of elements to form a unified whole. By studying an artist’s use of patterns, it is possible to gain some insight into the creative process and into the culture that produced the artifact.

**Objects in the Exhibition:**

2. "Open Lock," Isamu Noguchi, 1964, stainless steel, USA
3. "Duo H," Josef Albers, 20th century plastic and plexiglass, USA
4. "Sampler," Sarah H. Teal, 1821, embroidery on textile, USA
5. Hat, Tingit Indian, no date, woven spruce root, USA
6. Tapestry Strip, 15th – 16th century, woven textile, Peru
7. Dolls, Chancay Culture, 1300-1428 textiles & sticks, Peru
8. Pedestal Vase, Cholula Region, 1200-1500, glazed ceramic, Mexico
9. Table de Chevet, 18th century, painted wood, France
10. Crown Derby Table Service, 1785-1825, ceramic with glazes, England
11. Bells, Florentine, 17th century, bronze, Italy
12. "Cyrk," (circus poster), Roman Cieslewicz, 20th century, silkscreen, Poland
13. Pendant Disc, 6-7th century, gold, Byzantium
14. Flacon (perfume bottle) - 6-7th century, Byzantium
15. Man’s Robe, no date, silk with brocade, China
16. Mirror, Han Dynasty, 206 BC - 221 AD, bronze with silver inlay, China
17. Bottle, 12th century, ceramic with luster glaze, Iran
18. Kris (dagger), 19th century, steel, gilt, semi-precious stones, Java
19. Wall Tiles, 16th century, polychrome ceramic, Turkey
20. Shirvan Rug with Lesghi Star, 19th century, wool, Caucasia
21. Man’s Robe with Hat, Yoruba People, 20th century, narrow band cotton cloth, Nigeria
22. Adire Cloth, Yoruba People, c.1920, cotton tie-dyed in indigo, Nigeria
23. Iro (woman’s skirt), Ibo People, Akwete Tribe, c.1920, cotton "embroidered" with supplemental weft, Nigeria
Exhibition 51

**Interior/Exterior**

**Collections:** Loans from Virginia Artists

**Dates:** March 1982 – June 1984

*Interior/Exterior* was a collection of contemporary works by Virginia artists who explore the combination of interior and exterior spaces. The theme of the exhibition is one of the oldest in art history, dating back to the Roman frescos of Pompeii. The artists have used a variety of media including oil and acrylic paint, encaustic, intaglio, and etched prints as well as constructed sculpture. Stylistically, the work embraces photo-realism, trompe l'oeil, painterly realism and surrealism. The diversity of works in the exhibition demonstrate the course of art in the 1980's, a continuing development of earlier styles but with a blend of approaches to their subjects that makes a rigid classification impossible.

**Works in the Exhibition:**

2. "Landscape," Anne Way Bernard, 1981, oil on canvas and wood
12. "Untitled," James Miller, 1981, acrylic and oil on cardboard on plywood
14. "Ultima Thule" (Still Life with Angel Doll), Laura Pharis, 1981, hand-colored etching
17. "Grand Central Station," Jean Kondo Weigl, 1976, acrylic on canvas
Exhibition 52

Realities

Collection: Virginia Museum of Fine Arts

Dates: September 1982 – May 1985

*Realities* presented a sample of the wide scope of approaches utilized by artists in the recording and interpretation of visual reality. A variety of media, cultures, and time periods were represented in the exhibition by original arts objects from the permanent collection of the Museum. The works, which fall into three major categories of depiction—landscape, still life, and portraiture, are displayed in pairs to allow for a visual comparison and contrast, on the basis of formal qualities. This kind of analysis enables the viewer to understand how the artist proceeds from perception through interpretation to presentation.

Objects in the Exhibition:

3. "Portrait of a Mandarin," Unknown Artist, 19th century, tempera on paper, Chinese
4. "Lorenzo Priuli, Doge of Venice," Venetian School, 16th century, oil on canvas, Italian
5. "Winter Landscape," Liu Yuan-Ch'í, 1625, fan painting, Chinese
8. "Books and Pottery Vase," Claude R. Hirst, 1855-1942, oil on canvas, American
11. "Riva Degli Schiavoni, Venice," School of Canaletto, 18th century, oil on canvas, Italian
12. "'Kameyama, from the Fifty-three Stations of the Tokaido Road series,' Ando Hiroshige, 1797-1858, color woodblock print, Japanese
13. "New York Skyline, from the City-Scapes Portfolio," H.N.Han, 1980, silkscreen print, American born in China
15. "Harvest on the Campagna," 185, John Gadsby Chapman, 1808 – 1890, oil on canvas, American
Exhibition 53

**Illusion: Art and the Moving Image**

Collections: Objects from Institutions, Private Collections & Virginia Museum of Fine Arts

Dates: January 1984 – May 1987

*Illusion: Art and the Moving Image*, an educational outreach project aimed to sharpen public awareness of visual perception as it relates to commercial versus aesthetic applications of three pervasive forms of moving-image media in American society—television, film, and computer-generated graphics. The project included a teaching installation on board the Artmobile, and a variety of public-awareness programs.

The programs expanded public awareness of the broader creative potential of visual electronic media by exploring the differences between the familiar commercial moving-image media and non-commercial works by independent artists. The language and techniques of video art production were introduced to clarify how these processes are used by artists to manipulate visual information and ideas. The Artmobile installation included historic artifacts and inventions, and allowed direct observation of and participation with state-of-the-art video and computer graphics equipment in the Artmobile video lab.

**Objects in the Exhibition:**

1. **Lascaux Horse**, reproduction of cave painting, c.15,000-10,000 BC, image courtesy of Jean Vertut, reproduction courtesy of the Council of VMFA
2. Camera and Monitor
3. Image of Cave Paintings, generated through Modulens systems, courtesy of Goldsholl Associates
4. **One-Point Perspective Display**, reproduction of engraving, 1432, reproduction of painting, "An Ideal Townscape" by Pierro della Francesa, c.1470
5. **Camera Obscura**, hands-on reproduction of the 15th century original by permission of the George Eastman House, reproduction by Gerald Plain
6. Camera Lucida, c.1800, lent by International Museum of Photography, George Eastman House
7. **Magic Lantern Display**
   - Rack and Lever Slide, c.1850, lent by Fred Spira
   - Magic Lantern Slipping Slide, ca.1870, George Eastman House
   - Magic Lantern, ca.1850, lent by Dorothy Midgett
   - Magic Lantern, ca.1850, George Eastman House
8. **Daguerre Display**, Daguerretype, ca.1850, lent by Valentine Museum, Daguerretype camera, c.1850, George Eastman House
9. **Thaumatrope**, hands-on reproduction
10. Peepshow Display
11. **Theatre D’ombre**, panel
12. Phenakistoscope, hands-on reproduction
13. Zoetrope, ca.1870, lent by Francis Ford Coppola
14. Zoetrope Cartoons, ca.1880, lent by Valentine Museum
15. Praxinoscope, ca.1875, hands-on reproduction
16. Kinora (Flip Book), hands-on

17. Mutoscopes, ca.1900, reproductions, Lent by National Air and Space Museum, Smithsonian Institution

18. Mutoscope Reels
   "Board and Breakfast," Charlie Chaplin, National Air and Space Museum
   "A Trip to the Moon," George Melies, National Air and Space Museum

19. Muybridge Panel, Muybridge Lantern Slide, c.1880, George Eastmen House

20. Powers 1908 Motion Picture and Lantern Slide Projector, lent by R.Stanley Woodward

21. Winsor McCay Panel, ca.1912, reproduction of original, lent by John Canemaker

22. Film: "How Illusion is Made," panel

23. Television: The electrification of the Frame, panel display: film formats

24. Early Film Images, loans from Museum of Modern Art, Film Circulation Dept.

25. William Wegman, selected works, ca.1968


27. Electric Arts Studio: professional 3/4" video production and editing, images synthesis and manipulation, and video computer graphics
Reflections

Collection: Virginia Museum of Fine Arts

Dates: September 1985 – December 1988

The first collaborative Artmobile between the Virginia Museum of Fine Arts and the Science Museum of Virginia. The exhibition explored the close relationship between the realms of art and science by investigating different kinds of reflections in works of art and using science to explain how they are produced. The topics covered were: properties of the reflecting surface including specular, diffuse and scattered reflections; reflection of light and its opposite, absorption of light; reflected color; mirrors used as reflecting surfaces; location of the reflected image; use of reflection to investigate perspective; artists’ uses of reflection and their rendition of a reflection. Each topic had a construction or device providing a scientific explanation and artwork illustrating the principle in a creative way. Reflections showed that artists must understand scientific ideas to realistically render a created image.

Objects and Reproductions in the Exhibition:

1. "Allegory of Time", 1510, Hans Baldung German, reproduction from the original, oil on panel
2. "Prudence", 1510, Hans Baldung German, reproduction from original oil, on panel
3. "Lincoln Center/Duck" from the "CityScapes" portfolio, 1979, Fran Bull American, silkscreen print, signed on bottom
4. "The Beautiful Head", 1886-7, Edward Burne-Jones, English, reproduction from original, oil/canvas
5. "The Mirror of Venus", 1873-77, Edward Burne-Jones, English, reproduction from original, oil/canvas
6. "Vanity", 1490, Jerome Bosch, Flemish, reproduction from original, oil on panel
7. "Le Mole", 1971, John Chamberlain, American, cast polyester resin, signed on attached tag
9. "Wedding of Giovanni Arnolfini", 1424, Jan Van Eyck, Flemish, reproduction from original, oil/panel
10. "Woman in Window-New York City", 1963, Lee Friedlander, American, silver gelatin print, signed on mount
11. "Silhouette", before 1965, Ernst Haas, American, photograph
12. "Bandmaster", before 1965, Art Kane, American, color photograph
13. "Path of Light", before 1958, J.D.Kanode, American, black and white photograph
14. "Architectural Perspective", 1470, Luciano Laurana, Italian, reproduction from tempera on panel
15. "Mirror No.7", 1972, Roy Lichenstein, American, lithograph and screen print, signed along bottom
16. "Mirrored Dressing Room", 1977, Jack Mendenhall, oil on canvas, signed on back
17. "Orleans" from the "French Portfolio", 1983, Joel Meyerowitz, American, reproduction from original, dye-transfer print
18. "Place de la Concorde" from the "French Portfolio", 1983, Joel Meyerowitz, American, reproduction from original, dye-transfered print
19. "Chelsea Lady with Sweetheart Roses", 1945, Raymond P.R. Neilson, American, oil on canvas, signed upper right

20. "La Perspective Curieuse", 1630, Jean-Francois Niceron, French, reproduction of engraving


22. "Presentation of the Head of St. John", 1470, Giovanni di Paolo Italian, reproduction from original, tempera on panel

23. "Girl Before a Mirror", 1932, Pablo Picasso, Spanish/French, reproduction from original, oil on canvas

24. "S.Giovanni in Laterno", 1768, Giovanni Battista, Italian, etching

25. "Apples in a Tin Pail", 1892, Levi Wells Prentice, American, reproduction from original, oil on canvas

26. "Isak Dinesen at Rungstet", before 1965, John Stewart, American, photograph

27. "Architectural Perspective", 1600, Hans Vredeman de Vries Dutch, reproduction from engraving

**Constructions in the Exhibition:**

1. Properties of the Reflected Surface Demonstration

   Wall mounting consisted of a large white panel and a beam of light directed to a spindle mounted on the panel. The spindle is turned to show four different surfaces including:
   1. Mirror (specula reflection)
   2. Glitter (scattered reflection)
   3. Dull metal (reflected sheen)
   4. Counter top (diffuse reflection)

   In addition, a red and a black block were mounted on the panel to show reflected color.

2. Reflected Color Demonstration

   Standing mount consisted of staggered wood panels painted white on the front and primary and secondary colors on the back. A fluorescent light behind the exhibit could be turned on to make the colors reflect on to the front of the panel behind it.

3. Absorption of Light Demonstration

   White letters (spelling WHEN IS WHITE BLACK?) mounted on a clear Plexiglas case with black underneath were viewed through a box used to block out the light to make the letters appear black.

4. "Handedness" Demonstration

   A pair of mannequin hands mounted on a lazy susan with a vertically placed mirror in between showed how a left hand looks like a right hand in a mirror. Also, the distance between the hand and the mirror was reflected so the size of the reflection was as if the hand was behind the mirror.

5. Anamorphic Perspective Demonstration

   A shiny cylinder, in which the reflection of an anemographic drawing was seen, compensated for the distortion drawn into each of the five pictures mounted on heavy plastic.

6. Kaleidoscope Effect Demonstration

   Open square and triangular tubes, mirrored on the inside, were turned on a flat poster to make the enclosed pattern seem as if it were repeated over the entire counter surface.
7. Mirror Box

Reflection of the person viewing is repeated over and over in each section of opposing mirrors.

8. Mirror Box with Cut Poster

Each section of the design is repeated according to the angle at which the mirrors face one another.

9. Infinity Box

Two semi-transparent mirrors placed opposite "normal" mirrors in a box shape with a top and bottom mirror, produce the effect of an endless pattern of blue and orange lights (colored ping-pong balls) in space.

10. Infinity Box Demonstration

Counter mount consisting of a diagram of the viewer looking at the infinity box and four plastic squares, with blue and orange dots representing lights, moveable into a model infinity box. These plastic sides of the box are folded in different directions to show the angles of reflections seen in the infinity box.

11. Location of the Reflected Image Demonstration

A decoy duck beside a piling with an attached ruler mounted on a flat mirror shows the side of the reflection is the same as the object when the object is touching the reflective surface.

12. Brunelleschi Perspective Demonstration

1. On a mirror the outline of the reflection of the interior of the Artmobile is drawn showing the lines will converge to a single point when viewed from a fixed position.

2. A wheel formed by varying the sizes of pie piece shapes of mirrors alternating with clear plexiglas turns at the same time so that the mirrors reflect the drawing of the room and the clear glass allows the actual room to be seen from a fixed point. Facing the room both are viewed together to create the room.

13. Artist's Rendition of a Reflection

Wall mount consisting of three reproductions of Levi Wells Prentice's "Apples in a Tin Pail". On the large reproduction, a board with holes, which is attached along the bottom, folds up to cover the picture except for a few select areas of the pail. Through the holes, the carefully selected colors the artist chooses to record the exact appearance of the reflection on the tin pail appear. A smaller reproduction shows the picture with a tin pail painted silver white, while another shows the tin pail with a metal foil surface attached. Neither reproduces the effect of the reflections on the pail.
VMFA Artmobile Exhibition History (1953-1994)

Exhibition 55

**Choices Artists Make: Selections of American Art**

Collection: Virginia Museum of Fine Arts

Dates: September 1985 – May 1987

The Artmobile exhibition *Choices Artists Make* presented a selection of prints, drawings, and sculpture from American art of the 1960s through the 1980s. Featuring works by twenty artists, the exhibition examined how artists' individual concerns and interests affect the choices they make regarding subject matter, medium, technique, and formal art elements.

**Works in the Exhibition:**

5. "NCFA," Sam Francis, 1968
17. "Double-Nose/Purse/Punching Bag/Ashtray," Claes Oldenburg, 1970
Fragments

Collections: Sydney and Francis Lewis, Virginia Division of Historic Landmarks & Virginia Museum of Fine Arts


This Artmobile featured works of art that dated from an Egyptian sculpture c.1570 BC through contemporary works by noted American artists. Fragments was a forum for the investigation of fragmentary artworks, from their literal form as broken or incomplete objects, through the conceptual use of fragments by modern artists as a medium for addressing 20th century issues and ideas. Ancient objects, which have survived the destructive effects of warfare, natural disaster, time, and humanity itself, provide a fascinating jigsaw puzzle, an evolving picture of our world-shared heritage. Investigation of these “puzzles” of the past provided information that artists of our own time seek to transmit to a 20th century audience. And communicate our present culture to archaeologists, historians, or merely curious inheritors of the future.

Objects in the Exhibition:

1. Chamberpot, German, 18th century, ceramic VDL
2. "Neith, Overseer of the Cattle of Amun," Egyptian, 1570 BC, black granite VMFA
3. "Cybele," Roman, 200 AD, alabaster VMFA
4. "Head of Divinity," Indian, (Uttar or Madya Pradesh), 700-800 AD, sandstone VMFA
7. "Death of Atilius Regulus," Italian, 18th century, Salvatore Rosa, print VMFA
8. "Views of Rome," Gianbattista Piranesi, Italian, 18th century, print VMFA
9. "Landscape of Paestum," Gianbattista Piranesi, Italian, 18th century, print VMFA
10. "Analysis of Beauty, Plate I", William Hogarth, English, 18th century, print VMFA
Exhibition 57

Craft Now: Breaking Boundaries

Collections: Loans from Artists & Pinkney and Henrietta Near


This exhibition was collaboration between the Virginia Museum of Fine Arts and the Richmond Hand Workshop Inc. The exhibition included fourteen objects created by Virginia craft artists that extended the boundaries defining craft. They transcended both traditional materials and concepts typically associated with craft. Craft artists today do not necessarily create objects because of the utilitarian need but rather to fulfill personal artistic needs.

Objects in the Exhibition:

1. "Breakfast Special #1," Mark Anderson, Alexandria, 1987, glass, 13” wide x 1” deep
2. "Egyptian Fiction III," Steven Glass, Richmond, 1987 clay, 16” high x 7” wide  P&H Near
4. "Fanfare #4," Rebecca Humphrey, Harrisonburg, 1988, cast paper, 54” high x 48” wide
5. "The Chameleon," Linda Laino, Richmond, 1985, fiber, 54” high x 48” wide
6. "Gothic Quilt," Barbara MacCallum, Charlottsville, 1986, metal, plastic, paint, 88” high x 35” wide x 3” deep
7. "Necklace," James Meyer, Richmond, 1988, 14K gold, platinum, diamonds, steel, and marble, 8 1/2” high X 7 1/2” wide X 3/8” deep
8. "Minnesota Teapot," Masako Miyata, Port Republic, 1978, whiteware, 8” high x 8 1/2” wide x 4 1/2” deep
9. "Large Vase Form," Joe Monk, St Stephens's Church, 1988, clay, 28” high x 22” wide
11. "Watchers", Jude Schlotzhauer, Richmond, 1986, fired enamel on glass, 19” high x 16” wide
12. "Ecce," Christopher R. Silliman, Richmond, 1988 ceramic with low fire glaze, 25” high x 40” wide x 16” deep
13. "Hula Series – Two," Lynne Sward, Va Beach, 1988 fiber, 19 1/2” high x 22” wide
14. "Prisoner of Politics," F.L.Wall, Arlington, 1985 walnut, steel, bronze, 60” high x 20” wide x 10” deep
Exhibition 58

Expressions: The Human Face in Art

Collection: Virginia Museum of Fine Arts


The Expressions exhibition featured images of the human face and head in a variety of media: print, sculpture, coin, photograph, and drawing. The scope of objects ranged from a 1st century BC "Head of Jina" from Mathura, India to a 1979 silkscreen print by Englishman Michael Rothenstein titled "Song of Songs Which is Solomon's." The exhibition investigated artists' use of the human head and face as symbols of authority and faith, and as expressions of character, culture, horror, delight, and fantasy.

Objects in the Exhibition:

1. "Coin with Head of Napoleon," French, 1811, silver
2. "Head of Zeus," Stanley Hayter, English, 1979, intaglio print
3. "Louis XIe, Roy de France," French, 18th century, engraving and mezzotint
4. "Hacha," Mexican (Vera Cruz), 4-10th century, stone and polychrome
5. "Head of Jina," India (Mathura), 2nd-3rd century, pink sandstone
8. "Print of Two Ladies and One Man," Kitagawa Utamaro, Japanese, 18th century, woodblock print
11. "Warhead II," Nancy Burson, photograph
12. "Song of Songs Which is Solomon's," Michael Rothenstein, English, 1979, screenprint
14. "Bildnes Einer Frau I," Conrad Felixmuller, German, 1921, lithograph on woven paper
15. "John," Alice Neel, American 20th century, lithograph
17. "Corbel with Grotesque Head," French, 6-10th century, stone
18. "Head," Paul Wunderlick, lithograph
Exhibition 59

The Art of Graphic Design

Collections: Loans from the Designers & Collectors


This exhibition explored graphic design and how it gives shape and form to the books we read, the posters we see, and the road signs we pass on the street. Using the same "tools" that artists use – line, shape, color, pattern, texture, and size – the graphic designer combines words with images to communicate information or ideas. Good graphic design can do more than just give facts. It can make a book easier to read, inspire us to attend the concert, or make us want to buy a certain product. An expressive graphic design effectively combines what we call form and content. "Form" is the look of the design. "Content" is the information or idea the designer is trying to express. Form, content, and process were reviewed in the exhibition.

Works in the Exhibition:

Part 1 Form:

- Michael Bierut, Massimo Vignelli, USA, poster, "Monument Informal: A Presentation by James Stirling," 1985, 19 1/16 x 19
- Seymour Chwast, The Pushpin Group Incorporated, USA, poster, "Carta de Pasta," 1981, 32 x 23 1/4
- April Greiman and Jayme Odgers, USA, poster, "Cal Arts," 1977, 11 1/8 x 33
- Pierre Mendell, Germany, poster, "Kieler Woche (A Week in Kiel)," 1986, 46 1/2 x 33
- Tom Sumida, USA, press-kit cover, "Nova Press Kit", 1980, 8 1/2 x 11
- Sussman/Prejza & Co., USA, sign, "Olympic Arts Festival," 1984, originally approximately 21 feet tall, but reduced for Artmobile installation
- Dieter Winkler, USA, poster, "Cambridge Symphonic Brass Ensemble," 1970, 32 x 33

Part 2 Content:

- Ivan Chermayeff, USA, poster, "Winston Churchill: The Wilderness Years," 1982
- Thomas Geismar, USA, logo, "Mobil Corporation," 1965, dimensions vary
- Eiko Ishioka, Japan, poster, "Can West wear East?," 1979, 40 1/2 x 28 3/8
- Yusaku Kamekura, Japan, poster, "Hiroshima Appeals," 1983, 40 1/2 x 28 3/4
Hermann Zapf, Germany, poster, "Rectangulum in se perfectum...(The Rectangle is in itself perfect)," 1971, 36 x 22. *Donated by Jay Loucks, Loucks Atelier, Inc*

**Part 3. Process:**

- Clement Mok, USA, logo, "Pillar," 1989, dimensions vary according to application

- Paul Rand, USA, logo, "NeXT," 1986, dimensions vary according to application
Exhibition 60

**Introducing Virginia Architecture**

Collection: Virginia Museum of Fine Arts


*Introducing Virginia Architecture* encouraged visitors to take a closer look at this vital art form. The exhibition showcased three centuries of some of Virginia’s finest treasures. It presented architectural drawings, forms, styles, and structures and used an interactive educational approach. By testing the visitor’s knowledge of architecture—which literally surrounds us everyday—the museum hoped Artmobile patrons would discover how much they already know and, at the same time, how much there is to be learned. An interactive program asked visitors a series of questions testing their knowledge and challenging them to formulate their own solutions to architectural problems. Using photographs, diagrams, and models, the exhibition provided answers and revealed an architect’s solution to similar dilemmas.

**Photo Credits in the Exhibition:**

**18th Century:**

- "View of Charlottesville", Jane Bradick, ca.1820  *Courtesy of Monticello, Thomas Jefferson Memorial Foundation*
- "Thomas Jefferson", artist unknown, ca.1799  *Collection of Maryland Historical Society, Baltimore*
- "Elevation of the Tempiettio", Rome, Plate 49 from *The Architecture of a Palladio*, ed.Giacomo Leoni, 1721 edition  *Courtesy of Va State Library and Archives*
- Project for Remodeling the South Pavilion of Monticello, Thomas Jefferson, ca.1778  *Courtesy of the Massachusetts Historical Society, Boston*
- Doric Order of the Baths of Diocletian, Pate 3 from *Parallele de l'architecture*, Freart de Chambray, 1766 edition
- Detail, entablature of Pavilion I at the University of Virginia
- Monticello today
- "Building Suited to a Public Officer", Thomas Jefferson design rendered by Robert Mills, 1803  *Courtesy of UVA Library*
- Presentation Sketch of Swan Tavern, Richard King, 1719  *Collection of Clerk’s Office, Eastville, VA*
- Study or presentation drawing of the first Monticello, Thomas Jefferson, early 1770's  *Collection of the Massachusetts Historical Society, Boston*
- The five orders of Architecture, Plate 2 from *Complete Body of Architecture*, Isaac Ware, 1755-57 edition
- Construction drawing from the restoration of the Rotunda dome, UVa, by R.Guastavino Co. for McKim, Mead & White, 1897  *Courtesy of Avery Architectural and Fine Arts Library, Columbia University, New York*
VMFA Artmobile Exhibition History (1953–1994)

- Detail of West Facade of Monticello  Courtesy of Monticello, James Thatch, photographer
- West facade of Monticello  Courtesy of Monticello, James Thatch, photographer

19th century:
- Plan and elevation of a church, Plate K from American Builder’s Companion, Asher Benjamin, 1827 edition
- Plan and elevation of the Portico at Latepolis, Plate 27 from Travels in Upper and Lower Egypt, Vivant Denon, 1803 edition  Courtesy of Va.State Library & Archives
- Volumes II and III of The Waverly Novels, Sir Walter Scott, 19th century edition
- Temple of Apollonopolis Magna at Elfa, Plate 28 from Travels in Upper and Lower Egypt, Vivant Denon, 1803 edition  Courtesy of Va.State Library and Archives

20th Century:
- 20, 23, 24, 27. Dulles International Airport  Courtesy of Metropolitan Washington Airports Authority
- Elevation of the Tempietto, Rome, Plate 49 from Book 4 of Architecture of A Palladio, ed. Giacomo Leoni, 1721 edition
- Dulles International Airport’s mobile lounge  Courtesy of Metropolitan Washingtons Airports Authority
- Dulles International Airport under construction  Courtesy of Balthazar Korab(studio)
- Dulles Internat’l Airport, Eero Saarinen, 1962, Chantilly  Model created by Lee Chin

Conclusion:
- Presentation drawing of Handley Library, James Stewart Barnney, ca. 1904  Collection of Handley Library, Winchester
- Handley Library, Winchester, VA
- Presentation drawing of Va.Military Institute Barracks, Alexander J. Davis, 1870  Collection of the Virginia Military Institute Archives, Lexington
- Virginia Military Institute Barracks, Lexington, VA
- Presentation drawing of the Pope-Leighey House, Frank Lloyd Wright, 1939  Collection of the Frank Lloyd Wright Foundation, Scottsdale, Arizona
- Pope-Leighey House, Fairfax, VA
- Presentation drawing of Waverly Hill, William Lawrence Bottomley, 1928-30  Private Collection
- Waverly Hill, Staunton, VA
- Richmond Skyline