1870 - 1970
THE CENTENNIAL EXHIBITION

paintings selected from
the Syracuse University Art Collection

LOWE ART CENTER
October 11 - November 28

It is with great pleasure that we present the current exhibition of paintings from the University’s permanent art collection. Concurrently with the exhibition at the Lunden House, New York City, of American paintings of the 30’s and 40’s, we join in the celebration of Syracuse University’s Centennial. This exhibit will be followed by the exhibitions of other major collections in the months to come. During this time the students and interested laymen will have the opportunity to see the treasures which have been collected and donated for them to study and enjoy.

August L. Freundlich
Dean, School of Art.

In the past few years, the Syracuse University Art Collection has undergone a period of vigorous growth, and is now comprised of an eclectic body of American paintings and smaller but select group of European works. The Centennial Exhibition is intended to reflect this wide-ranging and significant group of paintings. A collection with such great educational potential promises to be of lasting value to the student body and the community.

Richard A. Carrell
Director, Fine Arts Center

BOHRIO, AARON (AMERICAN, 1807 – 1849)
RED CABBAGE (1863)
Oil on canvas, 37" x 50"

A contemporary master of American painting, Bohrro paints with a magic realism. The unusual composition of objects in RED CABBAGE suggests a deeper, symbolic significance.

BURCHFIELD, CHARLES (AMERICAN, 1893 – 1967)
AUGUST EVENING
Watercolor, 20" x 27"

An American realist, Burchfield is one of America’s finest watercolorists, although he did many oils as well. His distinctive American art transforms reality into symbolic forms to express his deep feelings for nature. Like his works like AUGUST EVENING, have a mystical, poetic quality.

CURRY, JOHN STEUART (AMERICAN, 1897 – 1946)
HOGS KILLING A RATTLE SNAKE (1928)
Watercolor, 20" x 27"

Curry is an outstanding Kansas realist. His work is indicative of the high artistic quality of American realism at its best. HOGS, is the study for the famous oil in the Chicago Art Institute of the same title. This work is important as an attempt to define and clarify Curry’s personal vision.

DE KOONING, WILLEM (AMERICAN, BORN HOLLAND 1904 – 1981)
WEILL PLAZA (1964)
Oil on irregular, 32" x 22"

One of the most respected names in contemporary art, De Kooning is probably the greatest exponent of abstract expressionist. His violent and emotionally charged paint application, as seen in WEILL PLAZA, has become the trademark of this important art movement.

ELISHEMUS, LOUIS (AMERICAN, 1864 – 1944)
NUDE (1908)
Oil on canvas, 36" x 26"

Elshemus is an American painter known for his depictions of female nudes in country landscapes. Typical of this work, this study is characterized by naive, lyrical charm.

EVERGOOD, PHILIP (AMERICAN, 1901 – 1957)
NIGHTMARE LADDER TO THE STARS (1937)
Oil on canvas, 28" x 36"

Like his contemporaries, Ben Shahn and William Gropper, Evergood is a social protest painter, who employs surrealistic and realistic imagery. In NIGHTMARE (LADDER TO THE STARS), his critic saw man as a victim of the atomic age.

GAOSS, GEORGE (AMERICAN, BORN GERMANY 1893 – 1959)
THE TOWN BEYOND THE RIVER (1949)
Oil on panel, 28" x 20"

Grose is a social realist, best known for his biting portrayals of the German military and bureaucracy of the First World War. Certain later paintings, like this example, reveal surrealist influences.
JOHNSON, BEN (AMERICAN, 1902 - 1967)
BLACK BITCH (1950)
Oil on canvas, 44" x 32".
Johnson portrays the female nude with freshness and originality in startling colors and dramatic forms. A humorous work, BLACK BITCH is painted with hard edge simplicity and erotic frankness.

LAWSON, ERNEST (AMERICAN, 1878 - 1941)
SPRING
Oil on canvas, 25" x 30".
An American impressionist of the Ash Can School, Lawton established himself as a landscapist reflecting the natural environment tempered by man. SPRING shows his characteristic emphasis on surface textures.

MARSH, REGINALD (AMERICAN, 1889 - 1964)
THREE FIGURE COMPOSITION (1981)
Watercolor, 22" x 17⅜".
Marsh is a major artist in the American figurative tradition, as is well known for his depictions of New York City life and Coney Island crowds. A sensitive social interpreter and expert draftsman, his work often displays a joyous sexuality. This fine study has the dynamic gesture and assured anatomy of a Rubens.

MORSE, SAMUEL F.B. (AMERICAN, 1791 - 1872)
EXHIBITION GALLERY AT THE LOUVRE (1833-33)
Oil on canvas, 26" x 100½".
An important 19th century American artist, Samuel F.B. Morse was successful as portrait, genre, and landscape painter. In contrast to much of the sentimental paintings of the time, his detailed, yet unified style points toward the realism of Eakins and Homer. A major achievement in 19th century American painting is this monumental canvas, in which he carefully isolated and rearranged the individual paintings reveal his exceptional sensitivity to the history of taste.

PEREIRA, IRENE RICE (AMERICAN, 1867 - 1942)
VEIL OF TRUTH (1912)
Oil on canvas, 46" x 50".
Periera is well known for her abstract compositions of geometrical forms. She explores the oil medium to great effect in this painting, with its heavy texture and varied surfaces.

ROUSETTE DART, RICHARD (AMERICAN, 1916 - 1993)
WHITE GOTHIC No. 6 (1961)
Oil on canvas, 72" x 48".
Roulette Dart is an important and highly individual abstract expressionist. WHITE GOTHIC No. 6 is an example of his mature style, where rich surface texture and glowing color transform the canvas into a vivid poetic sensaion.

RESNICK, MILTON (AMERICAN, BORN RUSSIA 1917 - )
UNTITLED (1960)
Oil on canvas, 35" x 21½".
Like De Kooning, his long time friend and colleague, Resnick was a pioneer abstract expressionist. This small painting has the violent slashing strokes, and vivid color that characterize his spontaneous approach.

RIVERS, LARRY (AMERICAN, 1921 - )
POETRY OF K. KOCH (1961)
Oil on canvas, 47½" x 60½".
Difficult to categorize, Rivers combines features of abstract expressionism and pop art to form a highly personal art involving aspects of contemporary society. The bold, swift brushwork and humorous imagery of PETTY are typical attributes of his mature style.

SOGAN, JOHN (AMERICAN, 1871 - 1951)
GLOUCESTER HARBOR (1916)
Oil on canvas, 20" x 31".
A founder of the Ash Can School, Sogan is well known for his paintings of the American scene, particularly of New York City slum life. Opposed to sentimentality in the arts, Sogan painted a bold, naturalistic style as seen in GLOUCESTER HARBOR.

SOYER, MOSES (AMERICAN, BORN RUSSIA 1899 - )
APPREHENSION II
Oil on canvas, 46" x 50½".
Influenced by DeKooning, Soyer is also a painter of the human condition. APPREHENSION II, one of his longest and most ambitious paintings, shows his ability to combine the real and the mysterious, represented among the group of figures, which embodies the strife and longing of humanity, with himself, his wife, and grandaughter.

STARKOS, THEODOROS (AMERICAN, 1912 - )
COMPOSITION (1946)
Oil on masonite, 13½" x 15½".
A strong surrealistic influence is evident in the art of this contemporary abstractionist. The haunting, poetic mood of this small study is indicative of Starkos' unique lyrical expression.

WAUGH, FREDERICK J. (AMERICAN, 1861 - 1940)
WHITE CAPS
Oil on canvas, 48½" x 52½".
Primarily concerned with the drama of wave against rock, Waugh is a noted American marine painter in the tradition of Winslow Homer. WHITE CAPS reflects traces of careful observation and an exceptional technique.
The fall gallery is devoted to selections from our collection of historical European paintings, and includes examples from many important periods. A number of the paintings have not been positively identified and attributed, and require further historical research.

**ANONYMOUS (FLEMISH, EARLY 17TH CENTURY)
PORTRAIT OF A GENTLEMAN**
Oil on panel, 26" x 19 7/8"

**HENNER, JEAN-JACQUES (FRENCH, 1829 - 1909)
GIRL IN RED HOOD**
Oil on canvas, 18 3/8" x 14 2/8"

**JONKINN, JOHAN (DUTCH, 1610 - 1690)
DUTCH HARBOUR SCENE (1888)**
Oil on canvas, 35 1/8" x 19 1/2"

**LASTMAN, PIETER PIETERSZ (DUTCH, 1583 - 1633)
THE RESURRECTION OF LAZARUS**
Oil on canvas, 24 1/4" x 42"

**PANNINI, GIOVANNI (ATTRIBUTED TO) (ITALIAN, 1681 - 1765)
FANTASTIC LANDSCAPE**
Oil on canvas, 38" x 46 1/8"

**RAVESTEYN, JAN ANTONISZ VAN (DUTCH, 1570 - 1637)
MAURICE DE NASSAU**
Oil on canvas, 40" x 49 1/4"

**REYNOLDS, SIR JOSHUA (ATTRIBUTED TO) (ENGLISH, 1723 - 1792)
TUCIDA, THE VESTAL VIRGIN**
Oil on canvas, 50" x 38"

**RIGAUX, HYACINTHES (SCHOOL OF) (FRENCH, 1659 - 1743)
PORTRAIT OF LOUIS XIV**
Oil on canvas, 56" x 43"

**RUBENS, PIETER PAUL (FLEMISH, 1577 - 1640)
BRISENS, RESTORED TO ACHILLES**
Oil on canvas, 17" x 27"

**STEEN, JAN VANICKSZ (DUTCH, 1628/6 - 1679)
GIRL FRYING CAKES**
Oil on canvas, 32 1/4" x 27"