Syracuse University Art Galleries

1870 - 1970

THE CENTENNIAL EXHIBITION

paintings selected from
the Syracuse University Art Collection

LOWE ART CENTER
October 11 – November 29

THE CENTENNIAL EXHIBITION 1870 – 1970

Syracuse University Art Collection

It is with great pleasure that we put on the current exhibition of paintings from the University's permanent art collection. Concurrently with the exhibition at the Lubin 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 sampling of our holdings is to 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 once again 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 extensive 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 S. Carroll
Director, Lowe Art Center

BOHROD, AARON (AMERICAN, 1907 –)
RED CABBAGE (1961)
Oil on panel, 17½" x 23½"

A contemporary magic realist, Bohrod paints complex, intricate still lifes in a trompe l'oeil manner. The unusual combination of objects in RED CABBAGE suggests a deeper symbolic significance.

BURCHFIELD, CHARLES (AMERICAN, 1893 – 1967)
AUGUST EVENING
Watercolor, 39" x 50"

A romantic realist, Burchfield is one of America's finest watercolorists, although he did many oils as well. In his distinctively American art he transforms reality into symbolic forms to express his deep feelings for nature. Late works, like AUGUST EVENING, have a mystical, poetic quality.

CURRY, JOHN STEUART (AMERICAN, 1897 – 1946)
HOGS KILLING A RATTLESNAKE (1925)
Watercolor, 20¼" x 27¼"

Curry is an outstanding Kansas regionalist. His work is indicative of the high artistic quality of American regionalism 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 -)
WEILL PLAZA (1964)
Oil on newsprint, 37" x 23"

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

ELSHEMUS, LOUIS (AMERICAN, 1864 – 1941)
NUDE (1905)
Oil on canvas, 36" x 20"

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

EVERGOOD, PHILIP (AMERICAN, 1901 –)
NIGHTMARE (LADDER TO THE STARS) (1957)
Oil on canvas, 25" x 35"

Like his contemporaries, Ben Shahn and William Gropper, Evergood is a social protest painter, who employs stylized realistic imagery. In NIGHTMARE (LADDER TO THE STARS), his comic sarcasm has universal implications.

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

Grosz is a social satirist, 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 (1960)
Oil on canvas, 40″ 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, 1873 - 1941)
SPRING
Oil on canvas, 25″ x 30″

An American impressionist of the Ash Can School, Lawson established himself as a landscapist reflecting the natural environment tamed by man. SPRING shows his characteristic emphasis on surface texture.

MARSH, REGINALD (AMERICAN, 1899 – 1954)
THREE FIGURE COMPOSITION (1951)
Watercolor, 22″ x 17⅜″

Marsh is a major artist in the American figurative tradition, and 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 lively sexuality. This fine study has the dynamic gesture and assured anatomy of a Rubens.

MORSE, SAMUEL F.B. (AMERICAN, 1791 – 1872)
EXHIBITION GALLERY OF THE LOUVRE (1832-33)
Oil on canvas, 76″ x 106½″

An important 19th century American artist, Samuel F.B. Morse was successful at portrait, genre, and landscape painting. In contrast to much of the sentimental painting 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 his carefully varied renderings of the individual paintings reveal his exceptional sensitivity to the history of taste.

PEREIRA, IRENE RICE (AMERICAN, 1907 –)
VEIL OF TRUTH (1952)
Oil on canvas, 40″ x 50″

Pereira is well known for her abstract compositions of geometrical forms. She exploits the oil medium to great effect in this painting, with its heavily textured and varied surfaces.

POUSETTE-DART, RICHARD (AMERICAN, 1916 –)
WHITE GOTHIC No. 6 (1961)
Oil on canvas, 72″ x 48″

Pousette-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 sensation.

RESNICK, MILTON (AMERICAN, BORN RUSSIA 1917 –)
UNTITLED (1962)
Oil on panel, 33″ x 21″

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, 47¼″ x 60¾″

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 POETRY are typical attributes of his mature style.

SLOAN, JOHN (AMERICAN, 1871 - 1951)
GLOUCESTER HARBOR (1916)
Oil on canvas, 29″ x 31″

A founder of the Ash Can School, Sloan is well known for his paintings of the American scene, particularly of New York City slum life. Opposed to sentimentality in the arts, Sloan painted in a bold, naturalistic style as seen in GLOUCESTER HARBOR.

SOYER, MOSES (AMERICAN, BORN RUSSIA 1899 –)
APPREHENSION II
Oil on canvas, 45″ x 50″

Influenced by Daumier, Soyer is also a painter of the human condition. APPREHENSION II, one of his deepest 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, are himself, his wife, and grandson.

STAMOS, THEODOROS (AMERICAN, 1922 –)
COMPOSITION (1946)
Oil on masonite, 13″ x 15″

A strong surrealistic influence is evident in the art of this contemporary abstractionist. The haunting, poetic mood of this small study is indicative of Stamos' unique lyrical expression.

WAUGH, FREDERICK J. (AMERICAN, 1861 – 1940)
WHITE CAPS
Oil on canvas, 42″ x 52″

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 hours of careful observation and an exceptional technique.

The far 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 – 1905)
GIRL IN RED HOOD
Oil on canvas, 18 3/8" x 14 3/8"

JONKIND, JOHAN (DUTCH, 1819 – 1890)
DUTCH HARBOR SCENE (1868)
Oil on canvas, 9⅝" x 13"

LASTMAN, PIETER PIETERSZ (DUTCH, 1583 – 1633)
THE RESURRECTION OF LAZARUS
Oil on panel, 24" x 42"

PANINI, GIOVANNI (ATTRIBUTED TO) (ITALIAN, 1691 – 1765)
FANTASTIC LANDSCAPE
Oil on canvas, 36" x 46 1/8"

RAVESTEYN, JAN ANTONISZ VAN (DUTCH, 1570 – 1657)
MAURICE DE NASSAU
Oil on canvas, 54" x 49"

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REYNOLDS, SIR JOSHUA (ATTRIBUTED TO) (ENGLISH, 1723 – 1792)
TUCCIA, THE VESTAL VIRGIN
Oil on canvas, 50" x 38¼"

RIGAUD, HYACINTHE (SCHOOL OF) (FRENCH, 1659 – 1743)
PORTRAIT OF LOUIS XIV
Oil on canvas, 56" x 43"

RUBENS, PETER PAUL (FLEMISH, 1577 – 1640)
BRISEIS RESTORED TO ACHILLES
Oil on canvas, 17¾" x 27"

STEEN, JAN HAVICKSZ (DUTCH, 1625/6 – 1679)
GIRL FRYING CAKES
Oil on canvas, 32¼" x 27"

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