

Gallery Guide

Purdue University
Galleries

Spring 2010



Edmund Blampied (Jersey 1886-1966)

A Jersey Vraic Cart

Etching

Permanent Collection Fund 1981.06.10

Edmund Blampied was born on the isle of Jersey located in the English Channel off the French coast. His artistic talent was recognized at an early age and at 16 he traveled to England to get a formal art education. He worked primarily as an illustrator for books, newspapers and magazines, but exhibited frequently in galleries and was awarded membership to the Royal Society of Painter-Etchers and Engravers in 1920 and the Royal Society of British Artists in 1938. Blampied's 1939 illustrated edition of J.M. Barrie's *Peter Pan* is probably his best known work. In 1940, despite the threat of war,



Blampied moved back to Jersey with his wife, who was Jewish.

After the occupation of Jersey by German forces, they were held there until liberation on May 9, 1945, nearly a year after the allied invasion of France.

A Jersey Vraic Cart was executed just before the occupation of the island and was issued by the Cleveland Museum of Art to promote a scheduled exhibition of his work in 1941. It shows a scene common to the island - a horse drawn cart used for collecting seaweed (vraic) to be used to fertilize the fields of island farms.

After the war, Edmund

Blampied and his wife lived out the remaining decades of their lives on Jersey.

Lala Deen Dayal

(India 1844-1905)

Untitled

Albumen print

Gift of Walter Johnson

1987.04.014

Lala Deen Dayal (1844-1905) was one of India's earliest master photographers. His photographs capture the essence of the colonial period of British occupation. Born in Sardhana near Meerut in 1844, he trained as an engineer but took up photography around 1866 while serving as a draughtsman. He was soon hired for various government positions as a photographer and traveled throughout India. In 1885 he was appointed the court photographer for the Nizam of Hyderabad who was so pleased with his work that Deen Dayal was awarded the title Raja in 1886. Buoyed by the success of his photography, he left government service and established his own studio in Hyderabad at Secunderabad. By the turn of the century he also had studios in Mumbai (then Bombay) and Indore.



Rolf Diener

(Germany 1906-1988)

Untitled

Aquatint, line etch

Gift of Hermann Sawitzky

1989.09.02



Theodore Gericault

(France 1791 –1824)

Cheval d' Hanovre (from the series "Etudes de Chevaux")

Lithograph

Gift of William A. McGill

1992.20.15

Although best known for painting *The Raft of the Medusa*, Théodore Géricault is also recognized as one of the first

artists to explore the new medium of lithography which was patented by Alois Senefelder in 1799. With a flair for action and bravura, his lithographs most often featured horses and cavalymen. This particular lithograph is from a series of twelve horse studies, *Etudes de Chevaux*, published in 1822, printed by Gottfried Engelmann. One admirer of the lithographs was Eugène Delacroix who found inspiration and began making his own lithographs soon after. Gericault's reputation as a trailblazer for the Romantic movement was only heightened by his early death. His immense influence is all the more remarkable when one considers that he suffered from tuberculosis through his twenties and died when only 32.

Ando Hiroshige

(Japan 1797-1858)

Ishibe - #52 From The Fifty-Three Stations of the Tokaido

Woodblock, color

Gift of Edward Stowe Akeley through Anna Akeley 1995.12.19



A favorite theme for Hiroshige, the Tokaido road stretched for more than 300 miles between the two major capitals of Edo (current day Tokyo) and Kyoto, the home of the Emperor. Once a year, the princes of outlying provinces were required to travel to the Edo palace of the Shogun to pay homage; of the five major routes, the Tokaido Road was the greatest. The fifty-three stations, or stopping places, were established along the Tokaido road as posts where travelers could find food and lodging. Typically, horses were only used by messengers but it was also possible for the weary pilgrim to rent horses or palanquins - litters or chairs borne by human bearers. Here, a group of travelers stand near a signpost at the entrance to a palisaded wall with their horses.

Charles-Emile Jacque

(France 1813-1894)

La Maréchalerie

Etching, chine collé

Gift of William A. McGill

1990.15.02

Charles-Emile Jacque is associated with the Barbizon School, a group of artists whose pastoral scenes were inspired by the dramatic nature scenes of John Constable. The artists in Barbizon

included Millet, Rousseau, Daubigny and Corot. Jacque's etchings and engravings were especially influential; Baudelaire compared his etchings to those of the Dutch masters. *La Maréchalerie* (trans. The Blacksmith's Shop) depicts a scene common in the 19th century. Over the head of the smithy in the background can be seen a huge bellows that fed the forge. The blacksmith, who worked with iron, was responsible for making all manner of common objects for home and business, as opposed to the coppersmith and silversmith whose work was mainly decorative or for ceremonial use. Although nearly all of the functions of the smithy have disappeared in the 21st century, the specialized work of the farrier, or horseshoer, is still in demand by those who own horses.



Luis Alfonso Jiménez, Jr.

(U.S. 1940-2006)

War Horse

Lithograph

2006.12.001



Jiménez's work is deeply influenced by his roots in the Southwest. Born in El Paso, Texas, he was immersed in Hispanic and Native American culture and came of age as an artist during the era of Pop Art. He grew up in the shop of

his father, who worked designing animated neon signs in El Paso. Luis Jiménez is best known for his large polychromed fiberglass sculpture that drew on stereotypical images from Mexican and Western art, frequently featuring wild horses and Mexican cowboys. The mustang became a favorite theme, no doubt because the word itself comes from the Spanish word *mesteño* or *monstenco* meaning wild or stray, a trait Jiménez clearly admired. His most controversial work was to be his last; while working on the Blue Mustang for Denver International Airport he was killed when a large piece of the work fell on him. It was completed by his son and now greets travelers as a 32 foot tall metallic blue behemoth with glowing red eyes.



Jon Magnus Jonson

(U.S. 1893 – 1947)

Horses and Rider

Plaster

1997.10.12

Works by this Clinton County artist can be found around campus, as well as at the University of Chicago and the George Rogers Clark Memorial in Vincennes, Indiana. Look for his reliefs on the exterior of Elliot Hall of Music and the Purdue Memorial Union.

Auguste André Lançon

(France 1836-1885)

*Entre Lierck á Thionville,
1 August, 1870*

Etching

Gift of William A. McGill

1993.19.12



Military scenes and animal studies were the primary themes for this well known

French painter and etcher. Among his admirers was Vincent Van Gogh, who often wrote of Lançon's talent in his letters to his brother Theo. Lançon actually served as a sergeant in the Franco- Prussian War (1870-71). In 1871 he was briefly imprisoned for his participation in the Commune of Paris, an anti-government uprising after the defeat of France. Upon his release, André Lançon changed his first name to Auguste. The Third Invasion is a series of 17 etchings with text by Eugène Véron depicting scenes from the Franco-Prussian War. This scene depicts a column of cavalry entering to link up at Thionville on the northern border of France just a few days before the first battle.



William Mervin Lawrence

(Ireland 1840-1932)

Irish Farmyard

Albumen print

Gift of Walter Johnson

1987.04.074

William Lawrence's Dublin photographic studio first opened in March, 1865 as an adjunct to his mother's store which sold toys and fancy goods.

The great demand for the new art of photography centered mostly on portraiture and Lawrence soon found himself managing a business that employed a team of photographers, printers and retouching artists. Beginning around 1880, he began to produce albums of Irish scenes, eventually covering the entire island. So popular were these scenic albums with Irish immigrants in America, that in 1897 he began a weekly series, printed in Chicago, titled "Ireland in Pictures" which featured over 500 images. This is most likely one of those photographs. Also in 1890's, a new opportunity arose when the post office allowed picture postcards to be mailed without envelopes and the era of the "penny postcard" was born. The National Library of Ireland holds more than 40,000 of the Lawrence Company's glass negatives, many of which can be viewed online.



Raphael Lillywhite

(U.S. 1891-1958)

Untitled

Charcoal Pencil

Gift of Mrs. Ann Redding

1996.29

One of 14 siblings, Raphael Lillywhite was born to a Mormon family operating a trading post in Woodruff, Arizona, on the Little Colorado River, not far from the present Petrified Forest National Park. After graduating from the University of Utah he settled in Walden, Colorado, worked briefly

at the Denver Museum of Natural History painting exhibit backgrounds before moving to Laramie, Wyoming. His best known works are of solitary cowboy life, ranches and horses.

Abel Lurat

(France 1829-1890)

Boat Horses After Gabriel Alexandre Decamps

Etching

Gift of William A. McGill

1993.19.10

Abel Lurat was primarily an illustrator/copyist who translated the work of other artists into drawings and engravings. In the age before photographic reproduction, his talent was in great demand by painters who wished to extend the distribution of their images. As his skill and fame grew, his work was often shown at the Paris Salon and published in periodicals.



Alfredo Noack

(Germany, lived Italy 1833-1895)

Genova, Teatro Carlo Felice

Albumen print

Gift of Walter Johnson

1987.04.076



Alfredo Noack captured life in northern Italy during the earliest years of photography. Born in Dresden, Germany, as Alfred, he adopted the Italianized Alfredo when his father, a doctor, moved the family to Genoa. Noack helped to popularize the Italian Riviera region with his photographs of coastlines and cityscapes. Shown here is the Teatro Carlo Felice, a theater that, rebuilt after WW II, still stands near the center of Genoa on the Piazza Raffaele De Ferrari.



Charles J. Pansirna

(U.S. 1888-1967)

WW I Cavalry Soldier

Glass plate negative (digitally printed)

Gift of Mr. and Mrs.R. Hutchinson

1982.21.0499

At the outbreak of WW I, most armies still considered the cavalry to be an essential component of their forces. It soon became clear that the advent of mechanization and modern weaponry meant the demise of the long tradition, at least as a tactical threat. The horse drawn cart was still employed to deliver supplies to areas where motorized vehicles could not reach, but the vulnerability of the horse and rider now proved to be a liability on the front lines. The unknown cavalryman shown here is before a painted

backdrop that evokes a military bivouac, his sword a quaint reminder of an earlier age. The photographer, Charles Pansirna, was born in Lithuania and immigrated through Ellis Island at the age of 19. Working in the coal mines of Pennsylvania, he gathered enough money by 1915 to move to Chicago, the south side of which was home to large numbers of Lithuanians. There he opened a photography studio on South Halsted Street and, until his retirement in 1952, chronicled the various rites of passage of his neighbors: funerals, christenings, weddings and enlistments.



Jaune Quick to See Smith

(U.S. 1940-)

Wasatch Winter 2002

Lithograph

2006.12.003

Born on the Flathead Reservation in Montana, Jaune Quick to See Smith is one of the most acclaimed Native American artists working today. Her work is held by the Smithsonian, the Whitney, the Museum of Modern Art, the Walker, and has been reviewed by The New York Times, ArtNews, Art In America, Art Forum, The New Art Examiner and many others. Combining painting, printmaking and collage, her work uses personal and anthropologic symbols to comment on cultural appropriation and abuse. Despite the seriousness of the message, her work often comments on politics, human rights and the environment with humor. Despite

her international travel and success, she continues to identify herself as a Flathead Salish member of the Confederated Salish and Kootenai Tribes.



Frederic Remington

(U.S. 1861-1909)

Buffalo Horse

Bronze

Gift of Don Newman

1999.13.02

Frederic Remington

(U.S. 1861-1909)

The Cheyenne

Bronze

Gift of Don Newman

1999.13.04



Frederic Remington

(U.S. 1861-1909)

The Rattle Snake

Bronze

Gift of Don Newman

1999.13.11

“My water colors will fade-but I am to endure in bronze - even rust does not touch. Bronze is a thing to think of when you are doing it – and afterwards too. It don’t decay. The moth don’t break through & steal – the rust & the idiot can not harm it.”-a letter to Owen Wister, October 1895

American painter, sculptor, and writer, Frederic Remington, was born in Canton, New York, and educated at the Art Students League, New York City. Remington is famous for the lively scenes, in paint and in bronze, of the Old West that form the subject matter of most of his works. Although closely identified with the American West, Remington actually spent much of his life in the East. Remington attended the Yale College School of the Fine Arts for three semesters beginning in 1878 and also played football on the Yale team. After his father died, he left school and started working as a reporter. In 1881 he made his first trip west to Montana Territory and subsequently he sold his first sketch of cowboys to Harper's Weekly. In 1883 he bought and worked a sheep ranch in Peabody, Kansas. On October 1, 1884 Remington married Eva Adele Caten of Gloversville, New York. His ranch and other business ventures failed causing him to end his only Western residence and travel to the Southwest.

By the mid-1890s, Remington became one of the most popular and successful illustrators of the age. His drawings of cavalry troops, cowboys, and Indians filled popular periodicals such as Harper's Weekly and Collier's. His illustrational drawings trained him to use line effectively. Painting illustrations in black and white guided him in controlling values, the degree of light and darkness. His success as an illustrator earned him the freedom to define his own themes, and he matured as an artist.

Remington turned his attention away from illustration, and began concentrating on painting and sculpture. To gain knowledge of his subjects, Remington began a pattern of annual trips to the West. At his home in New Rochelle, New York, Remington created a Western environment in his studio by surrounding himself with collected objects. The Whitney Gallery of Western Art has a comprehensive reconstruction of Remington's magnificent studio. Remington succeeded in both two-dimensional and three-dimensional artworks. His bronze sculpture, The Broncho Buster, represents a human struggle to control nature, and has become a classic symbol of the American West. Stirred by action, Remington designed his dynamic sculptures to feature movement challenging the limits of the medium. Among his paintings, admired for their forthright and unsentimental naturalism, are The Outlier 1909, and Cavalry Charge on the Southern Plains, 1907. In 1895 Remington began to make clay models of his rugged subjects, which were subsequently cast in bronze. His first, Bronco Buster 1895, displays the vigor and sense of movement of his paintings. His subsequent bronzes, such as Comin' Through the Rye 1902, in which four cowhands on horseback charge at the viewer in delight, are daring for their technical skill in suspending large figures on slim supports—in this case on the hooves of the horses. Among the books he wrote and illustrated are Pony Tracks 1895, Crooked Trails 1898, and The Way of an Indian 1906. Frederic Remington was 48 years old when he died December 26, 1909 from complications following an appendectomy. During his short life, Remington produced more than 3,000 drawings and paintings, 22 bronze sculptures - cast in editions, two novels - one of which was adapted to the stage - and over 100 magazine articles and stories.

Richard Ross

(U.S. 1947 -)

Compression

Chromogenic print, series of six

Gift of Brook T. Smith

2008.21.01 - 06



Compression is a series of six photographs that resulted from visits by Ross to Kentucky during 2001 and 2002. They offer an interpretation of the Derby that immerses the viewer in a series of still moments leading up to the race, devoid of man or horse until the very last. The actual events of the race are implied between images, with the crowd seemingly waiting just out of frame. By compressing a period of months into tenths of a second, the photographer offers a quiet meditation on the annual event.

Richard Ross was born and raised in New York. He received his BA from the University of Vermont and his MFA from the University of Florida. He has been teaching at University of California, Santa Barbara since 1977. Ross has an extensive exhibition record in the United States and Europe. He has photographed for the New York Times Magazine, Los Angeles Times Magazine, Discover, Time, Newsweek, Vogue, and exhibited at APERTURE Gallery, the San Francisco Museum of Modern Art, the Speed Art Museum among others. Ross is currently the principal photographer for the Getty Conservation Institute.



Peter J. Smith

(U.S. 1935-)

Death (from the Book of Revelations)

Pen and ink, wash

Gift of the Artist

1992.01.03.01

Peter J. Smith

(U.S. 1935-)

Famine (from the Book of Revelations)

Pen and ink, wash

Gift of the Artist

1992.01.03.02



Peter J. Smith

(U.S. 1935-)

Pestilence (from the Book of Revelations)

Pen and ink, wash

Gift of the Artist

1992.01.03.03

Peter J. Smith

(U.S. 1935-)

War (from the Book of Revelations)

Pen and ink, wash

Gift of the Artist

1992.01.03.04





Peter J. Smith

(U.S. 1935-)

Glory

Water color, opaque

Gift of the Artist

1993.16

Formerly a faculty member at Purdue, Peter Smith is now Professor Emeritus in Art Education from the University of New Mexico. In addition to writing numerous books and

articles on classroom teaching, Peter has always enjoyed the creativity of actually making art in the studio.

About these particular works he writes,

The images from "Revelations" are, of course, "The Four Horseman of the Apolypse," but I had been thinking of Holbein's woodcuts of the "The Dance of Death." The works related to "Revelations" have something of the nightmare (note the term) quality of the skeletal horses Butterfield has evoked in the the horses she has made out of scraps--metal, twigs, etc. I was familiar with her work even in prehistoric 1990s!

"Glory" is a nightmare of a different whinney. It was meant to be more ironic, the military figure rides a patently false horse, the whole notion of heroics reduced to two men in a costume and a flag waving man in a doorman's outfit.



Eduard Steinle

(Germany 1810 – 1886)

Bringing Home the Bride

Engraving (by Ludwig Friedrich)

Gift of William A. McGill

1993.19.17

Born in Vienna, Steinle travelled to Rome as a young man in 1828 and stayed for several years. Upon his return he became a well known instructor at the Stadletsches Institut in Frankfurt, Germany and was one of the group known as the school of the Nazarenes for the religious nature of their painting. This engraving is a reproduction of a Steinle painting

Charles Frederick Tunnicliffe

(England 1901-1978)

Wheatfields

Etching, drypoint

Gift of William A. McGill

1991.17.04



Charles Frederick Tunnicliffe is best known in his native England for his work with the Royal Society for the Protection of Birds (RSPB), the equivalent of our own Audubon Society. Born near Macclesfield, just east of Wales, Tunnicliffe showed early promise as an artist and earned a scholarship to the Royal College of Art in London. There, due to his commendable draughtsmanship, he was encouraged to attend the new Etching and Engraving School. After graduation he taught for several years before returning to Macclesfield in 1928. After receiving great acclaim for his illustrations in the 1932 edition of Henry Williamson's 'Tarka the Otter', he went on to illustrate over one-hundred other books. Tunnicliffe's interest in birds eventually led him to a partnership for the RSPB, for whom he illustrated many cards, books and magazines. He also continued to exhibit at the Royal Academy. Today his memory is maintained by the West Park Museum of the Macclesfield Museums Trust and by the Charles Tunnicliffe Society.

Unknown

Rider and servant

Gouache

Gift of Derek Davenport

1998.09.39



Unknown

St. George Slaying the Dragon

Tempera on wood

Gift of Betsy Scheuring

2005.02.047

The historical St. George lived in Beirut at a time when Christians were persecuted under the rule of Diocletian. In 303, St. George gave all of his worldly possessions to the poor, freed his slaves, and went before the emperor as a follower of Christ. After a righteous speech that insulted Diocletian and his pagan ways, the emperor ordered George to be tortured and beheaded. Apparently the same St. George slew the dragon terrorizing the city of Selena in Libya. Several

sources suggest this was done posthumously as a miracle by the canonized saint, rather than by a different St. George.



Unknown

Michael

Arthistrategos

Painting on wood with
embossed silver riza
Gift of Betsy Scheuring
2005.02.081

The Archangel Michael is
depicted as the captain of

Heaven's armies, triumphing over evil. He rides on a winged horse, rendered in an unusual pink shade, and he wears a crown. In his left hand appears a lance (shaped like an Orthodox cross) and a censer, while his right hand holds a book. A trumpet proclaiming victory is blown by the Archangel. Underneath the winged horse appears an image of defeated Satan next to a toppled city. In the upper right corner is an image of Christ Emmanuel, who appears before the Hetimasia, a prepared altar symbolizing Christ's heavenly glory.

Unknown

St. George Slaying the Dragon

Tempera on wood
Gift of Betsy Scheuring
2005.02.084

Here St. George is portrayed in a traditional pose, mounted on a white horse and spearing a dragon as Jesus Christ looks down from heaven, and a fair maiden stands rescued, with the city of Selena forming a partial backdrop. The artist added the city's king and queen, parents of the sacrificial maiden, standing on the battlements in the background. This westernized version features well-modeled forms, bright coloring, linear perspective, and differs stylistically from traditional Byzantine paintings of the saint like that seen in 2005.02.047.

