

The Eclectic Eye: A Tribute to Duane Wilder

Illustrated Checklist by Artist

Jan Asselyn, Dutch, 1610–1652

Peasants and Cattle beside a Tower, ca. 1646

Oil on panel

33.7 × 28.9 cm (13 1/4 × 11 3/8 in.)

frame: 48.3 × 43.2 × 5.1 cm (19 × 17 × 2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-449



Asselyn depicts an expansive landscape in this modestly scaled painting. Figures and animals animate the scene. In the right foreground is a picturesque tower overgrown with vegetation atop a substructure. At left, beside a man who has set down a basket brimming with vegetables, is a figure bending over to tie his shoe. Beyond, a herdsman descends a hill toward a river with his cattle, and on the other side of the water appears a sunlit hilly terrain. The work bespeaks Asselyn's time in Rome, where he spent seven years absorbing the Italian Campagna and idyllic southern sunlight before returning to Amsterdam, where he likely painted this work.

The present painting is one of four versions of the composition. The closest in size and format is a work painted on paper attached to panel at the Musée des Beaux-Arts, Nantes. The other two versions are larger and horizontal in format: one is in the Rijksdienst Beeldende Kunst, and the other, whose authenticity has been disputed, appeared at auction at Sotheby's, London, on December 16, 1999 (lot 115).

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Jan Both, Dutch, ca. 1618–1652

View of the Tiber in the Campagna, from the series Landscapes of the Environs of Rome, ca. 1645–50

Etching

19.7 × 27.9 cm (7 3/4 × 11 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-256



The Utrecht painter Jan Both is most celebrated for the golden light of his realistic landscapes. Approaching the landscape in this way was in part inspired by the French artist Claude Lorrain, whom Both befriended while he was in Rome (ca. 1638–41). In addition to his paintings, Both made numerous etchings that, while not of a specific place, derived from sketches he brought back from Italy—of the countryside, or Campagna, outside Rome. Here, a ferry boat landing on the Tiber River is the setting for a convergence of cattle herds and travelers on horseback.

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Attributed to Jan Both, Dutch, ca. 1618–1652

Landscape with the Ponte Lucano and the Tomb of the Plautii

Oil on copper with panel backing

38.4 × 49.5 cm (15 1/8 × 19 1/2 in.)

frame: 60.3 × 71.1 × 7.6 cm (23 3/4 × 28 × 3 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-451



Jan Both left his native Netherlands to spend several years in Rome (ca. 1638–41). While there, he sketched landscapes from nature that would serve as inspiration for the Italianate views marked by golden light and warm atmosphere that he painted back in Utrecht. This landscape features one of the artist's favorite subjects: the Ponte Lucano and the Tomb of the Plautii, Roman monuments in the vicinity of Tivoli that here have been relocated to a more mountainous terrain marked by massive trees. The figure of a driver with his mule is also a recurring motif in Both's work. Extremely popular, the artist's paintings were widely imitated and copied. The concentration of forms on one side of the picture, the relatively tight brushwork, and the compact shape of the central tree in this work are characteristic of the type of composition Both painted in the first half of the 1640s.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

François Boucher, French, 1703–1770

A youth half-kneeling, with both arms extended, ca. 1755

Black chalk heightened with white

40.6 × 26.7 cm (16 × 10 1/2 in.)

frame: 61.9 × 47.9 cm (24 3/8 × 18 7/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-241



More than any other artist, François Boucher is identified with the French Rococo style, known for elaborate embellishment and extravagance, and associated with the court and aristocracy. Adept in all media from painting to the design of tapestries and porcelain figures, Boucher was a technically brilliant draftsman who reinvented the genre of the pastoral, a form of idealized landscape art typically populated by rustic figures in silk dress shown in scenes of sentimental or even erotic love. Boucher made drawings such as this one as finished works of art in themselves for a growing market of collectors, and as preparatory studies for paintings or as designs for printmakers.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Paul Cadmus, American, 1904–1999
Going South, 1936
 Etching
 25.1 × 12.7 cm (9 7/8 × 5 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-242



Best known for his gritty, urban social critique and his stylized erotic renderings of the male figure, Paul Cadmus was an important American painter and printmaker of the middle decades of the twentieth century. Trained at the National Academy of Design and the Art Students League, Cadmus worked in commercial illustration; his experiences in both fine and commercial art informed the blending of styles found in his work. Here, the careful attention to anatomical accuracy and proportion, a hallmark of realism, meets a kind of magical realism exemplified by the compressed composition as well as the exaggerated poses and gestures of the two figures.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Paul Cadmus, American, 1904–1999
The Fleet's In!, 1934
 Etching
 19 × 35.9 cm (7 1/2 × 14 1/8 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-243



The Fleet's In! originated as one of Paul Cadmus's most important early works, commissioned in 1934 as a mural painting by the Public Works of Art Project of the Works Project Administration, or WPA. Sailors on shore leave are depicted in complex poses and relationships, including, most notoriously at the time, a same-sex couple. The erotic exaggeration of clinging trousers and bulging crotches led to controversy: Admiral Hugh Rodman attacked it for representing "a most disgraceful, sordid, disreputable, drunken brawl," while the secretary of the navy found it "right artistic" but "not true to the Navy." The work was withdrawn from its inaugural exhibition, but its reproduction as an etching established a pattern in Cadmus's career for disseminating his often-controversial work.

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Paul Cadmus, American, 1904–1999
Y.M.C.A. Locker Room, 1934
 Etching
 16.2 × 31.7 cm (6 3/8 × 12 1/2 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-244



Cadmus was influenced by the work of the so-called “Masters of Muscle” of the Italian Renaissance, including Signorelli and Mantegna, as well as by artists of his own time, such as the American painter Reginald Marsh. He merged these influences in an approach that found the everyday grotesque of the human body—both idealized and repulsive—in settings from subway stations to the beach at Coney Island. The scene here derives from a painting of the previous year and takes its composition from the plunging perspective of the Italian Renaissance; the caricatural figures stem from Cadmus’s fascination with the human body and his life as an openly gay man from the 1930s until his death in 1999.

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Cornelis Cornelisz. van Haarlem, Dutch, 1562–1638
Apollo as Sol, ca. 1591
 Oil on wood panel
 33 x 22.1 cm (13 x 8 11/16 in.)
 frame: 43.2 × 32.5 × 3.7 cm (17 × 12 13/16 × 1 7/16 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-238



This is one of five modelli, or preparatory studies, all dating from 1587 to 1600, that Cornelis van Haarlem made to be engraved. Instead of using a more usual working drawing, whose image could be mechanically transferred to the printing plate, Cornelis executed this design in oil on panel. He conceived this balletic Apollo as Sol as a pendant to Diana as Luna (the model for which is now lost), seen from the back. Cornelis’s Haarlem circle included artists like Hendrick Goltzius, whose work also appears in the Wilder collection. In this sophisticated milieu, depicting mannered nudes in a great variety of poses occupied pride of place, and mythological themes were all the rage. Italian Renaissance images, disseminated in ever greater numbers in the North through the medium of prints, provided inspiration to these artists. For Apollo’s pose, Cornelis adapted Michelangelo’s figure of Haman from a pendentive in the Sistine Chapel, likely known to him through one of these prints.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Francesco Cozza, Italian, 1605–1682

A Bridge Flanked by a Tower in the Roman Campagna, with Fisherman and Maidens in the Foreground, ca. 1640

Oil on canvas

47 x 64.8 cm (18 1/2 x 25 1/2 in.)

frame: 65 x 82 x 6 cm (25 9/16 x 32 5/16 x 2 3/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-240



Born in Calabria in southern Italy, Cozza was an important painter and frescoist of the Italian Baroque period, an era known for the use of contrast, movement, exuberant detail, and deep color to achieve a sense of wonder. As a young man he went to Rome and apprenticed with the artist Domenichino, whose work influenced other artists in the exhibition, such as Giovanni Battista Viola. As here, his landscape paintings recall the style of the *paesi con figure piccolo* (landscapes with small figures) popularized by the Carracci family in Bologna. In his mature period, Cozza worked side by side with other artists in the Wilder collection, such as Gaspard Dughet, who had in turn been a pupil of Nicolas Poussin, revealing the complex circles of exchange and influence in seventeenth-century Europe.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Jim Dine, American, born 1935

Published and printed by Petersburg Press, London

Brush, from Four German Brushes, 1973

Etching

plate: 30.2 x 30.2 cm (11 7/8 x 11 7/8 in.)

frame: 83.8 x 62.2 x 4.1 cm (33 x 24 1/2 x 1 5/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-246



Jim Dine's etchings of household brushes followed his work of the preceding few years, in which he depicted the painter's primary tools, his brushes. Dine was long fascinated with everyday objects—paint cans and brushes, household tools, pieces of wood—which he sometimes physically incorporated into his paintings. From the early 1960s he was associated with the Pop Art movement and with artists such as Andy Warhol and Roy Lichtenstein. His work featured alongside theirs in the influential 1962 exhibition *New Painting of Common Objects*. Dine became one of the most inventive and prolific printmakers of the period, whose prints number over 1,000 works.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

French

Candelabra with figures of Victories, first half of 19th century

Bronze with patination and gilding

h. (each): 38.1 cm (15 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-268 a-b



As Napoleon sought to establish an identifying iconography for his empire, figures of Greco-Roman personifications of Victory, known from ancient coins or the spandrels of Roman triumphal arches, were used by his designers to support candelabras or in other decorative contexts. The motif spread from splendid imperial palaces to domestic objects made for a more modest clientele, such as these candelabra. Use of this motif persisted even after the fall of the empire, perhaps owing its popularity to those still loyal to the emperor.

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Bernardino Galliari, Italian, 1707–1794

Design for a stage set

Brown ink, gray wash, and graphite

35.6 × 27.9 cm (14 × 11 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-452



Hendrick Goltzius, Dutch, 1558–1617

Title page for the series *The Roman Heroes*, 1586

Engraving

31.7 × 23.2 cm (12 1/2 × 9 1/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-248



A prolific and internationally acclaimed draftsman, engraver, and painter based in Haarlem, Goltzius was described by his contemporary, the art historian Karel van Mander, as having “heroic strength in drawing and expert handling of the burin [an engraving tool].” Goltzius’s manual dexterity is especially impressive in light of a severe burn that he sustained as a child, which led to the fusing of the tendons in his right hand.

By the 1580s, Goltzius had perfected his innovative swelling and tapering line, as is exemplified in this title page to a series of eight large engravings representing ancient Roman military heroes. Dedicated to one of Goltzius’s patrons, the Holy Roman Emperor Rudolf II, the complex allegorical composition represents the female personification of Rome enthroned above the continents of Europe, Africa, and Asia.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Hendrick Goltzius, Dutch, 1558–1617

Marcus Valerius Corvus, from the series *The Roman Heroes*, 1586

Engraving

35.6 × 23.2 cm (14 × 9 1/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-249



As in the seven other engravings of muscular men in Goltzius’s *The Roman Heroes* series, the background details of this composition reflect the artist’s reading of the Roman historian Livy, who related that Marcus Valerius, a military commander and consul during the Roman Republic, was assisted by a raven during his combat with a Gallic warrior—prompting the nickname “Corvus” (the Latin for “raven”). Typical of the series, the figure strikes an exaggerated pose, with his right arm twisted behind his back, and makes an elaborate gesture with his hand—an approach to the human figure we see elsewhere in the Wilder collection.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Hendrick Goltzius, Dutch, 1558–1617

The Great Standard Bearer, 1587

Engraving

28.3 × 19 cm (11 1/8 × 7 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-250



Shortly after the formation of the Dutch Republic in 1581, at a time when the Netherlands were trying to oust their Spanish rulers, Goltzius published a striking pair of prints—*The Captain of the Infantry* and *The Great Standard Bearer*—which were conceived as expressions of military and patriotic pride. A central figure in the army and civic guard, the standard bearer—shown here in a robustly balletic pose—marked the position of the captain. The Latin inscription at the bottom of the composition translates as “I, the standard bearer, ensure steadfastness of mind and heart; as long as I stand, the line holds; if I flee, it flees also.”

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Lois Greenfield, American, born 1949
Dancers (David Parsons Dance Company), 1982
 Gelatin silver print
 39.7 × 38.7 cm (15 5/8 × 15 1/4 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-251



Lois Greenfield is an American photographer best known for her work with the human figure in motion. She began her career as a photojournalist but quickly was drawn to the graphic potential of dance, about which she wrote for *The Village Voice* from 1973 to the mid-1990s. While the focus of the photographs appears to be motion, the artist has noted that the subtext is time: “time is stopped, a split second becomes an eternity.” Greenfield’s work with dancers was typically improvisational rather than rehearsed, capturing moments that were often high risk and could not be repeated.

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Nancy Grossman, American, born 1940
Masked Figure
 Leather over wood and other media
 approximately: h. 41.9 cm (16 1/2 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-252



Masked Figure derives from the body of work for which Grossman is best known, figures carved from soft wood and then covered in leather. The child of parents who worked in the garment industry, Grossman was fascinated by darts and gussets among other aspects of sewing and garment-making. Her early sculpted heads, like this one, were “blind,” with openings left for the nose in order to release some of the tension in the sculpture. Often using straps, zippers, and string, and frequently depicting males, her works are often seen as playing with sadism and masochism, but Grossman denies this and insists that they are autobiographical in their exploration of gender identity and fluidity.

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Jacob de Heusch, Dutch, 1656/57–1701

Landscape with a Church and Mules on a Path, ca. 1693–95

Oil on canvas

42.9 × 51.1 cm (16 7/8 × 20 1/8 in.)

frame: 72.4 × 82.5 × 6.3 cm (28 1/2 × 32 1/2 × 2 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-454



As a young man, Jacob de Heusch spent seventeen years in Italy (ca. 1675–92) before returning to his native Utrecht. It was in Holland that he painted all his extant work. While in Rome he abandoned the style he had learned from his uncle, Willem de Heusch—an emulator of Jan Both—and instead turned for inspiration to paintings by French and Italian landscapists. While the geometric forms of the buildings in this early, intimate, idyllic scene owe something to Poussin, and the decorative quality of the trees to the work of Gaspar Dughet (both French painters active in Rome), the coloristic notes and meticulous detail admit De Heusch’s northern roots. Particularly beautiful is the play between the shadowed foreground plane—from which the brightly lit donkey and dog lapping well-water stand out—and the sunny, airy distance.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

David Hockney, British, born 1937

Printed with Maurice Payne

The Beginning, illustrations for *Fourteen Poems from C. P. Cavafy*, 1966

Etching

34.9 × 22.9 cm (13 3/4 × 9 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-253



This print is one of a series of etchings Hockney made showing intimate scenes between men, inspired by the writings of the Egyptian Greek poet Constantine Cavafy (1863–1933). Since his days at the Royal Academy of Art, Hockney had admired the poet's vivid, unapologetic evocations of same-sex desire. The poems Hockney chose relate to Alexandria, Egypt, where there was a strong presence of gay men in Cavafy's time. By 1966 Alexandria was too much changed, so Hockney traveled instead to Beirut to capture scenes from everyday life. On his return to London he translated this new fascination with observed reality into etched form and printed them with printer, collaborator, and friend Maurice Payne.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

David Hockney, British, born 1937

Printed with Maurice Payne

According to Prescriptions of Ancient Magicians, illustrations for Fourteen Poems from C. P. Cavafy, 1966

Etching

34.9 × 22.9 cm (13 3/4 × 9 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-254



Of this print series, Hockney said, "Of course Cavafy's poems are about gay love, and I was quite boldly using that subject then. I was aware that it was illegal, but I didn't really think much about that at the time. I was living in a bohemian world, where we just did what we pleased. I wasn't speaking for anybody else. I was defending my way of living." The prints should not be read as literal illustrations of the poems, but rather as nostalgia for fleeting but memorable encounters.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Italian, Venetian School

Arcadian Landscape, 17th century

Oil on canvas

oval: 31.1 × 44.1 cm (12 1/4 × 17 3/8 in.)

frame: 48.9 × 60.3 × 3.8 cm (19 1/4 × 23 3/4 × 1 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-466



Italian, Venetian School

Arcadian Landscape, 17th century

Oil on canvas

oval: 31.1 × 44.1 cm (12 1/4 × 17 3/8 in.)

frame: 48.9 × 59.7 × 3.8 cm (19 1/4 × 23 1/2 × 1 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-467



Lester F. Johnson, American, 1919–2010

Five Figures, ca. 1970s

Etching with extensive hand coloring and marginal notations

44.4 × 36.8 cm (17 1/2 × 14 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-255



In the 1970s, Lester Johnson often focused his compositions on clusters of figures, seeking to capture the expressive movement of bodies in space. In works like this one, figures bend and contort to fit into the frame, their bodies layered and intertwined as in the jostle of the city streets. Although they are tightly packed, no two pairs of eyes meet; instead, each gazes out beyond the picture's frame, suggestive of the way the modern city provides limitless distraction. Johnson's detailed annotations in the print's margins provide insights into his approach to color and composition. They are likely instructions to the workshop that produced the printed edition of this work.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Annie Leibovitz, American, born 1949

David Parsons, New York, 1991

Gelatin silver print

image: 40 × 32.7 cm (15 3/4 × 12 7/8 in.)

sheet: 50.4 × 40.3 cm (19 13/16 × 15 7/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-267



The American photographer Annie Leibovitz has long been known for finding innovative ways to create engaging photographs of her portrait subjects, often in intimate settings intended to convey something of the character of her sitters. Here, she captures the choreographer-dancer David Parsons during a shoot carried out in 1991 that began at her downtown studio with photographs like this one. Later in the day, she suggested that they move to the Chrysler Building, where she depicted Parsons atop the building, almost naked, stretched out belly down on a gargoyle gleaming in the setting sun. Both approaches seem intended to say something about the risk-taking personality of both the photographer and her subject.

- Special Exhibition, 2020-11-16, *The Eclectic Eye: A Tribute to Duane Wilder*

Leighton, Lord Frederic, British, 1830–1896

The Sluggard, 1886

Bronze with brown patina

h. 52.7 cm (20 3/4 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-271



Leighton—one of the most prominent British painters and sculptors of the nineteenth century—originally made this work as a pendant to his sculpture *An Athlete Struggling with a Python*. The model for both was Giuseppe Valona; according to an observer, Valona was “a man of fine proportions” who, “weary one day of posing in the studio, threw himself back, stretched out his arms and gave a great yawn. Leighton saw the whole performance and fixed it roughly in clay straight off.” This anecdote suggests that the artist was inspired by the model’s spontaneous movement, although in fact Leighton had been exploring the same contrapposto pose as early as 1869. The work was seen as a response to the younger Thornycroft’s *Teucer*, and was immediately admired for its move “from hardness into suppleness and flexibility.”

- Special Exhibition, 2020-11-16, *The Eclectic Eye: A Tribute to Duane Wilder*

Attributed to Claude Lorrain, French, 1604–1682

A Classical Landscape with Figures Crossing a Stream, later 17th century

Oil on canvas

78.1 × 98.7 cm (30 3/4 × 38 7/8 in.)

frame: 102.9 × 123.2 × 6.3 cm (40 1/2 × 48 1/2 × 2 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-453



The French painter, draftsman, and etcher Claude spent most of his life in Italy and was one of the earliest artists in the European tradition to focus primarily on the landscape as a subject. His choice of style and subject matter derived from a tradition of northern artists trained in the tradition of Northern Mannerism but practicing in Italy, most frequently in Rome. Claude typically sought to elevate his landscapes into the more prestigious genre of history painting through the incorporation of small figures, usually representing a scene drawn from the Bible or from mythology. His focus was a pastoral world of fields and valleys not far from towns and castles, allowing him to populate the scene with classicizing architecture, as he does here. It has not yet been possible to attribute this painting definitively to Claude or to one of his followers.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

The Rape of Europa, 1634

Etching

19 × 26 cm (7 1/2 × 10 1/4 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-455



Danger sometimes lurks within Claude's idyllic settings, as in this etching, which is a variation on the artist's first of five known paintings of *The Rape of Europa* (1634, Kimbell Art Museum, Fort Worth). Derived from the Roman author Ovid's celebrated *Metamorphoses*, the scene shows the god Jupiter disguised as a white bull, bearing the unsuspecting princess Europa on his back before carrying her out to sea.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

The Dance on the Riverbank, ca. 1634

Etching

12.1 × 17.1 cm (4 3/4 × 6 3/4 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-456



A pervasive theme in Claude's pastoral landscapes is the rustic dance, here performed by herdsman and shepherdesses. Their graceful figures are set against a reflecting body of water, along with leaping goats and complacent cows. This moment of music-enhanced leisure intersects with the world of labor, indicated by donkeys and workers making their way toward the water mill on the opposite bank. Echoing the composition of one of his paintings, this poetic etching demonstrates Claude's ability to achieve finely tuned tonal progressions in black and white.

- Special Exhibition, 2020-11-16, *The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

The Tempest, 1630

Etching

12.7 × 17.5 cm (5 × 6 7/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-457



Although Claude is primarily known for his pastoral landscapes, dramatic coastal settings also appear throughout his work, as in *The Tempest*, which is his earliest dated etching. According to Filippo Baldinucci (one of his contemporary biographers), the artist experienced severe storms at sea while en route from northern France to Rome in 1627—perhaps inspiring this scene, in which the figures in the foreground struggle to bring a small boat safely to shore in the wake of a shipwreck.

- Special Exhibition, 2020-11-16, *The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

The Goatherd, 1663

Etching

17.1 × 22.5 cm (6 3/4 × 8 7/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-458



Having had little formal artistic training before settling in Rome in 1627, the French-born Claude Lorrain went on to become the city's most sought-after landscape painter, with international patrons who prized his innovative rendering of changing light and atmospheric effects. During his long and prolific career, Claude exploited the textural and atmospheric potential of the etching technique in over forty prints—consisting of both original compositions and creative variations on his painted landscapes. Most of Claude's etchings date from the 1630s and '40s, suggesting that he intended these as a way of broadening his audience and solidifying his artistic reputation.

In this late etching, Claude's inclusion of a goatherd in an idyllic setting exemplifies the importance of the pastoral genre in seventeenth-century European landscape painting. Such works evoked the legendary unspoiled wilderness of Greek Arcadia, celebrated since antiquity by Virgil and subsequent poets of the Renaissance period as a place where humankind lived in harmony with nature.

- Special Exhibition, 2020-11-16, *The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

The Wooden Bridge (Rebecca Taking Leave of Her Father), ca. 1640–45

Etching

13 × 18.1 cm (5 1/8 × 7 1/8 in.)

Bequest of Duane E. Wilder, Class of 1951
2019-459



Claude Lorrain, French, 1604–1682

The Herd Returning in Stormy Weather, 1651

Etching

16.5 × 22.5 cm (6 1/2 × 8 7/8 in.)

Bequest of Duane E. Wilder, Class of 1951
2019-460



The settings of most of Claude’s etchings were inspired by his sketching expeditions to the Roman countryside, where (according to his friend and biographer Joachim van Sandrart) he “tried by every means to penetrate nature, lying in the fields before the break of day and until night in order to learn to represent very exactly the red morning sky, sunrise and sunset and the evening hours.” The result of Claude’s careful observations of transient effects is brilliantly conveyed in this dramatic composition, wherein lengthening shadows in the foreground introduce a temporal aspect into the imaginary scene, complete with classical ruins in the left foreground and turbulent clouds overhead.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Claude Lorrain, French, 1604–1682

Mercury and Argus, 1662

Etching

15.9 × 21 cm (6 1/4 × 8 1/4 in.)

Bequest of Duane E. Wilder, Class of 1951
2019-461



Claude Lorrain, French, 1604–1682
Campo Vaccino (Roman Forum), 1636
 Etching
 20 × 25.1 cm (7 7/8 × 9 7/8 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2019-462



Essentially in ruins since the fifth century A.D., by the seventeenth century the still-to-be excavated Roman Forum was popularly known as the Campo Vaccino, or cow field, alluding to its dual role as pasture and cattle market; it was also a popular sketching spot for artists. In this view of an actual site, rare in his oeuvre, Claude deftly employs atmospheric perspective to conjure up a detailed view, highlighting the Arch of Septimius Severus on the right and incorporating vignettes of contemporary daily life based on his on-the-spot sketches.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Robert Mapplethorpe, American, 1946–1989
Charles Bowman, 1980
 Gelatin silver print
 34.6 × 34.6 cm (13 5/8 × 13 5/8 in.)
 frame: 62.2 × 59.4 × 4.1 cm (24 1/2 × 23 3/8 × 1 5/8 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-257



One of the best-known photographers of the 1980s, Mapplethorpe is remembered both for the elegant delineations of his classically informed black-and-white photography and for his representations of sexually explicit homoeroticism and the aesthetics of sadomasochism. Charles Bowman was one of Mapplethorpe's favorite models. He is shown here as a cropped male torso with a scar just above the pelvis, in an image made six years before the publication of *Black Males*; this photograph has many of the characteristics that are most admired in Mapplethorpe's work with the nude form—clarity of composition, a highly polished sense of texture and surface, and the sculptural quality of the abstracted human body—as well as evidencing the problematic ways in which he fetishized the black male body.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Jacob Matham, Dutch, 1571–1631
 after Cornelis Cornelisz. van Haarlem, Dutch, 1562–1638
Apollo as Sol, ca. 1591
 Engraving
 33.6 × 22.6 cm (13 1/4 × 8 7/8 in.)
 Museum purchase, Felton Gibbons Fund
 2020-36



Jacob Matham's print of Apollo as Sol is roughly the same size as Cornelis's preparatory study for it. Matham was both stepson and apprentice to the preeminent Dutch engraver Hendrick Goltzius, and his early work shows his indebtedness to his teacher's virtuoso manner. Apollo's exaggerated musculature is more defined in Matham's print than in Cornelis's oil sketch, allying it more closely to Goltzius's 1588 engraving of the god, and the landscape is more detailed than Cornelis's vague background. This rare first state, which names Cornelis as "inventor" and Matham as "engraver," was printed before the name of the publisher was added. It bears a caption in both Latin and Dutch likening the sun god to a prince and a jewel. The poet's use of the vernacular implies that the engraving would have been intended not only for a scholarly audience but also for a broader public.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Henri Mauperché, French, ca. 1602–1686
The Angel Raphael Advising Tobias, from the *Story of Tobias* series, ca. 1639–52
 Etching
 19.7 × 26.7 cm (7 3/4 × 10 1/2 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-258



Primarily a painter of topographical views and imaginary landscapes with classical ruins, Mauperché spent most of his career in Paris, drawing on his Roman sojourn in the 1630s as a major source of inspiration for both his secular and his religious works. Here, in one of six etchings depicting scenes from the biblical Book of Tobit, the archangel Raphael explains to Tobit's son Tobias that the gall from the fish he has caught will cure his father's blindness. As in the other etchings from this series, the diminutive figures blend in with the atmospheric riverside setting, complete with a ruined temple.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Meissen Porcelain Manufactory, German, active 1710–present

Covered pot, ca. 1745

Ceramic

h. 17.1 cm (6 3/4 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-468 a-b



Meissen Porcelain Manufactory, German, active 1710–present

Covered pot, ca. 1745

Ceramic

h. 17.1 cm (6 3/4 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-469 a-b



Duane Michals, American, born 1932

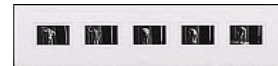
How Nice to Watch You Take a Bath, 1986

Sequence of five prints; gelatin silver print with handwritten text

29.8 × 109.5 × 2.5 cm (11 3/4 × 43 1/8 × 1 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-259



For more than five decades, Duane Michals has utilized innovative stylistic approaches to photography—sequences, multiple exposures, the combination of image and handwritten text—to tell stories that range from the amusing to the tragic. Largely self-taught, he often creates narratives across a series of images, blending words with images in a format similar to cinematic sequences. The purpose seems at once to be an examination of emotion and of philosophy. Michals has said, “I use photography to help me explain my experience to myself.”

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Duane Michals, American, born 1932

I Had Forgotten That I Had Grown Up

Gelatin silver print with handwritten text

sight: 38.7 × 49.2 cm (15 1/4 × 19 3/8 in.)

frame: 56.5 × 65.4 × 2.5 cm (22 1/4 × 25 3/4 × 1 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-260



In the 1970s, Michals began writing on his photographs with the intention “not to explain to you what you’re looking at, but to express the frustration of the inability of the photograph to tell you.” The handwritten texts extend and imbue these images of single male figures with unseen narratives of grief, desire, and melancholy

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Duane Michals, American, born 1932

On Hot Summer Nights..., ca. 1990

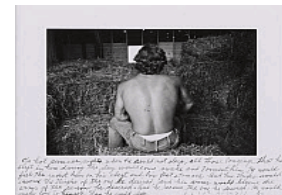
Gelatin silver print with handwritten text

sight: 19.7 × 24.8 cm (7 3/4 × 9 3/4 in.)

frame: 38.4 × 43.5 × 4.1 cm (15 1/8 × 17 1/8 × 1 5/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-261



Michals worked in commercial photography for a number of years, shooting for Esquire and Mademoiselle and covering the filming of *The Great Gatsby* for Vogue in 1984. Absent a studio, he took portraits of people in their environments, which was a departure from the dominant method of the time in the hands of Richard Avedon and Irving Penn. Once an outlier, Michals has since inspired artists from Jim Goldberg to Cindy Sherman to countless others who stage, scribble over, or paint on their photographs.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Duane Michals, American, born 1932

The Father Prepares His Dead Son's Body for Burial, 1991

Gelatin silver print with handwritten text

sight: 33.7 × 48.3 cm (13 1/4 × 19 in.)

frame: 56.5 × 65.4 × 2.5 cm (22 1/4 × 25 3/4 × 1 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-262



From the outset of his career, Duane Michals baffled critics who did not understand his rejection of the so-called “decisive moment” in photography and his distrust of the perfect print. Instead, Michals might be termed an expressionist who looked inward to explore the unseeable themes of life, death, sensuality, and innocence. Death is the primary theme of Michals’s work, of which he says, “I was the first person who, rather than photographing a corpse to capture death, rather than photographing in a funeral home or a cemetery—those are the facts—I want to know what happens when you die. . . . Critics didn't know what to write about it. It was conceived of as being flawed because there wasn't a decisive moment.” Although Michals has said that AIDS did not touch his own life deeply, works like this one are often seen in the context of the AIDS crisis.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Duane Michals, American, born 1932

The Most Beautiful Part of a Man's Body, 1986

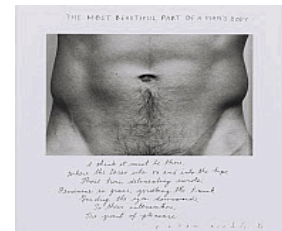
Gelatin silver print with handwritten text

sight: 23.5 × 25.1 cm (9 1/4 × 9 7/8 in.)

frame: 45.1 × 46.4 × 4.1 cm (17 3/4 × 18 1/4 × 1 5/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-263



Seeing deeply what is in front of you is at the heart of Michals’s work. When he started writing on his photographs, it was his attempt to go beyond the image. “I had to write about all the things you couldn’t see,” he said. “The artist has to make a leap of faith to insight, otherwise it’s just description.” The text reads: “I think it must be there / Where the torso sits on and into the hips / Those twin delineating curves / Feminine in grace, girdling the trunk / Guiding the eye downwards / To their intersection / the point of pleasure.”

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Isaac de Moucheron, Dutch, 1667–1744

Ornamental Garden with Fountain

Etching

33 × 44.4 cm (13 × 17 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951
2018-245



This view of an ornamental garden features a fountain, statues, live figures, and a distant mountainous landscape, undoubtedly inspired by De Moucheron's sojourn in Italy in the late 1690s. After returning to his native Amsterdam, the artist specialized in painting fashionable mural decorations in the homes of wealthy patricians. These works created the illusion that the walls were broken through to reveal an imaginary space beyond. While most of these murals have disappeared, De Moucheron recorded what some of them looked like in prints such as this one, which prominently states in the central inscription that this "Zaal-stuck" (which roughly translates as the "work in the grand hall") was located in the house of Mr. and Mrs. W. van Dam.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Robert Natkin, American, 1930–2010

Untitled, from the Apollo series, ca. 1975

Lithograph

approximately: 101.6 × 74.9 cm (40 × 29 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951
2018-264



Robert Natkin produced series of works that provide multiple variations on a compositional theme, exploring the limitless potential of color, form, texture, and light. He adopted this serial approach with the Apollo series, a body of paintings in which he used vertical stripes of varying colors and thicknesses. He created the distinctive surfaces of these works by applying paint with tools such as brushes and sponges or pressing it through a textile. Natkin explored variants on this composition in paintings over decades and also returned to the works in a group of lithographic prints, such as this one. Here the distinctive textures of his paintings are recreated on the stone surface used to make this print.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

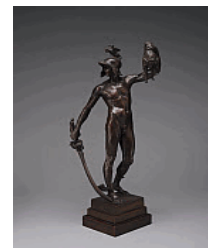
Robert Natkin, American, 1930–2010
Untitled, from the Apollo series, ca. 1975
 Lithograph
 approximately: 101.6 × 74.9 cm (40 × 29 1/2 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-265



Robert Natkin developed an approach to art based on a serial exploration of the expressive possibilities of compositional variants. Friezelike parades of vertical bands became one of his preferred compositions. He modulated the width, tonal range, and texture of the bands to shift the emotional atmosphere of the whole. In his paintings, Natkin used both a paintbrush and a palette knife and sometimes also pressed paints through cloth or netting stencils to apply the bright, synthetic acrylic colors; he translated this approach to the use of wax medium on stone to create the matrix for this lithograph.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Frederick William Pomeroy, British, 1856–1924
Perseus with the Head of Medusa, 1898
 Bronze with brown patina
 including base: h. 55.9 cm (22 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-272



This statuette represents the Greek mythological hero Perseus, who famously slew Medusa, one of the snake-haired Gorgons whose gaze turned onlookers into stone. (Perseus prevailed by looking only at her reflection in his polished shield, a gift to him from Minerva, the goddess of wisdom.) The sculpture was made as a decorative item, probably to be displayed in a drawing room.

Pomeroy, who learned his fluid, naturalistic style from the French sculptor Jules Dalou and later travels in Italy, had exhibited a full-size plaster version of this subject at London's Royal Academy in 1898, and subsequently produced a series of smaller bronze figures, such as this one.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Niki de Saint Phalle, French, 1930–2002
 Jean Tinguely, French, 1925–1991
Untitled, 1982
 Watercolor and collage
 27.3 × 22.2 cm (10 3/4 × 8 3/4 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-266



Entirely self-taught, Niki de Saint Phalle was a French painter and sculptor with an idiosyncratic personal style that has been characterized as “outsider art.” Naive, lighthearted, whimsical, or joyful, her works were often freely composed, as here, where the work seems to have been drawn spontaneously. Her graphic output was prodigious, but she was also one of few women artists of her generation to work on a monumental scale in sculpture. Saint Phalle frequently collaborated with artists such as Jasper Johns and the composer John Cage, as well as—over several decades—the Swiss artist Jean Tinguely, who became her second husband in 1971. The two regularly sent hand-drawn cards like this one to Duane Wilder, who was a close friend.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Niki de Saint Phalle, French, 1930–2002
Bonne année 1982, Dear Bob and Dwyane
 Collage, coloured pencil, and coloured felt
 21 × 29.5 cm (8 1/4 × 11 5/8 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2019-464



Niki de Saint Phalle developed an intricate universe populated with fantastical creatures and rich with symbols that she revealed throughout a multifaceted practice of drawings, prints, sculpture, and public art installations. Among her serial practices, she created a drawing in which an array of her characters—women with Amazonian stature, multicolored lizard-camels, flowers, an angel, and Mr. Luck—gather to celebrate the new year, in this case 1982. This work has special significance as it is dedicated “Dear Bob and Dwyane” with “many greetings from Niki,” a personal tribute from the artist to Duane Wilder, Class of 1951, and his partner Bob, who collected Saint Phalle’s work.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Niki de Saint Phalle, French, 1930–2002
La force XI, November 2, 1981
 Lithograph
 74.9 × 29.5 cm (29 1/2 × 11 5/8 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2019-465



Women as figures of power, often with mythical attributes or in fantastical worlds, are a central trope in the art of Niki de Saint Phalle. In *La force XI* a coronated woman stands sentinel under the radiant sun, holding the reins of four imaginary beasts who fill the terrain of the landscape. While they dwarf her in scale, she remains the focal point and axis of this composition. Bright colors, playful patterns, and charming expressions often lend Saint Phalle's art a sense of whimsy and delight that belies the artist's strong commitment to political and social content, especially feminism.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Sir William Hamo Thornycroft, British, 1850–1925
Maquette for Teucer, 1881–82
 Bronze with light brown patina
 h. 21.6 cm (8 1/2 in.)
 Bequest of Duane E. Wilder, Class of 1951
 2018-269



The champion Greek archer Teucer was one of the heroes of Homer's story of the Trojan War, the *Iliad*. The subject was unusual in Western art, and required accompaniment by a quotation from Alexander Pope's translation when Thornycroft's sculpture of him was first exhibited. Thornycroft was one of the leading British sculptors of his time and an ardent student of classical sculpture; his choice of a relatively obscure character from the *Iliad* both suggests his interest in demonstrating a sophisticated knowledge of ancient literature and provided an opportunity for the artist to show the idealized nude body in motion, drawing back the bow.

The Wilder collection contains both a maquette, or study, for the finished sculpture and a casting of the final bronze.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Sir William Hamo Thornycroft, British, 1850–1925

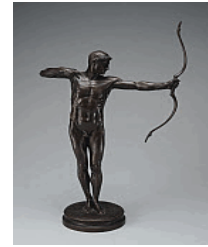
Teucer, 1882

Bronze with light patina

h. 36.8 cm (14 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-270



Thornycroft admired the so-called Elgin or Parthenon marbles, which had arrived in Great Britain in 1806, and his early works were in a Greek style. With *Teucer*, he sought to emulate the grandeur of Frederic, Lord Leighton's *Athlete*, also an attempt to depict a monumental ideal nude. Leighton, in turn, would respond to *Teucer* with the sculpture *The Sluggard*, also included in the Wilder collection. *Teucer* was ultimately cast in several sizes for both public and private settings—a practice common among sculptors of the time. When *Teucer* was first exhibited, the critic Edmund Gosse wrote that it had “something almost archaic about its serenity and rigidity . . . this is courageously realistic.”

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Unidentified artist

Arcadian Landscape, 17th century

Oil on canvas

sight: 71.1 × 94 cm (28 × 37 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-247



Duane Wilder collected a number of landscapes, like this one, that can be loosely defined as Arcadian. The term refers to Arcadia, a region of ancient Greece that was believed to be the realm of the god of the forest, Pan, and his court of nature spirits. This mythology inspired the Roman poet Virgil to write his *Eclogues*, a series of pastoral poems set in Arcadia. In Western literature and visual art, the word came to refer to idyllic scenes of nature like this poetic vista.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Pieter van Bloemen, Flemish, 1657–1720

A Herdsman with Cattle and Sheep

Oil on panel

40.6 × 33.7 cm (16 × 13 1/4 in.)

frame: 57.8 × 49.5 × 6.3 cm (22 3/4 × 19 1/2 × 2 1/2 in.)

Bequest of Duane E. Wilder, Class of 1951

2019-450



Pieter van Bloemen, whose two brothers were also painters, belonged to the third generation of northern artists who traveled to Rome for artistic inspiration. He is thought to have lived there between about 1685 and 1694, in which year he was back in Antwerp. A prolific artist, Bloemen most frequently painted animals, figures, and landscape views evocative of the Italian Campagna. He applied his lively colors with a heavily loaded brush. The almost portrait-like character of the horned cow facing the viewer, the inclusion of a prominent backside of an animal (here, a bull), and the two goats in close proximity to one another are found in many of his paintings.

- *Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder*

Giovanni Battista Viola, Italian, 1576–1622

The Calling of Saints Peter and Andrew

Oil on canvas

36.5 × 53.7 cm (14 3/8 × 21 1/8 in.)

frame: 49.2 × 66 × 5.4 cm (19 3/8 × 26 × 2 1/8 in.)

Bequest of Duane E. Wilder, Class of 1951

2018-239



Trained in his native Bologna, Viola arrived in Rome around 1600, and lived with his countryman Francesco Albani (1578–1660), who would later marry Viola's stepdaughter. These painters sometimes worked with Domenichino (1581–1641), who was also from Bologna; Viola, who specialized in landscapes, painted the settings in their collaborative frescoes at the Villa Aldobrandini at Frascati. Viola also had a successful practice in small landscape paintings, often created in pairs, like this one; the pendant, or mate, to this *Calling of Saints Peter and Andrew* is *Christ and the Samaritan Woman*, now at the Davis Art Museum at Wellesley College. The two biblical scenes are theologically linked, both involving the life-changing recognition of Christ as redeemer—by two brothers who became apostles and by an anonymous woman, respectively. The contrasting landscape settings build on Domenichino's ideal, classicizing examples and his subtle use of color, both of which went on to influence subsequent generations of painters, from Nicolas Poussin to Claude Lorrain to John Constable.

- Special Exhibition, 2020-11-16, The Eclectic Eye: A Tribute to Duane Wilder

The Eclectic Eye: A Tribute to Duane Wilder