

People Watching

Then and Now





People Watching Then and Now

September 24, 2017 – January 14, 2018



Front cover details from: Ann Strassman, **Copley VIII**, 2012; Edouard Vuillard, **The Artist's Mother Pouring Water into a Carafe**, 1900-1904; Susan White Brown, **Large Figure #3**, 2014; Louisa Matthíasdóttir, **Portrait of the Artist**, 20th Century; and Leslie Graff, **She Wanted to Get Out**, 2014.



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The premise of **People Watching: Then and Now**, to bring work from the collection into conversation with work by contemporary New England artists, was the brilliant idea of former FAM Curator Mary M. Tinti and Director Nick Capasso. It has been a pleasure and a challenge to shape this nascent idea of a show on portraiture into **People Watching**.

A group show, especially one that draws from the Museum's collection and includes loans, requires the efforts of many individuals. I would first and foremost like to thank the participating artists for their talent and generosity. A number of artists delivered their works to the Museum, and in the case of Philip Brou, the work of another artist. It's been a pleasure to get to know the practice of this group of artists better, and I'm grateful for the chance to share selected artworks with FAM's audience. A special thanks to those at Gallery Kayafas, Samson, Gallery NAGA, GRIN, and Alpha Gallery for their support. I'd also like to thank the Fitchburg Historical Society for permitting us to put two paintings on long term loan on view, and for FHS's Susan Navarre's assistance with answering questions about these works.

In addition to FAM's installation team and staff, the Museum is indebted to Susan Jackson of Harvard Art for conserving the majority of historical frames on view. The frames look amazing! I would also like to thank Robert Payne and Richard Nason for their contribution to the conservation of the frame of Irving R. Wiles's **Gertrude A. Rothwell**, and to Mr. Nason for sharing his stories about his grandmother, represented in the painting. FAM Community Advisor Simon Gregory kindly made the mounts for the small Greco-Roman heads on view,



David Prifti, **Hannah Repose**, 2007

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I'm very grateful for FAM's talented and good-natured team. In June, Koch Curatorial Fellow Lauren Szumita began her thirteen-month

tenure in FAM's Curatorial Department. The final development and organization of **People Watching** has benefited greatly from Lauren's attention to detail, research, and writing on works from FAM's collection and those on long term loan from the Fitchburg Historical Society. Her thoughtful feedback on various aspects of the exhibition was crucial. It's been a fun and collaborative experience, and I look forward to continuing to work with Lauren in the coming months. Lauren would not be at FAM if not for Mary Levin Koch's generous sponsorship of the Curatorial Fellowship at FAM, which serves promising curators such as Lauren, and the Museum.

Collection Manager Charlie Cruz and preparator Matt Oates were vital to the installation of the show. Charlie is multi-talented and was an enormous help with Spanish language translations, getting collection pieces ready to put on view, and installing the show. Matt's meticulousness and skill are a huge asset to FAM. Not only do I trust his judgment and talent in all aspects of the installation, but he's also a



Francis Cotes, **The Countess of Guilford**, 1760

wonderful person to work with. Director of Education Laura Howick designed, as always, an inventive and engaging Learning Lounge. It provides a nice introduction to the genre of portraiture, giving guests a glimpse of artists' processes and historical background. Finally, the promotion of the show is in large part due to the tireless efforts of Marketing Manager Kledia Spiro. Her energetic commitment to getting the word out and developing a brand for the show is invaluable. Her Fitchburg State University Intern Justin Keohane was instrumental in the design of **People Watching's** logo this past summer, and I am indebted to him for the last-minute tweaks he made to the design.

Finally, the exhibition's innovative catalogue is a product of FAM's ongoing collaboration with Professor Robert Carr and his talented students at Fitchburg State University. This is the ninth semester that Dr. Carr and his Document Design undergraduates have created a professional online catalogue for FAM. Rob's students continue to amaze us with their ideas, dedication to the project, and growth as designers over the course of each semester. Thank you Lillian Boyd-Mullen, Brianna Cocco, Jasmine Cordeiro, Martin Heffler, Kenneth Howell, Adam Langton, Lindsey Ogden, and Halie Saldana for bringing your ambition, persistence, and creativity to the development of a superb catalogue. A marketing team continued to work closely with FAM's Marketing Manager Kledia Spiro this fall to develop podcasts and videos that showcase FAM's programming. Thank you Rebecca Chin, John Paul Colaianne, Adam Arozd, Benjamin Ferris, Emily Floyd, Sean Gibbons, Dillon Hammond, Lorenzo Herbert, Alexander MacDonald, Martha Melenez, Ryan Moore, Moesha Orelus, and Isabel Rordriguez for your work and commitment to FAM. These efforts serve as an important document of FAM's development.

Lisa Crossman, Ph.D.

Curator



Introduction:

People Watching: Then and Now

Since ancient times, artists have created images of specific people. And the complex social, political, and cultural moments in which each subject and artist lived are embedded in these portraits. While not comprehensive in its chronological or geographical scope, **People Watching** places a selection of painting and sculpture from FAM's permanent collection, and paintings on long term loan from the Fitchburg Historical Society, in direct dialogue with those by thirteen contemporary New England artists: Philip Brou, Susan White Brown, Caleb Cole, Nayda Cuevas, Leslie Graff, Lavaughan Jenkins, Lucy Kim, Steve Locke, Ross Normandin, David Prifti, Kate Russo, Ann Strassman, and Tabitha Vevers.

Portraiture is adaptable. In fact, the very sensibilities of looking and imagining what constitutes a likeness have changed over time. Through these portraits, the audience is offered an introduction to the changing styles, traditions, and functions of the portrait. Many artists today use the conventions of the past as reference and source material to respond to the present. The representation of ideals of beauty and social values through portraiture has become intertwined with explorations of style. These perspectives are sharpened as we consider contemporary works against historical ones.

People Watching explores three central intersecting themes: portable portraiture, degrees of likeness, and looking itself as an integral part of how artists represent themselves and others. As contemporary viewers, we are predisposed to “people watch” to different ends. As creators of selfies or snapshots of others, and as consumers of social media, we people watch; we scan individuals’ appearances for visual cues, and depending on one’s predilection for narrative, craft stories. The title of the exhibition is thus an observation and an invitation to “people watch” within FAM’s galleries. We welcome you to ponder the changing considerations of

what it means to “watch,” to look, and to observe the representations of people then and now.

People Watching, September 24, 2017 – January 14, 2018, was organized by Curator Lisa Crossman and Koch Curatorial Fellow Lauren Szumita. The exhibition was in part made possible by the Simonds Lecture Fund. Special thanks to Harvard Art for the conservation of the historical frames, and to Simon Gregory for the fabrication of sculpture mounts.

Director’s Foreword

At the Fitchburg Art Museum, we are proud of our Permanent Collection of nearly 5,000 works of art. Our holdings range from ancient Egypt to the present, with particular emphases on American Art, African Art, and photography. We are also well into our fifth year of presenting changing exhibitions centered on the work of living New England artists. To synergize these curatorial programs, we look for creative ways to combine them, to craft exhibitions that allow the present to directly interface with the past, to educate our audiences about how history and tradition inform contemporary art, and how the art of our time reflects new ways of thinking, imagining, and making.

People Watching: Then and Now, is the third in a series of exhibitions based on long-standing art historical themes. In 2013, **Still Life Lives!** celebrated still life painting, by displaying traditional images of arrangements of fruits, flowers, and domestic objects from FAM’s Permanent Collection along with twenty-first-century approaches to the same subject matter. In 2015, **Land Ho!** repeated the formula with the art of landscape painting. And now, in 2017, **People Watching: Then and Now** addresses portraiture.

I would like to thank FAM Curator Lisa Crossman, and Koch Curatorial Fellow Lauren Szumita, for successfully organizing this show. Their careful selections of paintings from both FAM storage and from the studios of thirteen New England artists have resulted in beautiful and thought-provoking juxtapositions. In **People Watching**, the past comes alive in conversation with the present, while the present is seen watchfully looking back over its shoulder at its own history.

I also hasten to thank our partners at Fitchburg State University for the ongoing collaboration with Professor Rob Carr’s Document Design Class. Since spring 2014, this class has worked with the FAM Curatorial and Marketing Departments to create online catalogues, websites, blogs, videos, and other digital collateral for FAM’s major exhibitions of New England contemporary art. The Museum benefits immeasurably from these materials, while the students add museum-quality projects to their professional portfolios as they enter the job market.

Nick Capasso
Director



Ann Strassman, **Copley VIII**, 2012 (partial view)

A Note from the Curator on *Watching*

People Watching: Then and Now is an exhibition about the genre of portraiture. It is about historical conventions and contemporary practices. It showcases the artistic talent in New England and treasures from the Fitchburg Art Museum’s collection. The show is not comprehensive, but it does offer ample material to consider the complexities and adaptability of portraiture. Three main themes guide visitors through **People Watching: Portable Portraiture, Degrees of Likeness,** and **Watching as Subject.** The topics are positioned more as cues than rigid categories. While it would be possible to call out other themes, these are meant to act as points of reference for viewers to consider how portraiture has changed through time, and, to a lesser degree, across geography.

Watching as Subject, in particular, is featured as an overarching framework for the exhibition. The terms looking and watching or other synonyms like gazing, observing, or seeing each imply subtle differences. Does a glance fix someone as equally as a gaze? Does the glance more readily define the current moment than the gaze of earlier eras? The way that we see and think about seeing, then and now, is an integral part of the conversation that is spun in FAM’s exhibition **People Watching**. For example, Boston-based artist Steve Locke’s **for Smithson** (2011) is composed of 100 portraits of anonymous men. Each documents a glance of a passerby. Adjacent to Locke’s drawings is a section of paintings from FAM’s collection that includes John Singer Sargent’s portrait of **Mrs. Edmond Kelly (née Fannie Bartow)** (1889), which was based on multiple sessions of studying the posed sitter. The staged comparison asks visitors to ponder how each artist engages with art history and the ways that portraits were or are

conceived and consumed. Sargent is known to have worked from the notable models of artists such as Diego Velázquez and Rembrandt. He was less interested in drastically reshaping portraiture than skillfully making his mark within the genre’s traditions. His painting was commissioned and involved a careful study of the sitter that was then translated to match regional fashions and his own style. Locke’s title cites the twentieth-century artist Robert Smithson, not a portraitist, as inspiration for conceptualizing the glance, as it pertains to time and incongruent perceptions. The repetition of portraits, a display of many individuals drawn monochromatically, is about the idea of looking more than it is about the unknowing subjects whose portraits he displays in a grid.

Portraiture indicates a spectrum of figurative representations that range from the explicit depiction of a specific person to a more generalized rendering of a type. The assumption about portraiture is “that we can know the people portrayed.”¹ The works in the exhibition invite visitors to consider this idea in relation to



Steve Locke, **for Smithson**, 2011

people watching today in public spaces, viewing others and crafting our own image on social media, and the act of looking in designated institutions of looking, like an art museum. In **People Watching**, these different realms of looking are brought into conversation among the selection of contemporary work. Ann Strassman, for instance, photographs and then paints anonymous subjects she encounters in public spaces in Boston and New York City. Susan White Brown photographs and paints individuals she sees in museums in her **Looking at Looking** series. Nayda Cuevas paints portraits from selfies posted to a Latina blog. Furthermore, the examples in the contemporary selection consider the notion of an individual, of being specific or anonymous, and



Susan White Brown, **Figure, Looking, #7**, 2017

explore ways that replication, abstraction, and symbolic objects can be used to explore themes of identity and the act of representing self and others.

Contemporary portraiture is built on a historical foundation, which is the driving point of the exhibition. The history of portraiture as a genre changed with ideas not only of art making, but also of the very notion of what it means to be an individual or to fit within various social categories. In the seventeenth century, individuality began to be perceived as based on psychology, not just physiognomy. The twentieth century notably ushered in a number of theoretical positions on the “gaze,” ranging from those rooted in psychoanalysis to film studies to philosophy that continue to be applied to art. These positions link art to social theory and have shaped the critical interpretation of art, as well as the way that contemporary artists think and make their work. John Berger’s popular series and book **Ways of Seeing** (1972), for example, demonstrates that seeing, informed by history and culture, is political. The very act of looking is selective: “We only see what we look at. To look is an act of choice.”² Within this dialogue of the present, we negotiate ways of looking—then and now.

Lisa Crossman, Ph.D.
Curator

¹ John Berger, **Ways of Seeing** (Penguin Classics, 2008), 14.

² Ibid., 8.

A Note from the Curatorial Fellow on Photography and Portraiture

The invention of photography in 1839 did much to revolutionize portraiture. With its aptitude for mimicry, photographic technology changed artists' abilities to capture a likeness and the speed at which they could do so. But photography did more than transform the mechanism by which artists create portraits. It allowed them to see the world in a new way, encouraging dialogue around agency, creativity, and the nature of spectating.

Photography's initial technologies could not accommodate the manufacture of portraits since exposure times were measured in minutes, not seconds. Subtle movements manifested themselves as blurred imperfections in photographs, ruining the images and rendering them useless. The public thus approached daguerreotypes, the earliest photographs, with apathy and disinterest. The revolutionary nature of the medium was lost on an unenthusiastic population.¹

Less than two years after the first successful photograph, artists reduced exposure time to less than a minute. Securing a portrait was finally within reach. Early portrait photography required the sitter to remain completely still for anywhere between twenty and forty seconds, often in intense, blinding light. Yet the affordability, speed, and novelty of the end product justified this discomfort. Scores of daguerreotype studios popped up in major cities across the United States and Europe beginning in the 1840s and Americans in particular excelled at this new medium.²

Today, with shutter speeds that can operate at a fraction of a second, contemporary artists are offered a new perspective from which to work. Some artists rely on photography's documentary ability, a practice that has endured since the nascent

days of the medium. Photography's aptitude for mimesis makes it an effective tool in documenting a subject's likeness for further artistic portrayal. Philip Brou, Susan White Brown, Nayda Cuevas, Leslie Graff, and Ann Strassman all paint portraits from photographs.

What had once required a business transaction between the artist and the sitter could now be accomplished with complete discretion on the artist's part. For example, Ann Strassman's subjects are completely unaware of the artist's presence. Strassman takes her cue from street photography, advanced by major figures like Henri Cartier-Bresson and Walker Evans. The latter took covert photographs of New York City subway passengers with a hidden camera. Similarly, Strassman's unsuspecting sitters are captured in the banality of daily life, reading the newspaper or napping, and unaware of their celebrity. This shift has major implications for portraiture, as conventionally

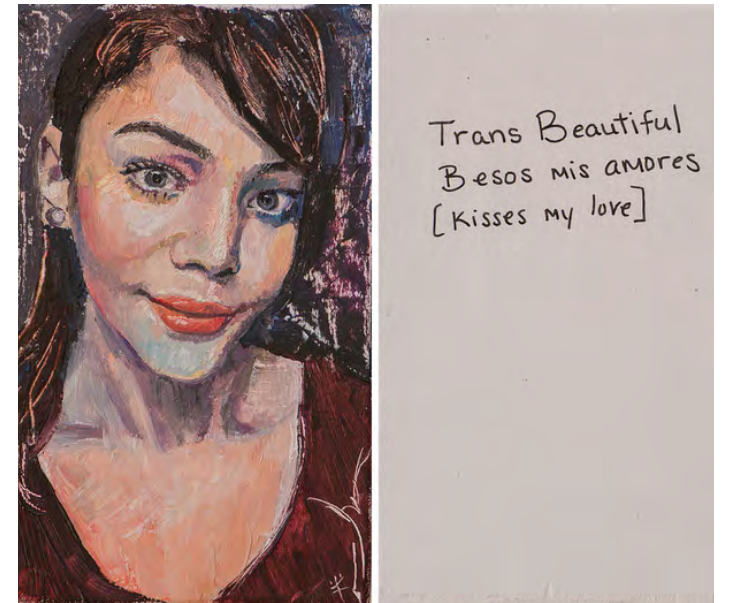


Ann Strassman, *Soho VI*, 2011

subjective portrayals of the sitter are eliminated and replaced with a candid sincerity. As Strassman returns to her studio with photographs in hand, she deliberates over her material options. In contrast to her quick snapshots, the use of oil paint and its extended drying time allows the artist unhurried concentration. Acrylic and cardboard, on the other hand, allow Strassman to experiment with the materiality of her surfaces, but with its quick drying time remains an exercise in candor.

While some artists rely on photography as an operational means in their working process, two of the artists featured in the exhibition directly enlist historical photographic techniques as an end. David Prifti's reintroduction of the near-obsolete tintype reclaims a personal engagement with photography with its longer exposure times and prolonged interaction between artist and subject. While Prifti's subjects are familiar—family, friends, and students—Caleb Cole portrays strangers from times past. Cole's collection of historical glass plate negatives includes images of soldiers whose names have long since been forgotten. To “develop” his negatives, Cole calls on the cyanotype, a ubiquitous yet unsung technique that introduced vernacular photography to many households in the mid-nineteenth century. As handsome, stoic, and strong figures, these soldiers uphold conventional standards of masculinity, a topic that Cole explores valiantly in his artwork. As the artist muses on its historic trajectory, he combines the images with 1970s gay personal ads, which conflict with the subjects' military decorum and subvert conventions of masculinity. The physical contact of the negative to the magazine page beautifully actualizes Cole's symbolic joining of past and present.

Photography democratized portraiture, so the methods and manners by which viewers create, receive, and interpret the image have also changed. For example, Nayda Cuevas engages with photography in a multidimensional way. Her work makes use of the ubiquitous “selfie,” a phenomenon that has taken the modern world by storm. The selfie proclaims and embodies



Nayda Cuevas, *#Latina: ReclaimingTheLatinaTag*, 2016

the cultural impacts of technology, modern communication, and identity politics. By engaging with blogosphere users and reiterating their posted selfies in her paintings, Cuevas fuses past and present while examining Latina identity. The selfie and other replicative media expand definitions of authorship. As the selfie has emerged from the cell phone camera, it has placed the authority of art-making into the hands—literally—of the picture-taker.

As the demand for portraiture is sustained by photography, formal portraits and selfies alike will continue to test the limits of the genre. Photography persists as a document of social, cultural, and economic factors at play in our contemporary world.

Lauren Szumita
Koch Curatorial Fellow

¹ Beaumont Newhall, *The History of Photography from 1839 to the Present Day* (The Museum of Modern Art, 1964), 21.

² Southworth and Hawes is one of the finest American examples: a Boston-based daguerreotype studio that was active 1843-1862 and produced more than 1,500 likenesses.



Watching as Subject

Portraiture as a genre historically was a negotiation between the artist and the sitter. The final result incorporated the skill of the artist, the artistic conventions of the period, the needs of the person who commissioned the portrait, and often, evidence of a relationship and some degree of verisimilitude. The contemporary portraits on

display, however, are not confirmation of a transaction between artist and sitter. Rather, they were produced in accordance with each artist's consideration of a theme, such as what constitutes a likeness, aspects of identity, and looking itself.



American and European Painting 18th-19th Century

Francis Cotes, William Morris Hunt, John Singer Sargent,
Irving R. Wiles, and Unknown (American)

Portraits were historically commissioned by affluent or influential members of society and displayed as a sign of status. Artists carefully crafted clues to the sitter's demeanor or social standing, representing clothing, settings, and facial expressions imbued with meaning. While Cotes paid exceptional attention to fashion, as evidenced in the Countess's garb, Hunt opted for a more psychological view of his sitter. The posture and facial expression of the **Woman in Profile** alludes to her emotional state.

For the wealthy, an engagement was a perfect occasion to commission a portrait. In Wiles's painting of Gertrude Rothwell, her brilliant engagement ring is understated but cleverly set off by the color of her dress. The seaside backdrop serves as a metaphor for Rothwell's honesty and sincerity, while also showcasing Wiles's prowess as a plein-air landscapist. The prevailing attitudes of the time determined the physical emphasis on likeness, which fluctuated between adhering to reality and flattering the sitter.

Irving R. Wiles, **Gertrude A. Rothwell**, 1901



John Singleton Copley

18th Century

Copley's glory as a portrait painter can be attributed to his talent for representing his subjects' defining qualities at a time when social perception meant everything. McEvers was one of several members of a distinguished colonial New York family who commissioned a portrait from the artist. Instead of the restricting girdle that she would have been expected to wear, McEvers is depicted in *turquerie*, a fashionable costume recalling Turkish garb. Copley adopted this concept from English portraiture, which American patrons enviously imitated.

High-society English ladies might have actually worn this type of dress at a masquerade ball, but there was no such opportunity in America. Still, the costume prevailed as a visual indication of the wealth and social status of the sitter. In addition to portraying social standing, Copley is known for retaining distinctive markers of identification, including unsightly moles or intriguing scars. Thus, the authenticity of McEvers's appearance is likely confirmed by her pleasant plumpness, also a sign of class, and her heavy-lidded eyes.





Susan White Brown

Brown's **Large Figures** and her **Looking at Looking** Series explore ways that identity can be expressed without representation of the subject's gaze. Objects like the globe in **Large Figure #3** are staged to reveal something of the sitter's identity that the pose, the clothes, and the body do not reveal.

Similarly, the figures in **Looking at Looking** display the subjects' unique postures, which emphasize that observation is not a uniform activity. Brown photographed her unknowing subjects in an art museum—each caught in the act of looking.

As Brown states in her artist statement: "The paintings in this group refer to that circumstance in which 'looking at looking' leads to more inclusively *seeing each other*." By representing individuals from behind, from the perspective of a gallery visitor, Brown redirects the gaze.

Figure, Looking, #2, 2017





Steve Locke

The act of looking is the foundation of Locke's work. In **for Smithson**, Locke cites the twentieth-century American artist Robert Smithson: "A great artist can create art by casting a glance. A set of glances can be as solid as any thing or any place." Locke knowingly creates portraits that assume the glance as a basic unit of perception that is shaped by culture. The subjectivity of looking is underscored in the quick sketches—100 portraits of different men—that form a grid. The sketch itself, an impression or quick study, is Locke's finished product—an expression of the speed of contemporary culture and a document of the men that passed by Locke.

Ann Strassman

“My work is literal—there are no metaphors just the magic of paint,” Strassman tells visitors to her website. Whether or not you believe her, Strassman’s naturalistic paintings—oil on canvas and acrylic on cardboard—are portraits of strangers. She documents urban life by observing people in public spaces and then painting selected ones in her studio. While a parallel can be seen between her candid representations and street photography, her loose brushwork defies an exact replication of the anonymous subject. Still, they are recognizable and a product of much time spent looking at a person she has never met. Cardboard serves as an unconventional support that makes one think of the movement of things between spaces, discarded material, and, more generally impermanence. Its physicality—the texture, the text, the labels—tell a story of contemporary transience.





Leslie Graff

Begun in 2009, the series **Domestics** is comprised of self-portraits that are cropped in order to emphasize the action. While Graff is the subject and her home is the site for most of the scenes that she photographs and then paints, each portrait is a metaphor. However, the head and face are not revealed. Thus her costume, the props, and the domestic scene are used to suggest a historical continuum for contemplations of women's roles in domestic life. Graff's bold colors and the graphic quality of her paintings are in part inspired by mid-twentieth-century illustrations—an era that is captured in some of the “domestic artifacts,” as she calls the props that she sprinkles into her sets.

Do You T
enes Cree

Samuel J. May
Portrait of Samuel J. May
c. 1840
Oil on canvas
Gift of the May family
to the Museum of
American History
in 1900



Samuel J. May
Portrait of Samuel J. May
c. 1840
Oil on canvas
Gift of the May family
to the Museum of
American History
in 1900

Please Do Not Touch
This Piece of Textile

Samuel J. May
Portrait of Samuel J. May
c. 1840
Oil on canvas
Gift of the May family
to the Museum of
American History
in 1900



Folk Art

19th Century

Joseph Goodhue Chandler and Samuel P. Howes

In the nineteenth century, an explosive growth of New England-based industry created a new class of wealthy citizens. Families used their newfound prosperity to commission portraits as personal keepsakes like their affluent neighbors in large cities. A new generation of painters emerged, largely self-taught, to answer this rising demand for portraiture. Their styles are distinct and generally characterized by an overall simplicity. In this regard, the Hayward and Leavitt children are peculiar in appearance. The figures are stiff and their faces are stylized, missing the subtle variations in color and shadow that indicate three-dimensionality in a painting. Despite their lack of formal artistic training, American folk artists often borrowed conventions of portraiture from their academically trained counterparts, including the use of props. Flower bouquets, seen in both paintings, were not gender specific symbols, but were often a nod to the artists' past careers as decorative or ornamental painters and helped enliven the compositions.

Joseph Goodhue Chandler, **The Hayward Children**, 1843





Caleb Cole

Cole's **Dolls** are found objects transformed into self-portraits. Dolls are ubiquitous objects, sometimes collectibles, that are notable for the craft of the faces and the outfits that adorn the genderless, unarticulated bodies. Cole considers the function of them as toys used by children for role-playing. Through the modification of each antique doll to include his defining features of sideburns and balding head, Cole considers his own transition and continuously changing body.

The alteration of manufactured dolls that are constructed based on societal values and ideals into one's own personal likeness directly comments on the ways that individuality responds to preexisting forms and conventions.



Degrees of Likeness

A portrait is commonly thought of as a likeness of a human subject. However, the notion of and purpose for creating a likeness have varied across cultures and through time. For instance, the portrait's function as a symbol of imperial aspirations, status, and remembrance for centuries shifted as avant-garde art began to critically privilege experimentation over imitation. This trend was ushered in with the rise of modern art in the late nineteenth century. By the years following

World War II, Western portraiture became less widespread as abstraction rose and concern with the body took precedence over the rendering of a specific likeness. Still, portraiture persists.

In this exhibition, carved, cast, modified found objects, and painted images reference specific individuals. Yet each object is not solely about its subject, but also about the culture from which it was produced.

20th–Century Painting

Francisco Corzas, Jon Imber, Louisa Matthíasdóttir, and Edouard Vuillard

Modern art began before the turn of the twentieth century, when artists moved away from a literal representation of the subject to explore the expanded possibilities of their medium. Portraiture was no longer about achieving the true likeness of an individual. Instead, artists sought to reveal the inner character or values of the sitter, relying on symbolism and new relationships with color, composition, and setting to convey this information.

The artists featured in this section infuse their portraits with energy by using discontinuous brushstrokes to disrupt the illusion of a smooth, photographic finish. They paint swaths of color and pattern to tap into the viewer's emotions and reveal something about the subject. For example, in **The Artist's Mother Pouring Water into a Carafe**, Edouard Vuillard emphasizes pattern—in the wallpaper, the dress, and the rug—to depict his mother in relation to her surroundings. This technique emphasizes her gentle but resolute nature instead of concentrating on her physical appearance.



Edouard Vuillard, **The Artist's Mother Pouring Water into a Carafe**, 1900-1904



Philip Brou

Brou's series **Extras**, begun in 2012, consists of meticulously rendered portraits of actors he hired through Central Casting—a prominent agency used by the film industry. Extras are the forgettable people you see on screen; the ones who set the scene, but remain anonymous. Unlike many historical portraits that were commissioned by the subject or a patron, Brou hired the subjects he paints. Brou is interested in the figures as a type (an extra), and in the way that each actor's physical likeness appears average, like someone he'd see at the grocery store. He looks and paints from his photographs, rather than spending long hours in the studio with his subjects. The photos thus allow Brou to maintain some distance between himself and his sitters. His hyperrealist paintings carefully account for the subtle variations that light and the subject's pose produce. Brou's fascination with subtleties is best illustrated with **Cold Was the Ground, 1** and **Cold Was the Ground, 2**, which feature the same extra.



Ross Normandin

Normandin's cast rubber self-portraits from his series **Short Holiday** and their pedestals are made of plastic. This is fitting for an artist born in Fitchburg, a city that maintains a thriving plastics industry. Consistent with Normandin's artistic practice, **Short Holiday** takes Minimalism's austere geometric aesthetic and interest in repetition, and adds a dose of levity. Through the process of mold making and casting, Normandin reproduces his head as a mask. The flesh-colored masks are uncanny as multiples. Familiar and disquieting, each self-portrait floats disembodied on a clear plexiglass pedestal. The positions vary. The slight inconsistencies that result from the process make each one unique, even though the mold is the same. Masks are common as metaphors that conceal identity, especially in portraits made since the twentieth century, and as literal objects worn at costume parties. **Short Holiday** is an exact likeness of the artist's head—a stand-in for Normandin. Yet the material and repetition make the mask seem generic, questioning the uniqueness of one's identity.

Short Holiday, 2016







Lucy Kim

Lucy Kim creates reliefs through the manipulation of silicone molds that she uses to cast different versions of her subject in resin. Relief is an ancient technique that was often used to create funerary portraits through the reductive process of carving. Kim, however, executes her relief portraits through an additive process. She first makes a silicone mold directly from the body of her subject: Stephen Marino, personal trainer. She then makes a soft mold that is stretched and used to cast different versions of Marino. Kim likens the distortions that she's able to achieve manually to an analogue approximation of Photoshop. Replication is an important aspect of much of Kim's work. Here, the figure is repeated in three separate reliefs. In each, one can note distinctions in the cast form and hand painted color. Kim's intentional distortion of her subject comically unfolds the malleability of the human form. Marino's profession, like Kim's, is to alter the body.



Lavaughan Jenkins

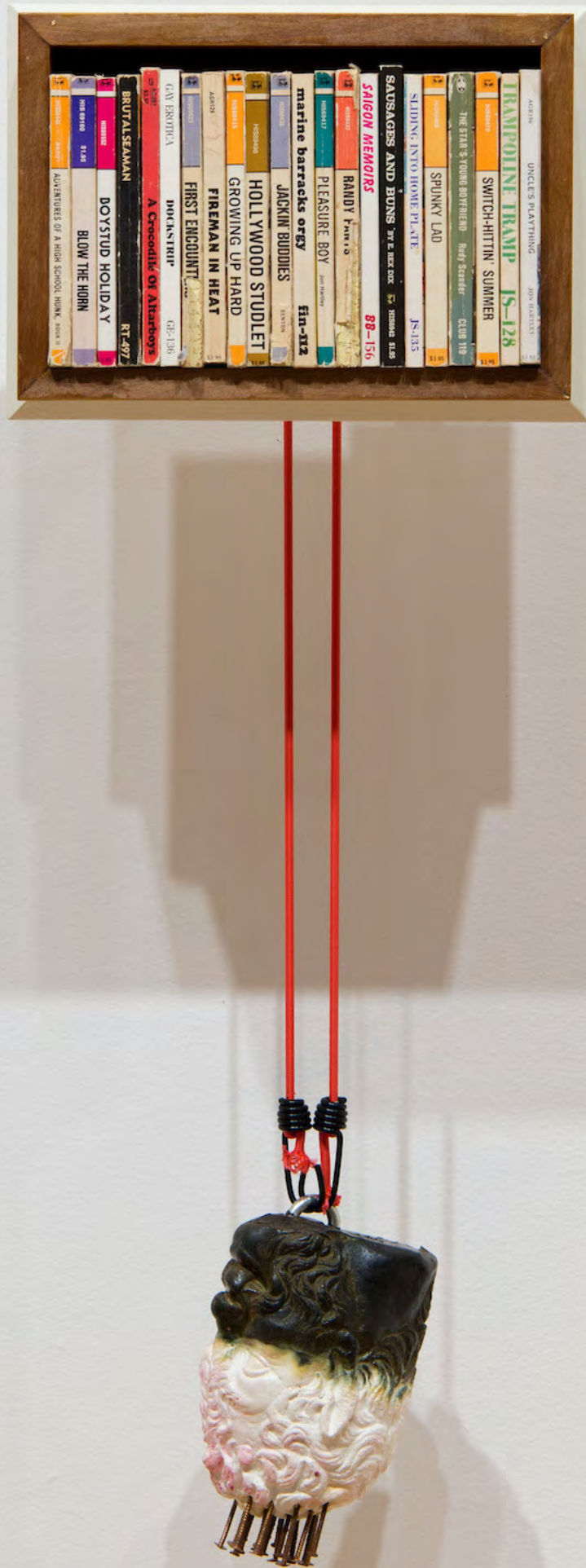
Jenkins's homages to seven of his mentors rely on both physical likeness and abstraction. The character of the subject and the relationship between subject and artist both shape the other part of Jenkins's interpretation. The color and the stylization of the subject's face overtly honor the medium of oil paint itself. Jenkins in fact describes himself as a sculptor who learned painting first. His handling of paint and its thick application (impasto) divulge his interest in the sculpted surfaces that shape his subjects.

Jenkins also engages with the work of historic painters like Francisco José de Goya y Lucientes (1746-1828). **Drink This** was inspired by Goya's **Self-Portrait with Dr. Arrieta**—Goya's last self-portrait which offers gratitude to the doctor for saving him from an illness. Jenkins began his painting thinking about Goya's portrait and the eyes of the subject. Jenkins then adds autobiographic details such as the white tank-top that he describes as the uniform of many in his hometown.





Artist: [illegible]
Title: [illegible]
Medium: [illegible]
Year: [illegible]
Location: [illegible]
Please Do Not Touch.
Por Favor No Toque.



Steve Locke

African-American artist Locke's series **The School of Love** explores the power of culture to inform one's perception of self and others. The series was shaped around a faun's head—a kitsch object manufactured after classical art—that Locke found in an antique store. After being told that it resembled his appearance, he adopted the form as his doppelganger. He made a mold of the original head and cast multiples. He then added nails to them. The nails are an attempt to re-Africanize the visage, referencing Central African power figures through the accumulation of nails. (Power figures are figurative receptacles for spiritual forces that can be activated in ritual, often through the insertion of materials such as pegs or nails that are driven into the surface of the form.)

The “Students,” as he refers to his multihued self-portraits, insert Locke into an exploration of how we learn about ourselves and love through culture and relationships. Here, the “Students” are displayed with **From a Gracious Home**, which features a minstrel figure that speaks to racism and its filtration into minstrel imagery, and **Library (The School of Love)**, with **Student #4**, which includes a selection of gay pulp paperbacks that Locke saw himself in as he discovered his own sexuality.

Library (School of Love), with **Student #4**, 2016





African Sculpture

20th Century

Conventions of portraiture are shaped by the values, beliefs, and artistic practices of a culture. African cultures have traditionally privileged the community over the individual, which is reflected in the generalized facial features of African masks.

The female mask by the Dan People is characteristic of their portraiture. Its oval shape, pointed chin, and narrow eyes are accompanied by a vertical scar on the forehead, which represents the cultural ideal of beauty through symmetry. Despite the stylization of African portraits, references to specific people do exist. The individual's name, precise facial features, body ornamentation or hairstyle, and actual objects, like clothing, may associate that portrait with its subject.

Twin figure sculptures are even more generalized than masks. The Yoruba people have one of the highest rates of twin births in the world and believe that twins share one soul. The *ibéjì* is carved to house the spiritual energy of a deceased twin to maintain spiritual balance. The twin figure is a generic portrait, modeled after Yoruba ideals of beauty, and specifically references only sex or precise facial scars. It does, however, bear the name of the deceased twin.

Yoruba People, Memorial Figure (Female) for Twins (*Ere Ibiji*), Mid-20th Century



Ancient Greek and Roman Sculpture

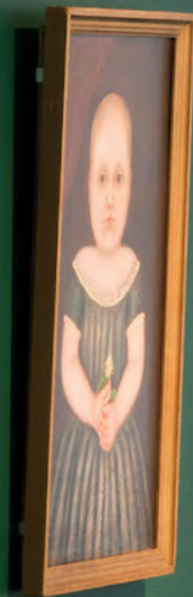
The Greeks sculpted an ideal of beauty that continues to resonate in modern times. Athleticism, youth, and flawlessness were praised in sculpture from Greece's Classical period (499-323 BCE). They painted their sculptures in vibrant colors that have since been lost through the ravages of time. The earliest busts in this grouping date from the Hellenistic period of ancient Greece (323-31 BCE), which rejected Classical ideals in favor of greater realism and a wider range of age and social status. The portraits displayed here, however, still retain perfect features and optimal proportions. As gods and goddesses they were depicted in the most ideal human image. By building upon established standards for the human body, artists created a distinctive type, or model, for divinities.

Portrait Head of a Young Woman dates from the reign of Hadrian (117-138 CE) during the Roman Empire, hundreds of years later. Under his rule, portraiture returned to the Greek Classical ideal. The return to Classicism suggested a time of wealth and prosperity that mirrored the golden age of ancient Greece. The portrait thus contained a subtle political message.

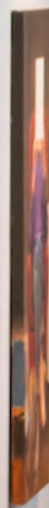
Donner Varnum
America (Bostonians, 1844-1852)
Albino Reading, 1841
Oil on canvas
Lent by the artist to the National Portrait Gallery
Albino Reading, 1841
Oil on canvas
Presented by the artist to the National Portrait Gallery



John Brown
Portrait of John Brown
1845
Oil on canvas
Presented by the artist to the National Portrait Gallery



John Brown
Portrait of John Brown
1845
Oil on canvas
Presented by the artist to the National Portrait Gallery

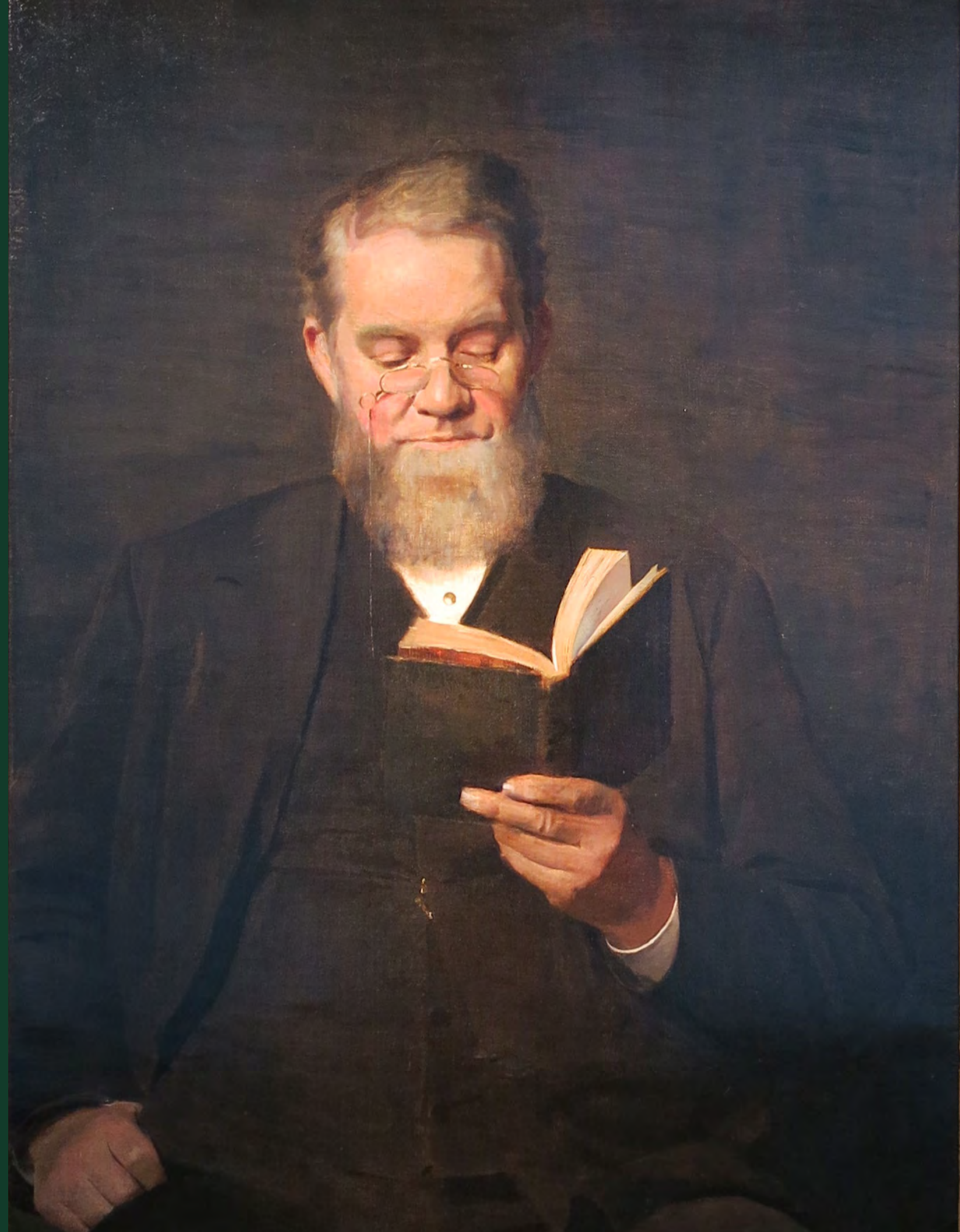


The Zephyr G and
Music G. Harris
Gallery

Eleanor Norcross

19th Century

Amasa Reading is an intimate portrait of Fitchburg's first elected mayor, Amasa Norcross. Amasa was also a prominent lawyer and active in local and national politics, serving in the United States House of Representatives. Though he was a spokesman for the community and spent much of his time interacting with the people, this portrait presents an introspective version of the politician. He is revealed to us as an avid reader engrossed in a leather-bound book, which signifies rationality and intelligence in the reader. Amasa's daughter Eleanor, a trained artist and the posthumous founder of the Fitchburg Art Museum, painted this gentle portrait. It demonstrates their close relationship after the untimely death of her mother. Amasa's posture, facing outward with his head tilted down slightly at the book before him, is difficult to render convincingly and testifies to Eleanor's artistic talent.



Amasa Reading, 1880



Attributes in Painting

18th-19th Century

Joseph Wright of Derby and Unknown (American)

Symbolic objects act as visual clues to the identity or characteristics of a subject beyond physical likeness. These attributes can provide a more sophisticated understanding of the portrait subjects Sarah Clayton and Emma Chaffin.

While Mistress Clayton's wealth is indicated by the delicate lacework and satin of her dress, her true fortitude is revealed in the architectural drawing before her. Seated at a mahogany desk, Clayton's finger lightly taps a plan of the Propylaea, an architectural marvel of ancient Greece. The diagram echoes her industrial achievements and facility in the predominantly male realm of architecture.

The budding pink rose at the center of Emma Chaffin's portrait is a conventional symbol of death. Symbols like this were necessary in postmortem portraits in the early to mid-nineteenth century, which depicted deceased children as otherwise robust and healthy. The Worcester-based Chaffin family would have commissioned Emma's portrait at her death, at age 1 year and 22 days, to commemorate her short life.

Joseph Wright of Derby, **Sarah Clayton**, 1769



Kate Russo

Russo's abstract paintings visibly take the grid as their organizing structure and portraits of historical artists as their subject. **Paintings by Women** and **Paintings by Men** are composed of small panels that reference the colors used by the selected male or female artist in a specific painting. Through her application of color, an oval emerges against a receding background to suggest the form of a human head. The head is conventionally the basic feature of a portrait. Russo's portraits use color as the means to distill other paintings and thereby to represent their artists. The organization of twenty of these panels in each work invites comparative and historical speculation.

Paintings by Men, 2015

Portable Portraiture

For centuries, small-format portraits have been created for motives ranging from a person's desire for an intimate portrayal of a loved one to the ease by which a small likeness could be circulated. With the advent of daguerreotypes in 1839, followed by tintypes and other photographic technologies, hand-painted miniatures became obsolete.

Photography democratized portraiture. Social media expanded circulation. To consider this shift, historical miniatures from FAM's collection are brought into conversation with contemporary artworks. The contemporary works notably look back at historical traditions of small-format portraiture and play these against the conventions of the present.



Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection



Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection



Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection
Small portrait (18th c.)
FAM Collection



Miniatures

18th-19th Century

Miniature paintings were one of the many artistic practices borrowed from England that satisfied the American thirst for British culture. Miniatures were fashionable in the United States between 1750 and 1850. They were derived from the small-scale historical traditions of manuscript illumination and medal portraiture. Their delicate scale made it possible for them to be worn as necklaces, brooches, or bracelets. Small circlets attached to the portraits allowed the wearer to hang them from a fine chain or delicate ribbon.

American artists claimed miniatures as their own by adding a healthy dose of realism to their portraits, but this also contributed to the demise of the medium. As artists increasingly sought to mimic full-size oil paintings, miniature formats changed from an oval to a rectangle and the size increased. Miniatures were thus rendered useless as wearable art. The final death knell was the invention of photography, which satisfied the American propensity for realistic portraits in a way that miniatures couldn't.



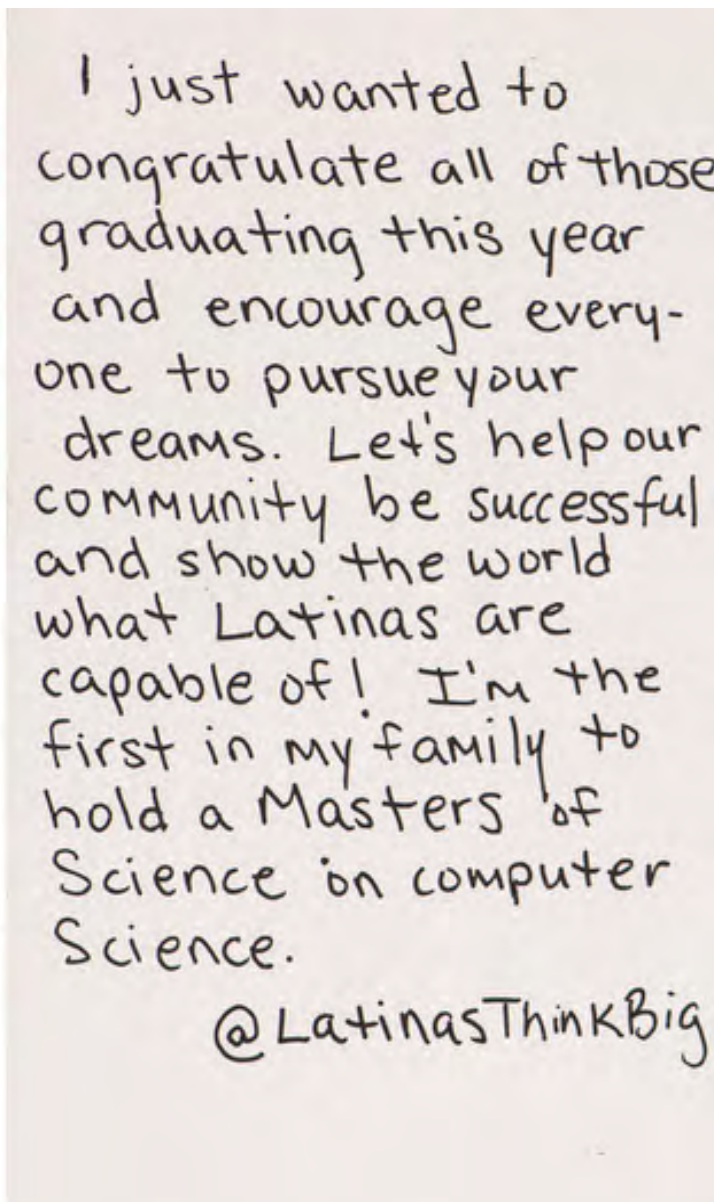


... Born
... ed in the
... ys happy
... so
... gorgeous
... this



Trans Beautiful
Besos mis amores
[Kisses my love]

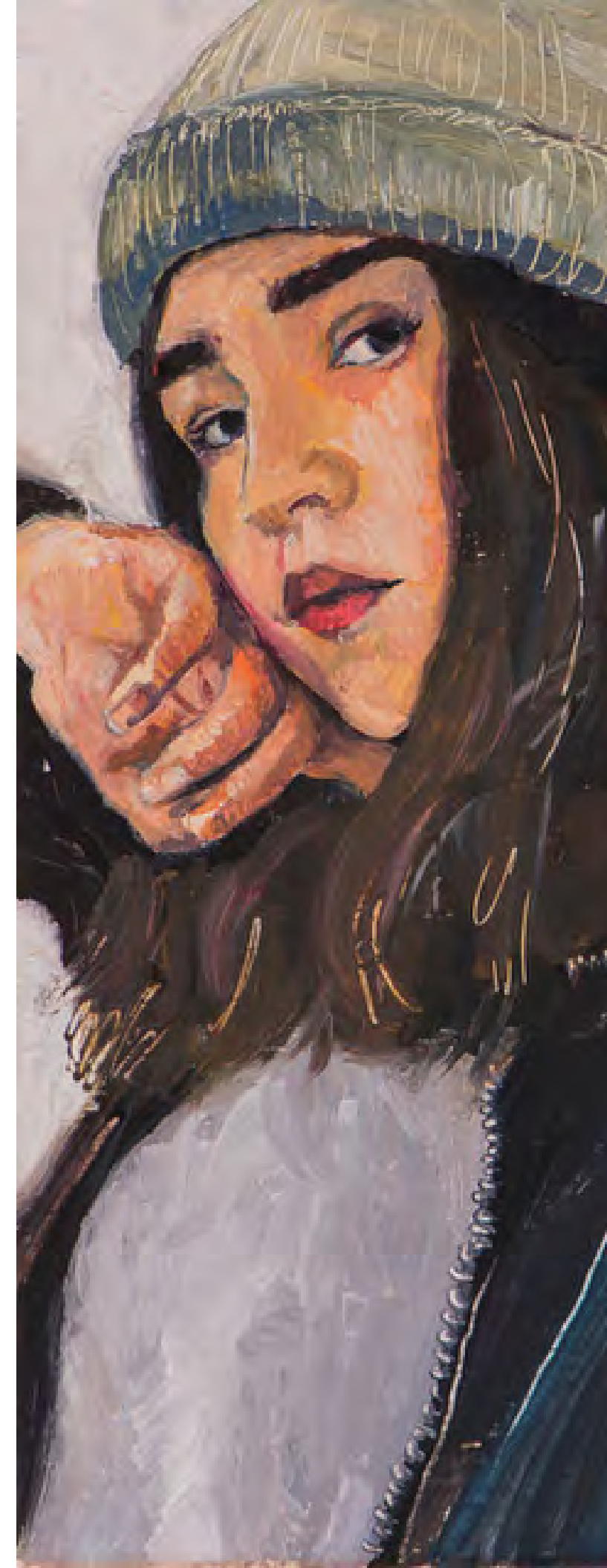




Nayda A. Cuevas

In Cuevas's **#Latina:ReclaimingTheLatinaTag**, she engages with the Tumblr blog **Reclaiming the #Latina Tag** to honor its mission and to consider her own identity as a Puerto Rican woman. The blog was created several years ago in a collective effort to counter pervasive stereotypes of Latina women that are reinforced by hypersexual images on the Internet. Cuevas's portraits in **#Latina** are all painted from selfies taken by Latina women and posted to the blog. She thus identified portraiture as an apt genre for the exploration of Latina identity.

Cuevas connects miniature paintings, which were often worn as jewelry, with the portraits that we store and view on the screens of portable devices. The five-by-three-inch scale is evocative of a cell phone, which is fitting as the source of these images. Cuevas uses the tradition of oil painting to capture digital portraits and to put them on view in hopes of opening a dialogue on the diversity of identities that fall under the Latina category.



#Latina: ReclaimingTheLatinaTag, 2016

David Prifti

Prifti described the “slow and labor intensive process” of wet plate collodion photography that he adopted in 2005 to make tintypes as a “collaboration” between sitter and artist. It’s a collaboration, he believed, that surfaces in the final portrait. Prifti’s photographs persist as timeless documents of the people with whom he forged relationships—including his students from Concord-Carlise High School, friends, and acquaintances. Prifti’s interest in the ways that history comingles with the present is apparent in his adoption of a photographic technique invented in the mid-nineteenth century and his choice to photograph contemporary people familiar to him. The process requires the patience of the sitter, as an exposure takes between twenty seconds and two minutes. It also requires a portable darkroom. The now antiquated process is far more demanding than contemporary techniques yet creates one-of-a-kind images that capture nuanced relationships between artist and sitter through prolonged exposure.

Diane, 2009



Tabitha Vevers

The series **Lover's Eyes** is adapted from the late eighteenth-century tradition of eye portraiture, which was first seen in England thanks to the Prince of Wales, who commissioned such a portrait for his lover. In each of Vevers's early portraits, she depicts the eye of a woman captured by a male artist, painting these on ivory like historical miniatures. By isolating a single eye of the painted sitter, the body is concealed; and the viewer has no choice but to know the model through her gaze. The eye thus literally becomes the window to the identity of the subject. The isolated eye focuses attention away from the artist—whose careful looking at the model is evidenced to a greater degree in a whole portrait. Her **Lover's Eyes** engage the viewer in a direct and intimate way, forging a new relationship between the viewer and the model whose eye she appropriated.





Watching as Subject



Joseph Goodhue Chandler (American, 1813-1884)
The Hayward Children, 1843
oil on canvas
43 1/2 x 32 inches
Gift of Mrs. Bigelow Crocker
1967.1



John Singleton Copley (American, 1738-1815)
Mrs. Charles McEvers (Mary Verplanck), 1771
oil on canvas
30 x 24 inches
Purchase in honor of the extraordinary service of Ronald M. Ansin, Museum Trustee, 1971-2003, voted by his fellow trustees December 2003
2003.7
Photo Credit: Jasmine Cordeiro



Francis Cotes (English, 1726-1770)
The Countess of Guilford, 1760
oil on canvas
30 x 25 inches
Gift of Mrs. Matthew Cushing in memory of her husband, Matthew M. Cushing
1955.3



William Morris Hunt (American, 1824-1879)
Woman in Profile, 19th Century
oil on canvas
22 x 18 inches
Museum purchase by a gift provided by four Simonds children in memory of their parents, Mr. and Mrs. Gifford Kingsbury Simonds
1988.124
Photo Credit: Jasmine Cordeiro



Unknown (American)
Deacon Samuel Crocker, early 19th Century
oil on canvas
29 x 24 1/2 inches
Gift of Reverend John Crocker
1980.1
Photo Credit: Jasmine Cordeiro



Irving R. Wiles (American, 1861-1948)
Gertrude A. Rothwell, 1901
oil on canvas
50 x 31 inches
Gift of Helen Clapp Nason
1996.1
Photo Credit: Jasmine Cordeiro



Susan White Brown
Wayland, MA
Figure, Looking, #2, 2017
oil on canvas
60 x 36 inches
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: Jasmine Cordeiro



Susan White Brown
Wayland, MA
Figure, Looking, #4, 2017
oil on canvas
60 x 36 inches
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: ©2017 Charles Sternaimolo



Susan White Brown
Wayland, MA
Figure, Looking, #5, 2017
oil on canvas
60 x 36 inches
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: ©2017 Charles Sternaimolo



Susan White Brown
Wayland, MA
Figure, Looking, #7, 2017
oil on canvas
60 x 36
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: ©2017 Charles Sternaimolo



Susan White Brown
Wayland, MA
Large Figure #2, 2014
oil on canvas
60 x 36 inches
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: Lindsey Ogden



Susan White Brown
Wayland, MA
Large Figure #3, 2014
oil on canvas
60 x 36 inches
Courtesy of the artist and Alpha Gallery, Boston
Photo Credit: Lindsey Ogden



Caleb Cole
Maynard, MA
Dolls, 2011-2017
modified found antique dolls
Variable dimensions
Courtesy of the artist and Gallery Kayafas
Photo Credit: Jasmine Cordeiro



Leslie Graff
Sutton, MA
Coming Undone, 2016
acrylic on canvas
40 x 30 inches
Courtesy of the artist



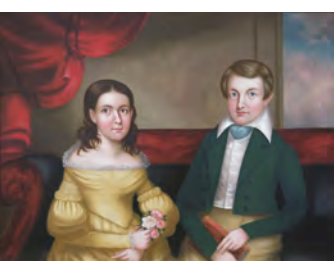
Leslie Graff
Sutton, MA
Her Mind was Hot (blue), 2017
acrylic on canvas
40 x 30 inches
Private Collection



Leslie Graff
Sutton, MA
She Wanted to Get Out, 2014
acrylic on canvas
40 x 30 inches
Courtesy of the artist



Leslie Graff
Sutton, MA
Want a Slice?, 2010
acrylic on canvas
40 x 30 inches
Courtesy of the artist



Samuel P. Howes (American, 1806-1881)
Members of the Leavitt Family, 1843
oil on canvas
40 x 50 inches
Long term loan from the Fitchburg Historical Society
Photo Credit: Jasmine Cordeiro



Steve Locke
Boston, MA
for Smithson, 2011
Sumi ink on hot pressed BFK Rives paper
100 drawings each 10 x 10 inches
Courtesy of the artist and Samson Gallery
Photo Credit: Jasmine Cordeiro



John Singer Sargent (American 1856-1925)
Mrs. Edmond Kelly (née Fannie Bartow), 1889
oil on canvas
44 x 32 inches
Long term loan from Charlotte Pratt Sudduth
Photo Credit: Jasmine Cordeiro



Ann Strassman
Boston, MA
Boston Common I, 2017
acrylic on cardboard
64 x 60 inches
Courtesy of the artist



Ann Strassman
Boston, MA
Copley VIII, 2012
acrylic on cardboard
57 x 60 inches
Courtesy of the artist



Ann Strassman
Boston, MA
Copley Square XI, 2016
acrylic on cardboard
51 x 41 inches
Courtesy of the artist



Ann Strassman
Boston, MA
Soho VI, 2011
oil on canvas
48 x 48 inches
Courtesy of the artist



Ann Strassman
Boston, MA
Soho XV, 2015
acrylic on cardboard
51 x 29 inches
diptych; 51 x 58 inches each
Courtesy of the artist

Degrees of Likeness



Francisco Corzas (Mexican, 1936-1983)
Nana, 1967
oil on canvas
35 1/2 x 27 1/2 inches
Gift of Mrs. Sylvia Warner
1984.88



Dan People, Liberia/Ivory Coast
Female Face Mask, early to mid-20th Century
wood, fiber
9 1/2 x 6 x 2 1/2 inches
Promised Gift of Dwight B. and Anna C. Heath in memory of their son David B. Heath
1.2012.16
Photo Credit: Martin Heffler



Classical Greek or Roman
Female Head, date unknown
marble
4 1/2 x 3 x 3 1/2 inches
Photo Credit: Martin Heffler



Greek
Head of Goddess, 323-146 BCE
marble
approx. 6 1/2 x 3 1/2 x 4 inches
Bequest of Norcross Collection
1935.29



Jon Imber (American, 1950-2014)
Portrait of Jennifer, 1983
oil on canvas
68 x 52 inches
Gift of Meredyth and John Moses
2017.18
Photo Credit: Lindsey Ogden



Jon Imber (American, 1950-2014)
Self Portrait, 1984
oil on canvas
66 x 54 inches
Photo Credit: Lindsey Ogden



Mano or Dan People, Liberia/Ivory Coast
Female Face Mask, Mid-20th Century
wood
10 1/4 x 6 1/4 x 3 inches
Gift of the Genevieve McMillan-Reba Stewart Foundation
2010.47
Photo Credit: Martin Heffler



Louisa Matthíasdóttir (American, born Iceland, 1917-2000)
Portrait of the Artist, 20th Century
oil on wood panel
13 x 10 1/2 inches
Gift of Herbert A. Colby in Memory of Charles F. Godley
1981.15



Roman Empire, possibly Greece
Portrait Head of a Young Woman, 117-138 CE
marble
10 1/4 inches high
Museum Purchase (supported in part by the Clementi Family Fund)
2001.10
Photo Credit: ©2017 Charles Sternaimolo



Unknown (American)
Emma Chaffin, 1850
oil on canvas
20 x 14 inches
Gift of Charles T. Crocker, III
1983.79



Edouard Vuillard (French, 1868-1940)
The Artist's Mother Pouring Water into a Carafe, 1900-1904
oil on millboard
15 1/2 x 17 inches
Gift of Mrs. Paul Mellon in memory of her grandfather, Arthur H. Lowe
1983.71



Joseph Wright of Derby (English, 1734-1797)
Sarah Clayton, 1769
oil on canvas
50 x 40 inches
Gift of Louise I. Doyle
1953.1
Photo Credit: Lindsey Ogden



Yoruba People
Memorial Figure (Female) for Twins (*Ere Ibiji*), Mid-20th Century
wood, metal, beads, indigo, Reckitt's blue pigment
12 inches high
Gift of Drs. James and Gladys Strain
2015.106
Photo Credit: ©2017 Charles Sternaimolo



Philip Brou
Portland, ME
Cold Was the Ground, 1, 2016
oil on panel
48 x 36 inches
Courtesy of the artist



Philip Brou
Portland, ME
Cold Was the Ground, 2, 2016
oil on panel
20 x 30 inches
Courtesy of the artist



Philip Brou
Portland, ME
Glee, 2012
oil on linen
20 x 30 inches
Courtesy of the artist



Philip Brou
Portland, ME
LOST, 2016
oil on panel
25 x 20 inches
Courtesy of the artist



Philip Brou
Portland, ME
The Warriors, 2016
oil on panel
48 x 36 inches
Courtesy of the artist



Lavaughan Jenkins
Boston, MA
Drink This, 2016
oil on canvas
60 x 48 inches
Courtesy of the artist
Photo Credit: ©2017 Charles Sternaimolo



Lavaughan Jenkins
Boston, MA
FHL, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Boston, MA
Hammel, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Boston, MA
Harry, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Watertown, MA
PWL, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Boston, MA
R. Taylor, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Boston, MA
S. Diamond, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lavaughan Jenkins
Boston, MA
Soltani, 2016
oil on canvas
20 x 16 inches
Courtesy of the artist
Photo Credit: Lindsey Ogden



Lucy Kim
Watertown, MA
Fitness Trainer (Stephen Marino) #1, 2017
oil paint, urethane resin, epoxy, fiberglass, aluminum frame, and acrylic paint
37 x 24 inches
Courtesy of the artist
Photo Credit: ©2017 Charles Sternaimolo



Lucy Kim
Watertown, MA
Fitness Trainer (Stephen Marino) #3, 2017
oil paint, urethane resin, epoxy, fiberglass, aluminum frame, and acrylic paint
37 x 24 inches
Courtesy of the artist
Photo Credit: ©2017 Charles Sternaimolo



Lucy Kim
Watertown, MA
Fitness Trainer (Stephen Marino) #4, 2017
oil paint, urethane resin, epoxy, fiberglass, aluminum frame, and acrylic paint
37 x 24 inches
Courtesy of the artist
Photo Credit: ©2017 Charles Sternaimolo



Steve Locke
Boston, MA
From a Gracious Home, 2016
wallpaper on wood, “Black Americana” coat hook, steel spray paint, cotton, hydrocal, procion dye, steel, steel nails
44 x 8 x 20 inches
Jamie Poppel Collection Fund
2017.8
Photo Credit: ©2017 Charles Sternaimolo



Steve Locke
Boston, MA
Library (School of Love), with **Student #4**, 2016
wood, latex paint, wood stain, vintage pulp gay pornographic novels, cotton, hydrocal, shellac, steel nails, steel hook, procion dye
33 x 14 x 14.5 inches
Courtesy of the artist and Samson Gallery
Photo Credit: ©2017 Charles Sternaimolo



Eleanor Norcross (American, 1854-1923)
Amasa Reading, 1880
oil on canvas
43 x 30 inches
Long term loan from the Fitchburg Historical Society
Photo Credit: Lindsey Ogden



Ross Normandin
Waltham, MA
Short Holiday, 2016
silicone rubber, foam, plexiglass
12 x 10 x 9 inches
Courtesy of the artist and GRIN
Photo Credit: Martin Heffler



Steve Locke
Boston, MA
Student #2, 2016
hydrocal, procion dye, polyurethane
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #67, 2016
hydrocal, steel nails, procion dye, polyurethane
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #62, 2016
hydrocal, copper nails, procion dye, wax
approx. 12 x 4.5 x 5.5 inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #54, 2016
hydrocal, galvanized steel nails, procion dye, wax
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery



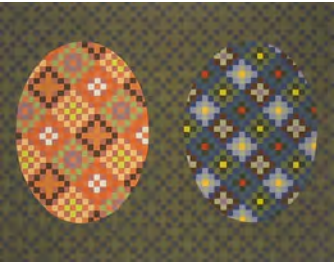
Ross Normandin
Waltham, MA
Short Holiday, 2016
silicone rubber, foam, plexiglass
12 x 10 x 9 inches
Courtesy of the artist and GRIN
Photo Credit: Martin Heffler



Kate Russo
Portland, ME
“Jasper and Robert” (Johns/ Rauschenberg), 2017
oil on panel
11 x 14 inches
Courtesy of the artist



Ross Normandin
Waltham, MA
Short Holiday, 2016
silicone rubber; foam, plexiglass
12 x 10 x 9 inches
Courtesy of the artist and GRIN
Photo Credit: Lindsey Ogden



Kate Russo
Portland, ME
“Wassily and Gabriele” (Kandinsky/Munter), 2017
oil on panel
11 x 14 inches
Courtesy of the artist

Steve Locke
Boston, MA
Student #51, 2016
hydrocal, steel nails, copper nails, galvanized steel nails, procion dye, wax
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #53, 2016
hydrocal, copper nails, procion dye, shellac
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #43, 2016
hydrocal, galvanized steel nails, procion dye, shellac
approx. 12 x 4.5 x 5.5 inches
Courtesy of the artist and Samson Gallery

Steve Locke
Boston, MA
Student #40, 2016
hydrocal, steel nails, procion dye, shellac
approx. 12 x 4 ½ x 5 ½ inches
Courtesy of the artist and Samson Gallery



Artemisia Gentileschi	Judith Leyster	Rachel Ruysch	Anna Valleyer-Coster
Angelika Kauffmann	Emily Mary Osborn	Berthe Morisot	Mary Cassatt
Sonia Delaunay	Lubov Popova	Gwen John	Suzanne Valadon
Georgia O'Keeffe	Frida Kahlo	Dorothea Tanning	Lee Krasner
Helen Frankenthaler	Remedios Varo	Eva Hesse	Gentileschi Martin

Kate Russo
Portland, ME
Paintings by Women, 2017
oil on panel
20 panels, each 8 x 6 inches
Courtesy of the artist



Hieronymous Bosch	Raphael	Pieter Bruegel	Pieter de Hooch
William Hogarth	J.M.W. Turner	James Ensor	Henri Toulouse-Lautrec
Edvard Munch	Paul Cezanne	Wilhelm Hammershoi	Walter Sickert
Robert Delaunay	Henri Matisse	Pablo Picasso	John Marin
L.S. Lowry	Grant Wood	Edward Hopper	Morris Louis

Kate Russo
Portland, ME
Paintings by Men, 2015
oil on panel
20 panels, each 8 x 6 inches
Courtesy of the artist

Portable Portraiture



Tabitha Vevers
Cambridge and Wellfleet, MA
Lover's Eye: Lady Evelina (after John Hoppner), 2004
oil on ivory
1 ¼ x 1 ¾ inches, frame 5 ½ x 7 ½ inches
Gift of Dr. Anthony Terrana
2017.10



Caleb Cole
Maynard, MA
Blue Boy #3 (seeks big stud), 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Maynard, MA
Blue Boy #4 (Thirty years' experience in first class servitude), 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Maynard, MA
Blue Boy #5 (well-educated, well-groomed), 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Maynard, MA
Blue Boy #6, 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Maynard, MA
Blue Boy #12 (persistent, level-headed), 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches
Courtesy of the artist and Gallery Kayafas



Caleb Cole
Maynard, MA
Blue Boy #27, 2014
collected antique glass negative, printed as cyanotype on classified page from the 1970s magazine **Drummer**
11 x 8 ½ inches, 14 x 11 inches on matboard
Courtesy of the artist and Gallery Kayafas



Nayda Cuevas
Waltham, MA
#Latina: ReclaimingTheLatinaTag, 2016
oil on gessoed plywood
118 panels, each 5 x 3 inches
Courtesy of the artist
Photo Credit: ©2017 Charles Sternaimolo



David Prifti
Asheville Portrait: Bangs, 2008
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



David Prifti
Isshoni, 2011
 unique wetplate collodion on metal
 8 x 10 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



Tabitha Vevers
 Cambridge and Wellfleet, MA
Lover's Eye: Benazir (after Warrick Page), 2008
 oil on recycled ivory
 1 1/8 x 3 3/8 inches, vintage frame
 5 1/2 x 7 1/2 inches
 Courtesy of Clark Gallery



Tabitha Vevers
 Cambridge and Wellfleet, MA
Lover's Eye: Victorine Meurant (after Manet), 2004
 oil on ivory with silver bezel
 1 1/2 inches, frame 6 3/4 x 5 1/2 inches
 Courtesy of the artist



David Prifti
Diane, 2009
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



David Prifti
Letice, 2010
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



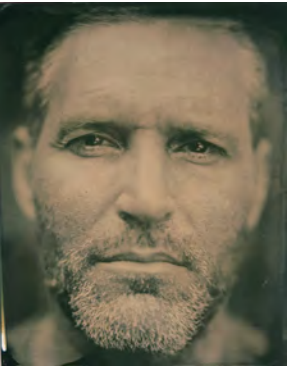
Tabitha Vevers
 Cambridge and Wellfleet, MA
Lover's Eye: La Donna (after Rossetti), 2002
 oil on ivory
 1 1/4 x 1 1/2 inches, vintage frame 3 x 3 3/4 inches
 Courtesy of Elspeth Halvorsen



Tabitha Vevers
 Cambridge and Wellfleet, MA
DUËL: Lee + Man (after Man Ray + Lee Miller), 2013
 oil on ivorine (two metronomes)
 Metronomes: 8 3/4 x 4 1/2 x 4 1/2 inches each (closed)
 Courtesy of the artist
 Photo Credit: Jasmine Cordeiro



David Prifti
Elliot and Heather III, 2008
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



David Prifti
Monty, 2008
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



Tabitha Vevers
 Cambridge and Wellfleet, MA
Lover's Eye: The Adulteress (after Lucas Cranach), 2004
 oil on ivory
 1 x 1 1/4 inches, frame 4 x 4 3/4 inches
 Courtesy of the artist

Tabitha Vevers in collaboration with Anthony Sherin
DUËL: Lee + Man, 2013
 video
 Courtesy of the artist



David Prifti
Hannah Repose, 2007
 unique wetplate collodion on metal
 8 x 10 inches
 Photo Credit: Jasmine Cordeiro
 Courtesy of Gallery NAGA



David Prifti
Ryan, c. 2008
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



David Prifti
Heather, 2007
 unique wetplate collodion on metal
 10 x 8 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



David Prifti
Shaneika, 2008
 unique wetplate collodion on metal
 8 x 10 inches
 Courtesy of Gallery NAGA
 Photo Credit: Jasmine Cordeiro



#1	verso of #1	#2	#3
Unknown Untitled , probably 19th Century watercolor on ivory 2 1⁄8 x 1 3⁄8 inches		Unknown (after Thomas Gainsborough) Lady with Blue Dress , probably 19th Century watercolor on ivory 4 1⁄2 x 3 inches Gift of Mrs. Harry Yates 1956.11.16	Juliette Cain Napoleon II , probably 19th Century watercolor on ivory 5 1⁄4 x 3 1⁄2 inches Gift of Mrs. Harry Yates 1956.11.23
#4	#5	#6	#7
E. H. Till Queen Elizabeth , 1921 watercolor on ivory 4 1⁄2 x 3 1⁄8 inches Gift of Mrs. Harry Yates 1956.11.25	N. Petir Woman with Brooch , c. 1850 watercolor on ivory 4 1⁄2 x 3 inches Gift of Mrs. Harry Yates 1956.11.1	K.R. Portrait of a Woman , probably 19th Century watercolor on ivory 5 3⁄8 x 5 inches Gift of Mrs. Harry Yates 1956.11.21	Unknown Portrait of a Woman , probably 19th Century watercolor on ivory 4 1⁄2 x 3 1⁄4 inches Gift of Mrs. Harry Yates 1956.11.17
#8	#9	#10	#11
Nozeroy Louis XVI , probably 19th Century watercolor on ivory 7 3⁄4 x 5 3⁄4 inches Gift of Mrs. Harry Yates 1956.11.24	F. Lassen Portrait of a Woman , probably 19th Century watercolor on ivory 5 1⁄4 x 4 inches Gift of Mrs. Harry Yates 1956.11.10	Terrier Woman in Turban , probably 19th Century watercolor on ivory 3 7⁄8 x 2 7⁄8 inches Gift of Mrs. Harry Yates 1956.11.22	Unknown Napoleon on White Horse , probably 19th Century watercolor on ivory 4 1⁄2 x 3 1⁄8 inches Gift of Mrs. Harry Yates 1956.11.26

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