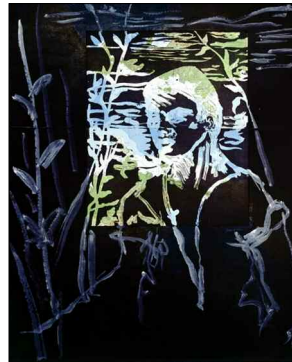


VERMONT COLLECTS: Modern & Contemporary Masters

August 7–November 8, 2009

Jennifer Bartlett,
*Bridge, Boat,
Dog (one panel
of triptych),*
1997,
lithograph
PRIVATE
COLLECTION,
PUTNEY, VT.



Julian Schnabel, *Untitled (A Boy from
Naples) detail, 1984, aquatint on map*
COURTESY OF THE FASSLER FAMILY



Sol LeWitt,
*Squiggly
Brushstrokes,*
1987,
gouache
on paper
COURTESY OF
ROBERT DOYLE and
GREGORY PARKS

VERMONT COLLECTS: MODERN & CONTEMPORARY MASTERS is the first in a series of exhibits showcasing the diverse aesthetic and cultural sensibilities within our community. It provides viewers with an opportunity to experience rarely seen paintings, prints, and sculpture on loan from the private collections of local residents, along with a selection of prints donated by a private collector to The Putney School.

While traveling around the area viewing collections, I was struck by the breadth and quality of artwork people live with every day. The aesthetic and emotional connections underlying both the selection of each piece and its placement in a home vary from person to person, couple to couple. However, there are a few common threads.

Surprisingly, most of the lenders to this exhibit do not consider themselves collectors. "Oh, I'm not really a collector, I just have a few things I love," is a common refrain.

Extra meaning is generated by connections that go beyond the piece itself. "My dad was the collector; these were handed down to me. He knew most of these artists personally. When I spend time contemplating a piece, I think of him." "I come from a family of artists and I get to live with their work—or art by friends of theirs who are like aunts and uncles to me." "We bought this on our honeymoon."

A personal relationship with the artist proved very important to a number of people. "We met M. F. Husain while working in India. He became quite a good friend." "My interest in art began when Jim Dine lived in the area. I branched out from there."

Of course, there are those who collect contemporary art in both depth and breadth. For them, the shape of their collection

is as important as the individual pieces. Both bring them great joy.

We in Brattleboro are fortunate indeed to have a group of patrons willing to part with cherished objects for three months so that we, too, might spend time in rich contemplation. On behalf of the board, staff, and visitors to BMAC, I thank them profoundly for their generosity.

Mara Williams, Chief Curator

The Eye of the Collector

We're all collectors, whether we think of ourselves that way or not. From the spoon drawer to the linen closet to our home files of documents, letters, and owners' manuals, collections nudge and guide us through our day.

What's different about an art collector? He or she gathers and keeps objects not because they are useful but because, to the collector, they are beautiful, inspirational, challenging. An art collection is built not just as the collector chooses new pieces, but as the collection itself nurtures the passion behind it. The passion might be for a particular brushstroke or palette, for a time of life, a way of living, a remembered era.

How does an art collection begin? The collector might tell us that he or she sought the physical expression of a certain longing or imaginative idea. When an object sparked the collector's imagination, it had to be acquired. Recognizing a similar response evoked by other objects, the collector acquired them as well.

We often limit our view of a "collection" to a large group of art objects named after an owner or donor and given credence by display in a museum or gallery. But this exhibit demonstrates that such a definition is limited. While some collectors deliberately

Brattleboro Museum & Art Center

10 Vernon Street • Brattleboro, VT 05301 • www.brattleboromuseum.org • Open 11–5 • Closed Tuesday & Wednesday except by appointment

purchase works of well-known artists, others own artworks as gifts or bequests from relatives, friends, or collaborators. Many visitors may know personally some of the local collectors, or may know their names but not know of their passion for art.

When do we become “art collectors”? When we first fulfill our longing, our imagination, with its physical embodiment in an art object.

Anne Hilker Sack, Guest Essayist



Alexander Calder, *Untitled* (detail), ca. 1960s, lithograph
COLLECTION OF ROBERT CUMMINGS, COURTESY OF DEDE CUMMINGS

Works on loan are grouped by collector. Dimensions are height by width by depth, in inches.

COLLECTION OF ROBERT CUMMINGS, COURTESY OF DEDE CUMMINGS

Alexander Calder
Untitled ca. 1960s
lithograph
24 x 32

William Klenk
Untitled 1983
oil and collage on paper
14 x 25

Untitled 1962
watercolor and ink on paper
18½ x 23

Claes Oldenburg
Flying Pizza (from the portfolio “New York No. 10”) 1964
lithograph
23½ x 28½

COURTESY OF ROBERT DOYLE and GREGORY PARKS

Sol LeWitt
Squiggly Brushstrokes 1997
gouache on paper
69 x 69

Double in Black and Grey (Flat Top Triangle) 1984
aquatint
26¼ x 43

Wadsworth Atheneum Color Bands 2001
printing plate
37 x 37

Robert Motherwell
Water's Edge 1983–84
lithograph from two aluminum plates and black collage
45½ x 38½

COURTESY OF THE FASSLER FAMILY

Julian Schnabel
Untitled (Prison Rodeo) 1984
aquatint on map
82¼ x 35¾

Untitled (Mother) 1984
aquatint on map
71¼ x 47¼

Untitled (A Boy from Naples) 1984
aquatint on map
72½ x 49½

Untitled (for Anna Magnani) 1984
aquatint on map
72 x 54

PRIVATE COLLECTION, GUILFORD, VT.

John Grillo
Untitled ca. 1950
oil pastel on paper
18 x 13

Isamu Noguchi
Untitled 1952
fired clay
12 x 11 x 2

Neil Welliver
Brown Trout 1975
lithograph
19¾ x 29½

COURTESY OF BO FOARD and MELANY KAHN

Janet Fish
Fuchsia 2003
oil on canvas
46¼ x 20¼

Wolf Kahn
Green Ground, Yellow Sky 2002
oil on canvas
52 x 52

Emily Mason
01-BBB 2003
oil on canvas
47½ x 21½

PRIVATE COLLECTION, MARLBORO, VT.

Pat Adams
Southwest of Eden 1992
colored etching
34 x 46

Käthe Kollwitz
La Carmagnole 1901
etching
29 x 21

Neil Welliver,
Brown Trout, 1975,
lithograph
PRIVATE COLLECTION,
GUILFORD, VT.

PRIVATE COLLECTION, VERMONT

Milton Avery
Untitled 1953
woodcut, black ink on paper
7 x 9

Darryl Hughto
Adonis and Venus 2008
synthetic stone structure
8½ x 12 x 14

Ken Noland
Untitled 1980
handmade paper
10 x 12½

COURTESY OF LAUREN and BRADLEY POSTER

Jules Olitski
Temptation Temple 1992
acrylic on canvas
72 x 66

PRIVATE COLLECTION, WESTMINSTER WEST, VT.

Chuck Ginnever
Troika ca. 1978
welded steel
25 x 37 x 12

COURTESY OF THE PUTNEY SCHOOL, PUTNEY, VT.

Robert Indiana
American Dream 1980
lithograph
27 x 27

Eat 1980
lithograph
28 x 27

Robert Rauschenberg
Hog 1977
lithograph
51 x 39

Calf 1977
lithograph
51 x 39

Goat 1977
lithograph
51 x 39

PRIVATE COLLECTION, TUNBRIDGE, VT.

Christo and Jeanne-Claude
Museum of Contemporary Art Chicago—Packed 1960
graphite on paper
22 x 15¾

Robert Indiana,
American Dream (above),
Eat (below), 1980, lithographs
COURTESY OF THE PUTNEY SCHOOL

Robert Lostutter
Hummingbird at Sunset 1985
colored pencil on paper
21½ x 15¼

Untitled 1980
oil on canvas
20½ x 19

Untitled study (Green-Crested Tauraco with Masderallia) 1992
graphite on paper
18½ x 17

PRIVATE COLLECTION, PUTNEY, VT.

Jennifer Bartlett
Bridge, Boat, Dog (triptych) 1997
lithograph
27 x 27

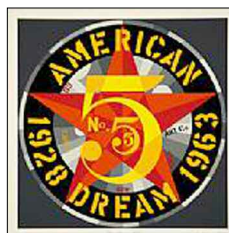
Jim Dine
Two Hearts for the Moment 1985
lithograph
28 x 40

John Gibson
Putney 2000
oil on board
55 x 49

PRIVATE COLLECTION, BRATTLEBORO, VT.

M. F. Husain
Horse 1963
oil on canvas
69 x 35

Durga 1975
acrylic on canvas
28½ x 26½



10 Vernon Street
Brattleboro, VT 05301
(802) 257-0124
www.brattleboromuseum.org

Vermont Collects: Modern & Contemporary Masters was produced by the Brattleboro Museum & Art Center, Danny Lichtenfeld, director; Mara Williams, chief curator; Anne Hilker Sack, guest essayist. The brochure was edited and designed by Judith Bellamy Editorial Services. Copyright July 2009 by the Brattleboro Museum & Art Center. Printing courtesy of C&S Wholesale Print Shop.

Support for *Vermont Collects* is provided by:

- ◆ Berkeley & Veller Greenwood Country Realtors
- ◆ The Richards Group
- ◆ Potter Stewart Jr. Law Office
- ◆ Trust Company of Vermont

Major support for the Brattleboro Museum & Art Center's 2009–2010 season is provided by our members and:



Hours and Accessibility

Open 11 a.m. to 5 p.m.
Closed Tuesday and Wednesday except by appointment.

The Museum is wheelchair accessible. An ASL interpreter for the hearing impaired will be provided if requested two weeks in advance of tours or programs.

Admission and Parking

BMAC members free
Adults \$6
Seniors \$4
Students \$3
Children 5 and under free

Parking is available in front of the Museum.

Museum Shop

The Museum Gift Shop, free to the public during regular Museum hours, features an assortment of cards, games, books, prints, and educational and gift items, including work of many local artists.

Group Tours

Docent-led tours of the Museum for groups are available by appointment. Call the Museum for information.

