Menagerie: Animals on View
March 11–June 4, 2017

Over time, animals have emerged as an established artistic motif. Moreover, it is difficult to think of a period in history in which they do not feature prominently in works of art. Their relationship to the visual ethos goes beyond simple representation, and works in which they appear range from dramatic depictions of the struggle between man and beast to gentler, affecting imagery. Animals have supplied artists with an abundance of metaphors. Beauty, cunning, intelligence, and power are just some of the concepts this vast subject helps to convey.

For humans, animals are a source of comfort, companionship, and food. Yet, they can also emulate our emotions, which offers a unique entry point for artists. Additionally, how they address this particular theme can directly parallel the interests of popular culture. Today, for instance, social media serves as a virtual stage on which the zany antics, cleverness, and heartwarming nature of cats and dogs are paraded for all to enjoy. The works in this exhibition, however, mirror some of the most intimate aspects of the psyche as well as the shifting social and political climate. As parallels of civilization, these images prompt us to consider further the dynamics of dominance, oppression, and exclusion. Animals are central to the ways in which we understand ourselves and others, and our connection to them is as complicated as it is diverse.

This is the final presentation in a series of collection-based installations considering the development of traditionally defined genres in art, which continue to flourish while often being challenged and transformed. Inside these walls, creatures—furred and feathered—appear as agents of storytelling, humorous personifications, and echoes of the human spirit.

This exhibition is organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes.

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Psychologist James Hillman (American, 1926–2011) once remarked that, given our dependency on animals, "their extinction is also our own." Without the menagerie that surrounds us, humans would certainly be at a loss, both physically and spiritually. It is a relationship rooted in

dependency, emotion, instinct, and a mutual desire to survive in a world that can be harsh and unforgiving. The works in this room embody the most endearing aspects of humankind's love affair with animals—companionship and loyalty.

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As dogs have been domesticated and made an increasingly integral part of people's lives, they have also become a popular artistic subject. Mongrels and mutts have been referred to not only as man's best friend but also as the artist's, selflessly serving as faithful mates and a never-ending source of inspiration. In fact, even the Greek philosopher Plato (ca. 427–347 BCE) praised the dog as a "beast worthy of wonder." In the ancient world dogs symbolized the afterlife, and in later Western art they became associated with themes of loyalty and honesty. More than any other animal, they have come to personify a remarkably wide spectrum of human values and emotions. In the works featured in this gallery, the canine transcends its role as a companion. Instead, it embodies elements of angst, sadness, and melancholy as well as contentment, humor, and vitality.

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Artists often ascribe human characteristics to animals. In fact, their personification is so common that creatures, great and small, are widely accepted as representative symbols for the ways in which we behave and interact. Although this method offers an easy point of entry into a work of art, it can simultaneously force us to consider the manner in which animals are treated and, ultimately, our interaction with each other. In Kai Althoff's downtrodden lion, for example, the plight of an artist is conveyed through that of a caged animal at the zoo, while Anne Arnold's oversized feline is, in fact, a portrait of her friend.

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Birds, in all of their majesty and fragility, have long been a source of awe and mystery. Throughout art history, their images have played a role in scientific inquiry, taxonomy, and spiritual symbolism, allowing us to meaningfully connect with the vast natural world that exists between the Earth and the sky. The all-knowing, all-seeing owl has represented wisdom and the quest for knowledge, while the crow and the raven have heralded bad omens. However, while many modern and contemporary artists have looked to winged creatures for inspiration, their interpretations are

anything but ordinary. The myriad works in this gallery present birds as allegories for our own earthbound existence.

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From languid cows relaxing in the sun to sheep huddled in a meadow, artistic portrayals of livestock in the countryside are prevalent. Pastoral themes were traditionally intended to convey the subservience of humans and animals to nature, which was conceived as a direct manifestation of God. However, as industrialization progressed, the significance of such images shifted in response to man's increased alienation. The landscape began to serve as a politicized ground in which conflicts based in cultural memory, identity, and nationalism play out, and the animals within these scenes took on an increasingly symbolic role. From Thomas Moran's idyllic portrayal of the vast American landscape, in which a farmer and his cattle harmoniously commingle, to Franz Marc's hostile allegorization of events that ultimately led to World War I, the works in this gallery present an overview of this transformation.

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There exists an enduring bond between horses and humanity. These noble creatures have influenced the ways in which civilizations engage in warfare, trade, transportation, agriculture, sports, and many other facets of modern life. In their representations of these majestic animals in the rural landscape, on the battlefield, and elsewhere, artists have often conveyed aspects of the current cultural and social milieu. In the second half of the nineteenth century, Rosa Bonheur aimed to capture their thunderous energy and the anguish horses felt within the urban environment, whereas Impressionist Edgar Degas studied the grace, strength, and movement of racehorses. A century later, in *Two-Tone*, Susan Rothenberg reconciles the rigors of the traditional motif of the horse with elements of abstraction.

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Parables—stories that illustrate lessons or principles—form the basis of shared cultural myths and religious practices. At their very core, humans are innate storytellers and often employ animals to inject life and vibrancy into narratives. Over time creatures have been transformed into visual figures of speech and symbols of human fallibility in biblical stories, folktales, Greek mythology, Native American lore, and beyond. Here, horses, bears, goats, monkeys, wolves, and birds take on more mysterious roles. Imaginary beasts, such as Francisco de Goya's haunting visualization of a vengeful man-turned-horse, appear in rather jarring encounters alongside the more humorous renderings of William Holbrook Beard. The content of these whimsical and, at times, distressing imaginings reflects themes central to moral conduct, rites of passage, and mankind's connection to nature.

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Kai Althoff German, born 1966 *Untitled (for Lionel Maunz)*, 2008 Pigmented resin, wool, enamel paint, and iron Bequest of Arthur B. Michael, by exchange and Albert H. Tracy Fund, by exchange, 2011 2011:1a-c	

Kai Althoff combines traditional artmaking materials with crafted objects and found elements to create playfully dark works of art that explore some of the most profound aspects of human existence. He is particularly interested in what he has identified as parallels between German history and the psychology of male identity. Violence, sexuality, and complacency are staged against a backdrop of conflict. *Untitled (for Lionel Maunz)*, created in honor of Althoff's close artist friend, hails from a series of sculptural works conceived as a theoretical circus. It depicts a wide-eyed, downhearted green lion that stares out at us from behind a cage. His orange prison features the outline of a zookeeper who swings the cell key around his finger—a taunting gesture that, for

the King of the Jungle, reinforces the absence of any means of escape.

Karel Appel Dutch, 1921–2006 *Cats*, 1978 Seventeen color lithographs on Arches paper, edition 115/125 Gift of C. Stanley Waggoner, M.D., 1979 P1979:28.1-17	

Karel Appel was a founding member of CoBrA, a group of European avant-garde artists who, in the wake of World War II (1939–45), rejected the formal aspects of traditional artmaking. They instead embraced the raw energy of child-like imagery, vivid colors, and expressive brushstrokes. The group's name is a combination of the first letters of the members' cities of residence: Copenhagen, Brussels, and Amsterdam. Although CoBrA was only officially active from 1948 to 1951, Appel's interest in many of these traits continued throughout his career. He admired the domestic house cat for its aloof, yet instinctive, demeanor, and it became one of his favorite subjects. The group of works presented here is a visual meditation on the animals' behavior in which the artist depicts them resting, walking, stalking, frightened, and poised to attack.

Anne Arnold American, 1925–2014 *Charlie*, 1969 Acrylic on canvas over wood Gift of Seymour H. Knox, Jr., 1970 K1970:15	

Anne Arnold began making sculptures in the mid-1950s, when Abstract Expressionism still had a strong hold on the American art scene. Her works depicting animals and people are made from a diverse array of materials, such as bronze, clay, wood, and fabric soaked in resin. Autobiographical

references permeate many of Arnold's sculptures, including her works featuring life-size, or larger, domestic animals. *Charlie*, a black-and-white cat, and *Charlotte*, a pudgy pig, are an unlikely, yet compatible, duo—humorous and most certainly unexpected. Arnold intuitively captured the quirky nature of her subjects. Here, the stretched-out leanness of a cat, perhaps as it peeks its head over the sill of a window, and the seemingly majestic, but humble, presence of a pig represent characteristics we may recognize in one another.

Anne Arnold American, 1925–2014 *Charlotte*, 1971 Acrylic on canvas over wood Gift of Seymour H. Knox, Jr., 1972 K1972:6	

Milton Avery American, 1885–1965 *Bucolic Landscape*, 1945 Oil on canvas Room of Contemporary Art Fund, 1946 RCA1946:2	

Milton Avery loved nature, often blurring the lines of reality with his vivacious and, at times, surreal color palette. *Bucolic Landscape* depicts a large yellow cow resting peacefully in a field with gently rolling hills in the background. This painting evokes a quiet humor. The cow, its bony anatomy defined in only a few bold lines, dominates the scene. It is lying down, facing away from us. Seemingly soft and rounded black ears separated by a small, white tuft of hair function like antennae at the sides of its head. Avery had two goals he wanted to achieve in his paintings and commented that, "I try to construct a picture in which shapes, spaces, [and] colors form a set of

unique relationships, independent of any subject matter. At the same time, I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea."

Francis Bacon British, born Ireland, 1909–1992 *Man with Dog*, 1953 Oil on canvas Gift of Seymour H. Knox, Jr., 1955 K1955:3	

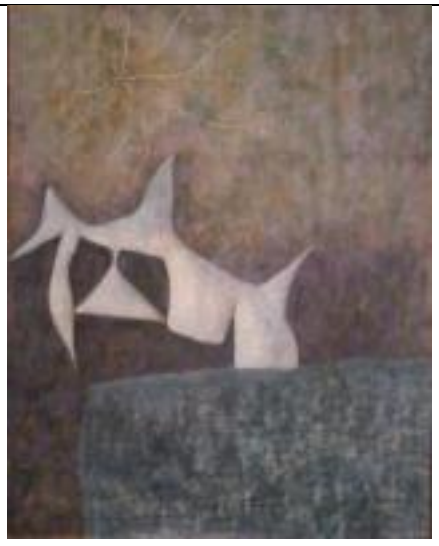
Francis Bacon developed a fascination with animals, which, unlike human beings, respond to life in ways that are spontaneous, instinctual, and uninhibited. Through his work, he aimed to expose the raw emotions submerged beneath social civility. The canine he depicts in *Man with Dog* seems to be either cowering or poised for attack. Bacon wanted his compositions to remain intentionally mysterious and open to interpretation. This same dog appears in other works by the artist, but the settings vary dramatically. The motif of this painting may reference *Dynamism of a Dog on a Leash* by Giacomo Balla, which is also on view in this gallery. Bacon most likely encountered Balla's painting while it was on loan to the Tate Gallery in London during the summer of 1952, and its composition could have prompted him to depict the animal on a leash with a human companion. However, Bacon's interpretation of the subject is wrought with tension and fear.

Giacomo Balla Italian, 1871–1958 *Dinamismo di un cane al guinzaglio (Dynamism of a Dog on a Leash)*, 1912 Oil on canvas Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964 1964:16	

Giacomo Balla was a key member of the Italian Futurist movement, which sought to represent in art the dynamism of the fast-paced industrial age of the early twentieth century. The group declared, "All things move, all things run, all things are rapidly changing. . . . moving objects constantly multiply themselves . . . a running horse has not four legs, but twenty." This sentiment is reflected in both the title and the composition of *Dynamism of a Dog on a Leash*. Balla painted this amusing study of a skittering dachshund and the staccato steps of his or her owner in May 1912 while visiting one of his students, the Contessa Nerazzini, at Montepulciano, near Siena, Italy. The lively background, with its vibrating and contrasting streaks of pink and green, is said to represent the white dust of the Tuscan countryside shimmering under the bright summer sun. The feet of the woman, the leash, and the dog's body from nose to tail are all blurred and repeated. To enhance the impression of speed, Balla painted the ground using diagonal lines and placed his signature and the date at an angle. This rhythmic gesture also extends to the frame, which both contains and continues the composition.

Leonard Baskin American, 1922–2000 *Caprice*, 1963 Bronze Elisabeth H. Gates Fund, 1964 1964:10	

During his lifetime, Leonard Baskin created a large body of work that ranges from Holocaust memorials to children's book illustrations. However, no matter the presentation, Baskin always held to a singular theme: the human condition. Across various mediums, the artist developed his subjects as rough, bloated, and malformed, sometimes combining animal and human features. Both the "Bird Man" and the state of "caprice" (an unexpected change of mood or behavior) were favorite subjects, and the work presented here merges these two concepts. Upon first glance, this simultaneously comical and disturbing sculpture appears to be merely the headless, distended body of a bird. Legs, which seem to be morphing into or from human limbs, form its lower half. Yet, a wee head, beady eyes, and a pointy beak emerge above.

William Baziotes American, 1912–1963 *White Bird*, 1957 Oil on canvas Gift of Seymour H. Knox, Jr., 1957 K1957:13	

William Baziotes was strongly influenced by Surrealist imagery, which sought to channel the

unconscious as a means to unlock the power of the mind. This inspired him to develop a visual vocabulary of strange, biomorphic imaginings. Although *White Bird* does not depict a specific species of fowl, the large white form that dominates the center of the canvas and surrounding linear elements convey a feeling of weightlessness. The artist was also fascinated with the power of myth, stating, "The things in my paintings are intended to strike something that is an emotional involvement—that has to do with the human personality and all the mysteries of life, not simply colors or abstract balances."

William Holbrook Beard American, 1824–1900 *The March of Silenus*, ca. 1862 Oil on canvas Subscribers Fund, 1874 1874:2	

William Holbrook Beard is best known for his nuanced, allegorical depictions of human behavior, and the delightful characters he created appealed to the mid-nineteenth-century taste for humorous, anecdotal scenes. *The March of Silenus* is a lively satire of mankind's folly aimed at exposing social vulgarities. Beard depicts a mock procession in which Silenus, a companion of Dionysus, the Greek god of wine, appears as a rotund brown bear accompanied by a troupe of drunken, cavorting accomplices. Goats dance, play musical instruments, and carry grapes while bears can be seen hanging from and hiding behind trees and rolling down the trail in the distance. All are anxious to taste the "nectar of the Gods"—some of them are even poised with their mouths wide open in anticipation.

George Wesley Bellows
American, 1882–1925
Farm Yard, ca. 1919
Crayon on paper
Gift of ACG Trust, 1970
1970:2.16

Varujan Boghosian
American, born 1926
The Year of the Horse, 1968
Metal, wood, and canvas
Gift of Mrs. Nell E. Wendler and James S. Ely, Jr. in memory of our Mother, Nell Schoellkopf Ely Miller, 1995
1995:16.2

Richard Bosman
American, born India, 1944
Adversaries, 1982
Woodcut, edition 30/42
George Cary Fund, 1983
P1983:14

During the early 1980s, Richard Bosman made a series of dramatic works that harness the spectacle and fervor of sensationalist crime photography and pulp fiction cover art. Later in his career, he moved away from manmade drama, instead depicting figures amid erupting volcanoes, ebbing tides, and crashing waves. *Adversaries* combines these influences in a style, reminiscent of

German Expressionism, that conveys passion and mystical depth. Here, we see a shirtless man at a campsite who awoke in the middle of the night to the presence of a sizeable bear. However, instead of fleeing the scene, he stands against the animal. This encounter plays on the common theme of man versus nature.

Rosa Bonheur French, 1822–1899 *Le marché aux chevaux (The Horse Fair)*, ca. 1852 Oil on canvas Elisabeth H. Gates Fund, 1927 1927:16	

Rosa Bonheur trained as an artist under her father, who encouraged her to draw directly from nature. Disguised as a man, she frequented slaughterhouses, stockyards, and other similar establishments in order to gain a deeper understanding of animal emotions. Bonheur's resolute dedication led her to become one of the nineteenth century's foremost *animaliers*: artists who specialized in the realistic portrayal of animals. She created this intimately sized work as one of many preparatory studies for her monumental painting of the same title. For the preceding year and a half, Bonheur visited a Parisian horse market twice weekly to sketch. This study was most likely completed midway through the process. Its overall composition, although similar to the final version, includes several motifs that the artist later shifted or altogether reconfigured. In 1855 she completed the final painting, which is now in the collection of The Metropolitan Museum of Art.

Chryssa American, born Greece, 1933–2013 *Large Bird Shape*, 1973–75 Neon and Plexiglas Gift of Frank L. Gentile, 1982 1982:45	

Chryssa is credited as the first artist to incorporate neon into a work of art. She was largely inspired by the pervasive advertising and sensorial overload of New York, and some of her earliest sculptures include partial or whole neon letters she encountered on broken signs in Times Square.

From this, the artist executed a series of neon forms that took their rounded shapes from small portions of letters. The final imagery of many of these studies reminded Chryssa of a bird in flight, and she went on to create a series of works that evoke this theme. In sculptures such as *Large Bird Shape*, she was specifically drawn to the ways in which the reflection from the neon interacted with the surface of the box. Here, the colored light is encased in a smoky gray shell to evoke a nocturnal feeling and further emphasize the neon's haloed glow.

Don Cooper American, born 1944 *Room with a View—A Return to Nature*, 1984 Oil on canvas Purchased with funds provided by the Awards in the Visual Arts Program, 1985 1985:10.1	

Don Cooper's work belongs to the "fantastic realism" school of Southern American art. In his allegorical paintings, he aims to create "something I've never seen before—something described by its difference . . . the mystery of the space between reality and the imagination." During the 1980s, Cooper executed a series of paintings in which Stone Mountain, Georgia, serves as the geographical backdrop. In these mystical images, he explores the history of mankind's complicated connection to nature, often deconstructing the binary relationship between animals and human beings. *Room with a View—A Return to Nature* portrays two elegantly dressed men and a woman in the woods alongside wolves and bears. The sunlight dazzles through the trees, creating a neon-washed atmosphere that is simultaneously enchanting and disconcerting and in which some type of sacred occurrence is taking place. The figures are placed to form a triangle; significantly, the number three is sacred in many religions and traditionally symbolizes unity. This shape is repeated twice more by the baying wolves at center and the two bears and a wolf in the background.

Lovis Corinth German, 1858–1925 *Lions*, 1916 Pencil on paper Gift of Thomas Corinth, 1960 1960:5.1	

Virginia Cuthbert American, 1908–2001 *Memories of Childhood*, 1952 Oil on Masonite Gift of Virginia Cuthbert Elliott, 1994 1994:8.1	

Virginia Cuthbert is best known for her peculiar depictions of the world around her. Cuthbert moved to Buffalo in 1941 with her husband Phillip Elliott (American, 1903–1985) when he became director of the Albright Art School, where Cuthbert would also teach painting. Her earliest works closely align with the aesthetic of the Ashcan School: an early-twentieth-century group of painters who sought to portray scenes of daily life in New York's poorer neighborhoods. However, she later developed an expressive and moody style more closely aligned with that of Magic Realism. *Memories of Childhood* is a colorful scene but strangely devoid of cheer. A young girl holding two tabby-striped cats, most likely the artist as a child, dominates the foreground. She is seated in the grass while other figures cluster in the background. Yet, no one interacts. Perhaps Cuthbert's memories here are twofold—nostalgia for a specific moment and a visual recollection of departed loved ones—and only connected through her composition.

Edgar Degas French, 1834–1917 *Study of a Cavalier*, ca. 1882 Charcoal on paper Bequest of Norman E. Boasberg, 1962 1962:5.1	

Edgar Degas French, 1834–1917 *Horse with Head Lowered*, ca. 1885 (cast executed 1919–21) Bronze, edition 22/K Bequest of A. Conger Goodyear, 1966 1966:9.23	

Throughout his career, Edgar Degas took an interest in equestrian scenes and executed numerous works on the theme. Most of the horses he chose to depict were Thoroughbreds: horses bred specifically for speed and as potential competitive racers. As Degas spent time with such animals, he further developed an innate ability to capture their elegant, spirited movements. After the artist's death, nearly one hundred and fifty clay and wax maquettes of horses and other subjects were discovered in his studio and apartment. Although it may never have been the artist's intention to distinguish these works with the permanence of bronze, Degas's heirs approved the casting of seventy-two figures from this group, including *Horse with Head Lowered*. Acting more like three-dimensional sketches, such objects allowed the artist to further explore the dynamics of movement and muscular tension within the body.

Albrecht Dürer German, 1471–1528 *The Virgin and Child with a Monkey*, ca. 1498 Engraving Gift of Willis O. Chapin, 1891 1891:4.77	

Albrecht Dürer's prints are characterized by nearly ethereal transitions from dark to light. From the fineness of the monkey's wiry fur to the sumptuousness of the main figure's clothing, Dürer achieved an astonishing amount of detail and depth and an array of textures in *The Virgin and Child with a Monkey*. Here, the Virgin Mary is seated in an expansive landscape divided by a wide river. The Christ Child is nestled on her lap, holding a bird tenderly in his hand. In her left hand is the Bible, and at her feet is a tethered monkey. His presence, however, is not merely for added visual interest. During the Renaissance of the fourteenth and fifteenth centuries, the monkey was a recognized symbol of the most basic of human instincts: lust, gluttony, and greed. The animal here, however, is docile and chained. This presentation suggests the power of the Virgin Mary's virtue to tame humankind's worst, and most sinful, qualities.

Jean-Léon Gérôme French, 1824–1904 *Lion in the Desert*, ca. 1885 Oil on canvas Gift of Patricia Parkinson Neff and Grace de Cernea Reiniger in memory of their mother Lucia Depew Hurd, 1972 1972:13	

Lions take center stage in a number of compositions Jean-Léon Gérôme painted throughout the 1880s. At the time, paintings and sculptures by French *animalier* artists were increasing in popularity among the general public. However, Gérôme's interest in the subject dated to his

student years, when he regularly went to the zoo in Paris to sketch lions. A safari in North Africa in 1885 further fueled his fascination with the animal. It was there that his zeal for exotic subjects and the desert terrain took root. This sketchy and sun-filled landscape of a drinking lion is actually an unfinished composition—the artist's underdrawing in black ink is still visible.

Hendrick Goltzius Dutch, 1558–1617 *The Boy and Dog*, 1597 Engraving Gift of Willis O. Chapin, 1891 1891:4.100	

Francisco de Goya Spanish, 1746–1828 *La mujer y el potro, que los dome otro (A woman and a horse—let someone else master them)*, published 1875 Etching, aquatint, and drypoint, plate 10 from the second edition of "Los Disparates" Charles W. Goodyear Fund, 1968 P1968:13	

Between 1819 and 1823, Francisco de Goya produced a group of twenty-two prints of dark and unsettling satires. *A woman and a horse—let someone else master them* is based on a story in which a man is turned into a horse and, subsequently, falls in love with a married woman. His jealous rage drives him to kill her husband and abduct her. Here, Goya portrays the man-turned-horse reared on his hind legs with the woman flailing from his mouth. It is a scene of untamed power and unbridled passion. This already disconcerting tale takes place in a surreal, even grotesque landscape. What at first appear to be mountains are actually rodent-like creatures—one wide-eyed and poised for attack, the other devouring what may be the remains of the woman's

husband.

Megan Greene American, born 1976 *135*, 2011 *155*, 2011 Mixed media on paper Charles Clifton Fund, by exchange, 2012 2012:2.1, 2012:2.2	 

Megan Greene's meticulous aesthetic is reminiscent of Victorian botany drawings—an appropriate reference given her strong interest in images of flora and fauna. *135* and *155* hail from a body of work in which Greene recontextualized traditional bird prints by renowned ornithologist and painter John James Audubon (American, 1785–1851). These works merge colored pencil and graphite with collaged materials, including pages recycled from a 1965 edition of Audubon's *The Birds of America*. Greene's intricate hybridizations reconceive the original plates, creating multilayered, intricate images; it is easy to get lost in the details. Organic elements become otherworldly, and playfulness overshadows purpose.

Grace Hartigan American, 1922–2008 *When the Raven Was White*, 1969 Oil on canvas The Martha Jackson Collection at the Albright-Knox Art Gallery, 1974 1974:8.10	

In the late 1940s, Grace Hartigan joined the inner circle of New York–based Abstract Expressionist painters. During this time, she often questioned her compositional approach, uncertain if she should favor an all-over or a centrally weighted composition and expressive gesture or evocative color. Initially, she chose to pursue the complete abstraction of her peers, but in 1952, Hartigan began exploring more representational imagery. When several of her contemporaries denounced her new approach, she explained, "I had found that my best work had some roots in the visual world." *When the Raven Was White* features a quirky color palette of pinks, blues, and greens. Discrete shapes across the canvas fit together like pieces of a jigsaw puzzle. Many of these forms are recognizable—flowers, a bird's head, and an ear. Others are less specific. Hartigan created this painting as a memorial to Martha Jackson (American, 1907–1969), who ran a prominent New York gallery. Hartigan explained that the work's title "refers to the old myth that the raven once was white and displeased the gods, who turned the bird black forever." The bird in the upper-left corner is actually a parrot, however, and undoubtedly represents Jackson's beloved pet, Chuckie.

Seymour Haden British, 1818–1910 *Dog and Monkey*, 1865 Etching Gift of Dr. Frederick H. James, 1891 1891:3.46	

Jane Hammond American, born 1950 *Park*, 2014 Selenium-toned gelatin silver print, edition 3/8 Gift of Mrs. Georgia M. G. Forman, by exchange, 2016 P2016:9.1	

Jane Hammond American, born 1950 *The Touch-Up*, 2015 Selenium-toned gelatin silver print, edition 2/8 Gift of Mrs. Georgia M. G. Forman, by exchange, 2016 P2016:9.2	

In 1977, Jane Hammond began creating a large bank of images collected from sources such as children's books and science manuals. For years, she employed these in her artistic practice. But during the early 2000s she became intrigued by how typing random keywords into an online search engine would turn up arbitrary, seemingly absurd pictures. This prompted the artist to begin collecting vintage amateur photographs that she then recontextualizes and reimagines through digital collaging—a process she describes as "collecting, imagining, and combining." It is

Hammond's intent that a small part of the original context of these images is carried over into the new narrative she creates for them. *The Touch-Up* and *Park* depict implausible scenarios laden with social commentary. About such works, Hammond has said, "In that sense they are a lot like dreams . . . they weave things that actually happened with things that are imagined. They are photographs that have crossed over into the inner world, though they appear to speak the language of the visible world—porches, dogs, things we all recognize."

Edward Hicks American, 1780–1849 *Peaceable Kingdom*, ca. 1848 Oil on canvas James G. Forsyth Fund, 1940 1940:18	

Edward Hicks, who was also a Quaker minister, executed as many as one hundred versions of this painting. The theme is taken from the following passage from the biblical book of Isaiah, which is interpreted by Christians as a prophecy of the coming of Christ and the arrival of a peaceful world in which all animals and human beings live in harmony.

> The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid, the calf, and the young lion, and the fatling together, and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together; and the lion shall eat straw like the ox. And the suckling child shall play in the hole of the asp, and the weaned child shall put his hand in the cockatrice's den.

In this adaptation, however, Hicks augmented the original story by weaving it into a page from American history. The scene takes place in Hicks's home state of Pennsylvania. Here, it is not Christ is who arrives. Instead, it is the founder of Pennsylvania and fellow Quaker, William Penn (British, 1644–1718). Penn and his colleagues are depicted signing the Treaty of Shackamaxon with the Lenni-Lenape Indians. The agreement, which was supposed to establish friendship and peace between the cultures, did not last long, and harmony soon turned to discord.

William Hogarth British, 1697–1764 *The Lady's Last Stake*, 1759 Oil on canvas Gift of Seymour H. Knox, Jr., 1945 1945:2.1	

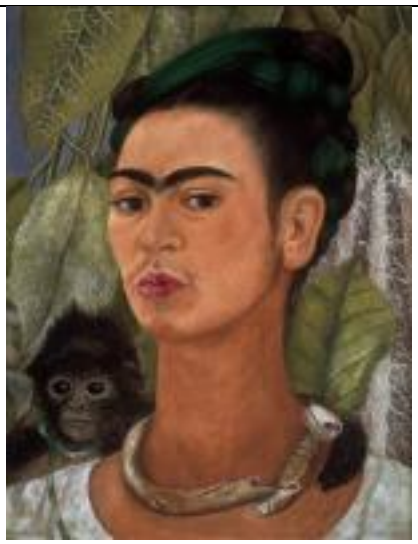
During his lifetime, William Hogarth painted a number of satirical portraits in which he attacked folly and vice, including extravagance, drunkenness, and gambling. Hogarth was a theater enthusiast and thought of his paintings in dramatic as opposed to pictorial terms. *The Lady's Last Stake* was inspired by a comedy of the same name by British playwright Colley Cibber (1671–1757), in which a married aristocratic woman gambles away her fortune to an army officer. The soldier then proposes that the two play one more game and, if she wins, she will regain her fortune. Should she lose, she will still have her goods returned, but she will also be obliged to take him as her lover. Yet, the crux of this image is not the couple's interaction, her considerable loss, or his tactless offer. Instead it is the small, white dog perched on a pillow beneath the table. Traditionally in painting of this period, dogs are a symbol of fidelity, and, here, the dog is out of sight as the woman ponders the soldier's terms. Canines often appear in Hogarth's compositions, and he even painted a self-portrait accompanied by his pet pug, Trump.

Winslow Homer American, 1836–1910 *Girl and Sheep*, 1879 Pencil and wash on paper Bequest of Norman E. Boasberg, 1962 1962:5.3	

Sheila Eaton Isham American, born 1927 *Bestiary: Dall Sheep*, 1985 Charcoal and graphite on paper mounted on canvas Gift of Seymour H. Knox, Jr., 1985 K1985:14	

María Izquierdo Mexican, 1902–1955 *Horses Actors*, 1940 Gouache on paper Room of Contemporary Art Fund, 1940 RCA1940:10	

In 1923, María Izquierdo moved with her family to Mexico City, where she was inspired by the region's artistic culture. There, she studied with prominent Mexican artists Diego Rivera (1886–1957) and Rufino Tamayo (1899–1991), who strove to harness the political ideals of the Mexican Revolution (1910–20) in their murals. Although Izquierdo shared Rivera and Tamayo's core values, she sought to implement them in a more universal language that was less propagandistic, often reinterpreting Mexican folklore and traditions in a primitive style and bright color palette. Art became an essential means of personal communication for the artist. One of her favorite subjects was the circus, which is the main theme of *Horse Actors.* Izquierdo often went to performances with her aunt and grandmother as a young girl, and such images reminded her of them.

Frida Kahlo Mexican, 1907–1954 *Self-Portrait with Monkey*, 1938 Oil on Masonite Bequest of A. Conger Goodyear, 1966 1966:9.10	

In September 1925, at the age of eighteen, Frida Kahlo was in a horrifying bus accident that placed her in a full-body cast for three months. Following the crash, Kahlo began to paint to alleviate her boredom. Throughout her lifetime, she made numerous self-portraits, once stating, "I paint myself because I'm so often alone and because I am the subject I know best." *Self-Portrait with Monkey* provides a glimpse into the artist's world. Here, Kahlo depicted herself standing before lush vegetation wearing a blouse and bone necklace reminiscent of traditional Mexican clothing. Her furry companion is Fulang-Chang, a pet spider monkey whom Kahlo adored for his childlike and playful nature. She was haunted by a desire to have children and looked for comfort in her many pets. Dogs, a fawn named Granizo, and several exotic birds are among the many animals that roamed the house and garden of her childhood home in Coyoacán, Mexico, where she lived from 1929 until her death in 1954.

Sanya Kantarovsky Russian, born 1982 *Mind the Gap*, 2016 Oil, watercolor, oil stick, and pastel on canvas Gift of Mrs. Seymour H. Knox, Sr., by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2016 2016:5	

Like many of Sanya Kantarovsky's most engaging paintings, *Mind the Gap* is a tightly composed representation of a fleeting narrative. In the foreground, a woman and a dog affectionately stare into each other's eyes. Another figure, a pouty, red-faced child, looks directly at us. It is unclear whether the man in the background, who is striding by under an archway, is fixated on the scene within the painting or bearing witness to our own spectatorship. The matrix of gazes embedded within Kantarovsky's composition serves as a symbol of the intense dynamic that can be ingrained in a relationship, provoking feelings of total belonging or complete ownership.

Jiří Kolář Czech, 1914–2002 *St. Francis Preaching to the Birds (after Giotto)*, not dated Transformation chiasmage Gift of Galerie Schreiner, Basel, 1978 1978:9	

In his experiments with poetry and verbal collage, Jiří Kolář sought to free words from their normal function and meaning. When he began making collages during the early 1950s, he repurposed these skills to convert written texts and works by other artists into designs that had a purpose

independent of their original components. In *St. Francis Preaching to the Birds (after Giotto)*, individual French words, such as *béatitude*, *foi*, and *reconnaître* (beatitude, faith, and recognize), become secondary to the overall composition, which was inspired by Giotto's (Italian, 1266/67–1337) late-thirteenth-century fresco of the same title. In Catholicism, St. Francis of Assisi (Italian, ca. 1181/82–1226) is the patron saint of animals and is said to embody God's love for all creatures. Here, Kolář wrapped sections of rope in pieces of printed text to construct shapes that mimic the major components of Giotto's painting—a slightly bowed St. Francis, a second figure who stands behind him, birds grouped on the ground, and a few that hover in flight.

Frances Kent Lamont American, 1899–1975 *Gallic Cock*, 1939 (cast executed 1947) Polished brass Gift of Mr. and Mrs. Winthrop Kent in memory of their son, Henry Mellen Kent, 1954 1954:4	

The rooster has long served as national symbol of France, and Frances Kent Lamont's surprising sculpture of the animal on the attack, created soon after the outbreak of World War II, is meant to convey "deathless courage in defense of liberty." The artist intended for the work to be, in her words, "mechanistic," and it is executed with great precision. It was originally conceived to be a large-scale memorial to the war but was never fully realized. Lamont also made a companion piece, which is entitled *Victory*.

Lawrence H. Lebduska American, 1894–1966 *Horse and Tiger*, 1932–33 Oil on canvas Room of Contemporary Art Fund, 1942 RCA1942:3	

Lawrence Lebduska moved with his family from the United States to Germany when he was five years old. It was there that he began his art career, following in his father's footsteps and studying the art of stained glass. In 1912, Lebduska returned to the United States, first settling in Baltimore and eventually making his way to New York, where he painted murals in a primitive style for the Works Progress Administration during the Great Depression (1929–39). Lebduska loved nature, particularly horses, and many of his works feature animals situated in landscapes, including forests and jungles. Here, a black stallion and tiger are presented at odds—rearing up on their hind legs and baring their teeth. However, it is unclear which beast will emerge victorious from this encounter.

Franz Marc German, 1880–1916 *Die Wölfe (Balkankrieg) [The Wolves (Balkan War)]*, 1913 Oil on canvas Charles Clifton, James G. Forsyth and George W. Goodyear Funds, 1951 1951:1	

Early in his career, Franz Marc painted lyrical images of horses, cows, and deer living in harmony amid beautiful landscapes. About such works, Marc said, "I am trying to enhance my sensitiveness for the organic rhythm I feel is in all things . . . the rapture of the flow of Blood in Nature, in the trees, in the animals, in the air." By 1913, however, his imagery dramatically changed in response to shifts in world events. *The Wolves (Balkan War)* is a visual allegory of the 1912 conflict between the Balkan League and the Ottoman Empire, which greatly contributed to the start of World War I (1914–18). Here, Marc depicts the animal kingdom in a moment of violent chaos. Three antagonistic wolves approach from the right, while a fourth, who appears to be lying down, turns to face them. Another wolf in the middle ground appears lifeless, and one in the distance looks menacingly beyond the edge of the painting to something we cannot see. The mountain range, which is made up of diagonal lines and harsh angles in a dark, dramatic color scheme, is also in turmoil. Green flames burn in the foreground, and purple clouds of smoke can be seen in the distance. The only symbol of beauty and peace—the pink flowers in the lower right-hand corner—seem to be wilting and are on the brink of collapse.

Franz Marc German, 1880–1916 *Märchentier (Fairy Animal)*, 1913 Gouache and watercolor on paper Room of Contemporary Art Fund, 1941 RCA1941:8	

Marino Marini Italian, 1901–1980 *Horse*, 1945 Bronze Given in Memory of Northrup R. Knox by Friends and The Seymour H. Knox Foundation, Inc., 1999 1999:19.3	

Ewald Mataré German, 1887–1965 *Four Red Cows*, ca. 1925 Color woodcut Gift of A. Conger Goodyear, by exchange, 1949 P1949:27	

Bernard Meadows British, 1915–2005 *Startled Bird*, 1955 Bronze, edition 2/6 Gift of Seymour H. Knox, Jr., 1958 K1958:39	

During the 1950s, Bernard Meadows focused on a series of sculptures depicting mammals, birds, and insects. His work is characterized by the fantastically primal animal emotions they convey, and the imagery of *Startled Bird* is no exception. Meadows was particularly drawn to the rooster, which he portrays here standing nearly upright, wings outstretched and neck fully extended. This awkward pose expresses the bird's fear but would also appear threatening to predators. The animal's agitation is further conveyed in the coarse execution of the sculpture. Initially, Meadows roughed out his subject in plaster over an underlying armature. After it dried, he then modeled the form with more plaster. In its second application, however, the plaster was only slightly tacky and required the use of a palette knife to move it around. Finally, Meadows formalized in bronze the highly texturized surface that resulted from this unique process.

Keiko Minami Japanese, 1911–2004 *Small Girl with Bird*, ca. 1950s Etching, edition 27/100 Gift of Frederic P. Norton, 1999 P1999:6.399	

Mirko (Basaldella) Italian, 1910–1969 *Chimera*, ca. 1953–60 Bronze Gift of Mr. and Mrs. Gordon Bunshaft in memory of Mr. and Mrs. David Bunshaft, 1958 1958:4	

During the 1950s, Mirko created numerous poetic interpretations of ancient sculptural forms in copper, brass, and bronze. The chimera is a monstrous fire-breathing creature from Greek mythology and believed to be an omen for disaster. It is often described as having the features of several different animals—for instance, a lion's head, a goat's torso, and a snake's tail—and the term can also refer to anything made up of disparate parts to create something dazzling or implausible. Many sculptural examples of such beasts exist in ancient art history. Yet in his work, Mirko does not strictly adhere to the formal qualities of these preexisting examples. His chimera creatures are as humorous and delightful as they are perplexing and, at times, terrifying.

Joan Miró Spanish, 1893–1983 *Femme et oiseaux dans la nuit (Woman and Birds in Night)*, 1945 Oil on canvas Gift of Seymour H. Knox, Jr., 1958 K1958:10	

This painting contains three of Joan Miró's favorite subjects: night, women, and birds. For Miró, a nocturnal theme provided a simultaneous sense of comfort and fear. While the night is quiet and calm, many unknowns can lurk in the darkness. He felt that this inherent uncertainty allows us to be more in tune with our imaginations and subconscious thoughts. Female figures predominate

Miró's night scenes. These women are often accompanied by birds, which Miró believed served as intermediaries between the celestial (sky) and terrestrial (human). Here, the artist executed such compositional elements in a precise manner, and they are accompanied with gestural interventions of paint. His bright color palette becomes subordinate to the linear character of the work, which is further emphasized by the abundance of white ground. The result is a striking balance between spontaneity and control.

Joan Mitchell American, 1925–1992 *George Went Swimming at Barnes Hole, but It Got Too Cold*, 1957 Oil on canvas Gift of Seymour H. Knox, Jr., 1958 K1958:11	

Joan Mitchell's abstract paintings reflect the people, places, and experiences that made up her life. As she explained, to begin a work she had to "think of something and get into a situation where I feel something, and where I love something, and it was George. George swimming at Barnes Hole [located in Long Island, New York]. We used to go swimming together." George, however, is not a person. Instead, it is the name of Mitchell's standard poodle, whom she loved deeply. *George Went Swimming at Barnes Hole, but It Got Too Cold* started out with various shades of yellow. Eventually, when she returned to the work, Mitchell added whites and blues to create a feeling of chill. By then less happy memories had come into compositional play for the artist—including those of a 1954 hurricane in East Hampton. George was with her in that hurricane, and he died later that year. Mitchell suggested that the colors in the painting may have changed because of her memory of the blue tints in George's fur or solely because he was dead. Though the composition's initial warm palette can still be detected in places, it is subordinate to the now-cold mood of the overall canvas.

Melissa Miller American, born 1951 *Aesop's Crow*, 1985 Oil on linen Gift of Mr. and Mrs. Armand J. Castellani, 1987 1987:11	

The animals in Melissa Miller's paintings are consumed by a central drama that is intended to reveal the deepest human desires and fears. *Aesop's Crow* is rendered in a tight, realistic style that is reminiscent of Dutch still life painting. This highly visual and seemingly aggressive scene is based on the Aesop's fable "The Vain Jackdaw." In this story, the god Jupiter announces to the birds that the most beautiful of them will be named king of the species. In order to increase his chances of being chosen, the jackdaw (a member of the crow family) hides his rough plumage by covering himself in the feathers of other birds. His ruse, however, is detected, and he is exposed, exemplifying the moral: "It is not only fine feathers that make fine birds."

Thomas Moran American, 1837–1926 *Bringing Home the Cattle—Coast of Florida*, 1879 Oil on canvas Sherman S. Jewett Fund, 1881 1881:2	

Thomas Moran traveled throughout the United States, painting large canvases of picturesque and dramatic views complete with the effects of storm clouds, sunsets, rainbows, and other atmospheric phenomena. Such images found favor with the newly wealthy leaders of American commerce and industry. Not only did Moran's paintings echo the country's widening horizons, but they were also an appropriate size for imposing Victorian drawing rooms. Here, the popular theme of livestock in a landscape is spacious and animated. The glow of the evening sky to the left of the

canvas contrasts dramatically with trees that stir in the wind of an oncoming storm to the right. The farmer's work, however, is not done until his cattle are out of harm's way and secure for the night.

George Ford Morris American, 1873–1960 *Job's War Horse*, 1945 Lithograph Gift of Frederic P. Norton, 1999 P1999:6.405	

George Ford Morris American, 1873–1960 *Whirlaway*, 1945 Lithograph Gift of Frederic P. Norton, 1999 P1999:6.404	

Bruce Nauman American, born 1941 *Green Horses*, 1988 Video installation (color, sound) with two color video monitors, two DVD players, video projector, and chair Purchased jointly by the Albright-Knox Art Gallery, with funds from the Bequest of Arthur B. Michael, by exchange, 2007 and the Whitney Museum of American Art, New York, with funds from the Director's Discretionary Fund and the Painting and Sculpture Committee 2007:7a-k	

Bruce Nauman finds inspiration in the actions of everyday life. He has commented that, when confronted with the question of what to do in his studio soon after graduating from college, he had a simple but profound realization: "If I was an artist and I was in the studio, then whatever I was doing in the studio must be art." Working across mediums, Nauman is not concerned with developing a characteristic style. Instead, he is interested in the ways in which a process or activity can transform or become a work of art. In *Green Horses*, Nauman revisited aspects of his work from the 1960s, a time when he often used himself as a subject. Culled from a film depicting the artist engaged in the laborious process of putting a young horse through a series of paces, the footage is periodically inverted to create the impression that initially the horse is riding the man and, when Nauman is seen riding the horse, that the breaking process is nearly complete. The final installation of the work is critically important and alludes to the editing process; you could imagine that the artist has left the room and you are momentarily privy to his process. *Green Horses* gives us the rare opportunity to assume his gaze by sitting in an empty chair: a continually recurring motif in Nauman's work that serves as his surrogate.

Carl-Henning Pedersen Danish, 1913–1993 *Flying Bird*, 1951 Oil on canvas Gift of Seymour H. Knox, Jr., 1964 K1964:12	

Carl-Henning Pedersen's paintings are expressive interpretations of a poetic, dreamlike world informed by his personal experiences and Nordic folklore. *Flying Bird* is from a series of works in which the artist depicts large birds dominating the picture plane. Pedersen equated the image of a bird with freedom, and it appears among even his earliest works. In the painting presented here, its head seems to be disproportionately large when compared to its body, which is only supported in flight by a tiny wing. This peculiar creature hovers over a nocturnal landscape that could be a series of hills, buildings, or perhaps another fantastical being. Yet, how could this be a night scene when the sun is shining from the upper-right corner? Such contradictory imaginings form the cornerstone of Pedersen's whimsical visual iconography.

Joseph Piccillo American, born 1941 *Study*, 1981 Charcoal on paper Gift of Mr. and Mrs. Armand J. Castellani, 1985 1985:18	

Elie Nadelman American, born Poland, 1882–1946 *Girl with Poodle*, ca. 1931–35 Glazed polychromed ceramic The Martha Jackson Collection at the Albright-Knox Art Gallery, 1974 1974:8.24	

Following the 1929 stock market crash, Elie Nadelman lost his fortune and customer base. Since he could no longer afford to make large-scale marble sculptures, Nadelman began creating small decorative figures in ceramic and papier-mâché. Although conceived out of necessity, such works marked a dramatic change in the artist's practice, driving him to be more improvisational. The playful subject of *Girl with Poodle*—a young woman with her pet dog in her lap—was inspired by a summer the artist spent in Ostend, Belgium. His landlady there had a poodle, and the dog appears in numerous drawings from this period. Here, she and her faithful companion are rendered in graceful, flowing curved forms and a delicate color palette. According to Nadelman, "It is form itself, not semblance to nature, which gives us pleasure in a work of art."

Louise Nevelson American, born Russia (now Ukraine), 1899–1988 *Kneeling Horse*, 1932–85 Bronze Gift of Diana MacKown, 1990 1990:2	

Paulus Potter Dutch, 1625–1654 *Cattle*, ca. 1650 Two etchings Gifts of Willis O. Chapin, 1891 1891:4.169, 1891:4.170, 1891:4.171, 1891:4.172	   

Despite the short length of his career, Paulus Potter greatly influenced the ways in which animals

were depicted in art throughout Europe. Rather than serving as the backdrop for human interaction, animals take center stage in Potter's work. To gather inspiration for his compositions, he often wandered the Dutch countryside and sketched the numerous creatures he encountered on farms. Cattle were one of Potter's favorite subjects. He sought to capture the animals' different behaviors at varying times of day and to harness the fluctuating atmospheric light.

Kelly Richardson Canadian, born 1972 *Twilight Avenger*, 2008 Single-channel high definition video installation with stereo sound, edition 3/5 Fellows for Life Fund, by exchange, 2008 2008:43	

Kelly Richardson's deeply layered practice draws on narrative devices employed in science fiction and B-movie horror films as well as the traditions of nineteenth-century landscape painting. To create *Twilight Avenger*, Richardson filmed the main elements—a deer, a woodland interior, and a large tree—in separate locations. Over the course of months, she then combined and heavily manipulated the footage, adding fog, audio, a supplementary light source, and other elements. Richardson's approach to creating works from multiple layers of reality stems from the ways in which we interface with current media culture. According to Richardson, within this framework "truth is difficult, if not impossible, to locate, it seems—the line between fantasy and reality becomes further and further obscured." In this immersive presentation, a glowing green stag unexpectedly enters an otherwise tranquil scene. Is he the avenger referred to in the title of the work? If so, what is he here to avenge? Is he somehow magical, or has he been adversely affected by human activity?

Susan Rothenberg American, born 1945 *Two-Tone*, 1975 Acrylic and tempera on canvas Gift of Mr. and Mrs. Armand J. Castellani, 1977 1977:22	

During the 1970s, when many artists shied away from recognizable subject matter, Susan Rothenberg wanted to bring back references to the real world. In 1974 she drew a doodle of a horse on a small piece of canvas. Intrigued by the result, she began to treat the animal as a stand-in for the human figure. Rothenberg liked the tension the subject created, commenting, "The horse is a three-dimensional being, but when covered by a line it becomes more two-dimensional, like the painting surface. Horses encompass numerous connotations and potential references, including instinct, power, and the natural world." In *Two-Tone*, the innate power of a horse's body is diminished in its representation as a neutral form. Looking at this painting we get the impression of the animal's overall shape but, ultimately, are unable to determine any discrete physical characteristics.

Allison Schulnik American, born 1978 *Idyllwild*, 2011 Oil on linen Gift: With Funds Provided by The Mark and Hilarie Moore Family Trust in Memory of Timothy A. Fallon, 2015 2015:1	

The characters Allison Schulnik creates in her clay animations and heavily impastoed, or thickly layered, paintings take on a haunting sense of foreboding evocative of a Shakespearean tragedy. Discomfort and unease is palpable, yet we cannot help but experience their plight from a position of compassion. The people and animals around her—those she knows and others who are only peripherally familiar—inspire Schulnik. "They make their way into my brain and then seem to make a home among my many imagined realities," she has said. "When I put something in material form, I just hope to capture this otherworldly buffoonery or maybe present a simple earthly moment." *Idyllwild*, for instance, is based on a photograph of the artist's brother and his dog. A weary-looking clown holds an umbrella and cane, and he and his canine companion stare out at the viewer. They are nearly concealed in thick layers of drab green, rusty brown, and shadowy black paint. Yet, from around the figure's neck hangs a bright blue ribbon tied in a bow—reminding us of the levity within all of us.

Kiki Smith American, born 1954 *Born*, 2002 Bronze, edition 2/3 and 1 AP Sarah Norton Goodyear Fund, 2002 2002:2	

Born depicts a small doe giving birth to a full-grown woman. Presented in an idealized, classical style, this particular duo evokes Diana, the ancient Roman goddess of nature and the hunt. Diana was believed to have the power to commune with animals, and deer were especially sacred to her. Deer also feature prominently in the spiritual beliefs of a number of Native American cultures, reflecting the importance of our relationship to the natural world. This idea is also very important to Kiki Smith, and she has said, "The fate of humankind is intimately interconnected with the health of the environment." If we destroy the environment, symbolized in this work by the deer, we, too, will cease to exist.

Rafael McKenzie Soares Brazilian, born 1964 *Age of Discovery*, 2010 Watercolor on paper Gift of Mark Mendell, 2010 2010:44	

In his work, Rafael McKenzie Soares often considers the integral role animals play in the history of art, literature, and popular culture. For example, he considers Walt Disney's animated films to be more than just children's stories come to life. For him, these works also serve as affecting commentaries on the human condition. "In the story of *Dumbo* and *Bambi*," he has said, "we can identify man's conflicting emotions—our anxieties central to our fear of loss . . . as well as man's struggle in modern life to protect the environment." Soares creates stirringly accurate renderings of wildlife, a subject that has been integral for generations of Brazilian artists. *Age of Discovery* presents a frontal and side view of a chimpanzee; however, the title points to a time in human history when, from the end of the fifteenth to the eighteenth centuries, whole continents were first

explored by Europeans. The chimpanzee can be understood as a symbol of man's evolution, but as a representative of an endangered species, it reminds us of the costs of such advances.

Klaus Staeck German, born 1938 *Zum Welttierschutztag (For World Animal Day)* from the portfolio "Fromage a Dürer," 1971 Screenprint on paper, edition 20/30 Charles W. Goodyear Fund, 1971 P1971:13.4	

Erika Wanenmacher American, born 1955 *Of the Beasts*, 2007 Wood, glass taxidermy eyes, paint, and steel Charles W. Goodyear and Mrs. Georgia M. G. Forman Funds, by exchange, 2010 2010:52	

Erika Wanenmacher creates intricate, handmade sculptures and installations that are often self-referential and explore the conflicted relationship between nature and culture. This self-portrait reveals the artist in a self-conceived state of perfect unison with her environment and the cosmos, all knowing and all seeing. Although *Of the Beasts* is based on Wanenmacher's own body, she appears covered with glass taxidermy eyes that are meant for use in a variety of animals (birds, fish, deer, and sheep). These elements are positioned to complement a series of constellations on the surface of the figure that glow in the dark to emulate the night sky. The conceptual basis for this work is Wanenmacher's interest in the natural world and our role within it. The artist has also

called the work "Skyclad"—a reference to a Pagan/Wiccan ritual performed in the nude under the stars. According to the artist, both titles relate to the ecstatic state of universal consciousness "traditionally compared to a mind full of light, like the moon in a cloudless sky or a mirror without any dust on it."

Seff Weidl Czech, 1915–1972 *Deer*, 1952 Bronze, edition 10/10 Gift of Seymour H. Knox, Jr., 1983 K1983:12	

William Wegman American, born 1943 *Sitting Airedale with Tale*, 1981 Polaroid diffusion transfer print Norman E. Boasberg Fund, 1982 P1982:1	

William Wegman is best known for his humorous photographs of dogs posed in various domestic predicaments and recognizable scenarios, including roller skating, vacuuming, and playing the roles of fairy tale protagonists. The artist once said, "Dogs have always seemed to like me. They come to me." When he was living in Southern California in the fall of 1970, a Weimaraner puppy did just that and found its way into Wegman's life. He named the pooch Man Ray, and the canine companion, and many to follow, became central figures in the artist's photographs and video works. In *Sitting Airedale with Tale*, the strong facial features and traditional medium-length tan and black coat of an Airedale Terrier are mimicked in festive Christmas garland. We are left to wonder if a real tail exists at all in the "tale" Wegman is telling.

Akseli Gallen-Kallela Finnish, 1865–1931 *Impi Marjatta with Kapperi Dog*, 1892 Oil on canvas Private Collection	

Akseli Gallen-Kallela is recognized as one of Finland's most renowned artists. He was a pioneer in the development of a native artistic style for his country, in which the elements of Naturalism, Neo-Romanticism, Symbolism, and Expressionism converge. Gallen-Kallela had a love for nature and Finnish traditions, two themes that are carried throughout his body of work. *Impi Marjatta with Kapperi Dog* embodies a very happy time for the artist. It is a portrait of the family pet and his toddler daughter, who holds the palette knife and paintbrush that mark her as a possible member of the next generation of artists. However, this tender portrayal is not solely the artist's work; it is a true collaboration between the love of a father and the impetuousness of a child. In the lower-right corner of the canvas are large swaths of black paint that were added, unprompted, by Impi herself. In March 1895, while on a trip to Berlin, Gallen-Kallela received a telegram informing him that Impi Marjatta had just died from diphtheria. Devastated, he returned home. This tragic event proved to be a turning point in the artist's work.