

The Hewitt Collection of African-American Art

The Bank of America Collection Traveling Exhibition Program

(Dimensions are given in inches; height precedes width.)

Charles H. Alston (1907–1977)

Woman Washing Clothes, ca. 1970

Oil pastel on paper

30½ x 20½

Romare Bearden (1912–1988)

Harlem Street Scene, ca. 1973

Offset lithograph

30 x 24

(not on tour)

Homage to Mary Lou, 1984

Lithograph

29 x 20

Morning Ritual, 1986

Collage with acrylic on plywood

20 x 6¾

Jamming at the Savoy, ca. 1988

Lithograph

22 x 30

John T. Biggers (1924–2001)

Family #1, 1974

Charcoal on paper

32 x 23

Family #2, 1975

Lithograph

26 x 20

Twins of Morning, 1975

Lithograph

26 x 20

Margaret Burroughs (1917–)

Warsaw, 1965

Linocut

17 x 13¾

Elizabeth Catlett (1915–)

Head of a Woman, 1967

Lithograph

19⅝ x 14½

Ernest Crichlow (1914–2005)

Woman in a Blue Coat, ca. 1948

Oil on canvas

20 x 16

Ernest Crichlow (*continued*)

Waiting, ca. 1965

Lithograph

19½ x 14

Ronnie, 1965

Lithograph

20 x 13

Boy in a Green Field, ca. 1979

Acrylic on composition board

31½ x 21

Girl with Flowers, ca. 1979

Acrylic on composition board

31 x 21

The Sisters, 1979

Serigraph

26¼ x 40

Suburban Woman, 1979

Collage and acrylic on paper

19¾ x 15

Woman in a Yellow Dress, ca. 1980

Collage with tempera on paper

22 x 17

The Balcony, 1980

Collage and acrylic on paper

15 x 20

Street Princess, 1982

Serigraph

38⅝ x 26¼

James Denmark (1936–)

Head, 1973

Collage on board

20 x 14¼

Daily Gossip, ca. 1975

Collage on Masonite panel

8½ x 7

Untitled, ca. 1983

Watercolor

14 x 10

Two Generations, 1984

Offset lithograph

(not on tour)

28 x 22

Jonathan Green (1955–)

Easter, 1989

Acrylic on paper

11¼ x 7½

Folding Sheets, 1989

Acrylic on canvas

20 x 15¾

J. Eugene Grigsby (1918–)

Abstraction in Red and Black, ca. 1963

Oil on canvas

26 x 34

Black, Brown, and Beige, 1963

Oil on canvas

20 x 30½

J. Eugene Grigsby (continued)

Specters, 1970

Oil on canvas

17 x 22

Inner View, ca. 1978

Lithograph

26 x 19

The Enchantress, ca. 1979

Lithograph

20¼ x 15

No Vacancy, ca. 1979

Woodcut

21¾ x 16½

African Journey: The Bridge, ca. 1981

Serigraph

22 x 30

Earl Hill (1927–1985)

Weight of the World, 1967

Watercolor

9½ x 5¾

Beulah's World, 1968

Oil on composition board

24 x 30

The Presence, 1974

Oil on wood

20 x 7

(not on tour)

Alvin C. Hollingsworth (1931–2001)

Family Tree, ca. 1977

Lithograph

26 x 22

Tomorrow, ca. 1977

Oil and India ink on canvas board

15 x 12

Waiting #2, ca. 1977

Collage with oil and acrylic

12 x 9

African Village, ca. 1978

Oil and India ink on canvas

13 x 17

Ronald Joseph (1910–1992)

Still Life, 1950–1954

Mixed media on paper

17½ x 22

(not on tour)

Two Musicians, 1952–1955

Lithograph

32 x 24

The Family, ca. 1953

Mixed media on paper

23¾ x 18⅞

Jacob Lawrence (1917–2000)

Playing Records, 1949

India ink on paper

23 x 18

Hughie Lee-Smith (1915–2000)

Signalers II, 1983

Oil on canvas

9 x 12

Virginia Evans Smit (1936–)

Harlem Games, ca. 1964
Woodcut
18½ x 20½

Ann Tanksley (1934–)

Harvest of Shame, 1979
Oil on composition board
24 x 18

New Wave, 1987
Monotype
10½ x 6

Canal Builders II, 1989
Oil on linen
36 x 25½

Henry Ossawa Tanner (1859–1937)

Head of a Man, recto, ca. 1900
Pencil on paper
9¼ x 8¾

Head of a Man, verso, ca. 1900
Pencil on paper
9¼ x 8¾

Seated Figure, ca. 1900
Pencil on paper
9½ x 9¼

Gate in Tangiers, ca. 1910
Oil on canvas
18¼ x 15

Ellis Wilson (1899–1977)

Haitian Camion, 1953
Oil on composition board
19¼ x 29

Frank Wimberley (1926–)

Seventy-Eight, 1978
Mixed-media collage
19½ x 16

Hale A. Woodruff (1900–1980)

Country Church, 1935
Linocut
12 x 12¼

Two Torsos, ca. 1977
Charcoal on paper
27¾ x 20

Sentinel Gate, 1977
Oil on canvas
40 x 30

The Card Players, 1978
Oil on canvas
36 x 42¼

The Art Books of Henri Matisse

The Bank of America Collection Traveling Exhibition Program

Henri Matisse (French, 1869–1954)

Poésies de Stéphane Mallarmé

(*The Poetry of Stéphane Mallarmé*)

Lausanne, Switzerland: Albert Skira & Cie, 1932

13 $\frac{7}{8}$ " x 9 $\frac{4}{5}$ " (33.5 x 25 cm), 153 pages in quarto, unbound, in slipcase. Number 75 of 95 copies.

Twenty-nine original etchings (23 double pages, 6 single pages) on woven paper specially made by Arches. The plates have no titles and are not always related to the text with which they each share a double page. However, each full page etching has traditionally been given a name in the literature, but without any consistency in the way it was chosen, alluding sometimes to the text it faces, sometimes to the motif of the image.

(In all dimensions, height precedes width.)

Le guignon (Bad luck), page 8

Apparition (Apparition), page 15

Une négresse par le démon . . . (A negress by the devil . . .), page 19

Les fenêtres (The windows), page 23

Les fleurs (The flowers), page 29

Tristesse d'été (Summer sadness), page 37

Brise marine (Sea breeze), page 43

Hérodiade, page 54

La coiffure d'Hérodiade (Hérodiade's coiffure), page 63

Les nymphes (The nymphs), page 73

Nymphes et faune: le concert (Nymphs and faun: the concert), page 77

Nymphe et faune (Nymph and faun), page 81

Faune (Faun), page 85

Prose pour des Esseintes (Prose for des Esseintes), page 93

Eventail de Mme Mallarmé

(Mrs. Mallarmé's fan), page 97

Feuillets d'album (Album leaves), page 103

Rondels (Rondels), page 115

Le cygne (The swan), page 123

La chevelure (Hair), page 129

Portrait de Edgar Poe (Portrait of Edgar Poe), page 133

Portrait de Baudelaire (Portrait of Baudelaire), page 136

Quelle soie aux baumes de temps (What silk with balms of time), page 147

Mes bouquins refermés sur le nom de Paphos (My books closed once more on the name of Paphos), page 151

Henry de Montherlant

***Pasiphaé, Chant de Minos (Les Crétois)*
(*Pasiphaé, Song of Minos [The Cretans]*)**

Paris: Martin Fabiani, 1944

13 $\frac{3}{5}$ " x 10 $\frac{1}{10}$ " (33.5 x 25.7 cm), 116 pages
in quarto, unbound, in slipcase. Number 17
of 250 copies.

One hundred forty-seven linocuts on *vélin*
d'Arches filigrané paper: 18 loose plates,
26 black decorative strips, 13 red decorative
strips, 84 red initial letters, 6 *culs-de-lampe*.
Except for the frontispiece, for which the
image is larger, all the full-page linocuts
have as their caption a one-line quotation of
the text, each beginning and ending with an
ellipsis (. . .).

♦ ♦ ♦

Henri Matisse

Jazz

Paris: Efstathiou Tériade, 1947

16 $\frac{3}{4}$ " x 25 $\frac{3}{5}$ " (42.5 x 65 cm), 20 *pochoir*
plates (stencils) in color on paper made by
Arches, of which 15 are on double pages;
lithographed text. Number 181 of 250
copies.

Le clown (The Clown), plate I of XX

Le cirque (The Circus), plate II of XX

M. Loyal (Mr. Loyal), plate III of XX

Le cauchemar de l'éléphant blanc
(*The Nightmare of the White Elephant*),
plate IV of XX

Le cheval, l'écuyère, et le clown
(*The Horse, the Rider, and the Clown*),
plate V of XX

Le loup (The Wolf), plate VI of XX

Le coeur (The Heart), plate VII of XX

Icare (Icarus), plate VIII of XX

Formes (Forms), plate IX of XX

L'enterrement de Pierrot (Pierrot's
Funeral), plate X of XX

Les Codomas (The Codomas),
plate XI of XX

La nageuse dans l'aquarium (The
Swimmer in the Tank), plate XII of XX

L'avaleur de sabres (The Sword
Swallow), plate XIII of XX

Le cow-boy (The Cowboy), plate XIV of XX

Le lanceur de couteaux (The Knife
Thrower), plate XV of XX

Le destin (Destiny), plate XVI of XX

Le lagon (The Lagoon), plate XVII of XX

Le lagon (The Lagoon), plate XVIII of XX

Le lagon (The Lagoon), plate XIX of XX

Le tobogan (The Toboggan), plate XX
of XX

Table of images (double-sided)
Lithograph

Cover of portfolio
Lithograph

Seventeen manuscript pages
Lithograph

Poèmes de Charles d'Orléans

(Poems of Charles d'Orléans)

Paris: Efstratios Tériade, 1950

16 $\frac{1}{8}$ " x 10 $\frac{3}{8}$ " (41 x 27 cm), 100 pages
in folio, unbound, originally in slipcase.
Number 81 of 1,200 copies.

Fifty-four full-page illustrations, most of them an allover composition of *fleurs-de-lys*, the emblem of the Bourbon family. Printed by Mourlot on Arches paper. Each text is calligraphed by Matisse within a decorative frame. The frontispiece is a portrait of Charles d'Orléans; there are 4 other portraits, all of women (pages 21, 37, 53, 97) but with no direct connection to the text.

Andy Warhol Portfolios: Life & Legends

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(Dimensions are given in inches; height precedes width.)

Andy Warhol (1928–1987)

Flowers, 1970

Portfolio of ten screenprints on paper
36 x 36 each

Sunset, 1972

Portfolio of four screenprints on paper
34 x 34 each

Grapes, 1979

Portfolio of six screenprints on Strathmore Bristol paper
40 x 30 each

Muhammad Ali, 1978

Portfolio of four screenprints on Strathmore Bristol paper
40 x 30 each

Space Fruit: Still Lives, 1979

Portfolio of six screenprints on Lenox Museum Board.
30 x 40 each

<i>Apples</i>	<i>Peaches</i>
<i>Cantaloupes I</i>	<i>Pears</i>
<i>Cantaloupes II</i>	<i>Watermelon</i>

Ten Portraits of Jews of the Twentieth Century, 1980

Portfolio of ten screenprints on Lenox Museum Board
40 x 32 each

<i>Sarah Bernhardt</i>	<i>George Gershwin</i>
<i>Louis Brandeis</i>	<i>Franz Kafka</i>
<i>Martin Buber</i>	<i>The Marx Brothers</i>
<i>Albert Einstein</i>	<i>Golda Meir</i>
<i>Sigmund Freud</i>	<i>Gertrude Stein</i>

Andy Warhol (*continued*)

Myths, 1981

Portfolio of ten screenprints on Lenox Museum Board

38 x 38 each

<i>Dracula</i>	<i>Superman</i>
<i>Howdy Doody</i>	<i>The Shadow</i>
<i>Mammy</i>	<i>The Star</i>
<i>Mickey Mouse</i>	<i>The Witch</i>
<i>Santa Claus</i>	<i>Uncle Sam</i>

Endangered Species, 1983

Portfolio of ten screenprints on Lenox Museum Board

38 x 38 each

<i>African Elephant</i>	<i>Grevy's Zebra</i>
<i>Bald Eagle</i>	<i>Orangutan</i>
<i>Bighorn Ram</i>	<i>Pine Barrens Tree Frog</i>
<i>Black Rhinoceros</i>	<i>San Francisco Silverspot</i>
<i>Giant Panda</i>	<i>Siberian Tiger</i>

Keith Haring (1958–1990)

Andy Mouse, 1986

Portfolio of four screenprints

38 x 38 each

Robert Mapplethorpe (1946–1989)

Andy Warhol, 1986

Gelatin silver print

18 x 18

The Wyeths: Three Generations

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(Dimensions are given in inches; height precedes width.)

N. C. Wyeth (1882–1945)

Untitled (Two hunters with ducks
confronted by third figure),
ca. 1895–1900
Ink on paper
11¼ x 13¾

"Why This Map Is Invaluable, What Is
Your Name, My Boy?", 1907
Oil on canvas
34 x 38

Untitled (Hunter and dog),
ca. 1912–1913
Oil on canvas
42 x 32

*The Astrologer Emptied the Whole of the
Bowl into the Bottle*, 1916
Oil on canvas
39⅞ x 31⅞

Rip Van Winkle, cover illustration, 1921
Oil on canvas
50 x 36

Rip Van Winkle, endpaper illustration
(Gnomes bowling), 1921
Oil on canvas
25 x 38

*Sir Nigel Sustains England's Honor in
the Lists*, 1922
Oil on canvas
40 x 30¼

The Wrestling Match at the Pied Merlin,
1922
Oil on canvas
40 x 30

The Clipper Ships, presentation painting,
1923
Oil on canvas board
21 x 15

The Elizabethan Galleons, presentation
painting, 1923
Oil on canvas board
21 x 15

The Phoenician Biremes, presentation
painting, 1923
Oil on canvas board
21 x 15

The Tramp Steamer, presentation
painting, 1923
Oil on canvas board
21 x 15

Untitled landscape, 1923
Oil on canvas
31½ x 33½

*We rode quietly until the suburbs had
dropped behind* (left side), 1923
Oil on canvas
32 x 34

N. C. Wyeth (*continued*)

On Christmas Night by Bethlehem Town,
1924

Oil on canvas
40¾ x 35⅝

Tam on the craig face, 1924

Oil on canvas
34 x 25

Untitled (Tapping sugar maples), cover
illustration for *Country Gentleman*
Magazine, 1926 (published March 1927)
Oil on canvas
32⅞ x 30

Defend Yourself or I Shall Not Spare You,
1927
Oil on canvas
40⅞ x 30½

On the Sea Wall with John Paul Jones,
1928
Oil on canvas
40 x 32½

A Young Maine Fisherman, 1933
Oil on canvas
52⅞ x 48⅞

Eight Bells, 1937
Oil on hardboard
20 x 30

A Maine Sea Captain's Daughter, 1937
Oil on hardboard
29½ x 22¾

A New World in View, The Three Vessels of
Columbus, composition drawing, 1942
Graphite and charcoal on paper
35 x 52

Untitled (Marines landing on the beach),
1944
Oil on hardboard
42 x 30¼

Untitled (Crusaders), undated
Charcoal on paper
31 x 26

Andrew Wyeth (1917–)

Untitled (N. C. Wyeth's house), 1932
Pen and ink on paper
8¼ x 12

Fog Bell, 1936
Oil on canvas
15½ x 19½

Bedford Village, 1943
Tempera on panel
20 x 27

Afternoon Flight Study, 1970
Pencil on paper
13½ x 16½

Nogeeshtik Study, 1972
Pencil on paper
22¾ x 28¾

The Rebel, 1977
Drybrush on paper
14⅜ x 14⅜

Redcoat Study, 1982
Watercolor and pencil on paper
13½ x 10¾

Antler Crown, 1983
Tempera on panel
40 x 39

Andrew Wyeth (continued)

The Forge, 1984

Watercolor on paper

22 x 29½

Crossed Swords, 1992

Watercolor on paper

22½ x 17½

Bird House, 1997

Tempera on panel

21 x 30

Undermined, 1998

Tempera on panel

48¾ x 49¼

Victoria, 1999

Watercolor on paper

19¾ x 27½

On the Edge, 2001

Tempera on panel

48¾ x 49⅞

Jamie Wyeth (1946–)

Gull Rock, 1970

Oil on canvas

25⅜ x 40½

Morning, Monhegan, 1972

Watercolor on paper

22 x 30

Entrance, Monhegan Harbor, 1973

Watercolor and gouache on board

21½ x 29½

Full-length Study for Portrait of Rudolf

Nureyev (Study #19), 1977

Mixed media, watercolor, and pencil on
archival cardboard

48 x 36

Number 86, 1980

Watercolor and mixed media on paper

15½ x 19½

Russians off the Coast of Maine, 1988

Mixed media on paper

29½ x 39

Warm Halloween, 1989

Mixed media and watercolor of drybrush

23 x 29

Study for Buoy Tree, 1991

Mixed media on paper

12½ x 8¾

Harbor, Monhegan, 1998

Oil on canvas

66 x 106

The Church, 1999

Oil on canvas

31 x 28

The Tempest, A Triptych, 1999

Watercolor, gouache, and varnish

highlights on gray archival cardboard

56½ x 88¼

Jamie Wyeth (*continued*)

Immature Gull, 2000

Mixed media on handmade paper
29¼ x 20¾

Night Gull, 2000

Mixed media on handmade paper
29¾ x 21¾

Pumpkinhead Visits the Lighthouse,
2000

Mixed media on toned board
18 x 24

Lowell House, 2001

Transparent and impasto watercolor on
toned board
32 x 40

Patriot's Barn, 2001

Mixed media on toned board
26¼ x 36³/₁₆

September 11th, 2001

Mixed media on toned board
11 x 18

Entering Monhegan Harbor, 2003

Oil on canvas
25 x 48

Books and printing plates

Rip Van Winkle by Washington Irving

Illustrated by N. C. Wyeth
Philadelphia: David McKay Company,
1921

The White Company by A. Conan Doyle

Illustrated by N. C. Wyeth
New York: Cosmopolitan Book
Corporation, 1922

Drums by James Boyd

Illustrated by N. C. Wyeth
New York: Charles Scribner's Sons, 1925

Printing plates for *Phoenician Biremes*
Created by N. C. Wyeth for *Ladies' Home
Journal*, 1925

Trending into Maine by Kenneth Roberts

Illustrated by N. C. Wyeth
Boston: Little, Brown and Company,
1938

Photographs of art and artist

Chester H. Thomas, silver gelatin print,
ca. 1923. N. C. Wyeth in his Chadds
Ford studio working on

The Elizabethan Galleons mural for the
First National Bank of Boston. © The
Bank of America Collection.

Margaret Bourke-White, silver gelatin
print, October 29, 1929. Interior of the
First National Bank of Boston, at 67
Milk Street, with N. C. Wyeth's murals
The Elizabethan Galleons. (Building
since demolished.) © The Bank of
America Collection.

Richard Farrell, photograph, ca. 1985
(2008 digital print from vintage
negative). Jamie Wyeth in Monhegan,
Maine. Courtesy of the Brandywine River
Museum. © 2008 Richard Farrell.

Hans Namuth, photograph, 1986 (2008
digital print from vintage negative).
Andrew Wyeth in his studio at Cushing,
Maine. Courtesy of the Center for
Creative Photography, University of
Arizona. © 1991 Hans Namuth Estate.

