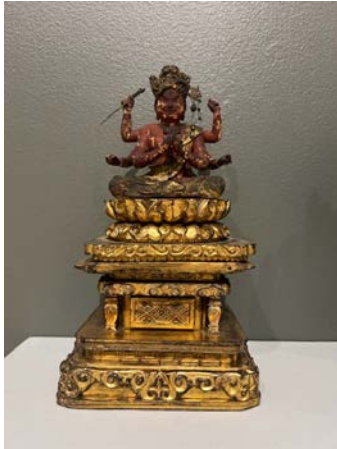


## RELIGION/RITUAL

1.



**Title:** Figurine of Aizen Myo-o (Esoteric Buddhist deity) on lotus throne with lion crown

**Date:** Edo Period, circa 1750

**Origin:** Japan

**Material:** Carved wood, red pigment, metal additions

**Collection Info:** Gift of Norma Kershaw, 89.4.12

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2.



**Title:** Muchalinda Buddha

**Date:** 1100–1299

**Origin:** Thailand

**Material:** Sandstone with trace of lacquer and gilding

**Collection Info:** Gift of Peter Marks, 2003.3.1

### Description

This sculpted Muchalinda Buddha is an icon that records the Enlightenment at Bodhi Gaya, one of the eight major events in the life of Buddha. Once painted with lacquer, the sculpture represents the artistic tradition of Southeast Asia. This is the region where Theravada Buddhism prevailed, with its focus upon the historical Buddha and his former incarnations. Positioned frontally, the Buddha sits cross-legged in a posture of meditation on bulging snake coils with honeycomb scales. Buddha is attired in the vestments of a monk, his sash and robe defined by curving double lines. His strongly structured face, rendered with a tranquil but profound expression, features a broad forehead, wide, square jaw, and delicate treatment of the eyes, nose, and lips. The dignified ethos of the figure, however, is in stark contrast to the austerity of the Buddha's pose and the hieratic act of meditating continuously for forty days and nights, as legend tells.

Citation: Extract taken from the exhibition catalogue "The Light of Infinite Wisdom: Asian Art from the Godwin-Ternbach Museum and Other Collections", October 15 - December 20, 2003, pp. 12-13.

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3.



**Title:** Reliquary Bust of Young Woman

**Date:** Early 16<sup>th</sup> century

**Origin:** Netherlands

**Material:** Wood with traces of polychromy

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 64.22

## Description

Reliquaries were containers to house the relics of saints and other holy persons. During the Middle Ages and the Renaissance, their production related to silversmith and goldsmith workshops, of which this example follows the tradition. They often took the shape of the body part from which the relic was produced. Such containers were called “speaking reliquaries.” Bust reliquaries were produced to house skulls or skull fragments of the holy person. Such containers were placed on or near altars and, by the late Middle Ages, there might have been many of them within a church sanctuary. Oftentimes, the bust would contain a small, glazed medallion that looked like jewelry. Inside the medallion would be more relics.

This example of a female reliquary bust is made of painted wood, which retains traces of the original coloring. Her head is carved in a manner that implies that she is wearing a roll of cloth with jewels. The roll may have possibly been part of a turban which was fashioned out of actual cloth, for the hair above the roll is sketchily rendered. The reliquary is Netherlandish and dates from the 15<sup>th</sup> Century. It is likely the container was produced in the historical region of Brabant, a wide-ranging area of the Low Countries known during the Renaissance for its workshops, which produced reliquaries and liturgical equipment. Comparable to other extant reliquary busts from Brabant, of particular interest is an example held by the Los Angeles County Museum of Art in the William Randolph Hearst Collection. Like our young woman, she wears a turban partially made of a hinged, fabric-lined lid. She also has the plastic features and archaic smile of our reliquary, making it likely that ours may be attributed to Brabant.

There have been several ideas about what holy person this reliquary bust represents. One possibility is that it held a relic of Mary Magdalene, who was often depicted with a similar head covering in Netherlandish art during the Renaissance, most notably in the works of Rogier van der Weyden.

Justinne Lake-Jedzinak

(adapted from *Scholars, Explorers, Priests: How the Renaissance Gave us the Modern World* catalogue)

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4.



**Title:** Figure of Standing Daruma

**Date:** Circa 17<sup>th</sup>–18<sup>th</sup> century, Edo period

**Origin:** Japan

**Material:** Wood with glass or rock crystal eyes on bronze base

**Collection Info:** Gift of Frederick Schultz in honor of Allen Rosenbaum, Class of 1958, 2023.8.1

### Description

#### *Daruma*

He meditated facing a cave wall for nine years until his limbs fell off, he removed his eyelids to keep from falling asleep during meditation, he introduced both tea and Kung Fu to China. He was sighted (after death at the age of 150) walking back to his homeland of India carrying a single shoe – the other shoe shortly after unearthed, alone, in his grave. And he brought Zen Buddhism to the world.

The latter is likely true, the rest the stuff of legend. He is Bodhidharma or the “enlightened one,” responsible for spreading Zen Buddhism to China in the 5<sup>th</sup>-6<sup>th</sup> century. In Japan he is known as *Daruma*.

Born an Indian prince far from China in what is today the subcontinent’s southern provinces of Tamil Nadu, Karnataka and Andhra Telangana, the founder of Zen Buddhism was nurtured to be the 28<sup>th</sup> successor of the historical Buddha.

Zen is known for its focus on meditation and for its paradoxical anecdotes or riddles, known as Koans.

Chinese Emperor Wu, known for his philanthropy and for his support of Buddhist temples and monastic orders, once had an audience with Bodhidharma. The following unverifiable conversation ensued:

Emperor Wu: *"How much merit do I have?"*

Bodhidharma: *"None."*

Emperor Wu: *"What is the first principle of the holy teachings?"*

Bodhidharma: *"Vast emptiness, nothing holy."*

Emperor Wu: *"Who is standing before me then?"*

Bodhidharma: *"I don't know."*

The meaning of the mythical exchange? The ego and self are illusions. Nothing and everything is holy, and all is relative – even the self.

The more basic "teaching" here, though, is that Zen cannot be taught, it can only be experienced. No book or lesson opens the path to enlightenment. Constant meditation through the living example of a teacher is the only way. Both persistence and an emptying of mind are necessary. A riddle within a riddle ... If you learn anything from this wall text, it is an illusion.

In Japan, the figure of Bodhidharma or *Daruma* is an almost magical presence in society, "Daruma Dolls" being one of the primary manifestations. Often painted red for the Buddhist priestly class, the toy's form reflects the stories. The *Daruma* doll generally appears as a round, roly-poly-type object, a tumbler in papier-mâché, weighted down at the bottom and reflecting the tale of the ascetic sage losing all his limbs to atrophy in a cave. The message? *Okiagari*, the toy's name, meaning to get up (*oki*) and to arise again (*agari*). The object is a talisman for success, overcoming adversity, and for recovering from misfortune or illness. Hence *Daruma* is simply a good luck charm whose image in books and banners often comes flanked by the phrase, *"Nanakorobi Yaoki"* (七転び八起き), or "seven times down, eight times up." *Daruma* is part of the national

ethos of tenacity, which has brought the country material successes from Toyota to Honda to Nintendo.

Jarringly, the *Daruma* doll has no eyes, or rather has empty sockets painted white where eyes should be. Again, a passing reference to the cave tale in which Bodhidharma cut off his eyelids to avoid falling asleep during meditation.

It is left to the owner of the *Daruma* doll to paint in one eye when he buys the doll – to represent the setting of a goal – and to fill in the second eye later – upon attainment of the goal. “Both eyes open” is a well-known Japanese expression connoting completion of a task. In a sense, the Buddha’s perfection is yours, at least in the realm of action.

In 1967 Time reported that Premier Eisaku Satō had used his sumi ink brush to fill in the right eye of his *Daruma* doll for the cameras. Japanese politicians often make forays into local temples to purchase such items and to later display them at party headquarters. *Daruma* paraphernalia is popular with both locals and tourists and may appear in female form, as satirical objects, or as children’s toys from *Darumasan ga Koronda* (the equivalent of Red Light, Green Light) to a Jenga-style game in which one needs to remove colored blocks stacked beneath a *Daruma* head with a mallet without toppling the whole. During the Edo period (1603-1868) when Japan opened up to the west, the image of *Daruma* was used by the new merchant class to great comic effect, with a sexualized Bodhidharma soliciting and leering at prostitutes or as a gigantic phallus himself (falling and rising again).

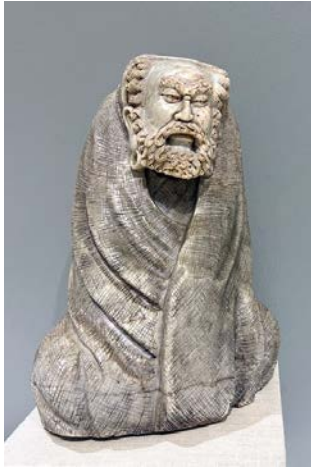
Hundreds of years after Bodhidharma brought meditation to China to create Chan there and its Zen equivalent in Japan, Buddhism has traveled throughout the Far East to become the world’s fourth largest religion, with over 350 million adherents. Its founder’s image in Japan is ubiquitous as a talisman and souvenir, whose meaning is both silly and heart-felt, frivolous and deeply mystical. Somewhat akin to the human experience itself.

Something to contemplate while gazing upon the wild-eyed *Daruma* in this exhibition.

Chana Stern, 2024

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5.



**Title:** Depiction of Seated Daruma

**Date:** Circa 1900

**Origin:** China

**Material:** Soapstone

**Collection Info:** Gift of Allen Rosenbaum, Class of 1958, 2024.11.1

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6.



**Title:** Hand in the Teaching Gesture (Vitarkamudra) of the Buddha or a Bodhisattva

**Date:** 15<sup>th</sup>–18<sup>th</sup> centuries

**Origin:** Possibly Tibet

**Material:** Stone

**Collection Info:** Gift of Cyril and Walter Frank, 92.6.11

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7.



**Title:** Seated Buddha

**Date:** 16<sup>th</sup> century

**Origin:** Nepal

**Material:** Gilt Bronze

**Collection Info:** Gift of Mr. and Mrs. Nat Bass, 75.1.2

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8.



**Title:** Funerary Head

**Date:** Circa 1365–200 BCE

**Origin:** Syria-Palmyra

**Material:** Polychromed wood

**Collection Info:** Gift of Cyril and Walter Frank, 92.6.3

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9.



**Title:** Reliquary in the Form of an Arm with Blessing Hand

**Date:** 15<sup>th</sup> century, Late Gothic

**Origin:** Italy

**Material:** Wood and copper

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 62.44

### Description

Relics were housed in containers known as reliquaries, which often took the shape of the body part of the relic. A bone from a finger might be housed in a hand-shaped reliquary, while a skull might be encased in one resembling the head or bust of the deceased person. These were called “speaking image” reliquaries, because they stood in for or “spoke” for the body part they resembled. This example is in the shape of an arm, a rather widespread form in late medieval and early Renaissance times, examples of which have been recovered in places as distant as modern-day Armenia and Ireland. Because a reliquary was thought to retain the power and holiness of the saintly person, clergy used arm reliquaries to bless people or heal the sick. The hand is positioned in a manner specifically associated with the benediction, or liturgical blessing. Oddly, although many extant reliquaries are in the shape of an arm, there are none surviving that depict a left arm, possibly due to the negative associations with that direction and specifically, the stigma attached to left-handedness.

This arm reliquary is made of painted and gilded wood. It has been badly worn over time, having lost most of its exterior decoration, which most likely consisted of a gilded surface embellished with precious stones. The base of the reliquary retains the gilded look that

would have applied to the entire container. The arm contains a recess in which the body fragment was placed. As was common during the Middle Ages and Renaissance, there is a transparent crystal through which the piece of flesh or bone was visible to the devout. The practice of showing the fleshy remains of the deceased holy person was a prominent aspect of public ritual in Italian churches during this period and was later denounced by the Protestants.

Justinne Lake-Jedzinak

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10.



**Title:** Figure of Christ Crucified (Corpus Christi)

**Date:** 15<sup>th</sup>–16<sup>th</sup> century

**Origin:** Italy or Germany

**Material:** Ivory

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 64.17

### Description

This small figurine shows finely modelled anatomy, the torso articulated with incised lines forming a symmetrical pattern, and the drapery and hair are treated as stylized textures. Its date and provenance can be ascertained by comparison with the style of similar sculptures. Artists working in the district of the Rhine in the fifteenth century produced ivory sculptures like this one, showing a patterned, decorative treatment of hair and beard, small and fine facial features with a pathetic expression, the body rather emaciated and with narrow shoulders, chest and hips, the ribcage expanded as the diaphragm forms a deep cavity and the abdomen is rounded.

Research paper by Jan Scheinberg (1978); this extract by Arlene Tannenbaum (1979)

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11.



**Title:** Marriage Coffret with Scenes from Susanna and the Elders

**Date:** Mid 15<sup>th</sup> century

**Origin:** Italy (Venice)

**Material:** Wood casket with bone and ivory plaques and moldings

**Collection Info:** Gift of Mr. and Mrs. Joseph Ternbach in memory of Frances Gray Godwin, 81.13

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12.



**Title:** Figurine of a Standing Monk

**Date:** 1400–1599

**Origin:** Gothic / Renaissance

**Material:** Alabaster

**Collection Info:** Gift of Jack Linsky, 64.14

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13.



**Title:** Ceremonial Byzantine Style Hand Cross with Scenes from the Life of Christ

**Date:** 17<sup>th</sup>–18<sup>th</sup> century

**Origin:** Russia

**Material:** Carved boxwood encased in silver gilt frame with garnets

**Collection Info:** Gift of Max and Georgina Falk in memory of Joseph Ternbach, 88.3.1

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14.



**Title:** Funerary Urn with Effigy of a Deity

**Date:** 500–1200 AD

**Origin:** Mexico, Zapotec, Monte Alban

**Material:** Terracotta

**Collection Info:** Gift of Allan and Sally Long, T2002.3.1

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15.



**Title:** Kholuka Mask for Mukanda Circumcision Ritual

**Date:** 20<sup>th</sup> century

**Origin:** Democratic Republic of Congo, Yaka People

**Material:** Wood, pigment, fabric, and straw

**Collection Info:** Gift of William Seigmann, 2006.3.4

### Description

The kholuka is the most popular of all masks in Yaka initiation ceremonies and is typically the last to perform before the crowd disperses. This mask features a face with bulging round eyes, a large oblong nose, and bared teeth. It is painted white with blue accents, including two lines projecting downward from the eyes, which represents “the sufferings of initiation,” according to scholar Arthur P. Bourgeois. The face is surrounded by a raffia ruff and topped by a visor, then two conical disks, the topmost of which is mounted by a puppet-like figure, a primary feature of the kholuka. These puppet-like figures (often crafted from straw covered in raffia) typically exhibit overtly sexual references and when danced, the mask was accompanied by sung verses of a similar bawdy nature.

<https://chazen.wisc.edu/collection/30688/mask-kholuka-/?search=Yor%C3%B9b%C3%A1+people>

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16.



**Title:** Ceremonial Snake Mask

**Date:** 20<sup>th</sup> century

**Origin:** Republic of Mali, Marka People

**Material:** Wood and brass

**Collection Info:** Gift of Max and Georgina Falk, 93.8.10

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17.



**Title:** Bamana Kono Helmet Mask

**Date:** Early 20<sup>th</sup> century

**Origin:** Mali

**Material:** Wood with mud coating

**Collection Info:** Gift of Mr. and Mrs. Norbert Schimmel, 63.33

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18.



**Title:** N'Tomo Society Mask

**Date:** 1800–1963

**Origin:** Bambara, West Coast Sudan (Malian)

**Material:** Wood and metal

**Collection Info:** Gift of Mr. and Mrs. Norbert Schimmel, 63.34

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19.



**Title:** Rabbit or Hare Mask

**Date:** 20<sup>th</sup> century

**Origin:** Dogon, Mali

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.2

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20.



**Title:** Géledé Mask

**Date:** 20<sup>th</sup> century

**Origin:** Yoruba, Nigeria

**Material:** Wood

**Collection Info:** Gift of William Siegmann, 2008.7.1

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21.



**Title:** Man's Mask

**Date:** 20<sup>th</sup> century

**Origin:** Guatemala

**Material:** Metal mesh, pigment, and fabric

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.3

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22.



**Title:** Tigre Jaguar Festival Mask

**Date:** Early 20<sup>th</sup> century

**Origin:** Guerrero, Oaxaca, Mexico

**Material:** Leather, glass, pigment, and porcupine quills

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.4

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23.



**Title:** D.R. Congo Carved Wood & String Nkisi Male Fetish Figure

**Date:** 20<sup>th</sup> century

**Origin:** Mali

**Material:** Wood, metal, string, and mud

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.5

### Description

The term *nkisi* (plural *minkisi*) has no English equivalent. In the past, “fetish” and “power figure” have been used as brief identifiers, but they do not convey the word’s meaning. A *nkisi* is the physical container for a spirit from the other world, the land of the dead. When activated by a specialist, or *nganga*, it has the power to heal, protect, or punish. Minkisi can be dramatic wooden sculptures with mirror-covered resin boxes added to hold the empowering substances, or they can be ordinary containers such as pots, net

bags and baskets. An active nkisi requires the rituals of its nganga, and it always contains medicines, materials with potential spiritual powers.

[https://www.si.edu/object/male-figure%3Anmafa\\_68-11-4](https://www.si.edu/object/male-figure%3Anmafa_68-11-4)

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24.



**Title:** Effigy Censer

**Date:** 1100–1600 CE

**Origin:** Guatemala, Pre-Columbian

**Material:** Terracotta

**Collection Info:** Gift of Ingeborg Ternbach Sonn, 96.2.10

### Description

This large effigy censer from Guatemala takes the form of a hollow seated anthropomorphic figure with a very large head, and of an indeterminate sex. He/she holds its hands at chest level, half extended, possibly in a gesture of prayer or to grasp an offering. The eyes and mouth are pierced, as is the three-part "knot" on the top of the head. Another hole appears at the back of the figure, possibly to allow the introduction of a smoke-producing substance, perhaps from a tube. Tan terracotta with rusty brown motifs suggest clothing and/or tattoo markings.

The piece has been restored from near-total fragmentary condition by Joseph Ternbach.

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25.



**Title:** Ancestral Figure Post

**Date:** 19<sup>th</sup> century

**Origin:** The Abelam of Maprik, New Guinea

**Material:** Wood and pigment

**Collection Info:** Gift of Richard and Judith Smooke in honor of Nathan and Marion Smooke, 2002.5.1

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26.



**Title:** Ceremonial Flute

**Date:** Mid-20<sup>th</sup> century

**Origin:** Mundugamor People, Biwat, Papua New Guinea

**Material:** Shells, bamboo, and cassowary feathers

**Collection Info:** Gift of Dr. Davis Edwards, 2005.4.1

## Description

"These masks were thought of as crocodile spirits and attached to bamboo flutes. They represent good and strong spirits and were also used as a bride price."

Robert Ypes, Art of Man Gallery

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27.



**Title:** Tribal Mask of Shiva

**Date:** 1700–1899

**Origin:** Buta Tribe, South India, Mughal era

**Material:** Alloy of zinc, copper, and other metals (lost-wax process)

**Collection Info:** Gift of Walter Marks, 2003.4.1

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28.



**Title:** Three Ancient Hellenistic Maskettes

**Date:** circa 323–32 BC

**Origin:** Greek

**Material:** Terra cotta

**Collection Info:** Bequest of Mildred Cohen, 2020.3.6 A–C

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29.



**Title:** Ancestor Figure

**Date:** 20<sup>th</sup> century

**Origin:** Torajaland, Sulawesi, Indonesia

**Material:** Wood and coir (coconut fiber)

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.6

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30.



**Title:** Man in Ritual Costume with Mask

**Date:** 20<sup>th</sup> century

**Origin:** Senegal

**Material:** Wood, pigment, and textile

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.7

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31.



**Title:** Profile of a Man

**Date:** Middle Kingdom (2052–1786 BCE)

**Origin:** Egypt

**Material:** Painted limestone sunken relief fragment

**Collection Info:** Estate of Mildred Jacobs, 2021.1.6

### Description

From the Tomb Chapel of Thary, sculpted in low relief, preserving a standing figure in profile to the right, shown wearing a long striated wig, a broad collar, and a kilt with a pleated apron, holding a bolt of cloth in his right hand and a staff in his left.

Howard M. Nowes

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32.



**Title:** Saint Michael

**Date:** 19<sup>th</sup> century

**Origin:** Guatemala

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.21

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33.



**Title:** Priest Repu of Kamak

**Date:** 660–640 BCE, Late Period

**Origin:** Egypt

**Material:** Bronze

**Collection Info:** Gift of Frank Didisheim, 60.19

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34.



**Title:** Hieroglyphic Fragment

**Date:** 663–525 BCE, Twenty-Sixth Dynasty (Saite Dynasty)

**Origin:** Egypt

**Material:** Limestone relief fragment

**Collection Info:** Gift of Saul and Carol Kaplan (Class of '53, '56, '69, and '71), 2015.1.1

### Description

An architectural fragment from a temple located in Western Thebes, this piece dates from the late period of ancient Egypt, which ended in the conquests of Alexander the Great. An important city for trade, religion, and funerary complexes, Thebes was built on the alluvial plains of the Nile Valley about 500 miles south of the delta. The temples of Karnak & Luxor stood here.

Hieroglyphics can represent sounds, words, and can communicate information about adjacent symbols. Always read from top to bottom, this example reads from left to right because the animals are facing left. Animals & birds represent beginnings of sentences. Here, there are many glyphs: a basket with a handle, which expresses the sound "k." There is also an owl, a headless calf, a container or jar, an ibis, an eye, and a boat. Falcons can express the sound "ah," as in "yacht." Here one falcon sits upon a pharaoh's crown. The symbol that looks like a hinge placed on its side represents the sound "em," and the horizontal oval on the lower right might be a mouth, symbolizing the sound "r" / as in "ready."

Mary Billyou (2024), Pine Tree Foundation Fellow

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35.



**Title:** Scenes from the Book of the Dead (Egyptian Sarcophagus Fragment)

**Date:** 656–332 BCE, Late Dynastic Period

**Origin:** Egypt

**Material:** Polychromed wood

**Collection Info:** Gift of Syril and Walter Frank, 92.6.5

### Description

The *Book of the Dead* is a collection of mortuary texts and spells that were placed in tombs to help the deceased successfully transition into the afterlife and meet the god of the dead, Osiris. The scenes are broken into four main sections which are painted in red, blue, white, and black color. The top section depicts the protector of the dead, goddess Isis, kneeling with her wings spread out. On the left-hand corner is the Eye of Horus. A symbol representing protection, health, and restoration. The scene underneath Isis is the



burial rite. The chief embalmer with an Anubis mask is standing over the completed mummification of the wealthy deceased individual. The following scene is the Judgment of Osiris. Finally, the last scene is the crossing of the Nile River symbolizing the dead individual's transport into the afterlife.

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36.



**Title:** Shawabti Figurine of the Pharaoh Amenhotep I

**Date:** 1545–1525 BCE

**Origin:** Egypt

**Material:** Calcite alabaster funerary figurine

**Collection Info:** Gift of Charles Bolles Rogers, 59.24b

### Description

One of the oldest pieces in the museum's collection, this *Shawabti of the Pharaoh Amenhotep I* dates from the early 18<sup>th</sup> Dynasty, or the New Kingdom. Shawabti (or shabti, ushabti, shawabty) are funerary figurines placed with other grave goods in the tombs of pharaohs representing servants in the afterlife. This figurine is exceptional, however, and has led to speculation upon its differences. Larger and made with finer material than most, this shawabti is of the Pharaoh himself and not a worker. Most shawabti were multiple and smaller. This figure is unique as it is the only depiction of Pharaoh Amenhotep I of this type. Because of this figurine's size, it is considered unique. The inscription has a variation of the usual phrase sending the figure to action.

At the time of Amenhotep I, Thebes was the capital of Egypt, and his reign saw many developments in civilization. These include: *the Egyptian Book of the Dead*, the Ebers Papyrus (one of the earliest medical documents), and the first water clock. It is possible that this figurine comes from the funerary cult of Amenhotep I and was used in rituals during the many festivals and feasts which honored him. Donated in 1959 by Charles

Bolles Rogers, this shawabtí is one of the foundational gifts to the Godwin-Ternbach Museum.

Mary Billyou (2024), Pine Tree Foundation Fellow

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37.



**Title:** Mummy case for a falcon

**Date:** Third intermediate-Late F1070–664 BCE, 1085–332 BC

**Origin:** Egypt

**Material:** Carved wood and pigment

**Collection Info:** Gift of Charles Bolles Rogers, 59.1

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38.



**Title:** Canopic Jar for Viscera

**Date:** Middle Kingdom, 2060–1786 BCE

**Origin:** Egypt

**Material:** Terracotta/ceramic with coloration

**Collection Info:** Gift of Charles Bolles Rogers, 59.20

## Description

The purpose of canopic jars in ancient Egypt was to hold and protect a person's viscera during the mummification process. The jars traditionally came in sets of four, with the liver, lungs, stomach and intestines each embalmed and stored separately. Here, the liver is probably contained in this container whose lid features Imseti, a funerary deity and one of the four sons of Horus who were each associated with a specific canopic jar and its contents.

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39.



**Title:** Funerary Figure of a Man on Horseback

**Date:** Late 19<sup>th</sup> century

**Origin:** Kafiristan (now Nuristan), Afghanistan

**Material:** Cedar wood, pigment, and shells

**Collection Info:** Gift of Walter Marks, 2003.4.63

## Description

The culture of the Kafirs (the 'unbelievers' or 'infidels') survived in vast valleys of the southern Hindu Kush mountains until the end of the 19<sup>th</sup> century. They had their own languages, religion, vineyards and other specific features. In the winter of 1895/1896, the 'pagan' Kafiristan region in Afghanistan was forcefully Islamicised, and thence the region has become known as the Nuristan ('land of light') province of eastern Afghanistan. Part of the subgroup of the Kati Kafirs fled to neighbouring northern Pakistan in 1896. The Kalash Kafirs had already settled in North Pakistan, in the region near Chitral. They remained untouched by the conversion to Islam in 1895/1896 and, at least in part, still live after to their old customs today.

The Kafirs bury their dead above ground, in large wooden coffins. One or two years after the actual burial, the relatives would then place memorial or ancestor figures for important men (and women), such as the present one, either near the dead or along the paths leading to the cemetery. This occasion was marked by feasts in the whole village. The present equestrian sculpture depicts precisely such an important person, a 'great man'.

<https://www.dorotheum.com/en/l/2782480/>

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40.



**Title:** Four-Armed Guardian Figure

**Date:** Ayutthaya Period (1350–1767)

**Origin:** Thailand

**Material:** Wood with traces of lacquer

**Collection Info:** Anonymous donor, 2003.3.3

### Description

Highly detailed four-armed guardian figure is an important surviving example of Thailand's Ayutthaya period (1350-1767) woodcarvings. The guardian figures originate in India where it is common to erect painted or sculpted guardians or doorkeepers at the entrance to Hindu and Jain temples. During Thailand's Ayutthaya period, artisans were employed by the royal family to decorate the palaces with ceremonial objects and symbols of status. Wood sculptures were great works of art.

adapted from description on pp. 20-21 of The Light of Infinite Wisdom catalog

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41.



**Title:** Whistle Depicting a Coyote Priest

**Date:** 6<sup>th</sup>–8<sup>th</sup> century AD

**Origin:** Mexico, Pre-Columbian, Late Classic Mayan

**Material:** Terracotta

**Collection Info:** Gift of Walter Marks, 2003.4.13

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## EXPRESSING THE KNOWN WORLD

42.



**Title:** Crouching Jaguar Devouring a Hare on a Rocky Base (*Jaguar tenant un lièvre*)

**Date:** circa 1835

**Origin:** France

**Artist:** Antoine-Louis Barye (1796–1876)

**Material:** Bronze on marble base

**Collection Info:** Gift of Mr. and Mrs. Joseph Ternbach, 61.10

## Description

Antoine-Louis Barye was an innovator who popularized sculptures of animals in many phases of their lives. He set in motion a school of sculptors known as the "animaliers." His knowledge of animals and the way he proportioned their bodily structures give his works great vitality and force. Authentic "Barye Bronzes" are superb renderings, showing the unobstructed powers of animals, their emotions and a breath-of-life quality.

Research paper by Caryl Rubenfeld (1978); this extract by Arlene Tannenbaum (1979)

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43.



**Title:** Portrait Head of Divinity with Bird Headdress

**Date:** Undated

**Origin:** China

**Material:** Polychromed wood

**Collection Info:** Daghlain Collection of Chinese Art

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44.



**Title:** Two Wrestlers (Based on the Hellenistic Wrestlers in the Uffizi Gallery)

**Date:** Late 19<sup>th</sup>–early 20<sup>th</sup> century

**Origin:** Italy, probably Florentine

**Material:** Bronze and marble

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 58.24

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45.



**Title:** Men (Boxer, Priest, Businessman, and Conductor)

**Date:** 20<sup>th</sup> century

**Origin:** Nigeria

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.1 (A–D)

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46.



**Title:** Sarcophagus

**Date:** Undated

**Origin:** United States

**Artist:** Robert Hasselle (b. 1942)

**Material:** Ceramic with glaze

**Collection Info:** Gift of Robert Susman, 73.25

### Description

Robert (Bob) Hasselle is known for production porcelain pottery and raku fired sculptural works. Hasselle finishes his sculptures with a matte copper raku process to create a bronze-like finish.

Hasselle's production pottery from the 1970's and 1980's was usually of muted browns and grays. After 2000, Hasselle began using red earthenware and overlaid glazes to create a colorful palette of red, blues, and greens.



47.



**Title:** Recumbent Lamb

**Date:** Tang Dynasty (618–906 CE)

**Origin:** China

**Material:** Limestone

**Collection Info:** Gift of Samuel Hammer, 62.23

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48.



**Title:** Bus

**Date:** 20<sup>th</sup> century

**Origin:** Barbados

**Material:** Metal, rubber, and paint

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.13

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## MODERN INCANTATIONS

49.



**Title:** Einstein Chair (From *Einstein on the Beach*)

**Date:** 1976

**Origin:** United States

**Artist:** Robert Wilson (b. 1941)

**Material:** Metal (galvanized pipe); base (galvanized steel over wood armature)

**Collection Info:** Gift of Paul F. Walter, 2010.3.1

### Description

Premiering in 1976, the Einstein Chair was part of the production *Einstein on the Beach*. Composed by Philip Glass and directed by Robert Wilson, the opera was revolutionary in its tone, theatrical set, and storytelling. The show lasted five hours without any intermissions, allowing the audience to leave and enter at any time. Incorporating contemporary dance and music elements, *Einstein on the Beach* was a postmodernist existential narrative. Glass states, "It's a story that you have to create for yourself. We don't give you a plot; we give you a theme. And the audience completes the story." ([NPR](#), 2013).

"The chairs that I've designed are more like sculptures, I always give them names: the Queen Victoria chair, the Joseph Stalin chair, the Sigmund Freud hanging chair, the Marguerite Duras chair. The Marie Curie chair, made from thin, steel rods, comes with an audio tape extract from the scientist's diary. Einstein, I did out of plumbing pipe, because he said that if he had to live his life over, he'd be a plumber.

In a sense, they are more like poetic visions of personalities of our time, the way the Greeks made sculptures of the gods of their times."

Robert Wilson

Citation: Extract taken from essay, "Robert Wilson Chairs," Arcspace magazine

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50.



**Title:** Cake

**Date:** 1980

**Origin:** United States

**Artist:** Pat Lasch (b. 1944)

**Material:** Cardboard and acrylic construction

**Collection Info:** Gift of Linda Robins, 92.4

### Description

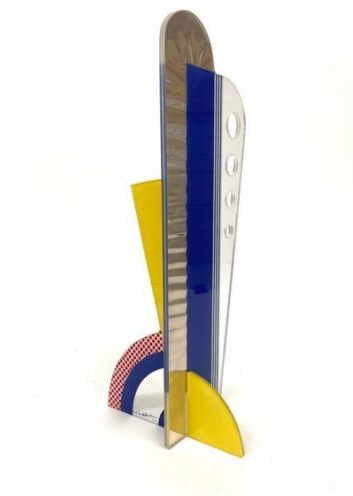
Pat Lasch is an American feminist artist and a graduate of Queens College of the City University of New York. Lasch is known for her intricate sculptures made of mixed media, usually paper, which are stitched together. At a young age she was introduced to baking through her father, who was a pastry chef, and to sewing through her mother and grandmother who were both seamstresses. Inspired by her family's history and her role as a cake decorator for her father's business, Lasch began creating full-size and miniature cakes from wood, paint, and other materials. Lasch explains why she often uses cake as

her main subject in her artwork, stating “Cakes mark our passages of time, our celebrations of birthdays; they mark our ceremonies. I ended up doing the black cakes because we never had any death cakes. I thought that was the last passage, and I should be making a celebration for the last passage as well.”

[Terry Stoller Interview](#) (2021)

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51.



**Title:** Modern Sculpture with Apertures

**Date:** 1967

**Origin:** United States

**Artist:** Roy Lichtenstein (1923–1997)

**Material:** Plexiglas multiple with metallic Mylar collage

**Collection Info:** Gift of an ACE student, 69.28

### Description

Roy Lichtenstein, known for his infamous, brash '60s pop art and famous cartoon parody print utilizing advertising's Benday dots like *Whaam!* and *Crying Girl* (both in GTM's collection) here takes a jab at the 1920s in this Art Deco parody. A sheet of clear plastic with a vertical blue bar and horizontal white stripes curves out, with four holes and a quarter yellow circle off to one side. The image is spare but striking, its skyscraper verticality, angularity, and yellow-gold hue recalling all that was distinctive about Art Deco architecture, while making something decidedly more modern and abstract.

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52.



**Title:** Vase

**Date:** Circa 1925

**Origin:** Switzerland/France

**Artist:** Jean Dunand (1877–1942)

**Material:** Copper vase with eggshells and lacquer

**Collection Info:** Gift of Jack Soutanian, 2014.6.3

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53.



**Title:** Earth in Cosmos

**Date:** Circa 1950s

**Origin:** United States

**Artist:** Louise Nevelson (1899–1988)

**Material:** Found wood and pigment

**Collection Info:** Gift of Harris Steinberg, 63.49

### Description

Wall relief sculpture of black painted wood, titled "Earth in Cosmos," by Louise Nevelson who utilized found wood pieces that gathered from urban debris piles, carefully arranged them in order to historicize them within the new narration context of her mostly monochromatic wall sculptures. She purposefully selected wooden objects for their

evocative potential to call to mind the forms of the city, nature, and the celestial bodies. Nevelson's family immigrated to America from Ukraine in the early 20<sup>th</sup> century. In the 1930s, Louise studied with Hans Hofmann and worked with the Fine Arts Project/WPA. She had a retrospective exhibition at the Whitney Museum of American Art in 1967.

Note at the lower left, her signature incised directly into the wood surface, "NEVELSON," unlike later works where she used a writing instrument to sign her works. Curiously, above this signature is another "N" that appears to be a first attempt at signing the work.

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54.



**Title:** Sentencing

**Date:** 2024

**Origin:** United States

**Artist:** Marcus Manganni

**Material:** Cast bronze

**Collection Info:** Gift of the artist and QC School of Arts Bronze Casting Program, 2024.9.1

### Description

In the Spring of 2024, Marcus Manganni was a visiting artist in the Art Department of Queens College where he produced a work in bronze utilizing the foundry. The work exhibited here is now part of the museum's permanent collection.

Manganni is a multidisciplinary artist focused on works that exist within the intersection of art and activism. He was formerly unjustly incarcerated and has spent his time since release working with other artists in a similar situation to realize their personal artistic expression through social change. This process includes educating the public on the issue of justice impacted individuals within and without the US prison system.

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55.



**Title:** Clear Glass Globe Vase Sculpture

**Date:** 1936–1950

**Origin:** Italy

**Artist:** Carlo Scarpa (1906–1978)

**Material:** Corroso glass

**Collection Info:** Gift of Jack Soutanian, 2014.6.1

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56.



**Title:** Female Implement Serving Pieces (Flint Bronzes)

**Date:** 1995

**Origin:** United States

**Artist:** Claudia DeMonte (b. 1947)

**Material:** Mixed media (listed as serving implements)

**Collection Info:** Gift of the Artist, 2024.4.2 (1–14)

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57.



**Title:** Triptych

**Date:** 1958

**Origin:** United States

**Artist:** Louise Nevelson (1899–1988)

**Material:** Painted wood relief

**Collection Info:** Gift of the Artist, 58.17–58.19

### Description

Made during a transformative moment in Nevelson's career, *Triptych* crosses between painting and sculpture, presenting a monumental quality in its verticality and asserting itself into space in stacked elements. Three abstract compositions created from elements of discarded pieces of wood, architecture, furniture, barrel tops, and shipping crates, Nevelson spray painted these fragments black, allowing basic shapes to be revealed, and new combinations to be created.

Called "an architect of shadows," Nevelson remarked on the dramatic experience of walking through the city at night as an inspiration for her work. Nevelson also found influence in collage, geometric abstraction, and outsider artists. She worked with Diego Rivera on the now destroyed WPA / Rockefeller Center mural project and admired the Latin American Constructivist Joaquín Torres García. Nevelson was an important – if long overlooked – figure of American Modernism. Recreating herself along with her art in New York City, she remarked, "My total conscious search in life has been for a new seeing, a new image, a new insight. This search not only includes the object, but the in-between



places, the dawns and dusks, the objective world, the heavenly spheres, the placed between the land and the sea.”

Donated to Queens College by the artist, *Triptych* has the distinction of being the beginning of the institution’s modern art collection. Originally displayed above the circulation desk in the library, it is now held in the Godwin-Ternbach Museum in Klapper Hall.

Mary Billyou (2024), Pine Tree Foundation Fellow

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58.



**Title:** Untitled

**Date:** Circa 1990s

**Origin:** United States

**Artist:** John Norwood (1937–2021)

**Material:** Plexiglas and pigment

**Collection Info:** Gift of Ruby Malva Norwood, 2022.6.2 (A–D)

### Description

John Norwood was a long-time resident of nearby College Point, where he and his family kept a home on the water and a studio in town. Known for his dedication to utilizing and recycling waste materials in his artworks, Norwood gathered Styrofoam boxes washed on shore from Flushing Bay to create monumental fused and painted sculptural objects such as the one illustrated below.

Norwood was passionate about the idea of how much waste Americans produce every day, recycled everything that came into his home or studio — cardboard, Marlboro cigarette packs, or metal cans.

"I think the waste in our society is fantastic and when it comes into my environment, I have to do something with it," John Norwood, YouTube.

The work in this exhibition was inspired by the years he spent making architectural models in New Jersey and then working in I.M. Pei's model shop in Manhattan.

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59.



**Title:** Pennies from Heaven

**Date:** 1985

**Origin:** United States

**Artist:** Lawrence Fane (1933–2008)

**Material:** Bronze, edition of 3

**Collection Info:** Gift of Diane Fane, 2015

### Description

The round forms encased in a transparent leaf are what is referred to as "pennies from heaven" or "silver pennies." Fane collected dried flowers, seed pods, pomegranates, peanuts in their shells, etc. and often brought them to his classes to serve as models.

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60.



**Title:** Female Fetishes: Coke Bottle, Apple, High Heeled Boot, and Pot

**Date:** Undated

**Origin:** United States

**Artist:** Claudia DeMonte (b. 1947)

**Material:** Wood with pewter

**Collection Info:** Gift of the artist, 2023.7.4–5 & 2023.7.8–9

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61.



**Title:** Book of Exile

**Date:** 2016

**Origin:** United States

**Artist:** Arthur Gonzalez (b. 1954)

**Material:** Mixed media (wood, ceramic, rubber, glass, pigment)

**Collection Info:** Gift of the artist, 2020.1.1

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62.



**Title:** College Girl and Fencing Boy

**Date:** 1937

**Origin:** United States

**Artist:** Chaim Gross (1904–1991)

**Material:** Ebony

**Collection Info:** Gift of the Federal Art Project, WPA through Audrey McMahon, 78.1.1 and 79.4.2

### Description

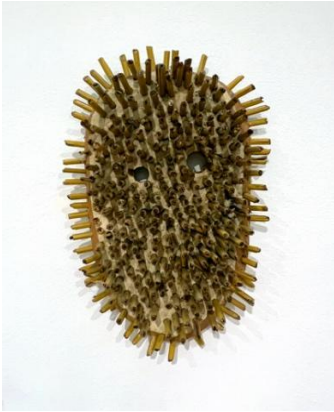
*College Girl* is a sculpture carved out of dark brown ebony and depicts a standing young woman with her hands on her hips. Elegant and familiar, Gross focused on the semi-abstract and organic nature of the human form in *College Girl* and her accompanying figure, the *Fencing Boy*. In a similar semi-abstract style, the *Fencing Boy* depicts a standing young male figure with his hands behind his back. The pair simply represents the human form, showcasing no motifs that may express the identity of the figures. The titles (*College Girl and Fencing Boy*) of the sculptures seem to be the only attribute which expresses the personalities of the subjects. As an artist, Gross focused on the materiality of wood and the construction of forms through it—largely ignoring the intended subject matter of the wooden sculptures. In the “Magazine of Art” from 1938, Chaim Gross stated, “I am essentially a carver and the harder the wood the more pleasure I get from chipping away and exposing the forms that I want. I believe subject matter, as such, is of little importance—it is merely an avenue through which to express the medium.”

*College Girl and Fencing Boy* attest to the often-ambiguous lived history of an object—bringing us to question, how do stories told by the artist or about the artist transform our experience of an object?

Elena Butuzova (2024), Pine Tree Foundation Fellow

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63.



**Title:** Pointless

**Date:** 1998

**Origin:** United States

**Artist:** "Bob" Robert Justin (1941–2015)

**Material:** Wood, pencils, and pigment

**Collection Info:** Gift of Amy Winter, 2023.5.14

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64.



**Title:** Piere (sic Pierre)

**Date:** 2008

**Origin:** United States

**Artist:** "Bob" Robert Justin (1941–2015)

**Material:** Wood, pigment, metal, and nylon

**Collection Info:** Gift of Amy Winter, 2023.5.12

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65.



**Title:** Snake Mask

**Date:** 1997

**Origin:** Oaxaca, Mexico

**Artist:** Isidoro Cruz y Familia

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.8

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66.



**Title:** Devils In Flagrante

**Date:** 1997

**Origin:** Oaxaca, Mexico

**Artist:** Isidoro Cruz y Familia

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.9

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67.



**Title:** Girls

**Date:** 1971

**Origin:** United States

**Artist:** Barbara Phillips Perle (1910–1978)

**Material:** Sugar pine and redwood, painted

**Collection Info:** Gift of George Perle, 78.5b, 6b, 7b

### Description

Perle's work includes many female subjects, from portrait busts of friends to allegorical brides and figure studies. As in this group sculpture, she often worked in series, making formal variations on a single theme. For such experiments "woman" has served as a neutral pretext, signifying only "a subject for art." But this trio of teenagers or young adult women in bathing suits, while related to the Pop artists' humorous exploration of everyday culture and mass reproduction, capture more than the commercialized image of lanky youthful pulchritude. They also embody a range of sensitively observed gestures characteristic of adolescent moods, tearfully shut eyes, shy withdrawal, and mysterious pouting.

quoted directly from catalogue

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68.



**Title:** Untitled

**Date:** 1974

**Origin:** United States

**Artist:** David Slivka (1914–2010)

**Material:** Poplar and Mahogany

**Collection Info:** Gift of Joan Ullman, 2013.2.1

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## TOOLS FOR LIVING

69.



**Title:** Kissi Money / Bundle of Pennies (African Currency)

**Date:** 1800–1899

**Origin:** Liberia and Guinea

**Material:** Metal and fiber

**Collection Info:** Gift of Werner Muensterberger and Michael Ward, 2006.2.20

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70.



**Title:** Mata Ortiz Pottery

**Artist:** Cesar Olivas (Mexican, n.d.)

**Date:** 20<sup>th</sup> century

**Origin:** Mata Ortiz, Mexico

**Material:** Incised ceramic

**Collection Info:** Gift of Amy Winter, 2013.4.1

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71.



**Title:** Funerary Pillow with Floral Decoration

**Date:** Song Dynasty (960–1279 CE)

**Origin:** China

**Material:** Cizhou stoneware

**Collection Info:** Gift of Mr. and Mrs. Norbert Schimmel, 57.22

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72.



**Title:** Mosque Lamp

**Date:** 19<sup>th</sup> century (French export copy of 14th-century Persian original)

**Origin:** France

**Material:** Glass with enamel and gold leaf

**Collection Info:** Gift of Dr. and Mrs. Eugene Grabscheid, 62.22

### Description

This blown glass vessel with olive-green enamel and gold leaf is a fine study copy of an early 14<sup>th</sup> century piece. Lamps such as the one reproduced in this copy were made to illuminate mosques. Filled with oil and a wick, they would have been suspended from the ceiling, using the small lug-handles on the body. Mosque lamps could be made of pottery or of glass, and were usually covered with elaborate decoration and inscriptions, often from the Qu'ran.

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73.



**Title:** Elephant Storage Container

**Date:** 20<sup>th</sup> century

**Origin:** Thailand

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.10

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74.



**Title:** Acoma Pueblo Olla (ceramic jar with short, wide neck)

**Date:** Unknown

**Origin:** New Mexico

**Material:** Ceramic with white slip and black and orange geometric designs

**Collection Info:** Gift of Don and Frances Werner, 2017.4.3

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75.



**Title:** Acoma Pueblo Olla (ceramic jar with short, wide neck)

**Date:** Unknown

**Origin:** New Mexico

**Material:** Ceramic with white slip ornamented in brown and deep orange geometric designs and cross motifs

**Collection Info:** Gift of Don and Frances Werner, 2017.4.4

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76.



**Title:** Stirrup-spout Vessel

**Date:** 100–300 CE

**Origin:** Moche culture, Peru

**Material:** Burnished terracotta and slip

**Collection Info:** Gift of anonymous donor, 2002.7.55

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77.



**Title:** Atlas Supporting an Oil Lamp

**Artist:** Andrea Riccio (Italian, 1470–1532)

**Date:** Italian Renaissance, 16<sup>th</sup> century

**Origin:** Italy

**Material:** Bronze

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 61.5

### Description

Formerly attributed to the workshop of the Italian sculptor Severo Calzetta da Ravenna, Riccio's "Atlas Supporting an Oil Lamp" is a product of a bronze-casting technique that enabled the artist and his assistants to create more than one statuette from a given model. Set upon a square base, the titan is weighed down by an oil lamp, shaped like the globe of the heavens, resting upon his right shoulder. He supports himself with his left hand and turns his head towards the lamp, the hemispheric lid of which is lost. Most likely, a spout and a wick emerged through the missing cover. Atlas' upward-turned head conveys either anguish or anger, since he was condemned to the labor of bearing the heavens on his head and hands. Legend has it that Zeus chose this punishment for him, as Atlas disputed his political authority and led the Titans in a rebellion against him.

Chrysoula Politou, in "SCHOLARS, EXPLORERS, PRIESTS, How the Renaissance Gave Us the Modern World," ex. cat. G -T M, Queens College, CUNY, February 2 - March 27, 2010, 38.

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78.



**Title:** Tiffany and Company Desk Set with Blotter and Two Inkwells

**Date:** 20<sup>th</sup> century

**Origin:** United States

**Material:** Incised metal with stained glass inserts

**Collection Info:** Gift of Szilvia Tanenbaum, 2023.3.28 (A–C)

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79.



**Title:** Tiffany Studios Bronze and Favrite Glass Bud Vase

**Date:** 20<sup>th</sup> century

**Origin:** United States

**Material:** Bronze and Favrite glass

**Collection Info:** Gift of Szilvia Tanenbaum, 2024.7.6

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80.



**Title:** Ceremonial Ladle (Wunkirmian)

**Date:** 1890–1960

**Origin:** Dan People of Liberia and the Côte d'Ivoire

**Material:** Wood

**Collection Info:** Gift of William Siegmann, 2007.12

### Description

Ceremonial Ladle (Wunkirmian) from the Dan people of Liberia and the Côte d'Ivoire made of carved wood. "Hospitality is an important virtue in many African societies. Among the Dan, the woman with the greatest reputation for hospitality is known as a wunkerle. On public occasions, she carries a spoon known as a wunkermian as a staff of office."

Brooklyn Museum

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81.



**Title:** Oceanic "Yam Festival Mask" in the Form of an Owl

**Date:** 20<sup>th</sup> century

**Origin:** East Sepik Abelam, Papua New Guinea

**Material:** Fiber and clay

**Collection Info:** Gift of William Siegmann, 2008.7.4

### Description

One of the major focuses of ceremonial life among the Abelam people of northeast New Guinea is the competitive growth and exchange of long yams. The Abelam cultivate two distinct categories of yams—a small variety used as ordinary food and long yams, massive tubers that can be as much as twelve feet long. A man's social status is determined largely by his success in growing long yams. Each man has a permanent exchange partner to whom he ceremonially presents his largest yams following the annual harvest, later receiving those of his rival in return. Men who are consistently able to give their partners longer yams than they receive gain great prestige. Lavishly adorned for the presentation ceremony, the finest long yams are essentially transformed into human images, decorated in the manner of men in full ceremonial regalia. The "heads" of the enormous tubers are adorned with specially made yam masks such as this one, which are made exclusively for yams and are never worn by humans.

<https://www.metmuseum.org/art/collection/search/311328>

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82.



**Title:** Mbuya Ceremonial Ritual Mask

**Date:** 1900–1950

**Origin:** Pende, Democratic Republic of Congo

**Material:** Wood, fiber, and textile

**Collection Info:** Gift of William Siegmann, 2006.3.2

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83.



**Title:** Bird Mask

**Culture:** Embera Wounaan

**Date:** 20<sup>th</sup> century

**Origin:** Costa Rica

**Material:** Reeds and fiber

**Collection Info:** Gift of Amy Winter, 2023.5.11

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84.



**Title:** Nazca (Nasca) Double-Spouted Vessel with Deity

**Date:** 400–700

**Origin:** Peru

**Material:** Terracotta with slip decoration

**Collection Info:** Gift of Daniel Rifkin, 2002.7.2

### Description

Nazca (Nasca) double-spouted vessel with bridge depicting a deity holding a trophy head. The deity figure has a forehead ornament, its tongue sticking out and may be wearing a mask. Three heads stacked one on top of the other decorate the other side of the vessel and abstract geometric designs are painted on the sides of the vessel with upside-down heads, colors include shades of red, orange, brown, white, and black.

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85.



**Title:** Figure of a Warrior

**Date:** Pre-Columbian / Protoclassic, 100 AD

**Origin:** Jalisco

**Material:** Terracotta

**Collection Info:** Gift of Gladys Mills, 98.8.1

### Description

Ceramics from Jalisco were typically discovered within the shaft tombs of the elite. Because of this location the ceramics are believed to have been used as funerary offerings. While this figure, in fact, represents a warrior, historically it had been suggested that it depicts a shaman fighting off the spirits that would cause illness or other harmful outcomes for a person, family, or community. Brand new research on this work informs us that the left arm and the head have been replaced, having previously been damaged.

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## REPRESENTING WOMEN

86.



**Title:** Figure of a Nagini

**Date:** 10<sup>th</sup> century

**Origin:** Rajasthan or Madhya Pradesh, India

**Material:** Red sandstone

**Collection Info:** Gift of Michael and Georgia de Havenon (Promised), T2003.2

### Description

This sculpture represents a serpent goddess, Nagini. The exact identity of this serpent-related deity is difficult to establish. She seems to be an early prototype of a snake goddess and might be a protective deity invoked for protection against snakes as well as evil and poisons. On the Indian subcontinent, temples have been dedicated to the worship of serpents since the dawn of civilization. Both Buddhism and Hinduism adopted nagarajas and naginis (serpent kings and their consorts) as protective divinities and depicted them like human beings.

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87.



**Title:** Madonna and Child with St. John the Baptist

**Artist:** Attributed to Girolamo Lombardo

**Date:** 16<sup>th</sup>–17<sup>th</sup> century

**Origin:** Italy

**Material:** Terracotta with pigment

**Collection Info:** Gift of Arthur L. Erlanger, 61.52

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88.



**Title:** Madonna and Child

**Date:** 1200–1300

**Origin:** Catalonia, Spain, Romanesque

**Material:** Stone with polychromy

**Collection Info:** Gift of Walter Marks, 2003.4.62

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89.



**Title:** Bodhisattva Head with Topknot and Elaborate Headdress

**Date:** 11<sup>th</sup> century

**Origin:** Indonesia

**Material:** Volcanic stone

**Collection Info:** Gift of Walter Marks, 2003.4.39

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90.



**Title:** Head of Aphrodite

**Artist:** Florentine, Ginori porcelain factory

**Date:** circa 1770

**Origin:** Italy

**Material:** Porcelain, glazed

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 64.21

## Description

The 18<sup>th</sup>-century gentleman's interest in classical art is reflected in this porcelain head of Aphrodite, produced by the same shop that exists today. The head resembles other images of Aphrodite conceived in the late classical and Hellenistic periods of Greece (5<sup>th</sup>-3<sup>rd</sup> centuries BCE) and may be recognized as Praxitelean in origin. Yet the tilt of the head and the open mouth are far more dramatic than can be found in the ancient sculptures and reflect the style of the 18<sup>th</sup> century. Copies of ancient Greek and Roman works, especially those of Praxiteles, were popular from the Renaissance through the neo-Classical periods.

Adapted from a research paper by Laura Cerkeliunas (1978), and from an extract by Deborah Berendt (1979).

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91.



**Title:** Mother with Children

**Artist:** Chaim Gross (American, 1904–1991)

**Date:** 20<sup>th</sup> century

**Origin:** United States

**Material:** Bronze with wood base

**Collection Info:** Gift of Szilvia Tanenbaum, 2023.3.19

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92.



**Title:** Vase in the Form of a Female Head

**Date:** ca. 500–450 BC

**Origin:** Greece (Attica)

**Material:** Terracotta, black glaze

**Collection Info:** Gift of Mr. and Mrs. Leon Pomerance, 57.29

### Description

This type of jar, called an oinochoe, was usually used for pouring wine. By the 5<sup>th</sup> century, they were most often decorated with female faces, playing on the similarity of the rounded pottery shape to a human head. That female motifs far outnumbered males may also derive from the symbolic association between a physical container and women's role as a "vessel" for accepting male sperm and gestating children.

quoted directly from catalogue

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93.



**Title:** Relief Plaque with Figure of a Goddess

**Date:** circa 2130–1800 BC

**Origin:** Mesopotamia, Neo-Sumerian/Isin Larsa period

**Material:** Terracotta

**Collection Info:** Gift of Joseph Ternbach, 88.1.3

### Description

The relief shows the figure of a woman in a floor-length, tied robe consisting of petal shaped, fringe-like tufts, in an overlapping pattern and narrowing sleeves. From each of the figure's wrists hangs a small rosette garland. Such ritual dress would not have been worn by ordinary people of the period. In contrast to other statues with hands upraised in an act of supplication, this figure, serene and dignified, has her hands folded and clasped at her waist. These small reliefs, possibly replicas of a cult statue, were cast in an open press mold in large quantities. They turn up in temples as well as in private homes and undoubtedly were placed on domestic altars.

Extract edited and taken from research paper by Gina Bianchi, 1992

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94.



**Title:** Fertility Goddess / Female Figurine with Schematized Flattened Body

**Date:** 3<sup>rd</sup>–2<sup>nd</sup> millennium BCE

**Origin:** Mesopotamia, Babylonian Period

**Material:** Terracotta

**Collection Info:** Gift of Joseph Ternbach, 88.1.1

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95.



**Title:** Votive Pin with Female Giving Birth

**Date:** 8<sup>th</sup>–7<sup>th</sup> century BCE

**Origin:** Iran, Luristan

**Material:** Bronze

**Collection Info:** Gift of Dr. and Mrs. Elie Borowski, 61.12

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96.



**Title:** Rattle in Form of Seated Female Figure

**Date:** 250–500 AD

**Origin:** Costa Rica

**Material:** Terracotta

**Collection Info:** Gift of anonymous donor, 92.7.27

### Description

The combination musical instrument-female figure is common to Mesoamerican society. Such an object was likely used for ceremonial purposes.

adapted from catalog

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97.



**Title:** Satyress

**Artist:** Workshop of Severo da Ravenna

**Date:** circa 1500

**Origin:** Italy

**Material:** Bronze

**Collection Info:** Gift of Mr. and Mrs. Jack Linsky, 64.3

### Description

Attributed to the assistants of the Italian sculptor Severo da Ravenna, this seated satyress, identified by her hairy legs, horns and stumpy tail, was cast as a decorative domestic utensil: she holds what appears to be a torch or horn, and may have served as a candlestick or inkwell. Such lusty, comic themes were appropriate to a private environment, not to a public or a religious one, and contrasts mightily with the actual Renaissance woman's chaste persona and purely domestic role. The object thereby functions as a reminder of the period's renewed interest in all things Attic as well as an implicit counterweight to its temporal strivings for the more "Apollonian" virtues of rationality and self-control.

Adapted from catalogue

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98.



**Title:** Ndebele Fertility Doll

**Date:** 20<sup>th</sup> century

**Origin:** South Africa

**Material:** Beads and fabric

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.11

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99.



**Title:** Family Group

**Artist:** M. Jume (African, Maconde)

**Date:** circa 1978

**Origin:** Tanzania/Mozambique

**Material:** Ebony

**Collection Info:** Gift of Elizabeth McFall, 2008.10.2

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100.



**Title:** Figure of a Woman

**Date:** 20<sup>th</sup> century

**Origin:** Ghana

**Material:** Wood and pigment

**Collection Info:** Gift of Claudia DeMonte and Ed McGowin, 2024.8.20

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101.



**Title:** Ceremonial Stopless Flute with Standing Female Figure

**Date:** 600–900 AD

**Origin:** Veracruz, Mexico, Totonac

**Material:** Terracotta

**Collection Info:** Gift of Ernest Erickson, 60.79

### Description

This musical instrument, with a small clay pellet inside as a rattle, was molded by the Totonac culture along the Gulf of Mexico. At the end of the pipe, a female rises from a flat disk representing the earth; she is a *sonriente* or smiling-face figure, a common type in art of this period whose grin has often been associated with drug-induced ritual euphoria. Similar instruments have been found in tombs, suggesting they were sacred images. Musical instruments themselves were important in ceremonies of human sacrifice, as well, and many *sonriente* figurines seem to have been ritually decapitated before burial. The mysterious identity of the female on the pipe may be the earth goddess Xochiquetzal, who along with her twin brother, was identified with physical pleasures such as music.

adapted from catalogue, *Ancient to Renaissance*, 2002

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102.



**Title:** Covered Floral Vessel

**Artist:** Jan Gotfryd Schlaubitz (Polish, 1707–1771)

**Date:** Neoclassicism, 1733–1766

**Origin:** Poland

**Material:** Silver and parcel gilt

**Collection Info:** Gift of Anna Ternbach, 96.2.11

### Description

This large, covered vessel stands on three feet, its body and cover are silver and parcel gilt, with floral relief decoration on the cover finial, the two small handles, the rim of the bowl and the three feet. Inside of the cover and the bowl are silver (parcel) gilt, on the rim of the cover external bottom of the bowl there are three hallmarks: the master craftsman's mark, the city mark, and possibly the date mark. Schlaubitz was descended from a noted family of Polish goldsmiths known for their great ability in delineating scenes in high relief and the use of repoussé in gold and silversmithing.

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103.



**Title:** Inkwell with Seated Cupid Supported by Three Winged Sphinxes

**Artist:** Workshop of Severo da Ravenna (Italian, ca. 1496–1543)

**Date:** Italian Renaissance, 1470–1532 AD

**Origin:** Italy

**Material:** Bronze

**Collection Info:** Gift of Max and Georgina Falk, 92.9.11