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Announcements and Comments

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Announcements and Comments

THE PICTURE on the front cover of the present issue is from a colored woodcut by Francesco Clemente. For more information about this recent museum acquisition, see the museum notes. The picture on the back cover is from a pen and brush drawing by George Grosz. Its title is "Fünffner, Number 19"; it was given to the museum by Mr. Eric Cohn.

CONTRIBUTORS TO THIS ISSUE

SEYMOUR HOWARD has been professor of Art History and Archeology at the University of California, Davis, for the past fifteen years. He received his Ph.D. from the University of Chicago in 1958. He is a past president of the Art Historians of the Pacific Northwest. He has written over a dozen monographs and more than one hundred other publications, primarily dealing with the afterlife of Classical antiquity, Archaism, Classicism, graphic arts, and art and psychology. He has various works in progress, most important of which is a book of essays on visual themes and perception: "Art and Imago." He has received numerous national and international fellowships and awards for his research.

RICHARD BROWN is associate professor of English at the University of Nevada, Reno, where he has taught since 1972. He received his A.B. from Stanford University (1968), and his M.A. and Ph.D. from Cornell University (1972). Most of his recent work has been on Restoration drama: representative papers include "Heroics Satirized by 'Mad Nat. Lee,'" in *Papers on Language and Literature* (1983); "The Dryden-Lee Collaboration," forthcoming in *Restoration*; and "The Fops in Cibber's Comedies," in *Essays in Literature* (1982). He has written a novel (as yet unpublished), and is working on another.

HOLLIS L. CATE is professor of English at Georgia Southern College. He has served previously as professor and head of the English Department at North Georgia College. His Ph.D. is from the University of Georgia. Representative publications include an article on the work of Eugene O'Neill in the *Markham Review*, and separate articles on Stephen Crane and on William Faulkner in *College Literature*.

SUSAN OAKS is an adjunct instructor in English at Columbia-Greene Community College. Her M.A. is from SUNY Albany, and her Ph.D. is expected soon from New York University. Her dissertation is entitled

“Henry James and Nineteenth-Century Psychology: Empirical Self-Knowledge in *The Bostonians*, *The Princess Casamassima*, and *The Tragic Muse*.” She is a member of Phi Beta Kappa.

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NOTES FROM SPECIAL COLLECTIONS

FRASER COCKS, Curator of Special Collections, is spending the 1985–86 academic year at University College, Cork, Ireland, as the first director of Colby’s newest Junior Year Abroad program. Special Collections remains open in the care of his associate, P. A. Lenk.

During this past year the Robinson Collection has been fortunate to receive over 120 volumes, chiefly Victorian first editions, from Donald Gallup of New Haven, Connecticut.

The Porter Collection of Contemporary Letters has added over 100 books, nearly 200 periodical issues, and many manuscripts and letters. Several significant gifts of books, scrapbooks, and other memorabilia have been made to the College Archives.

P. A. LENK

Associate for Special Collections

NOTES FROM THE MUSEUM OF ART

A. A. D’AMICO (’28, D.F.A. ’78) and Mrs. D’Amico have been generous benefactors of the Museum since its founding. Their two great interests are ceramics and prints. The ceramics collection they have given adds immeasurably to the importance of the Museum’s holdings in the decorative arts area. A print collection they formed and which is composed primarily of twentieth-century American and European examples was given to the Museum over a number of years during the 1970’s. Many of the artists included had not been represented at Colby before this gift, which significantly broadened the range of Colby’s print collection. In 1973 they also established the A. A. D’Amico Art Collection Fund, the income from which is to be used to acquire prints for their collection and for the conservation of prints. A print recently purchased from this fund is a colored woodcut by Francesco Clemente.

Clemente, Neapolitan by birth, is one of a number of young artists, many of whom are European, whose work began to receive a great deal of attention in this country, particularly New York, about 1980. Their work, which has been termed neo-expressionist, often depicts violence and shows a deeper psychological penetration of the person portrayed than has been obvious in painting for a number of decades. Clemente and two other Italian artists—Sandro Chia and Enzo Cucchi—are referred to as the three C’s. Clemente has attracted the most attention in the United States and during the spring of 1985 three major New York galleries had exhibitions of his work simultaneously, which if not unprecedented, is extremely rare for an artist.

Although the Museum's woodcut is untitled, it is a self-portrait. The image is arresting, perhaps disturbing, as Clemente looks at the viewer with heavily lidded eyes. When one looks at them, one realizes that they are actually drawn differently. Clemente spends part of each year in Madras, India, and his sojourns there do have an effect on his art. It is perhaps the Indian tendency to treat eyes differently in the same head, which is done for symbolic reasons, that influenced Clemente when he did this self-portrait.

Japanese printmakers have been masters of the woodcut for centuries, and Clemente traveled to Kyoto, Japan, in July 1984 to work on this print with a printmaker there. The manner in which the colors were printed on damp paper gives the impression of watercolor washes, which is difficult to achieve within the woodcut medium. The Clemente self-portrait, printed on Japanese paper in an edition of two hundred, is a tour de force of contemporary printmaking.

HUGH J. GOURLEY III
Director, Museum of Art