

FABLES, FANTASIES,
AND EVERYDAY THINGS



CHILDREN'S BOOKS
BY ARTISTS

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CHILDREN'S BOOKS BY ARTISTS

ORGANIZED BY MAY CASTLEBERRY WITH EUGENIE TSAI

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FABLES, FANTASIES, AND EVERYDAY THINGS

The exhibition FABLES, FANTASIES, AND EVERYDAY THINGS presents a sampling of children's books and related literature illustrated by American artists. Most of the books have been acquired by the the Whitney Museum Library to document another aspect of the work of artists known in the museum world primarily for their painting, sculpture, photography, or film. Whether undertaken as an experiment or as the basis for a second career in illustration, the intensely visual medium of the children's book has inspired a rich and varied response. Some artists have chosen to subvert the conventions of the genre by directing their efforts to an adult audience, finding imaginative license unavailable in "adult" literature. This exhibition attempts to capture the breadth of this tradition over the last century through a selection of picture books, alphabet books, illustrated fables, folktales, adventure stories and verse, as well as educational books and others, from the fabulous to the factual.

The nineteenth century saw an enormous growth in the market for children's books that was linked to an explosion of illustrated publications for adults and children alike. (So prevalent was pictorial material during the so-called Golden Age of Illustration, near the turn of the century, that some critics feared the flood of pictures would infantilize readers by returning them to a preliterate state.) Advances in half-tone reproduction allowed printers to work directly from paintings or drawings and provided publishers with a new route to an audience eager for the classics, the latest novels, or

juvenile literature illustrated by “famous” artists.

Many nineteenth-century painters began their careers as illustrators and continued to move freely between “fine” and applied art. A year after ending his apprenticeship as a commercial lithographer at the age of twenty-one, Winslow Homer illustrated three books for children, of which his *EVENTFUL HISTORY OF THREE LITTLE MICE: AND HOW THEY BECAME BLIND* (1858) is best known. Rosina Emmett, a portrait painter and one of William Merritt Chase’s first pupils, created an early coloring book, *THE PRETTY-PEGGY PAINTING BOOK* (1880), offering her readers “a book of outlines for painting, which shall be simple enough for children and beginners, and yet really artistic and instructive, and which may prove a stepping stone toward more elaborate work.”

The Arts and Crafts Movement was instrumental in popularizing pre-industrial sources in art and literature. It also sought a return to handcraft and “the book beautiful,” which was achieved through the private presses that flourished through the first quarter of this century. For late nineteenth century romantics, the illustrated book was an opportunity to engage the imagined world of myth, legend, and storytelling. Early in his career, amidst the thriving illustrated book trade of Boston in the 1890s, the American Impressionist Childe Hassam created portraits of young people in history, from “Taia of Thebes” to “Zahra of Bagdad” for *YOUTH IN TWELVE CENTURIES* (1886). A few decades later, Rockwell Kent’s *A BIRTHDAY BOOK* (1931) was published as a signed, limited edition by Random House (which was originally founded in the twenties as a distributor of fine press books). *A BIRTHDAY BOOK* integrates Kent’s design and illustrations with a text that he wrote himself. It begins: “There was born, not so long ago, a little girl to whose christening came not one but two fairy godmothers: a Good

one, and a Bad one....”

More true-to-life strains of juvenile literature were also common, illustrated by artists accustomed to working in a reportorial style. The realist painter John Sloan illustrated Stephen Crane's *GREAT BATTLES OF THE WORLD* (1901) for a youthful audience with a taste for “Boy's Life” adventure stories. In creating graphic paraphrases of the texts he was called on to illustrate, Sloan and others associated with the Ashcan School made use of their art studio training, which had encouraged observation of the “significant moment” in contemporary life. A fellow member of the group, Everett Shinn, was prolific as a children's book illustrator. Thomas Hart Benton, the regional painter of Missouri, illustrated the American classic *ADVENTURES OF HUCKLEBERRY FINN* (1942) in an insistent rhythmic style. Grant Wood celebrated the American rural landscape in *FARM ON THE HILL* (1936), an educational children's book. The graphic artist Wanda Gág, although raised in the Midwest, drew on her immigrant roots and a Central European folk tradition to create some of the most beloved children's books of this century. *THE BALLAD OF TANGLE STREET* (1929), one of the most popular books by the New York printmaker, painter, and caricaturist, Peggy Bacon, narrates the story of a busy city street and the cat who seemed to belong to all, or none, who lived there.

Despite their spare, non-representational paintings, a number of mid-century abstract artists made significant contributions to the field of children's books. Perhaps their special humor and resourcefulness were spurred by a search for alternatives to conventional picture-making and a new appreciation of the child's fresh point of view. Charles G. Shaw's *IT LOOKED LIKE SPILT MILK* (1947) makes a winsome guessing game for small children out of amorphic forms and liquid variations in print. In contrast,

Ad Reinhardt's deft, cartoonlike drawings for the story of a husband defeated by house-keeping in *A GOOD MAN AND HIS GOOD WIFE* (1944) reveals the graphic facility of an artist later known for black on black squares. Although Esphyr Slobodkina set aside pure abstraction to produce classics in the children's book field, such as *CAPS FOR SALE: AN OLD FOLK TALE* (1947), her books incorporate a discerningly reductive sense of pattern, color, and geometry.

René d'Harnoncourt, the artist and cultural impresario who later became director of The Museum of Modern Art in New York, produced what is one of the more visually inventive books of its time. *THE HOLE IN THE WALL* (1931) is the story of an artist who paints a mural that literally comes to life. Stepping free of the wall, the artist/subject ends up in a heap of trouble from which only his cunning artistry can extricate him. Another book with sources in mural painting, *PICTURE BOOK* (1933), by Jean Charlot, represents a *tour de force* of the Mexican print revival. A landmark in fine book production, it contains Charlot's original lithographs, a text by Paul Claudel, and modernist design by the California-based publisher, curator, and graphic artist, Merle Armitage.

Early photographic illustration could and did evoke the fanciful spirit of contemporary graphic illustration through soft-focus techniques or inspired costuming, as in Napoleon Sarony's portraits for Washington Irving's tale of Rip Van Winkle, *A LEGEND OF THE KAATSKILL MOUNTAINS* (1870). But by 1930 a new objectivity prevailed. The first educational children's book to be illustrated by photography, *THE FIRST PICTURE BOOK: EVERYDAY THINGS FOR BABIES* by Mary Steichen Martin (Calderone) and her father, Edward Steichen, is a landmark in the field. (Originally published in 1930, it is now republished by the Whitney Museum of American Art with a new afterword by John

Updike.) Combining the “straight” modernist aesthetic of photographer Edward Steichen and the progressive educational aims of his daughter, the book includes twenty-four exquisite photographs of “everyday things” to assist young children in identifying their surroundings. In her preface, Calderone projected a coming era of children’s books illustrated by photography.

Mary Calderone’s empirically grounded approach to children’s education emerged from developmental studies of the 1920s advanced by the *HERE AND NOW* books of Lucy Sprague Mitchell. These theories and the publication of *THE FIRST PICTURE BOOK* contributed to a wave of photographically illustrated books for “modern” children. By 1932, *MEN AT WORK*, by the child labor reform photographer Lewis W. Hine, met with a burgeoning new market for photography books for both adults and children. In the past sixty years, photography has become increasingly identified with an adult audience while graphic illustration still predominates in children’s books and fantasy literature. Nevertheless, a significant number of photographically illustrated children’s books continues to appeal to a young audience.

Photographers have over the last fifty years continued to adapt the photographic book for educational uses. In *MICHAEL AND ANNE IN THE YOSEMITE VALLEY* (1941), the renowned landscape photographer and advocate of the National Parks system, Ansel Adams, focused on his own children amidst the spectacular scenery of Yosemite National Park. The book concludes with one of Adam’s characteristic nocturnal views, when Michael and Anne fall asleep, “just as the moon rose over the great cliffs of the Yosemite Valley.” The respected photographer and editor Berenice Abbott, known for her interest in scientific subjects, was commissioned to contribute what is now some of her best-

known work for two books aimed at high school students, *MAGNET* (1964) and *MOTION* (1965). More recently, Wendy Ewald, a writer, photographer, and teacher committed to children's issues, created *MAGIC EYES: SCENES FROM AN ANDEAN GIRLHOOD* (1992), with photographs by Ewald and the children of Raquira, Colombia.

Artists have adapted and interpreted the different forms and genres of the children's book in a variety of ways. The alphabet book found Surrealist variations in Joseph Cornell's cover for *ABC's* (1940) and in Man Ray's *ALPHABET FOR ADULTS* (1948). An interesting and little-known alphabet book, Earl Harvey Lyall's *THE CUBIES' ABC* (1913) seems to have been conceived—or “incubated,” as the title puns—to tweak the pretensions of Cubism and the modernist message of The American Association of Painters and Sculptors. The Book begins: “A is for Art in the Cubies domain—(Not the Art of the Ancients, brand new are the Cubies.) Archipenko's their guide, Anatomics their bain....” *ANDY WARHOL'S INDEX (BOOK)* of 1967 incorporated the “pop-up” to bring the popular imagery and the output of his studio, The Factory, into high relief. Artists have represented the animal personages and moral content of *AESOP'S FABLES* in distinct guises: whether in the playful animations of Alexander Calder, with etchings resembling his wire-sculpture (1931); in the starkly rendered pen and ink of African-American painter Jacob Lawrence (1970); or the highly politicized work of the artist and left-leaning illustrator for *THE MASSES*, Hugo Gellert (1936).

A number of contemporary artists have taken on the tales of Perrault or the Brothers Grimm, sometimes to engage whatever previously suppressed, psychosexual content may have emerged in more contemporary readings, sometimes out of simple affection for the confectionary “lightness” of our best-loved stories. The photographer

William Wegman, for example, has cast ten Weimaraner puppies as Cinderella's sewing mice (1993). Closer to home, Faith Ringgold's semi-autobiographical *TAR BEACH* (1991) blends realistic observation of a young girl's life in Harlem with her enchanted vision of the George Washington Bridge as a string of pearls.

MAY CASTLEBERRY, *Librarian and Associate Curator of Special Collections*

Special thanks are extended to Betsy Beinecke Shirley; Leonard S. Marcus for his suggestions about the publishing context of *THE FIRST PICTURE BOOK*; Julie Mellby, Associate Librarian, Whitney Museum of American Art; Stacy Hoshino, Special Projects Coordinator, Whitney Museum of American Art; Cattermole Books; and to R.W. Smith, Bookseller.

This exhibition is an expanded version of an exhibition that appeared at the Whitney Museum of American Art, New York, November 20, 1992–January 31, 1993.

Works in the Exhibition

Books

Unless otherwise indicated, all exhibited works are from the Whitney Museum of American Art. Generous loans from the Betsy Beinecke Shirley Collection of Children's Literature, Beinecke Rare Book Library, Yale University, New Haven, have enhanced this selection.

BERENICE ABBOTT (1898–1991)

Magnet

By E.G. Valens

Cleveland and New York: The World Publishing Company, 1964

Collection of Mus White

Motion

By E.G. Valens

Cleveland and New York: The World Publishing Company, 1965

ANSEL ADAMS (1902–1984)

Michael and Anne in the Yosemite Valley

By Virginia and Ansel Adams

New York and London: The Studio Publications, 1941

Collection of Mus White

Copy 2: Betsy Beinecke Shirley Collection of Children's Literature, Beinecke Rare Book Library, Yale University, New Haven

TOMIE ARAI (B. 1949)

Sachiko Means Happiness

By Kimiko Sakai

San Francisco: Children's Book Press, 1990

China's Bravest Girl: The Legend of Hua Mu Lan

By Charlie Chin; Chinese translation by Wang Xing Chu
Emeryville, California: Children's Book Press, 1995

PEGGY BACON (1895–1987)

The True Philosopher and Other Cat Tales

By Peggy Bacon

Boston: The Four Seas Company, 1919

The Ballad of Tangle Street

By Peggy Bacon

New York: The Macmillan Company, 1929

The Cat That Jumped Out of the Story

By Ben Hecht

Philadelphia and Toronto: The John C. Winston Company, 1947

MRS. N. GRAY BARTLETT

Mother Goose of '95

By Mrs. N. Gray Bartlett

Boston: Joseph Knight Company, 1895

Betsy Beinecke Shirley Collection of Children's Literature, Beinecke Rare Book Library,

Yale University, New Haven

LEONARD BASKIN (B. 1922)

Hosie's Aviary

By Tobias Baskin and Lucretia, Hosie, and Lisa Baskin

New York: The Viking Press, 1979

THOMAS HART BENTON (1889–1975)

Adventures of Huckleberry Finn

By Mark Twain

New York: The Limited Editions Club, 1942

JAMES BROWN (B. 1951)

The Happy Prince

By Oscar Wilde

Amsterdam: Picaron Editions, 1995

JOHN CAGE (1912–1992)

Mud Book

By John Cage and Lois Long

New York: Callaway Editions; London: David Grob Editions, 1985

ALEXANDER CALDER (1898–1976)
Fables of Aesop, According to Sir Roger L'Estrange
New York: Harrison of Paris, 1931
Whitney Museum of American Art, New York;
Gift of Mildred and Russell Lynes, in memory of the artist
76.42a

A Bestiary
Compiled by Richard Wilbur
New York: Pantheon Books, 1955

JEAN CHARLOT (1898–1979)
Picture Book
By Paul Claudel; translation by Elise Cavanna
New York: John Becker, 1935
Collection of R.W. Smith, Bookseller, New Haven

A Child's Good Night Book
By Margaret Wise Brown
New York: HarperCollins Publishers, 1992

JOSEPH CORNELL (1903–1972)
ABC's
By Charles Henri Ford
Prairie City, Illinois: The Press of James A. Decker, 1940

JAMES DAUGHERTY (1889–1974)
Of Courage Undaunted:
Across the Continent with Lewis and Clark
By James Daugherty
New York: The Viking Press, 1951

ROSINA EMMET (1854–1948)
The Pretty-Peggy Painting Book
By Rosina Emmet
New York: Dodd, Mead & Company, 1880
Collection of R.W. Smith, Bookseller, New Haven

WENDY EWALD (B. 1955)
Magic Eyes: Scenes from an Andean Girlhood
From stories told by Alicia and María Vásquez
Seattle: Bay Press, 1992

ANTONIO FRASCONI (B. 1919)
12 Fables of Aesop
By Glenway Wescott
New York: The Museum of Modern Art, 1954

See and Say: A Picture Book in Four Languages
By Antonio Frasconi
New York: Harcourt, Brace and Company, 1955

At Christmastime
By Valerie Worth
New York: Michael di Capua Books/HarperCollins, 1992

WANDA GÁG (1893–1946)
Millions of Cats
By Wanda Gág
New York: Sandcastle Books, 1988

The ABC Bunny
By Wanda Gág
New York: Coward McCann, 1933

Nothing At All
By Wanda Gág
New York: Coward-McCann, 1941

CARMEN LOMAS GARZA (B. 1948)
Family Pictures: Cuadros de Familia
By Carmen Lomas Garza as told to Harriet Rohmer
Spanish translation by Rosalma Zubizarreta
San Francisco: Children's Book Press, 1990

HUGO GELLERT (1892–1985)
Comrade Gulliver: An Illustrated Account of Travel into
That Strange Country the United States of America
By Hugo Gellert
New York: G.P. Putnam's Sons, 1935

Aesop Said So
New York: Covici Friede, Publishers, 1936

ROBERT GOBER (B. 1954)
Heat
By Joyce Carol Oates
New York: Library Fellows of the Whitney Museum of
American Art, 1989

RODNEY A. GREENBLAT (B. 1960)
Uncle Wizzmo's New Used Car
By Rodney A. Greenblat
New York: Harper & Row Junior Books, 1990

Aunt Ippy's Museum of Junk
By Rodney A. Greenblat
New York: HarperCollins Publishers, 1991

RED GROOMS (B. 1937)
Rembrandt Takes A Walk
By Mark Strand
New York: Clarkson N. Potter, 1986

Ruckus Rodeo

By Barbara Haskell

New York: Harry N. Abrams in cooperation with the
Whitney Museum of American Art, 1988

RENÉ D'HARNONCOURT (1901-1968)

The Painted Pig

By Elizabeth Morrow

New York: Alfred A. Knopf, 1930

Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

The Hole in the Wall

By René d'Harnoncourt

New York: Alfred A. Knopf, 1931

Copy 2: Library of The Museum of Modern Art, New York

Mexicana: A Book of Pictures

By René d'Harnoncourt

New York: Alfred A. Knopf, 1931

Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

CHILDE HASSAM (1859-1935)

Doll Rosy's Days

By Mrs. Clara Doty Bates

Boston: D. Lothrop & Co., 1884

Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

Bye-o-Baby Ballads

By Charles Stuart Pratt

Boston: D. Lothrop & Co., 1886

Copy 2: Collection of R.W. Smith, Bookseller, New Haven

Copy 3: Betsy Beinecke Shirley Collection of Children's

Literature, Beinecke Rare Book Library,

Yale University, New Haven

Youth in Twelve Centuries

By M.E. Blake

Boston: D. Lothrop & Co., 1886

Copy 2: Betsy Beinecke Shirley Collection of Children's
Literature, Beinecke Rare Book Library, Yale University,
New Haven

LEWIS W. HINE (1874-1940)

*Men at Work: Photographic Studies of
Modern Man and Machines*

By Lewis W. Hine

New York: The Macmillan Company, 1932

WINSLOW HOMER (1836-1910)

Eventful History of Three Little Mice:

And How They Became Blind

Boston: E.O. Libby & Co., 1858

Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

JESS (B. 1923)

The Cat and the Blackbird

By Robert Duncan

San Francisco: White Rabbit Press, 1967

CELIA JORDAN

Babies of Illinois

By Celia Jordan

Urbana, Illinois: Celia Jordan, 1985

MIKE KELLEY (B. 1954)

Reconstructed History

By Mike Kelley

New York: Thea Westreich; Cologne: Gisela Capitain, 1990

ROCKWELL KENT (1882-1971)

A Birthday Book

By Rockwell Kent

New York: Random House, 1931

Copy 2: Betsy Beinecke Shirley Collection of Children's
Literature, Beinecke Rare Book Library, Yale University,
New Haven

BARBARA KRUGER (B. 1945)

My Pretty Pony

By Stephen King

New York: Library Fellows of the Whitney Museum of
American Art, 1988

PAUL LANDACRE (1893-1963) ET AL.

Doll Dreams

Edited by Lucile Phillips Morrison

Hollywood: Hollycrofters, 1932

JACOB LAWRENCE (B. 1917)

Harriet and the Promised Land

By Robert Kraus and Gwen Lawrence

New York: Windmill Books/Simon & Shuster, 1968

Republished by Simon & Shuster Books
for Young Readers, 1993.

Collection of Winifred Machan

Aesop's Fables

New York: Windmill Books/Simon & Shuster, 1970

The Great Migration: An American Story

By Jacob Lawrence; poem by Walter Dean Myers
New York: The Museum of Modern Art and
The Phillips Collection, with HarperCollins, 1993

EARL HARVEY LYALL

The Cubies' ABC

By Mary Mills Lyall
New York: G.P. Putnam's Sons, 1913

DANNY LYON (B. 1942)

I Like to Eat Right On the Dirt:

A Child's Journey Back in Space and Time

By Danny Lyon
Clintondale, New York: Bleak Beauty Books, 1989

MARIANNA [MARIAN CURTIS FOSTER]

The Journey of Bangwell Putt

By Marianna
New York: F.A.R. Gallery, 1945
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

REGINALD MARSH (1898-1954)

The 'Round and 'Round Horse

By Jeremy Gury
New York: Henry Holt and Company, 1943
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

MAXFIELD PARRISH (1870-1966)

Poems of Childhood

By Eugene Field
New York: Charles Scribner's Sons, 1904

The Knave of Hearts

By Louise Saunders
New York: Charles Scribner's Sons, 1925
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

HENRY VARNUM POOR (1888-1970)

The Call of the Wild

By Jack London
New York: The Limited Editions Club, 1960

MAN RAY (1890-1976)

Alphabet for Adults

By Man Ray
Beverly Hills: Copley Galleries, 1948
Collection of Timothy Baum
Copy 2: Library of The Museum of Modern Art, New York

Analphabet

By Man Ray
New York: Nadada Editions, 1974

AD REINHARDT (1913-1967)

A Good Man and His Good Wife

By Ruth Krauss
New York and London: Harper & Brothers, 1944
Collection of David Stang
Copy 2: Collection of Winifred Machan

FAITH RINGGOLD (B. 1930)

Tar Beach

By Faith Ringgold
New York: Crown Publishers, 1991

Aunt Harriet's Underground Railroad in the Sky

By Faith Ringgold
New York: Crown Publishers, 1992

CHARLES M. RUSSELL (1864-1926)

Indian Why Stories: Sparks from War Eagle's Lodge-Fire

By Frank B. Linderman
New York: Charles Scribner's Sons, 1915
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

LUCAS SAMARAS (B. 1936)

Book

By Lucas Samaras
New York: Pace Editions, 1968
Whitney Museum of American Art, New York; Purchase,
with funds from the Howard and Jean Lipman Foundation,
Inc. 69.96

NAPOLÉON SARONY (1821-1896) ET AL.

A Legend of the Kaatskill Mountains

By Washington Irving
New York: G.P. Putnam and Sons, Publishers, 1870

MARGARET ERWIN SCHEVILL

In the Garden of the Home God:

A Retelling of a Navajo Tale

Santa Fe: Hazel Dreis Editions, 1943

EVE WATSON SCHÜTZE
*Prose That Every Child Should Know: A Selection of the
Best Prose of All Times for Young People*
Edited by Mary E. Burt
Garden City, New York: Doubleday, Page & Company, 1913
Collection of Mus White

BEN SHAHN (1898–1969)
*The Alphabet of Creation:
An Ancient Legend from the Zohar*
New York: Pantheon Books, 1954

Ounce, Dice, Trice
By Alastair Reid
Boston: Little, Brown & Company, 1958

CHARLES G. SHAW (1892–1974)
The Giant of Central Park
By Charles G. Shaw
New York: William R. Scott, 1940

It Looked Like Spilt Milk
By Charles G. Shaw
New York: Harper & Row, Publishers, 1947
Republished by HarperCollins, 1992

The Winter Noisy Book
By Margaret Wise Brown
New York: Harper & Row, Publishers, 1947

CINDY SHERMAN (B. 1954)
Fitcher's Bird
Based on a tale by the Brothers Grimm
New York: Rizzoli International Publications, 1992

EVERETT SHINN (1876–1953)
Toby Tyler or Ten Weeks with a Circus
By James Otis
Philadelphia: The John C. Winston Company, 1937
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

*A Christmas Carol in Prose:
Being a Ghost Story of Christmas*
By Charles Dickens
Chicago: The John C. Winston Company, 1938

The Man Without a Country
By Edward Everett Hale
New York: Random House, 1940

The Knights of the Hop Around Table
By Everett Shinn
[Artist's mock-up, 1941]
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

The Night Before Christmas
By Clement Clarke Moore
Chicago: The John C. Winston Company, 1942
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

LAURIE SIMMONS (B. 1949)
Water Ballet/Family Collision
By Laurie Simmons
Minneapolis: Walker Art Center, 1987

JOHN SLOAN (1871–1951)
Great Battles of the World
By Stephen Crane
London: Chapman & Hall, 1901

LOUIS SLOBODKIN (1905–1975)
Many Moons
By James Thurber
New York: Harcourt, Brace, and Company, 1943
Copy 2: Betsy Beinecke Shirley Collection of Children's
Literature, Beinecke Rare Book Library, Yale University,
New Haven

The Magic Fishbone
By Charles Dickens
New York: The Vanguard Press, 1953
Betsy Beinecke Shirley Collection of Children's Literature,
Beinecke Rare Book Library, Yale University, New Haven

ESPHYR SLOBODKINA (B. 1908)
Caps for Sale: An Old Folk Tale
By Esphyr Slobodkina
New York: William R. Scott, 1947

The Clock
By Esphyr Slobodkina
New York: Abelard-Schuman, 1956

EDWARD STEICHEN (1879–1973)
The First Picture Book: Everyday Things for Babies
By Mary Steichen Martin (Calderone)
New York: Harcourt, Brace, and Company, 1930

The Second Picture Book

By Mary Steichen Martin (Calderone)
New York: Harcourt, Brace, and Company, 1931

The First Picture Book: Everyday Things for Babies

By Mary Steichen Martin (Calderone)
Afterword by John Updike
New York: Library Fellows of the Whitney Museum of
American Art, 1991
Republished by Fotofolio, 1992

JAY VAN EVEREN (1875–1947)

Nicholas and the Golden Goose
By Anne Carroll Moore
New York: G.P. Putnam's Sons, 1952
Collection of R.W. Smith, Bookseller, New Haven

ANDY WARHOL (1928–1987)

Andy Warhol's Index (Book)
By Andy Warhol
New York: Random House, 1967

Andy Warhol's Children's Book

By Andy Warhol
Zurich: Bruno Bischofberger, 1985

WILLIAM WEGMAN (B. 1943)

Cinderella
By William Wegman
New York: Hyperion Books for Children, 1993

Little Red Riding Hood

With Carole Kismaric and Marvin Heiferman
New York: Hyperion Books for Children, 1993

ABC

By William Wegman
New York: Hyperion Books for Children, 1994

EDWARD WESTON (1886–1958)

The Cats of Wildcat Hill
By Charis Wilson and Edward Weston
New York: Duell, Sloan and Pearce, 1947
Collection of Mus White

CHARLES WHITE (1918–1979)

*Four Took Freedom: The Lives of Harriet Tubman,
Frederick Douglass, Robert Smalls, and Blanche K. Bruce*
By Philip Sterling and Rayford Logan
Garden City, New York: Zenith Books/Doubleday &
Company, 1967
Collection of Heritage Gallery, Los Angeles

GRANT WOOD (1892–1942)

Farm on the Hill
By Madeline Darrough Horn
New York and London: Charles Scribner's Sons, 1936
Copy 2: Collection of Cattermole Books, Newbury, Ohio

Painting, Sculpture, Photography

Dimensions are in inches; height precedes width, precedes depth. Unless otherwise indicated, all works are from the Whitney Museum of American Art.

BERENICE ABBOTT (1898–1991)

Magnetism with Key, c. 1958

Black-and-white photograph, 11 x 14

Commerce Graphics Ltd., East Rutherford, New Jersey

Magnetism with Wire, c. 1958

Black-and-white photograph, 11 x 14

Commerce Graphics Ltd., East Rutherford, New Jersey

Parabolic Mirror, c. 1958

Black-and-white photograph, 11 x 14

Commerce Graphics Ltd., East Rutherford, New Jersey

Train in the Path of a Moving Ball, c. 1958

Black-and-white photograph, 7 x 19

Commerce Graphics Ltd., East Rutherford, New Jersey

TOMIE ARAI (b. 1949)

Issho (One Life), 1994

Silkscreen on wood, 7 3/8 x 5 3/4

Collection of the artist

Storybook for Akira, 1994

Silkscreen monoprints on wood, with mixed media, approximately 48 x 96 x 12 overall

Collection of the artist

DOTTY ATTIE (b. 1938)

Mother's Kisses, 1982

Hand-colored lithograph, sheet: 35 15/16 x 26 5/8

Purchase, with funds from the Print Committee 93.81–1–28

PEGGY BACON (1895–1987)

Wild Garden, 1924

Graphite on paper, 22 1/8 x 18

Gift of Gertrude Vanderbilt Whitney 31.484

The Untilled Field, 1937

Pastel on paper, sight: 19 1/8 x 25 1/4

Gift of Mr. and Mrs. Albert Hackett 52.29

ALEXANDER CALDER (1898–1976)

Elephant, c. 1928

Sheet brass on wood base, 2 3/4 x 8 1/2 x 2 1/2

Promised gift of M.H. Lloyd P.69.80

Lyonesse and Fox, 1931

Ink on paper, 9 3/4 x 7 1/8

Gift of Mildred and Russell Lynes, in memory of the artist 76.42b

JOSEPH CORNELL (1903–1972)

Celestial Navigation, n.d.

Box construction with wood, glasses, marbles, plaster head, painted cork ball, metal rods, nails, paper collage, tempera, and painted glass, 9 5/8 x 16 1/4 x 4
60th Anniversary Gift of Estee Lauder, Inc. 92.24

WENDY EWALD (b. 1955)

The Mirror, 1992

Black-and-white photograph, 9 x 11

The James Danziger Gallery, New York

Untitled, 1992

Black-and-white photograph, 9 x 11

The James Danziger Gallery, New York

WENDY EWALD AND MONICA WILKINS

Spelling Champ, 1990

Black-and-white photograph, 9 x 11

The James Danziger Gallery, New York

WANDA GÁG (1893–1946)

Cats, 1931

Wood engraving, 2 7/8 x 3 13/16

Collection of Betsy Beinecke Shirley

The Forge, 1932

Lithograph: sheet, 13 3/4 x 18 3/8;

image, 11 1/2 x 13 3/4

Purchase 32.103

CARMEN LOMAS GARZA (b. 1948)

Tamalada (Making Tamales), 1987

Gouache on paper, 20 x 27

Collection of Don Ramon's Restaurant, San Francisco

HUGO GELLERT (1892–1985)

The Transformation of Money into Capital, 1933

Lithograph, 23 1/2 x 15

Mary Ryan Gallery, New York

Life, Liberty..., 1936

Lithograph, 14 1/8 x 12 1/2

Mary Ryan Gallery, New York

CHILDE HASSAM (1859–1935)
Marsh and Meadow: Cos Cob, Connecticut, c. 1903
Oil on canvas, 18 x 22
Spanierman Gallery, New York

LEWIS W. HINE (1874–1940)
Bolt Boy, 1932
Black-and-white photograph, 9 x 11
Avery Architectural and Fine Arts Library, Columbia
University, New York

Checking Up, 1932
Black-and-white photograph, 9 x 11
Avery Architectural and Fine Arts Library, Columbia
University, New York

The Sky Boy, 1932
Black-and-white photograph, 9 x 11
Avery Architectural and Fine Arts Library, Columbia
University, New York

JESS (B. 1923)
Deranged Stereoptican, 1974
Jigsaw paste-up, 15 1/2 x 34 1/2
Odyssea Gallery, New York

ROCKWELL KENT (1882–1971)
The Seven Ages of Man, 1918
Portfolio of four lithographs:
The Infant, sheet: 4 3/4 x 4 5/16
The Lovers, sheet: 4 5/8 x 4 3/16
The School Boy, sheet: 4 3/4 x 4 1/8
The Soldier, sheet: 4 13/16 x 4 3/16
Gift of Juliana Force 31.947.1–4

The Seven Ages of Man—The Infant, 1918
Ink on paper, 9 5/8 x 7 5/8
Gift of Gertrude Vanderbilt Whitney 31.552

Little Red Riding Hood, n.d.
Woodcut, 5 x 13
Collection of Betsy Beinecke Shirley

JACOB LAWRENCE (B. 1917)
Another Journey Ended, 1967
Gouache on paper, 10 x 11
Collection of Susie Powell

The Fox and the Crow, 1969
Ink on paper, 17 1/2 x 19
Francine Seders Gallery Ltd., Seattle

The Hares and the Frogs, 1969
Ink on paper, 16 1/2 x 30
Francine Seders Gallery, Ltd., Seattle

REGINALD MARSH (1898–1954)
Merry-Go-Round, c. 1940
Ink on paper, 9 x 14 1/4
Felicia Meyer Marsh Bequest 80.31.40

MAN RAY (1890–1976)
Letter T from (Alphabet), 1947
Ink on paper, 5 3/4 x 4
Collection of Timothy Baum

Metal Laboratory Objects, 1922
Rayograph, 9 3/8 x 7
Purchase, with funds from the Simon Foundation, Inc.
72.130

AD REINHARDT (1913–1967)
How to Look at a Spiral, 1946
Collage of ink and paper, sight: 13 x 10 1/4
Gift of Rita Reinhardt 76.49

Abstract Painting, Blue 1953, 1953
Oil on canvas, 50 x 28
Gift of Rita Reinhardt 74.22

FAITH RINGGOLD (B. 1930)
Tar Beach II, 1990
Silkscreen on raw silk shantung, 66 x 66
Created in collaboration with The Fabric Workshop,
Philadelphia
The Fabric Workshop/Museum, Philadelphia

ALBERT PINKHAM RYDER (1847–1917)
The Culprit Fay, c. 1882–86
Oil on wood, mirror frame, 16 panels:
20 1/4 x 20 1/4 overall
Joan Whitney Payson Bequest 76.13

LUCAS SAMARAS (B. 1936)
Book, 1968
Colored serigraphs with offset, embossing, thermography
die-cut, and collage on paper mounted on cardboard,
10 x 10 x 2 1/2
Purchase, with funds from the Howard and Jean Lipman
Foundation 69.96

BEN SHAHN (1898–1969)

Cherubs and Children, 1944

Tempera on composition board, 15 x 22 7/8

Purchase 45.17

CHARLES G. SHAW (1892–1974)

Untitled, 1937

Offset lithograph, sheet and image: 11 15/16 x 9 3/16

Gift of Mr. and Mrs. Wolf Kahn in honor of Alice Mason

7.121.24

EVERETT SHINN (1876–1953)

Santa and His Reindeer, 1938

Ink on paper, four drawings,

approximately 12 x 18 1/4 each

Collection of Betsy Beinecke Shirley

Under the Elevated, n.d.

Pastel and charcoal, 21 1/4 x 27

Gift of Mr. and Mrs. Arthur Altschul 71.329

ESPHYR SLOBODKINA (B. 1908)

The Little Fireman, c. 1938

Paper collage on cardboard, 22 x 28

Collection of Gail Stavitsky and Rich Sheinaus

WILLIAM WEGMAN (B. 1943)

Docked Clipper, 1993

Color Polaroid photograph, 20 x 24

Pace/MacGill Gallery, New York

Framed, 1993

Color Polaroid photograph, 20 x 24

Pace/MacGill Gallery, New York

Snowflake, 1993

Color Polaroid photograph, 20 x 24

Pace/MacGill Gallery, New York

GRANT WOOD (1892–1942)

Dinner for Threshers, 1933

Graphite and gouache on paper, two sections:

17 3/4 x 26 3/4 each

Purchase 33.79 and 33.80

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