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# The Figure Past and Present: Selections from the Permanent Collection

The Patricia and Phillip Frost Art Museum  
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THE  
**FIGURE**

**PAST AND PRESENT**  
SELECTIONS FROM THE  
PERMANENT COLLECTION



THE PATRICIA & PHILLIP FROST ART MUSEUM



THE

# FIGURE

**PAST AND PRESENT**

SELECTIONS FROM THE  
PERMANENT COLLECTION

**CAROL DAMIAN, CURATOR**

PATRICIA AND PHILLIP FROST ART MUSEUM  
FLORIDA INTERNATIONAL UNIVERSITY



## DIRECTOR'S FOREWORD

The first presentation of the permanent collection of the new Patricia and Phillip Frost Art Museum marks an historic moment for the 30 year-old exhibition space. It represents a coming-of-age from its early beginnings as a gallery created to give student artists an opportunity to not only see their own work, but also that of other artists. It was established by Professor James Couper as an educational venture dedicated to enhancing the art programs of the university. Then under the visionary leadership of Dahlia Morgan, the Art Museum became a leader in the South Florida community with quality exhibitions and programs. Today it is a grown-up museum that is an extraordinary building with nine gallery spaces. Finally it has room to display the works that have been acquired over many, many years. Certainly the most significant part of the collection is that of a gift to FIU in 1989 from what was then the Metropolitan Museum of Miami. The Metropolitan gift of over 2500 objects forms the basis of the permanent collection and includes some of its most significant works.

Over the years, only a few of the 6000 works in the permanent collection have been exhibited. In the impressive new spaces of The Patricia and Phillip Frost Art Museum, there is finally the opportunity to look at the collection, curate from its holdings and continue to create exhibitions and programs. How does one create a cohesive exhibition with so much to choose from? The decision was difficult. From the many media, countries, and periods of Art History represented in the collection, the figure emerged. Figures have always been a vital part of the art historical record. This exhibition provides an opportunity to showcase the similarities and differences among the traditional cultures of Asia, Africa, Europe and the Americas, and to honor the achievements of the men and women we now call artists, many of whom were not artists in the contemporary sense, but magicians, shamans, priests and anonymous servitors of a higher authority.

Carol Damian  
Director and Chief Curator

## ACKNOWLEDGEMENTS

For over 30 years, The Patricia and Philip Frost Art Museum at FIU has brought exhibitions and programs to Miami that have represented the highest in quality and educational achievement. What is not as well known is that the museum has been a collecting institution for many years and has amassed more than 6000 works of art, including 2500 objects from the Coral Gables Metropolitan Museum and Art Center in 1989. There have been hundreds of gifts from collectors in the South Florida community that have never been shown before. For the past three years, I have had the privilege of looking at every one of these objects in order to put together an opening exhibition for the new Frost Art Museum. The curatorial decisions involved in choosing a small selection to highlight this vast collection have not been easy and could not have been accomplished without the assistance of many. The entire staff of the museum has been involved in this daunting task, from the organization of the data and archives, to the research, and finally to the installation.

I would like to thank Debbye Kirschtel-Taylor, Sherry Zambrano and Klaudio Rodriguez, the collection management team, with Doris Alvarez, the museum studies' intern, for their diligence in cataloging, photographing and moving the collection to its new home, and helping me every step of the way to identify the very best. The works of art also required significant research to assure the highest academic standards in labeling and text for the catalog. A university provides the wonderful opportunity to work with students and scholars that is not always possible in independent institutions. I have been fortunate to have a group of student interns and assistants who have been tasked with the challenge of doing research on objects from all over the world and they have provided me with the excellent information used to write the catalog, labels and wall texts. I am grateful to Catalina Jaramillo, my curatorial assistant; Ana Estrada, Judith Blumenthal, Cookie Gazitua, Miriam Machado, Stephanie Guasp, and Nicole Espailat, my research team of students, interns and volunteers; Ana Quiroz,

our Smithsonian Affiliation Intern who was able to research in the Archives of American Art in Washington, and my professional colleagues Brian Dursum, Manuel Jordan, Mark Ormand, Tara Finley, Julia Herzberg, and the many others I have consulted with over the years. I would also like to thank my editor, Carmela Pinto McIntire, another FIU colleague, for helping me put it all together. The final step in this long process has been the installation of the work, and Chip Steeler has understood my vision for the exhibition and created it perfectly.

Finally, I wish to thank the many organizations and individuals whose commitment to the arts makes our endeavors possible. I would especially like to salute Patricia and Phillip Frost; the Fishman Family; the Orr Family; B. and Don Carlin; William R. Kenan, Jr Charitable Trust; Teresa and Alfred Estrada; Carol Weldon; Betty Laird Perry; Francien Ruwitch; Wilma Bulkin Siegel; Steven and Dorothea Green; the Cowles Family and Amancio V. Suarez, who dedicated spaces in the new mu-

seum to make all this possible. To Jim Couper and Dahlia Morgan, special recognition and gratitude for dreaming of this day many years ago. I must also recognize the continued support of the Florida Division of Cultural Affairs; the Miami-Dade County Department of Cultural Affairs; the Mayor and Miami-Dade County Board of County Commissioners; the Funding Arts Network; Dade Community Foundation; Citigroup Foundation; CitiPrivate Bank; the Steven and Dorothea Green Foundation, Target, UBS and the Friends of the Frost Art Museum. I hope this exhibition will open the doors to many more exhibitions and programs for the benefit of our students and community. Thank you.

Carol Damian  
Director and Chief Curator



# THE FIGURE

## PAST AND PRESENT

SELECTIONS FROM THE PERMANENT COLLECTION



FIGURE 1  
**Keokuk, Chief of The  
Sacs and Foxes, 1838**  
Hand-colored lithograph on paper  
printed by J.T. Bowen for McKenney  
and Hall, *History of the Indian Tribes of  
North America*, 1837-44

### CAROL DAMIAN

From the beginnings of representation, the human form has been given memorable shapes by the wishes of men and women to communicate to a higher entity and to each other. Before the fascinating imagery in the caves, female figures were created in many parts of the world, perhaps as an offering to a fertility deity. For thousands of years, every cultural area across the world has paid homage to the human body – real or fantastic. Today, in a world of vastly expanded knowledge of physical life, artists go beyond the simple representation of the human body by relating it, by analogy, to all structures that have become part of our imaginative and intellectual experience. Artists are now informed by a more complete knowledge of anatomy; more elaborate symbols; more advanced understanding of the past; more fascination with ritual and religion. Artists are also more adept at articulating visually and conceptually through new media and technology. The history of images and the power of representation are not only understood as chronological, but also as cultural and regional. The timeline from the prehistoric to the present

day reveals as many commonalities in image making as it does wide discrepancies (see Appendix 1).

This exhibition showcases the similarities and differences among the traditional cultures of Asia, Africa, Europe and the Americas, and honors the achievements of the men and women we now call artists. Many of them were not artists in the contemporary sense, but rather magicians, shamans, priests and anonymous servitors of a higher authority.

This selection of works will introduce the public to the rich traditions associated with the human figure. It will also explore the many variants of the genre through time and place. By casting wide temporal and geographic nets, we hope not only to highlight the works themselves, but also to highlight the cross-cultural influences so relevant today, especially in the Miami area, where people from lands far and wide have arrived, and keep arriving, making this location one of the most vibrant, diverse, and exciting cities of a truly “new world.”

The figure as a subject of art and the focus of image-making has existed for over 500,000 years,<sup>1</sup> as far back as the Lower Paleolithic on the Eurasian continents.<sup>2</sup> There are few places on earth that have not used it as a source of visual reference, symbolism, magic, ideology, propaganda, authority, ritual, conflict and celebration. The image of the goddess figure as a source of power



**Woman of Willendorf**, ca.28,000-25,000 BCE  
limestone, Naturhistorisches Museum, Vienna  
Illustration by Catalina Jaramillo

and life, the Great Mother who gives birth to all creation, appears to be the dominant type of figurine. She is represented in various ways, from the highly abstracted to articulated portrayals with details of attire and headdress, or in portrayals reduced to bare outlines. Some figurines may have been amulets; others recovered from burials or temples were obviously used for rituals. Animals and male figures are less prominent, but do appear as identifiable images also, indicating a process of shared participation not understood today.<sup>3</sup>

The power of figurative representation may also be demonstrated by numerous anti-figurative movements over the centuries that forbade human imagery as idolatry. For example, the iconoclasts, whose “ideas were actually present in antiquity, evolved in the hands of significant movements like Neo-Platonism in later antiquity, merged with Judaeo-Christian currents, and came to the fore again in the astonishing episodes of Byzantine iconoclasm between 726 and 787 and 815 and 843 – by which time Islamic thinking about images could also join the ever-broadening stream.”<sup>4</sup> This anxiety about images clearly indicates their power throughout history. “People are sexually aroused by pictures and sculptures; they break [them]; mutilate them, kiss them, cry before them, and go on journeys with them; they are calmed by them, stirred by them, and incited to revolt... They have always responded in these ways; they still do.”<sup>5</sup> The image of the human figure is the most powerful, controversial, beloved and despised. If visual images are more effective than writing, then even more credence must be given to their significance in the history of art. While the discourse about the power

of images is an underlying theme of this essay and of this exhibition, it is a topic for another day as we must focus on the art itself.

The works in this exhibition represent a very small selection of hundreds of paintings, sculptures, prints, drawings, books, posters, photographs and objects in the Frost Art Museum collection chosen to highlight its strengths and to give a curatorial vision or theme to its organization. They have been arranged according to three themes: Cultural Crossroads, Conflict and Authority, and Ritual. Each area provides a point of departure for discussion about relationships over time and place, and an aesthetic for presentation.

The exhibition begins with the theme of Cultural Crossroads, which is introduced by a selection of seven prints (out of the museum’s collection of 34) which originates from the oil paintings of Charles Bird King (1785–1862) completed in Washington DC from 1824–1837 (Figures 1 & 2). Thomas L. McKenney, United States Superintendent of the Indian Trade Commission, and later first head of the United States Bureau of Indian Affairs, encouraged King to portray the native members of the delegation of 16 leaders from the Pawnee, Omaha, Kansa, Oto and Missouri Tribes of the Great Plains who arrived in Washington on 29 November 1821. King completed dozens of Native American portraits (before George Catlin, the well known artist who traveled west to paint these and other “wild tribes” in their homes and territories).<sup>6</sup> Most of King’s figures sit in three-quarter poses and wear Presidential Peace Medals with the profile of President Monroe. These



FIGURE 2

**Tah-Col-O-Quoit, 1842**

Hand-colored lithograph on paper printed by J.T. Bowen for McKenney and Hall, *History of the Indian Tribes of North America*, 1837–44  
20 x 14.25 inches



FIGURE 3

**UNKNOWN ARTIST,**

**NATIVE AMERICAN (KIOWA)**

*Seven Men, Four Dead and a Dead Horse*, ca. 1890

THE  
**FIGURE**  
**PAST AND PRESENT**  
 SELECTIONS FROM THE PERMANENT COLLECTION



FIGURE 4  
 UNKNOWN ARTIST (Japan)  
*Lady of the Night*,  
 ca. 1850–1920



FIGURE 5  
*Netsuke: Man with Elongated Head*,  
 date unknown

medals were valued by the Native Americans as a sign of status and were worn on all formal occasions. King's images were then copied by Henry Inman in the 1830s and from them a set of lithographs was prepared for McKenney and Hall's *History of the Indian Tribes of North America*, an extensive chronicle of the continent's original inhabitants.<sup>7</sup>

The selection on exhibition is arranged in the configuration of a seven-pointed star, a symbol that represents the seven original clans of the Cherokee Nation. It is also a remembrance for other Native American tribes of the hardships of the past, including the Trail of Tears. The portraits on view represent the Native Americans in the Southeastern United States, particularly Florida. The two Seminoles, Asseola and Fake Luste Hajo, are extraordinary images of pride and beauty. Asseola stands proudly – one of the few full figure depictions – overlooking the vanishing lands of our Everglades. Each portrait displays extraordinary headdresses and ornaments and the varieties of costumes and dress range from native to Western, provoking questions about trans-culturation and domination.

Two ledger drawings done in graphite and colored pencil from ca.1890 (Figure 3) were based on early inventories by traders and military men and appropriated by the Native Americans for their own stories and “counts.” Before the slaughter of the buffalo herds, the Indians had used hides as canvas on which to paint narrative scenes of personal feats.<sup>8</sup> Ledger paper became a replacement for their hide chronicles. These

equestrian scenes, by Sioux and Kiowa Indians, exemplify the changing spirit of the times and the battles that ended their way of life.

The story of the progressive habitation of the continents of North and South America, from Alaska to Chile, is believed to emerge out of the migration of peoples across the Bering Strait more than 10,000 years before the arrival of Christopher Columbus.<sup>9</sup> Without beginning the complex anthropological and archaeological commentaries that inevitably ensue over the results of this migration and their influences on the few artifacts that remain, this gallery installation is meant to provoke questions about cultural intersections across the Pacific by placing Japanese woodcut prints of portraits (Figure 4) and narrative scenes opposite those of the Native Americans.

This is further enhanced by a selection from the Frost Art Museum's collection of netsukes, also based on their figurative types (Figure 5). Netsukes (correctly pronounced “netskeh”) are Japanese forms of miniature sculpture that evolved over the centuries as both functional and aesthetic objects.

The traditional form of Japanese dress, the kimono, did not have pockets, so women put their personal belongings in their sleeves. Japanese men suspended some of their objects, such as medicine or smoking implements, from the belt of their kimono, the *obi*. The hanging object, the sagemono, would be attached by a toggle decorated with the netsuke to prevent it from falling off the belt. A sliding bead (*ojime*) was



*Kimono Drawings*  
 by Catalina Jaramillo

strung on the cord between the netsuke and sagemono to allow the user to open and close through tightening or loosening (see drawings of kimono).<sup>10</sup> All three objects were beautifully carved and decorated with lacquer work and inlays of materials such as ivory, wood, bone, stones, shell, coral and semiprecious stones. Their subjects include portraiture, ancestor figures, deities, animals, objects and a wide variety of fantastic creatures.



The serenity of Buddha figures from Thailand, India, Pakistan and China serves as a quiet transition between the active life and the contemplative life. The Buddhist religion was born out of the teachings of Shakyamuni Buddha (563–483 BCE) who lived in present-day regions of Nepal and Bodhi Gaya, India, where he attained full enlightenment by the age of 35. A Buddha is not a god but one who sees the ultimate nature of the world, rather than the cycles of birth, death and rebirth that other human beings endure. The image of the Buddha is not that of a real man, but a symbolic being in which the spirit of the Buddha may dwell. His tranquil features represent harmony and peace, although different regions adopt their own forms of representation to his visage.

Cultural Crossroads are seldom peaceful; conflict is part of world history. The early history of warfare began with tribal skirmishes over land and lineage and escalated with the first centralized civilizations capable of forming armies (Mesopotamia and

Egypt, ca. 3100 BCE) to protect and expand their territories and, with territorial expansion, their authority. Because so many of the rulers were deified, ritual enters the description of these battles. Thus the exhibition brings together battles, images of authority, and ritual across time and place.

Moving from Asia and the display of prints describing battles in Japan and Korea, the journey continues with modern images of warriors on horseback that inspire the common man to become a hero and support the war on earth and in heaven. Luis Jimenez puts his mustang of the Wild West into its historical context, while Purvis Young imagines his warrior as the apocalyptic figure thrashing the forces of darkness and evil. The warrior hero, celebrated in life and death, represents the triumph of power and authority. The bronze warrior figures are from Benin, Nigeria, and were placed on altars (Figure 7), to commemorate important battles.

There are few more imposing authority figures than those of the Benin kings, the Obas, of Ife, Nigeria. The great art of Benin is represented in these astonishing bronze heads (Figure 6) which were tributes to the dead Obas and used for their symbolic second burial in Ife. The tradition began in the Eweka Dynasty in the 12<sup>th</sup> century, and by the 5<sup>th</sup> Dynasty, the King (Oni) of Ife, Oguola (1274–1287) sent for master casters to create bronze heads for ritual burial. Made using the lost-wax method (cire-perdue), the early heads (the style of Ife) were more natural and less elaborate than those made later, and often mistaken by European archaeologists as Greek or Roman in origin. Later, the heads



FIGURE 6  
*Head of an Oba,*  
early 19th century  
West Africa, Late Benin Kingdom  
Bronze



FIGURE 7  
*Benin palace ancestral altar dedicated to Oba Ovonramwen in Benin City,*  
Nigeria.  
Photograph by Elliot Elisofon, 1959.  
National Museum of African Art  
Smithsonian Institution

THE  
**FIGURE**  
**PAST AND PRESENT**  
SELECTIONS FROM THE PERMANENT COLLECTION



FIGURE 8  
**ALFREDO JAAR**  
(Chile b.1956)  
*Geography = War, 1991*



FIGURE 9  
**CAREL FABRITIUS**  
(Dutch 1622-54)  
*Amalekite Bringing Saul's Crown and Bracelet to David*, ca. 1642-44

became more stylized with elaborate clothing and details (the style of Benin). These heavy bronze heads depicted rank and lineage and are considered to be symbolic, rather than realistic, portraits. The Oba's head was considered his most sacred part and its sculptured replacement was ceremoniously placed on altars with offerings. Some even had large elephant tusks protruding like horns from their heads. Today, Erediauwa I, the 29<sup>th</sup> Oba, traces his ancestry back to the early Ife dynasties.<sup>11</sup> The Oba were god-kings, much as the pharaohs of Egypt. The installation of their heads and other bronze objects from Benin in this exhibition is placed not only to make the transition into the art of ritual, and to mark authority gained through warfare, but also to bring attention to social conflicts in different parts of the world.

Another imposing masterpiece in the Frost Art Museum's collection (Figure 9) is the 17<sup>th</sup>-century painting of *Amalekite Bringing Saul's Crown and Bracelet to David* (*The Messenger With the Crown of Saul Before David*) by Dutch artist Carel Fabritius (1622-1654), based on the Old Testament verse of Samuel and the Lord's order to kill all the Amalekites for their sinfulness and for attacking the Israelites (2 Samuel 1:1-27). In the end, however, the Israelites are defeated, and their king, Saul, is slain ignominiously by an Amalekites' descendant.<sup>12</sup> In this painting, the messenger, who identifies himself as an Amalekite, returns Saul's crown and bracelet to Saul's successor David, the king who finally defeats the Amalekites and laments the death of Saul and his son Jonathan: "The beauty of Israel lies slain on your high places!" (2 Samuel 1:19).

Authority figures emerge from the pages of history, the Bible, politics and societies throughout the world; they continue to abuse power as much as they also represent the best interests of their subjects. Alfredo Jaar (b. 1956) uses photography, film and community projects with a light box to create his installation, *Geography = War*, 1991 (Figure 8). Six happy African children wear nothing but scraps and survive in their impoverished society, despite the hazardous, toxic materials that surround them. The viewer confronts the horror of Koko, Nigeria, through reflections that force participation, regardless of the discomfort and irony of the images. The cruelty found in so much of Africa today manifested itself during the slave trade beginning in the late 15<sup>th</sup> century along the well-known "triangular trade route" of the Portuguese, Dutch, French and British. The Middle Passage, the crossing of the Atlantic to the Americas, was endured by slaves in the holds of ships that took them to Caribbean ports to work on the plantations. They brought with them a fervent faith in their gods, who accompanied them on their arduous journey and were re-born in new lands, under new names, and worshipped in secret rites.

In Miami, we are especially familiar with the syncretic religions founded on the ritual traditions brought by the African slaves to the Caribbean. In Cuba, Santería and Palo Monte rites are still practiced today, and have again crossed the sea with the Voodoo spirits from Haiti to the shores of South Florida. All three celebrate a pantheon of deities based on nature, ancestors, and myths of creation that have their origins with the Yoruba

territory of West Africa (black Africa's largest population and the homeland of the majority of the slaves). Forced into disguise and subsumed by the personalities of the Catholic saints, the *orishas* (spirits) of Cuba and *loas* (spirits) of Haiti maintain a unique form of blended symbolism. The repertoire of symbols found in the work of Carlos Alfonzo and José Bedia (Figure 10), Cuban-born artists, and Edouard Duval Carrié, from Haiti, are used to express contemporary realities while they continue to recognize the significance of African ritual in some of the greatest migration styles in history.<sup>13</sup>

The contemporary works from the permanent collection may be seen as a compilation of a wide variety of images, symbols, documents and objects that came through the centuries and are now recognized as part of the history of art. Cultural crossroads that produced unique images from across the continents also produced warfare and competition for power and authority. Through time and place, the thread of religion winds its way under many names, with many rituals and systems of beliefs, and many remarkable personalities. Through the figure, real or imagined, this vast world of images comes to life, made accessible to all.

Carol Damian  
Director and Chief Curator



FIGURE 10  
**JOSE BEDIA** (Cuba-US b.1959)  
*32 Ngulo*, 1991

(ENDNOTES)

- 1 The first sculptures of bone, ivory or stone appeared in the Paleolithic Period, around 25,000 BCE, in Africa and Europe. By the Neolithic Period (18,000-15,000 BCE) in Eastern Europe and Siberia, female figures associated with fertility began to demonstrate a complex language of symbols, associated with the Goddess. See Marija Gimbutas, *The Language of the Goddess* (San Francisco: Harper and Row, 1989).
- 2 Flint sculptures of female figures and animals have been found that date as far back as the Acheulian period of the lower Paleolithic, more than 500,000 years ago." Marija Gimbutas, *The Civilization of the Goddess* (San Francisco: Harper San Francisco, 1991) 222.
- 3 Gimbutas, *Civilization*, 222.
- 4 David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago: University of Chicago Press, 1989) 387.
- 5 *Ibid.*, 1.
- 6 John C. Ewers, Charles Bird King, *Painter of Indian Visitors to the Nation's Capital* (Washington: United States Government Printing Office, 1954) 464.

- 7 McKenney and Hall, *History of the Indian Tribes of North America* (Philadelphia: Key and Biddle, 1936-44).
- 8 Janet Catherine Berlo, *Portraits of Dispossession in Plains Indian and Inuit Graphic Arts* (New York: College Art Association, 1990) 133.
- 9 David Meltzer, *Search for the First Americans* (Washington, DC: Smithsonian Books, 1993).
- 10 Julia Hutt, *Japanese Netsukes* (London: V & A Publications, 2003); Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture* (Boston: MFA Publications, 2001).
- 11 R.S. Wassing, *African Art: Its Background and Tradition* (New York: Portland House, 1988) 164.
- 12 As with all biblical interpretations, there are several versions of the story and Saul's death, whether in battle, by suicide, or by his asking the young Amalekite to kill him. [http://www.bible.org/page.php?page\\_id=558](http://www.bible.org/page.php?page_id=558).
- 13 Robert Farris Thompson, *Flash of the Spirit* (New York: Vintage Books, 1984). The work of Robert Farris Thompson is recognized as the best source for African and Afro-American art and philosophy.



1

**AUGUSTE RODIN**

(France 1840-1917)

*Torso of a Man*, 1904

Bronze on wood base

42 x 28.5 x 18 inches



2

**NICOLAS DE LARGILLIÈRE**

(France 1656–1746)

*Portrait of the Duchesse de Berry*, ca.1714

Oil on canvas

54.75 x 41.75 inches





3

**Keokuk, Chief of The Sacs and Foxes, 1838**

Hand-colored lithograph on paper printed by J.T. Bowen for McKenney and Hall, *History of the Indian Tribes of North America*, 1837-44  
19.75 x 14.25 inches



4

**Push-Ma-Ta-Ha, Chactan Warrior, 1830**

Hand-colored lithograph on paper, copy by G.W. Gear from a painting by Charles Bird King, printed by C. Hattamandel for McKenney and Hall, *History of the Indian Tribes of North America*, 1837-44  
20 x 14.125 inches



5

**Mistippee, 1836**

Hand-colored lithograph on paper printed by J.T. Bowen for McKenney and Hall, *History of the Indian Tribes of North America*, 1837-44  
19.75 x 14.25 inches



6

**Chon-Mon-I-Case,  
An Otto Half Chief, 1838**

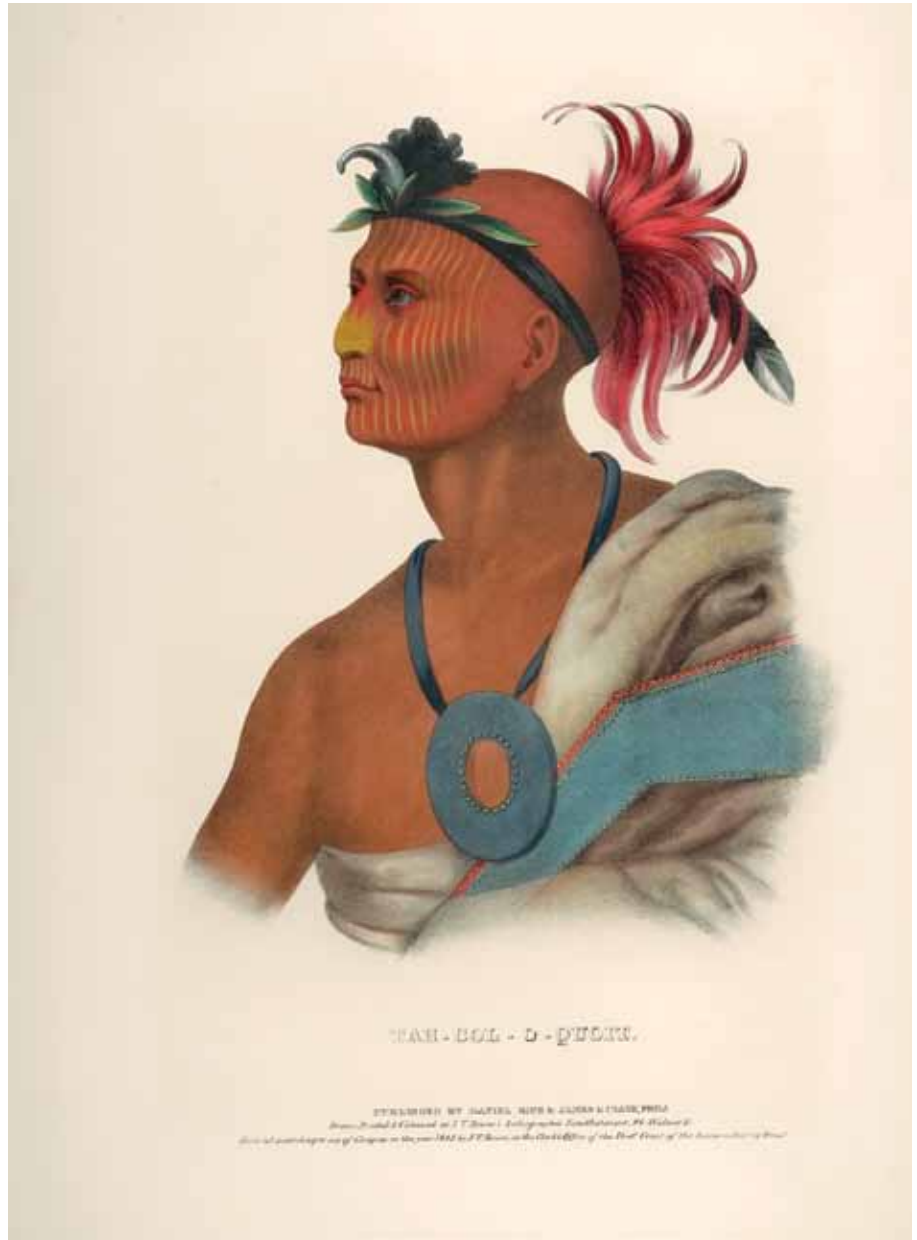
Hand-colored lithograph on paper printed  
by J.T. Bowen for McKenney and Hall,  
*History of the Indian Tribes of North America*,  
1837-44  
19.75 x 14.25 inches



7

**Foke-Luste-Hajo, A Seminole, 1842**

Hand-colored lithograph on paper  
printed by J.T. Bowen for McKenney and Hall,  
*History of the Indian Tribes of  
North America*, 1837-44  
18.25 inches x 13.25 inches



8

**Tah-Col-O-Quoit, 1842**

Hand-colored lithograph on paper printed by J.T. Bowen for McKenney and Hall,  
*History of the Indian Tribes of North America*, 1837-44  
20 x 14.25 inches



9

*Asseola, A Seminole Leader, 1842*

Hand-colored lithograph on paper printed by J.T. Bowen for McKenney and Hall,

*History of the Indian Tribes of North America, 1837-44*

19.75 x 14.25 inches



10

RUTH ANNAQTUSSI TULURIALIK (Canada b.1934)

*Eskimo Drawing: View of a Hunting Scene*, (not dated)

Crayon on paper

25 x 33 inches



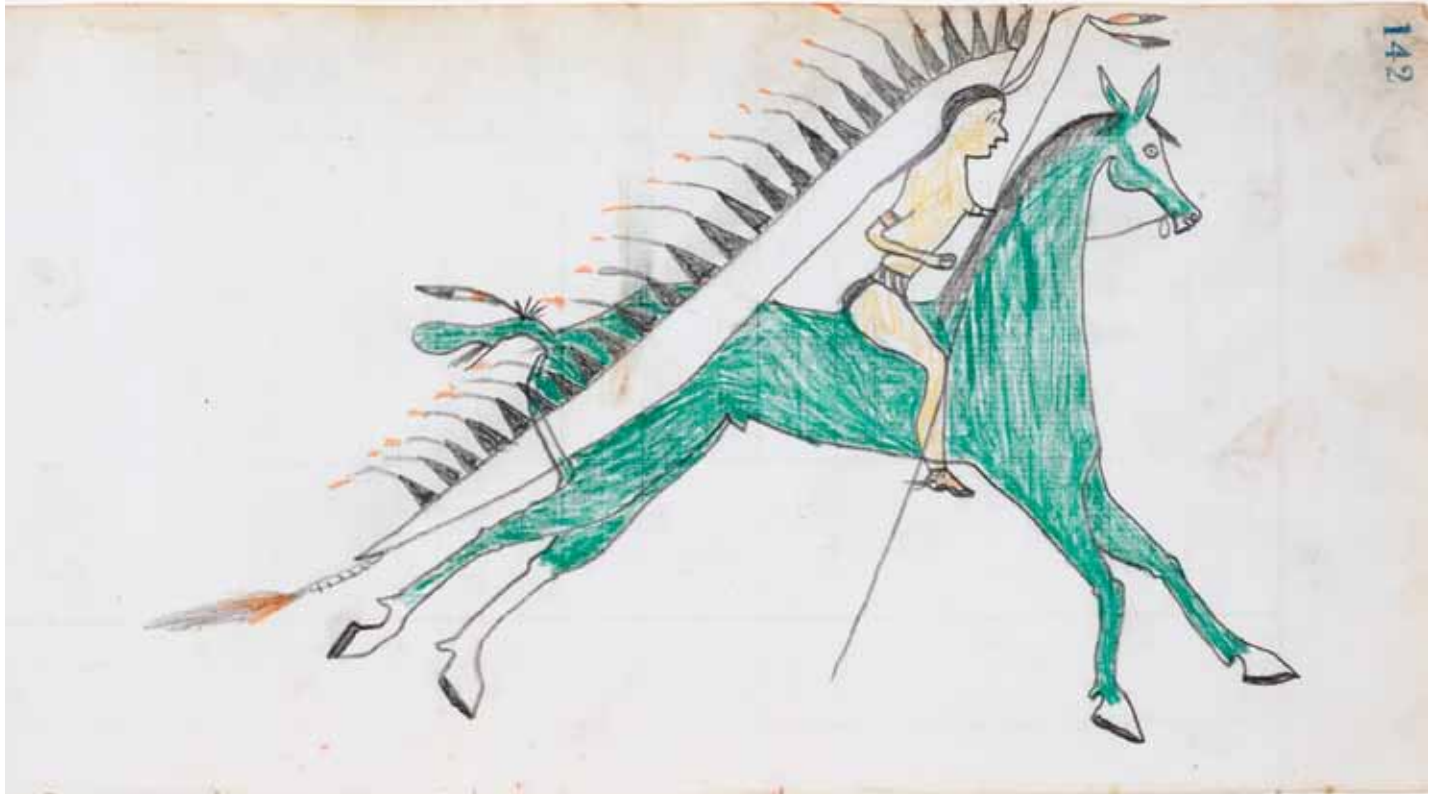
11

UNKNOWN ARTIST, Native American (Kiowa)

*Seven Men, Four Dead and a Dead Horse*, ca. 1890

Graphite and colored pencil on ledger paper

7.25 x 11.5 inches



12

UNKNOWN ARTIST, Native American (Sioux)

*Untitled (Green Horse)*, ca. 1890

Bodie Ledger Book; graphite and colored pencil on ledger paper

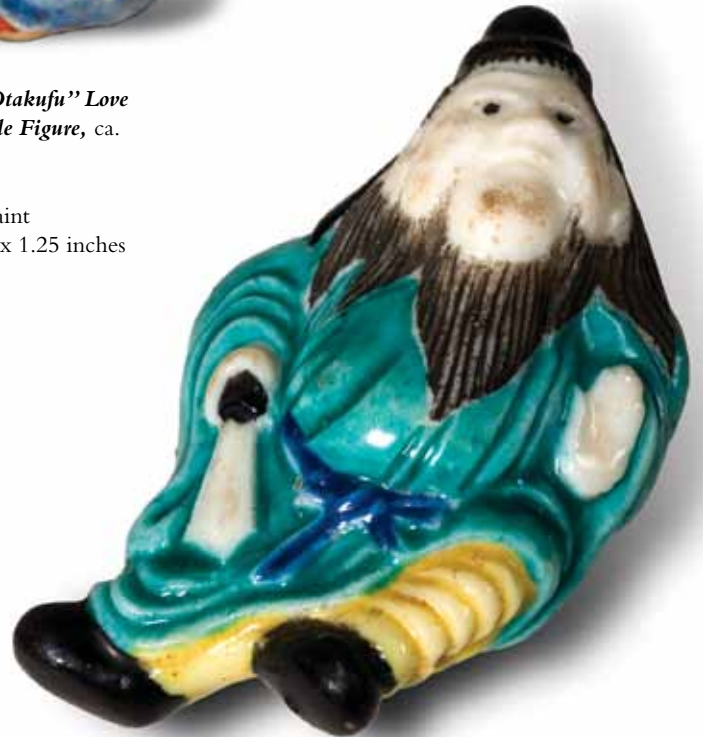
6 x 14.5 inches



13  
*Netsuke: Man with Elongated Head,*  
date unknown  
Japan  
Ceramic, glaze  
2.12 x 0.75 x 1 inches



14  
*Netsuke: "Otakufu" Love  
Diety Female Figure, ca.*  
1800-99  
Japan  
Porcelain, paint  
2.25 x 1.12 x 1.25 inches



15  
*Netsuke: Male Figure Holding a Knife,*  
date unknown  
Japan  
Ceramic, glaze  
2.12 x 1.5 x 1 inches



16  
**Netsuke: Seated Monkey  
Holding a Sack**, ca. 1800-99  
Japan  
Horn (stag)  
1.75 x 1 x 1 inches



18  
**Netsuke: Courtesan Holding a Fan**, ca. 1800-99  
Japan  
Ivory  
2 x 2 x 0.75 inches



17  
**YOSHINAGA (JAPAN 18TH CENTURY)**  
**Netsuke: Monkey Trainer**, ca. 1755-99  
Japan  
Ivory (elephant)  
1 x 2.25 x 1.5 inches



19  
**Netsuke: Male Figure Leaning  
Over a Barrel**, ca. 1700-99  
Japan  
Ivory  
1.5 x 1 x 1.12 inches





20  
*Netsuke: "Kwanyu" Figure Cloud Scrolls  
Holding His Beard*, ca.1800-99  
Japan  
Ivory  
3.5 x 0.87 x 0.5 inches



21  
*Netsuke: Human Skull Motif*, ca. 1800-99  
Japan  
Ivory  
1.25 x 1.25 x 1.75 inches



22  
*Masatoshi (Japan, d. 1880)  
Netsuke: Merman*, ca. 1800-99  
Japan  
Ivory (elephant)  
2 x 0.87 x 1.12 inches



23  
*Netsuke: "Gamma Sennin"  
(Figure with Frog)*, ca. 1800-99  
Japan  
Ivory  
2.5 x 1.37 x 0.75 inches



24  
*Netsuke: Decorative Bosse with  
Male Figure and Fish Motif,*  
date unknown  
Japan  
Ivory  
1.62 x 1.62 x 0.75 inches



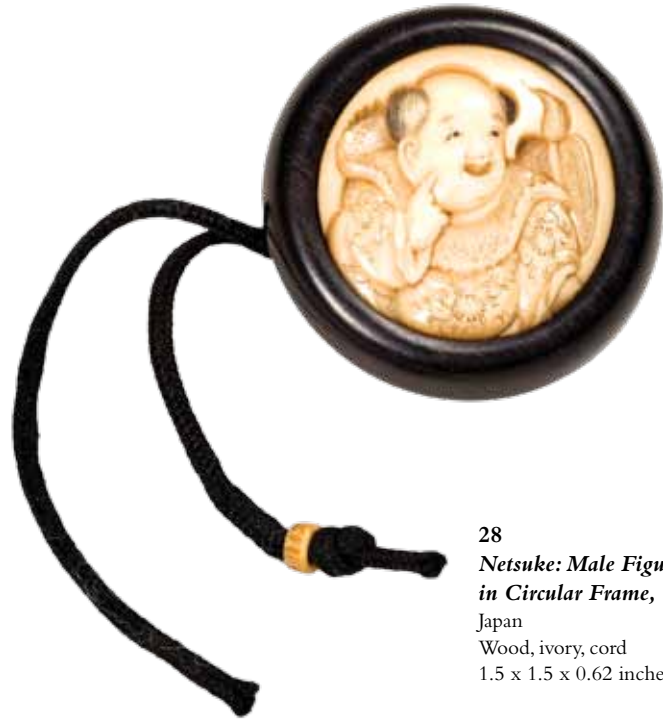
25  
*Netsuke: Seated "Sage" Figure  
Leaning Over a Table,* ca. 1800-99  
Japan  
Ivory (elephant)  
1.87 x 1.37 x 0.87 inches



26  
*Okatori (Japan 18th century)  
Netsuke: Hotei (Male Figure) with Child,* ca. 1750-99  
Japan  
Ivory (elephant)  
2.5 x 1.25 x 1.12 inches



27  
*Netsuke: Male Figure with Cane*, ca. 1800-99  
Japan  
Ivory  
2.87 x 1 x 1.37 inches



28  
*Netsuke: Male Figure Enclosed  
in Circular Frame*, ca. 1800-99  
Japan  
Wood, ivory, cord  
1.5 x 1.5 x 0.62 inches



29  
*Joso, So School (Japan 19th century)  
Pipe Case: Ranryo Dancer Motif*, ca. 1875-99  
Narwhal tusk  
8.5 x 1.25 x 0.87 inches

30

*Netsuke: Octopus Ghost,*

date unknown

Japan

Antler (stag)

5 x 1.25 x 1.25 inches



32

*Netsuke: Old Lady Holding a Bucket  
Containing a Bird,* date unknown

Japan

Wood

1.25 x 1 x 1.37 inches



31

*Netsuke: Male Figure,* date unknown

Japan

Ceramic, glaze

2.12 x 1.5 x 1 inches



33

*Netsuke: Blind Male with Rat, Bat and Box,* ca. 1800–99

Ittan (Japan mid-19th century)

Boxwood

1.25 x 1.5 x 1.12 inches



34  
*Netsuke: Male Mask*, date unknown  
Japan  
Wood  
1.5 x 1.12 x 0.75 inches



35  
*Netsuke: Grimacing "Oni" Spirit Motif (mask)*, ca. 1800-99  
Japan  
Wood, lacquer  
1.37 x 1.25 x 0.75 inches



36

*Netsuke: Mask with Teeth*, date unknown

Japan

Clay

1.87 x 1.37 x 1.12 inches





37

TSUKIOKA YOSHITOSHI (Japan 19th century)

*Fighting Among the Lords in the Castles*

Woodcut on paper





38  
 CHIKANOBU (Japan)  
*Young Girl Writing Haiku Poetry*, ca. 1900-12  
 13 x 14.25 inches



39  
 CHIKANOBU (Japan)  
*Lady of The Royal Family*, ca. 1850-1920  
 Woodcut on paper  
 14.87 x 30 inches



40  
 UNKNOWN ARTIST (Japan)  
*Lady of the Night*, ca. 1850-1920  
 Woodcut on paper  
 14.75 x 29.62 inches



41  
 UNKNOWN ARTIST (Japan)  
*Bowing Royalty*, ca. 1868-1912  
 Woodcut on paper  
 13.62 x 9.37 inches



42

CARLOS ESTÉVEZ (Cuba-US b.1969)

*Feminologia Práctica*, 2005

Mixed media assemblage

48.5 x 37.87 inches



43

**DEMI** (Cuba-US b.1955)

*Two Artists on the Carousel of Life (Dos Artistas en el Carrusel de la Vida)*, 2002

Acrylic on canvas

50 x 62 inches

44

PURVIS YOUNG  
(US b.1943)

*Untitled*, (not dated)

Acrylic on paper  
27 x 20 inches



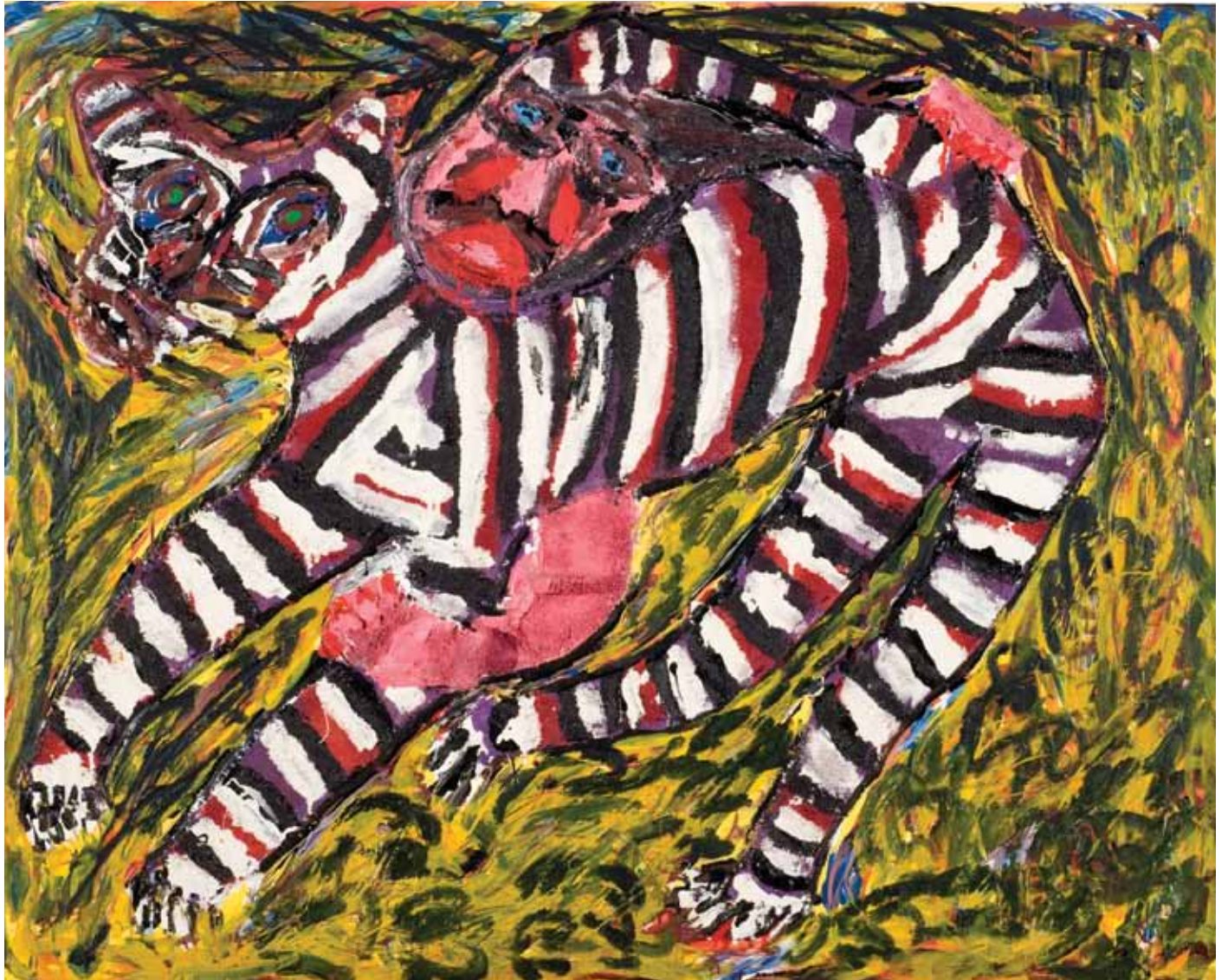


45

**AGUSTÍN FERNÁNDEZ**  
(Cuba-US 1928-2006)

*The Warrior*, 1975

Oil on canvas  
98 x 68.25 inches



46

THORNTON DIAL

(US b.1928)

*Lady Know How to Hold the Jungle Tiger*, (not dated)

Mixed media on wood

59.75 x 48 inches



47

**ROY LICHTENSTEIN**  
(US 1923–1977)

*Untitled*, 1973

From *Portfolio: The New York  
Collection for Stockholm*

Silkscreen print on paper  
12 x 9 inches





48

**RUFINO TAMAYO**  
(Mexico 1899-1991)

***Hombre Blanco***,  
date unknown  
Etching with embossed  
wax on paper  
30 x 22.25 inches



49  
**RUFINO TAMAYO**  
(Mexico 1899-1991)  
*Hombre Negro*,  
date unknown  
Etching with embossed  
wax on paper  
30.5 x 22.75 inches

50

*Statue: Seated Buddha,*

ca. 1675-99

China, Ch'ing Dynasty

Wood, lacquer, gilt

4.12 x 3.5 x 2.75 inches



51

*Head of Buddha,*

3rd-4th century

Ancient Gandhara

(Afghanistan, Pakistan, India)

Terracotta

9 x 6 x 6 inches



52  
*Head of Buddha,*  
ca. 1300-1400  
Siam (Kumpeang Province, Thailand),  
Ayutthaya  
Bronze, gilt, mother-of-pearl  
16.5 x 10.5 x 11.37 inches



53  
*Temple Guardian,*  
date unknown  
Thailand  
Stoneware  
15.5 x 5.5 x 5.5 inches



54  
*Head of Avalokitesvara*,  
ca. 1100-1200 Cambodia  
a: stone (shist) b: marble  
and metal base  
16.25 x 9 x 10.75 inches



55  
*Head of Buddha*, ca. 1300-1400  
Siam (Kumpeang Province, Thailand), Ayutthaya Period?  
Bronze, gilt, mother-of-pearl  
16.5 x 10.5 x 11.37 inches



56  
*Head of Buddha,*  
ca. 90-100  
Ancient Gandhara (Afghanistan,  
Pakistan, India)  
Stone (schist) on metal base  
16 x 11 x 11 inches



57

**Head of Buddha**, ca. 100-200

Ancient Gandhara region (Afghanistan,  
Pakistan, India)

a: stucco, pigment; b: metal base

11.5 x 8.5 x 7 inches



58

CAREL FABRITIUS (Dutch 1622-54)

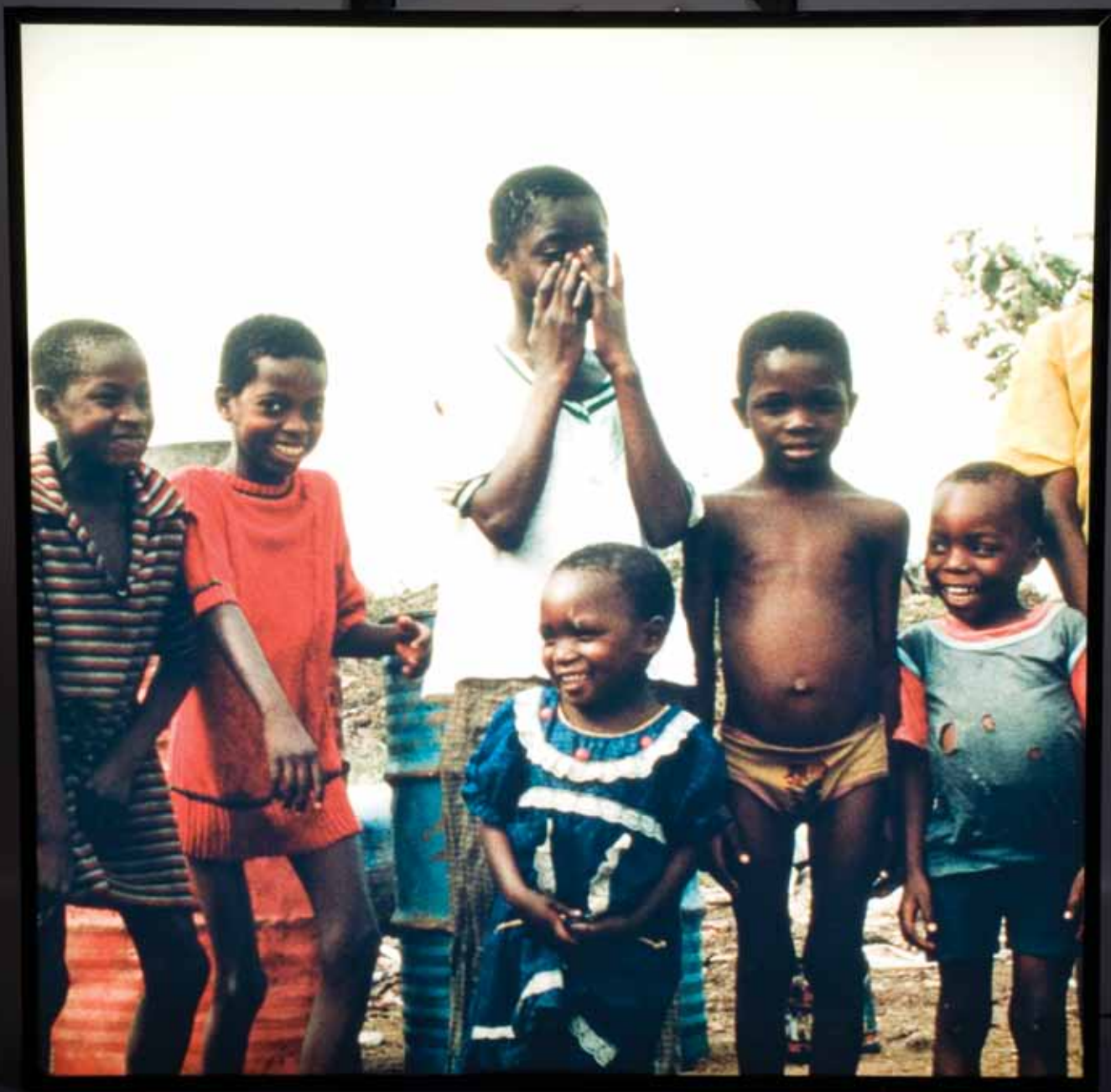
*Amalekite Bringing Saul's Crown and Bracelet to David*

*(The Messenger with the Crown of Saul before David)*, ca.1642-44

Oil on canvas

89.37 x 105 inches





59

ALFREDO JAAR  
(Chile b.1956)

***Geography = War***, 1991

Photo lightbox with mirrors

(5 sections)

50 x 40 x 28 inches





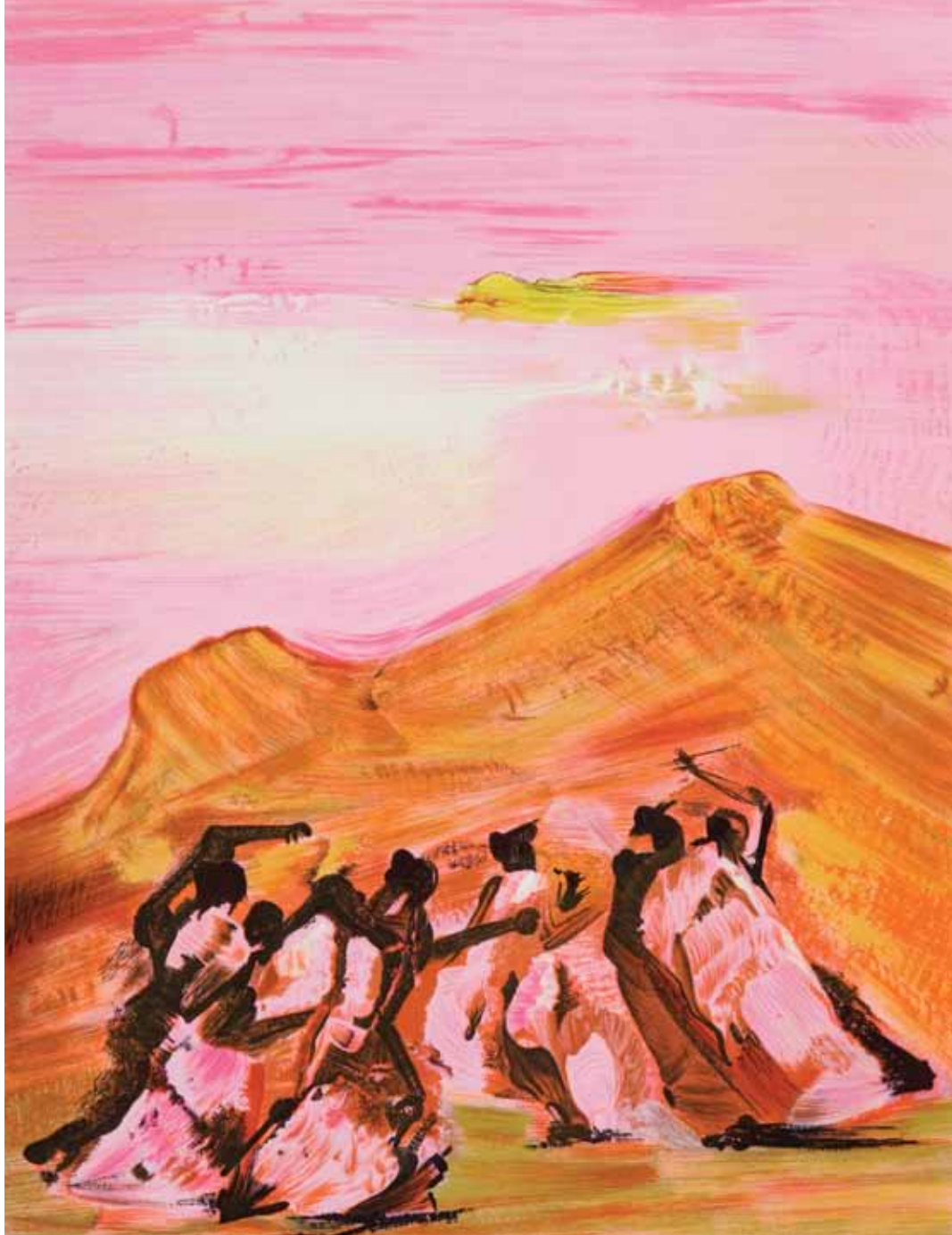
60

RED GROOMS (US b.1937)

*Bicentennial Celebration* from *The Kent Bicentennial Portfolio*, 1976

Silkscreen print on paper

26.62 x 34.75 inches



61

DAVID ALFARO SIQUEIROS (Mexico 1896–1974)

*Mountain Dancers* from *The Mexican Suite*, 1968

Color lithograph on paper

25.5 x 19.5 inches



62

**CARLOS ALFONZO** (Cuba-US 1950-1991)

*Where Tears Can't Stop*, 1986

Acrylic on canvas

95.75 x 128.25 inches

On loan from The Smithsonian American Art Museum.

Museum purchase made possible by The American Art Forum



63

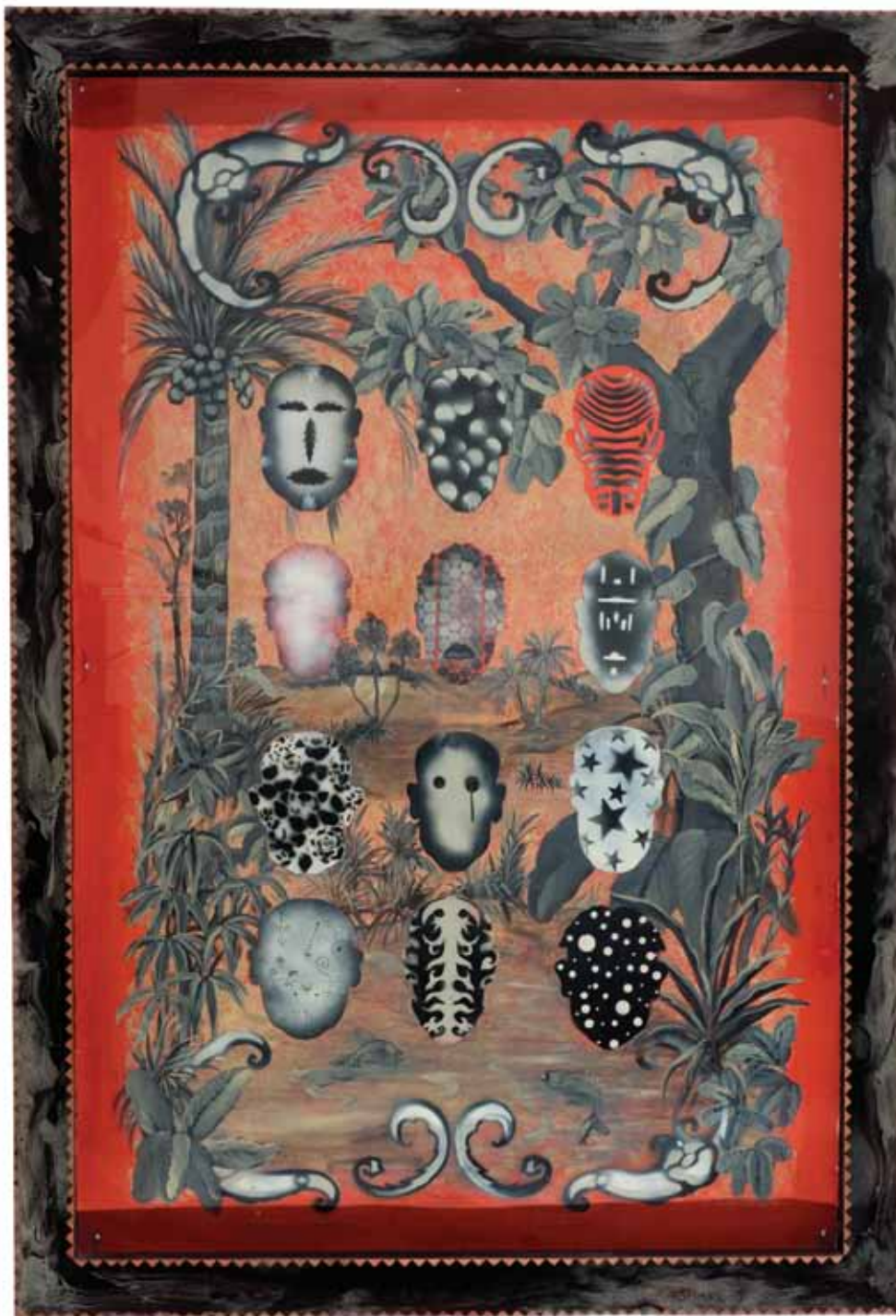
**CARLOS ALFONZO**

(Cuba-US 1950-1991)

*Untitled (Triptych)*, no date

Oil and commercial paint on wood

97 x 14 inches



64

**Eduoard Duval Carrié**

(Haiti-US b.1954)

*Regional Study*, 2002

Mixed media on paper

80 x 60 x 2.5 inches



65

**EDUARD DUVAL CARRIÉ**  
(Haiti-US b.1954)

*Agowe*, 2007

Mixed media, resin, plaster  
22.37 x 10.87 x 11.25 inches





66

JACOB LAWRENCE

(US 1917-2000)

*The 1920s... The Migrants*

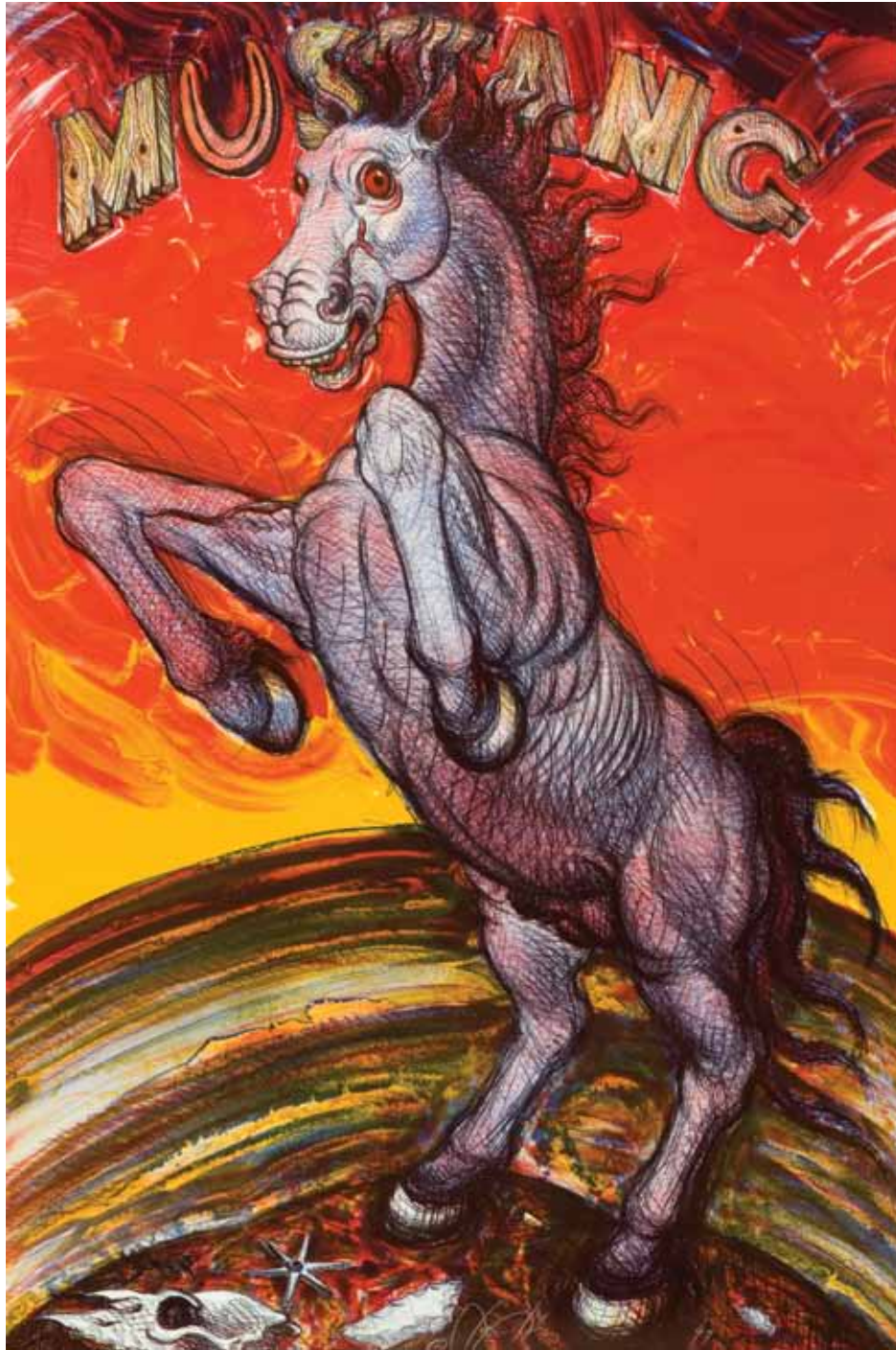
*Cast Their Ballots* from

*The Kent Bicentennial*

*Portfolio*, 1976

Silkscreen print on paper

34.25 x 25.75 inches



67

**LUIS JIMENEZ**  
(US 1940–2006)

*Mustang*, 1989  
Lithograph on paper  
47.75 x 31.62 inches



68

**MANUEL CARBONELL**  
(Cuba-US b. 1918)

*Ritual of Rhythm*, ca. 1980

Bronze, marble

7 x 12.5 x 8.62 inches



69

**JOSE BEDIA** (Cuba-US b.1959)

*32 Ngulo*, 1991

Ink and conte on amate paper

48 x 96 inches



70  
*Head of an Oba,*  
early 19th century  
West Africa, Late Benin  
Kingdom  
Bronze  
16.5 x 11 x 13 inches



71  
*Head of an Oba*, after 1816  
West Africa, Benin Kingdom  
Bronze  
18 x 11 x 12 inches



72  
*Head of an Oba*, after 1816  
West Africa, Benin Kingdom  
Bronze  
21.25 x 10 x 11.5 inches



73  
*Anklet*, date unknown  
West Africa, Benin  
Bronze  
1.5 x 5.5 x 3.75 inches



74  
*Anklet*, DATE unknown  
West Africa, Benin  
Bronze  
2.5 x 4.5 x 4 inches



75  
*Cuff bracelet*, date unknown  
West Africa, Benin  
Bronze  
3 x 3.25 x 0.5 inches

76

*Warrior on Horseback,*

date unknown

West Africa, Late Benin Kingdom

Bronze

11.25 x 4.5 x 11.625 inches



77

*Standing Figure,* date unknown

West Africa, Benin Kingdom

Bronze

13.37 x 5.37 x 4.37 inches







78

*Ibeji Figures*, date unknown

Nigeria

Mixed media, wood, beads

10.12 x 6.75 x 3 inches

THE  
**FIGURE**  
**PAST AND PRESENT**  
SELECTIONS FROM THE PERMANENT COLLECTION

## EXHIBITION CHECKLIST

1

**Auguste Rodin** (France 1840-1917)  
***Torso of a Man***, 1904  
Bronze on wood base  
42 x 28.5 x 18 inches  
Metropolitan Museum and  
Art Center Collection  
Gift of Mr. and Mrs. C. Ruxton Love  
MET 71.1.34

2

**Nicolas de Largillière** (France 1656-1746)  
***Portrait of the Duchesse de Berry***, ca.1714  
Oil on canvas  
54.75 x 41.75 inches  
Gift of Wendy Pagan  
FIU 2008.5a,b

3

**Keokuk, Chief of The Sacs and Foxes**,  
1838  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall,  
*History of the Indian Tribes of North America*,  
1837-44  
19.75 x 14.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.5

4

**Push-Ma-Ta-Ha, Chactan Warrior**, 1830  
Hand-colored lithograph on paper, copy by  
G.W. Gear from a painting by Charles Bird  
King, printed by C. Hattamandel for McKenney  
and Hall, *History of the Indian Tribes of North  
America*, 1837-44  
20 x 14.125 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.11

5

**Mistippee**, 1836  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall, *History of  
the Indian Tribes of North America*, 1837-44  
19.75 x 14.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.03 (77.6.3)

6

**Chon-Mon-I-Case, An Otto Half Chie**, 1838  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall, *History of  
the Indian Tribes of North America*, 1837-44  
19.75 x 14.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.10

7

**Foke-Luste-Hajo, A Seminole**, 1842  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall, *History of  
the Indian Tribes of North America*, 1837-44  
18.25 inches x 13.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.34

8

**Tah-Col-O-Quoit**, 1842  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall, *History of  
the Indian Tribes of North America*, 1837-44  
20 x 14.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.22

9

**Asseola, A Seminole Leader**, 1842  
Hand-colored lithograph on paper printed by  
J.T. Bowen for McKenney and Hall, *History of  
the Indian Tribes of North America*, 1837-44  
19.75 x 14.25 inches  
Metropolitan Museum and Art Center Collection  
MET 77.6.33

10

**Ruth Annaqtussi Turalialik**  
(Canada b.1934)  
***Eskimo Drawing: View of a Hunting Scene***,  
(not dated)  
Crayon on paper  
25 x 33 inches  
Gift of Susan Yecies  
FIU 97.21.5

11

**Unknown artist**, Native American (Kiowa)  
***Seven Men, Four Dead and a Dead Horse***,  
ca. 1890  
Graphite and colored pencil on ledger paper  
7.25 x 11.5 inches  
Gift of Thomas Isenberg  
FIU 2001.014.011

12

**Unknown artist**, Native American (Sioux)  
***Untitled (Green Horse)***, ca. 1890  
Bodie Ledger Book; graphite and colored  
pencil on ledger paper  
6 x 14.5 inches  
Gift of Thomas Isenberg  
FIU 2001.014.010

13

**Netsuke: Man with Elongated Head,**  
date unknown  
Japan  
Ceramic, glaze  
2.12 x 0.75 x 1 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.18

14

**Netsuke: "Otakufu" Love Diety  
Female Figure,** ca. 1800-99  
Japan  
Porcelain, paint  
2.25 x 1.12 x 1.25 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 78.10.13

15

**Netsuke: Male Figure Holding a Knife,**  
date unknown  
Japan  
Ceramic, glaze  
2.12 x 1.5 x 1 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.15

16

**Netsuke: Seated Monkey Holding a Sack,**  
ca. 1800-99  
Japan  
Horn (stag)  
1.75 x 1 x 1 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.67

17

**Yoshinaga** (Japan 18th century)  
**Netsuke: Monkey Trainer,** ca. 1755-99  
Japan  
Ivory (elephant)  
1 x 2.25 x 1.5 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 77.34.43 (77.34.45)

18

**Netsuke: Courtesan Holding a Fan,**  
ca. 1800-99  
Japan  
Ivory  
2 x 2 x 0.75 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.59a,b

19

**Netsuke: Male Figure Leaning Over a Barrel,**  
ca. 1700-99  
Japan  
Ivory  
1.5 x 1 x 1.12 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.62

20

**Netsuke: "Kwanyu" Figure Cloud Scrolls  
Holding His Beard,** ca.1800-99  
Japan  
Ivory  
3.5 x 0.87 x 0.5 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.83

21

**Netsuke: Human Skull Motif,** ca. 1800-99  
Japan  
Ivory  
1.25 x 1.25 x 1.75 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.7

22

**Masatoshi** (Japan, d. 1880)  
**Netsuke: Merman,** ca. 1800-99  
Japan  
Ivory (elephant)  
2 x 0.87 x 1.12 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 76.23.12

23

**Netsuke: "Gamma Sennin"** (Figure with Frog),  
ca. 1800-99  
Japan  
Ivory  
2.5 x 1.37 x 0.75 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.41

24

**Netsuke: Decorative Bosse with Male Figure  
and Fish Motif,** date unknown  
Japan  
Ivory  
1.62 x 1.62 x 0.75 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.78

25

**Netsuke: Seated "Sage" Figure Leaning  
Over a Table,** ca. 1800-99  
Japan  
Ivory (elephant)  
1.87 x 1.37 x 0.87 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 76.23.15

26

**Okatori** (Japan 18th century)  
**Netsuke: Hotei (Male Figure) with Child,** ca.  
1750-99  
Japan  
Ivory (elephant)  
2.5 x 1.25 x 1.12 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 77.34.40

27

**Netsuke: Male Figure with Cane,** ca. 1800-99  
Japan  
Ivory  
2.87 x 1 x 1.37 inches  
Metropolitan Museum and Art Center Collection  
Anonymous gift  
MET 80.3.40

28

**Netsuke: Male Figure  
Enclosed in Circular Frame,**

ca. 1800-99

Japan

Wood, ivory, cord

1.5 x 1.5 x 0.62 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 76.23.19

29

**Joso, So School**

(Japan 19th century)

**Pipe Case: Ranryo Dancer Motif,** ca.1875-99

Narwahl tusk

8.5 x 1.25 x 0.87 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 78.10.16a,b

30

**Netsuke: Octopus Ghost,**

date unknown

Japan

Antler (stag)

5 x 1.25 x 1.25 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 83.1.02

31

**Netsuke: Male Figure,**

date unknown

Japan

Ceramic, glaze

2.12 x 1.5 x 1 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 80.3.14

32

**Netsuke: Old Lady Holding a Bucket  
Containing a Bird,**

date unknown

Japan

Wood

1.25 x 1 x 1.37 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 80.3.44

33

**Ittan**

(Japan mid-19th century)

**Netsuke: Blind Male with Rat, Bat and Box,**

ca. 1800-99

Boxwood

1.25 x 1.5 x 1.12 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 76.23.9

34

**Netsuke: Male Mask,**

date unknown

Japan

Wood

1.5 x 1.12 x 0.75 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 80.3.28

35

**Netsuke: Grimacing "Oni"**

**Spirit Motif (mask),** ca. 1800-99

Japan

Wood, lacquer

1.37 x 1.25 x 0.75 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 80.3.4

36

**Netsuke: Mask with Teeth,**

date unknown

Japan

Clay

1.87 x 1.37 x 1.12 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 80.3.32

37

**Tsukioka Yoshitoshi**

(Japan 19th century)

**Fighting Among the Lords in the Castles**

Woodcut on paper

14.25 x 27.75 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 77.34.36a-c

38

**Chikanobu** (Japan)

**Young Girl Writing Haiku Poetry,** ca. 1900-12

Woodcut on paper

13 x 14.25 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 77.34.27

39

**Chikanobu** (Japan)

**Lady of The Royal Family,** ca. 1850-1920

Woodcut on paper

14.87 x 30 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 77.34.28

40

**Unknown Artist** (Japan)

**Lady of the Night,** ca. 1850-1920

Woodcut on paper

14.75 x 29.62 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 77.34.35

41

**Unknown Artist** (Japan)

**Bowing Royalty,** ca. 1868-1912

Woodcut on paper

13.62 x 9.37 inches

Metropolitan Museum and Art Center Collection

Anonymous gift

MET 77.34.30

42

**Carlos Estévez** (Cuba-US b.1969)

**Feminologia Practica,** 2005

Mixed media assemblage

48.5 x 37.87 inches

Gift of Pan American Art Projects

FIU 2008.8a-m

43

**Demi** (Cuba-US b.1955)

**Two Artists on the Carousel of Life (Dos  
Artistas en el Carrusel de la Vida),** 2002

Acrylic on canvas

50 x 62 inches

Gift of Ramon and Nercys Cernuda

FIU 2004.02

44

**Purvis Young** (US b.1943)

**Untitled**, (not dated)

Acrylic on paper

27 x 20 inches

Gift of Ms. Karen Kearns

FIU 93.01.3

45

**Agustin Fernandez** (Cuba-US 1928-2006)

**The Warrior**, 1975

Oil on canvas

98 x 68.25 inches

Metropolitan Museum and Art Center Collection

Gift of Jose Martinez-Cañas

MET 77.10.2

46

**Thornton Dial** (US b.1928)

**Lady Know How to Hold the Jungle Tiger**,

(not dated)

Mixed media on wood

59.75 x 48 inches

Gift of Richard Levine

FIU 2008.10

47

**Roy Lichtenstein** (US 1923-1977)

**Untitled**, from *The New York Collection for Stockholm Portfolio*, 1973

Silkscreen print on paper

12 x 9 inches

Metropolitan Museum and Art Center Collection

Gift of Mr & Mrs Bernard W Gimbel in honor of

Helen & Jacob Goldfinger

MET 80.6.15

48

**Rufino Tamayo** (Mexico 1899-1991)

**Hombre Blanco**, date unknown

Etching with embossed wax on paper

30 x 22.25 inches

Metropolitan Museum and Art Center Collection

Gift of James Barrett, Jr.

MET 76.40.18

49

**Rufino Tamayo** (Mexico 1899-1991)

**Hombre Negro**, date unknown

Etching with embossed wax on paper

30.5 x 22.75 inches

Metropolitan Museum and Art Center Collection

Gift of James Barrett, Jr.

MET 76.40.20

50

**Statue: Seated Buddha**, ca. 1675-99

China, Ch'ing Dynasty

Wood, lacquer, gilt

4.12 x 3.5 x 2.75 inches

Metropolitan Museum and Art Center Collection

Gift of Julien E. Balogh

MET 77.42.6a,b

51

**Head of Buddha**, 3rd-4th century

Ancient Gandhara (Afghanistan, Pakistan, India)

Terracotta

9 x 6 x 6 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.10a,b

52

**Head of Buddha**, ca.1500

Thailand (Siam)

Bronze, gilt

17 x 11 x 12 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.18

53

**Temple Guardian**, date unknown

Thailand

Stoneware

15.5 x 5.5 x 5.5 inches

Gift of Raymond & Judy Richards

FIU 1999.019.01

54

**Head of Avalokitesvara**, ca. 1100-1200

Cambodia

a: stone (shist) b: marble and metal base

16.25 x 9 x 10.75 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.13a,b

55

**Head of Buddha**, ca. 1300-1400

Siam (Kumpeang Province, Thailand), Ayut-thaya Period

Bronze, gilt, mother-of-pearl

16.5 x 10.5 x 11.37 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.16

56

**Head of Buddha**, ca. 90-100

Ancient Gandhara (Afghanistan, Pakistan, India)

Stone (schist) on metal base

16 x 11 x 11 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.11a,b

57

**Head of Buddha**, ca. 100-200

Ancient Gandhara region (Afghanistan, Pakistan, India)

a: stucco, pigment; b: metal base

11.5 x 8.5 x 7 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.7a,b

58

**Carel Fabritius** (Dutch 1622-54)

**Amalekite Bringing Saul's Crown and Bracelet to David (The Messenger with the Crown of Saul before David)**, ca.1642-44

Oil on canvas

89.37 x 105 inches

Gift of Natan Saban

FIU 2003.13

59

**Alfredo Jaar** (Chile b.1956)

**Geography = War**, 1991

Photo lightbox with mirrors (5 sections)

50 x 40 x 28 inches

Gift of Dr. Frederick S. Brandt

FIU 93.09.1a-f

60

**Red Grooms** (US b.1937)

**Bicentennial Celebration** from *The Kent*

**Bicentennial Portfolio**, 1976

Silkscreen print on paper

26.62 x 34.75 inches

Metropolitan Museum and Art Center Collection

Gift of P. Lorillard and Company

MET 76.12.11

61

**David Alfaro Siqueiros** (Mexico 1896-1974)

**Mountain Dancers** from *The Mexican Suite*, 1968

Color lithograph on paper

25.5 x 19.5 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. Marvin P. Kimmel  
MET 76.50.01

62

**Carlos Alfonso** (Cuba-US 1950-1991)

***Where Tears Can't Stop***, 1986

Acrylic on canvas

95.75 x 128.25 inches

On loan from the Smithsonian American Art  
Museum

Museum purchase made possible by the Ameri-  
can Art Forum

1998.18

63

**Carlos Alfonso** (Cuba-US 1950-1991)

***Untitled (Triptych)***, no date

Oil and commercial paint on wood

97 x 14 inches

Gift of Lucrecia and Juan P. Loumiet

FIU 2003.46

64

**Eduard Duval Carrié** (Haiti-US b.1954)

***Regional Study***, 2002

Mixed media on paper

80 x 60 x 2.5 inches

Purchase made possible with funds donated by  
Dr. Sanford L. and Dolores Ziff in honor of Carol  
Damian

FIU 2008.4.1

65

**Eduard Duval Carrié** (Haiti-US b.1954)

***Agowe***, 2007

Mixed media, resin, plaster

22.37 x 10.87 x 11.25 inches

Purchase made possible with funds donated by  
Dr. Sanford L. and Dolores Ziff in honor of  
Carol Damian

66

**Jacob Lawrence** (US 1917-2000)

***The 1920s...The Migrants Cast Their Ballots  
from The Kent Bicentennial Portfolio***, 1976

Silkscreen print on paper

34.25 x 25.75 inches

Metropolitan Museum and Art Center Collection  
Gift of P. Lorillard & Co.

MET 76.12.10

67

**Luis Jimenez** (US 1940-2006)

***Mustang***, 1989

Lithograph on paper

47.75 x 31.62 inches

Museum purchase made possible by the Doro-  
thea Green Emerging Artist Fund

FIU 2000.007.006

68

**Manuel Carbonell** (Cuba-US b. 1918)

***Ritual of Rhythm***, ca. 1980

Bronze, marble

7 x 12.5 x 8.62 inches

Gift of Martin Fine

FIU 91.8

69

**Jose Bedia** (Cuba-US b.1959)

***32 Ngulo***, 1991

Ink and conte on amate paper

48 x 96 inches

Museum purchase made possible by the Doro-  
thea Green Emerging Artist Fund

FIU 2000.007.003

70

**Head of an Oba**, early 19th century

West Africa, Late Benin Kingdom

Bronze

16.5 x 11 x 13 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.1

71

**Head of an Oba**, after 1816

West Africa, Benin Kingdom

Bronze

18 x 11 x 12 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.3

72

**Head of an Oba**, after 1816

West Africa, Benin Kingdom

Bronze

21.25 x 10 x 11.5 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. C. Ruxton Love

MET 71.1.02

73

**Anklet**, date unknown

West Africa, Benin

Bronze

1.5 x 5.5 x 3.75 inches

Gift of Susan Yecies

FIU 1999.015.048.1

74

**Anklet**, date unknown

West Africa, Benin

Bronze

2.5 x 4.5 x 4 inches

Gift of Susan Yecies

FIU 1999.015.048.4

75

**Cuff bracelet**, date unknown

West Africa, Benin

Bronze

3 x 3.25 x 0.5 inches

Gift of Susan Yecies

FIU 1999.015.048.7

76

**Warrior on Horseback**, date unknown

West Africa, Late Benin Kingdom

Bronze

11.25 x 4.5 x 11.625 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. Erwin Harris

MET 79.12.24

77

**Standing Figure**, date unknown

West Africa, Benin Kingdom

Bronze

13.37 x 5.37 x 4.37 inches

Metropolitan Museum and Art Center Collection

Gift of Mr. and Mrs. Erwin Harris

MET 80.21.1

78

**Ibeji Figures**, date unknown

Nigeria

Mixed media, wood, beads

10.12 x 6.75 x 3 inches

Gift of Mr. and Mrs. C. Ruxton Love

FIU 1999.015.004a,b

## **Patricia & Phillip Frost Art Museum**

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The Frost Art Museum at Florida International University is an AAM accredited university museum and Smithsonian affiliate. Admission is free. The Frost is located at 10975 SW 17th Street on the University Park campus. For more information, visit [www.frostartmuseum.org](http://www.frostartmuseum.org) or call 305-348-2890.





**THE FIGURE PAST AND PRESENT** SELECTIONS FROM THE PERMANENT COLLECTION

**THE PATRICIA & PHILLIP FROST ART MUSEUM**