11-29-2008

The Figure Past and Present: Selections from the Permanent Collection

The Patricia and Phillip Frost Art Museum

Follow this and additional works at: http://digitalcommons.fiu.edu/frostcatalogs

Recommended Citation

http://digitalcommons.fiu.edu/frostcatalogs/4

This work is brought to you for free and open access by the Frost Art Museum at FIU Digital Commons. It has been accepted for inclusion in Frost Art Museum Catalogs by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.
THE FIGURE
PAST AND PRESENT
SELECTIONS FROM THE PERMANENT COLLECTION

THE PATRICIA & PHILLIP FROST ART MUSEUM
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 Phillip 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 Espaillat, 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 museum 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 Country 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
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,¹ as far back as the Lower Paleolithic on the Eurasian continents.² 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.3

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.”4 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.”5 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).6 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
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.7

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.8 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.9 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). Netsuke (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

---

**Figure 4**

*Unknown Artist* (Japan)

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

**Figure 5**

*Netsuke: Man with Elongated Head*, date unknown

---

*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). 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 Bodh 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 12th century, and by the 5th 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...
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 29th Oba, traces his ancestry back to the early Ife dynasties. 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 17th-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. 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 15th 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 Voudou 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.13

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
José 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.
5 Ibid., 1.
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.
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.
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
19.75 x 14.25 inches

4
*Push-Ma-Ta-Ha, Chactan Warrior*, 1830
20 x 14.125 inches

5
*Mistippee*, 1836
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
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
RUTH ANNAQTUSI TULURIALIK (Canada b.1934)
*Eskimo Drawing: View of a Hunting Scene*, (not dated)
Crayon on paper
25 x 33 inches
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

17  
**Yoshinaga (Japan 18th century)**  
*Netsuke: Monkey Trainer*, ca. 1755-99  
Japan  
Ivory (elephant)  
1 x 2.25 x 1.5 inches

18  
*Netsuke: Courtesan Holding a Fan*, ca. 1800-99  
Japan  
Ivory  
2 x 2 x 0.75 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
Netsuke: Mask with Teeth, date unknown
Japan
Clay
1.87 x 1.37 x 1.12 inches
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
a13 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
CARLOS ESTÉVEZ (Cuba-US b.1969)
Feminología Practica, 2005
Mixed media assemblage
48.5 x 37.87 inches
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
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
Thornton Dial
(US b.1928)

Lady Know How to Hold the Jungle Tiger, (not dated)
Mixed media on wood
59.75 x 48 inches
ROY LICHTENSTEIN
(US 1923-1977)
Untitled, 1973
From Portfolio: The New York Collection for Stockholm
Silkscreen print on paper
12 x 9 inches
Rufino Tamayo
(Mexico 1899-1991)
Hombre Blanco,
date unknown
Etching with embossed wax on paper
30 x 22.25 inches
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,*
c. 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
Head of Buddha,
c. 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
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
Alfredo Jaar
(Chile b.1956)

Geography = War, 1991
Photo lightbox with mirrors
(5 sections)
50 x 40 x 28 inches
Red Grooms (US b.1937)

Bicentennial Celebration from The Kent Bicentennial Portfolio, 1976
Silkscreen print on paper
26.62 x 34.75 inches
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
Carlos Alfonzo
(Cuba-US 1950-1991)
*Untitled (Triptych)*, no date
Oil and commercial paint on wood
97 x 14 inches
Edouard Duval Carrière
(Haiti-US b.1954)
Regional Study, 2002
Mixed media on paper
80 x 60 x 2.5 inches
Eduoard Duval Carrié  
(Haiti-US b. 1954)  
Agoue, 2007  
Mixed media, resin, plaster  
22.37 x 10.87 x 11.25 inches
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
Luis Jimenez  
(US 1940-2006)  
*Mustang*, 1989  
Lithograph on paper  
47.75 x 31.62 inches
Manuel Carbonell
(Cuba-US b. 1918)
Ritual of Rhythm, ca. 1980
Bronze, marble
7 x 12.5 x 8.62 inches
Jose Bedia (Cuba-US b.1959)

32 Ngulo, 1991
Ink and conte on amate paper
48 x 96 inches
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
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 77.6.03 (77.6.3)

4. **Push-Ma-Ta-Ha, Chactan Warrior**, 1830
   Hand-colored lithograph on paper, copy by G.W. Gehr 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

   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 x13.25 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 Annaqussi Tulurialik**
    (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
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Country</th>
<th>Material</th>
<th>Dimensions</th>
<th>Location</th>
<th>Gift</th>
<th>Catalog No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Netsuke: Man with Elongated Head, date unknown</td>
<td>Japan</td>
<td>Ceramic, glaze</td>
<td>2.12 x 0.75 x 1 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.18</td>
</tr>
<tr>
<td>14</td>
<td>Netsuke: “Otakufu” Love Deity Female Figure, ca. 1800-99</td>
<td>Japan</td>
<td>Porcelain, paint</td>
<td>2.25 x 1.12 x 1.25 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 78.10.13</td>
</tr>
<tr>
<td>15</td>
<td>Netsuke: Male Figure Holding a Knife, date unknown</td>
<td>Japan</td>
<td>Ceramic, glaze</td>
<td>2.12 x 1.5 x 1 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.15</td>
</tr>
<tr>
<td>16</td>
<td>Netsuke: Seated Monkey Holding a Sack, ca. 1800-99</td>
<td>Japan</td>
<td>Horn (stag)</td>
<td>1.75 x 1 x 1 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.67</td>
</tr>
<tr>
<td>17</td>
<td>Yoshinaga (Japan 18th century) Netsuke: Monkey Trainer, ca. 1755-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>1 x 2.25 x 1.5 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 77.34.43 (77.34.45)</td>
</tr>
<tr>
<td>18</td>
<td>Netsuke: Courtesan Holding a Fan, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>2 x 2 x 0.75 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.59a,b</td>
</tr>
<tr>
<td>19</td>
<td>Netsuke: Male Figure Leaning Over a Barrel, ca. 1700-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>1.5 x 1 x 1.12 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.62</td>
</tr>
<tr>
<td>20</td>
<td>Netsuke: “Kwanyu” Figure Cloud Scrolls Holding His Beard, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>3.5 x 0.87 x 0.5 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.83</td>
</tr>
<tr>
<td>21</td>
<td>Netsuke: Human Skull Motif, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>1.25 x 1.25 x 1.75 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.7</td>
</tr>
<tr>
<td>22</td>
<td>Masatoshi (Japan, d. 1880) Netsuke: Merman, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory (elephant)</td>
<td>2 x 0.87 x 1.12 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 76.23.12</td>
</tr>
<tr>
<td>23</td>
<td>Netsuke: “Gamma Sennin” (Figure with Frog), ca. 1800-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>2.5 x 1.37 x 0.75 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.41</td>
</tr>
<tr>
<td>24</td>
<td>Netsuke: Decorative Bosse with Male Figure and Fish Motif, date unknown</td>
<td>Japan</td>
<td>Ivory</td>
<td>1.62 x 1.62 x 0.75 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.78</td>
</tr>
<tr>
<td>25</td>
<td>Netsuke: Seated “Sage” Figure Leaning Over a Table, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory (elephant)</td>
<td>1.87 x 1.37 x 0.87 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 76.23.15</td>
</tr>
<tr>
<td>26</td>
<td>Okatori (Japan 18th century) Netsuke: Hotei (Male Figure) with Child, ca. 1750-99</td>
<td>Japan</td>
<td>Ivory (elephant)</td>
<td>2.5 x 1.25 x 1.12 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 77.34.40</td>
</tr>
<tr>
<td>27</td>
<td>Netsuke: Male Figure with Cane, ca. 1800-99</td>
<td>Japan</td>
<td>Ivory</td>
<td>2.87 x 1 x 1.37 inches</td>
<td>Metropolitan Museum and Art Center Collection</td>
<td>Anonymous gift</td>
<td>MET 80.3.40</td>
</tr>
</tbody>
</table>
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

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
Metropolitan Museum and Art Center Collection
Anonymous gift
MET 78.10.16a,b

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

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

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

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

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

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

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

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

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

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
Purvis Young (US b.1943)
*Untitled*, (not dated)
Acrylic on paper
27 x 20 inches
Gift of Ms. Karen Kearns
FIU 93.01.3

51
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

52
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

53
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

54
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

55
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

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

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
1998.18

Carlos Alfonzo (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

Eduoard 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

Eduoard 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
FIU 2008.4.1

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

Luis Jimenez (US 1940-2006)
Mustang, 1989
Lithograph on paper
47.75 x 31.62 inches
Museum purchase made possible by the Dorothea Green Emerging Artist Fund
FIU 2000.007.006

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

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 Dorothea Green Emerging Artist Fund
FIU 2000.007.003

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

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 71.1.13

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

Head of a King, 1700
West Africa, Benin Kingdom
Bronze
20 x 10 x 10 inches
Metropolitan Museum and Art Center Collection
Gift of Mr. and Mrs. C. Ruxton Love
MET 76.12.10

Head of an Oba, after 1816
West Africa, Benin Kingdom
Bronze
19 x 11 x 12 inches
Metropolitan Museum and Art Center Collection
Gift of Mr. and Mrs. C. Ruxton Love
MET 71.1.06

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 71.1.05
Patricia & Phillip Frost Art Museum

Carol Damian
Director and Chief Curator

Julio Alvarez
Security Manager

Etain Connor
Development Director

Kitty Dumas
Marketing and Communications Director

Nicole Espaillat
Museum Assistant

Ana Estrada
Curatorial Assistant

Annette Fromm
Museum Studies Coordinator

Alison Garcia
Museum Assistant

Ana Garcia
Museum Intern

Elisabeth Gonzalez
Administrative Assistant

Stephanie Guasp
Museum Assistant

Julia Herzberg
Consulting Curator

Catalina Jaramillo
Curatorial Coordinator

Debbye Kirschel-Taylor
Curator of Collections/Registrar

Miriam Machado
Museum Studies Intern

Mary Alice Manella
Budget & Finance Manager

Ailyn Mendoza
Communications Coordinator

Amy Pollack
Special Projects

D. Gabriella Portela
Museum Intern

Ana Quiroz
Museum Assistant

Alejandro Rodriguez Jr.
Museum Intern

Klaudio Rodriguez
Museum Assistant

Miriam Rodriguez
Museum Intern

Chip Steeler
Exhibition Designer

Susan Thomas
Membership Coordinator

Tatiana Torres
Museum Intern

Andy Vasquez
Preparator

Sherry Zambrano
Assistant Registrar

Florida International University

Modesto A. Maidique
President

Ronald M. Berkman
Executive Vice President and Provost

Sandra Gonzalez-Levy
Vice President, University and Community Relations

Robert Conrad
Vice President, University Advancement

Rosa L. Jones
Vice President, Student Affairs and Undergraduate Education

Vivian A. Sanchez
Chief Financial Officer and Senior Vice President, Business & Finance and Human Resources

Stephen A. Sauls
Vice President, Governmental Relations

George E. Walker
Vice President, Research and Dean of University Graduate School

Douglas Wartzok
Vice President, Academic Affairs

Corrine M. Webb
Vice President, Enrollment Management

Min Yao
Vice President, Information Technology and Chief Information Officers
The Frost Art Museum receives ongoing support from the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and Miami-Dade County Board of County Commissioners, the Steven & Dorothea Green Endowment, Funding Arts Network, Dade Community Foundation, Citi Group Foundation, Citi Private Bank and the Friends of the Frost Art Museum.

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 or call 305-348-2890.