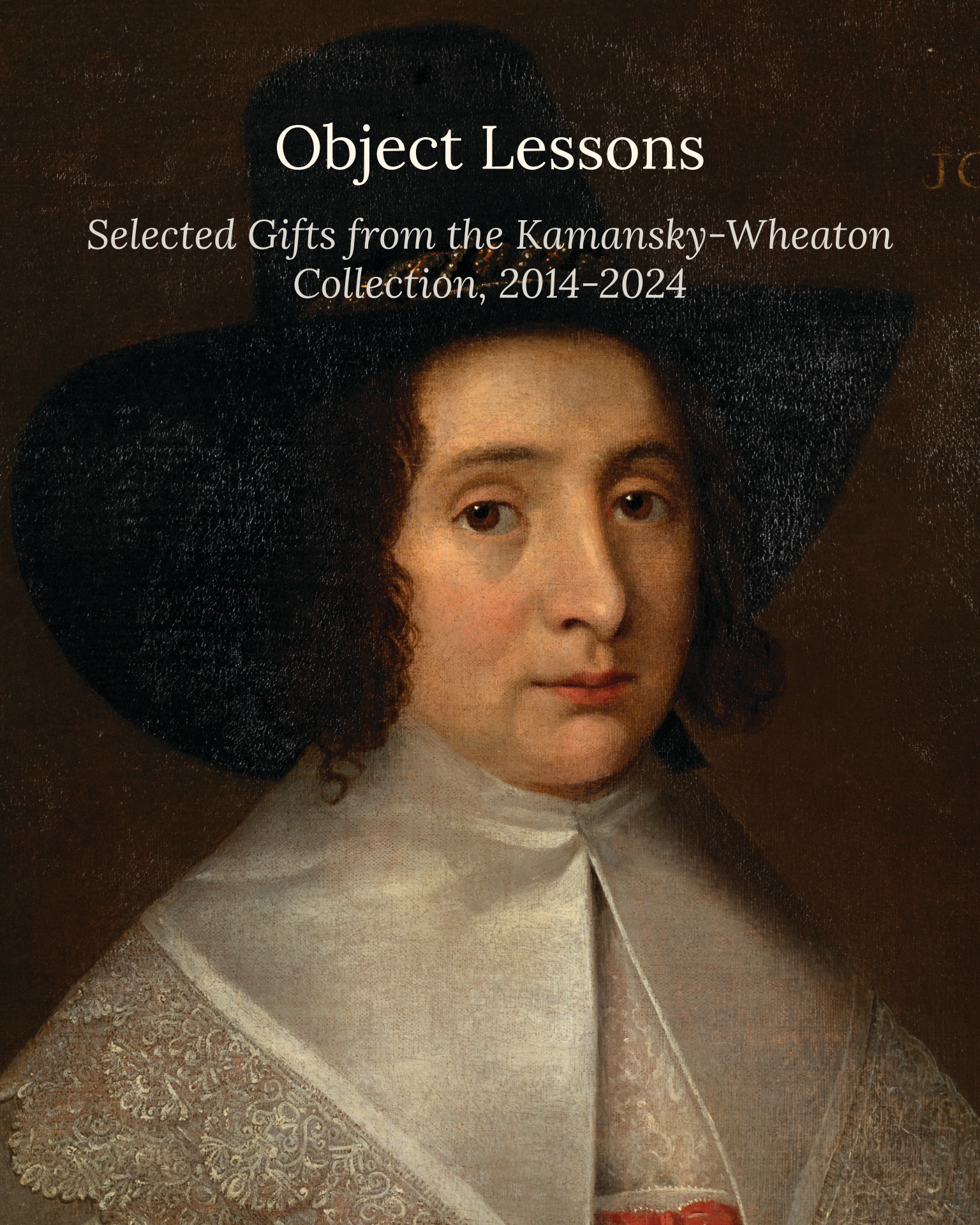
Object Lessons

Selected Gifts from the Kamansky-Wheaton Collection, 2014-2024



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Kruizenga Art Museum, Hope College

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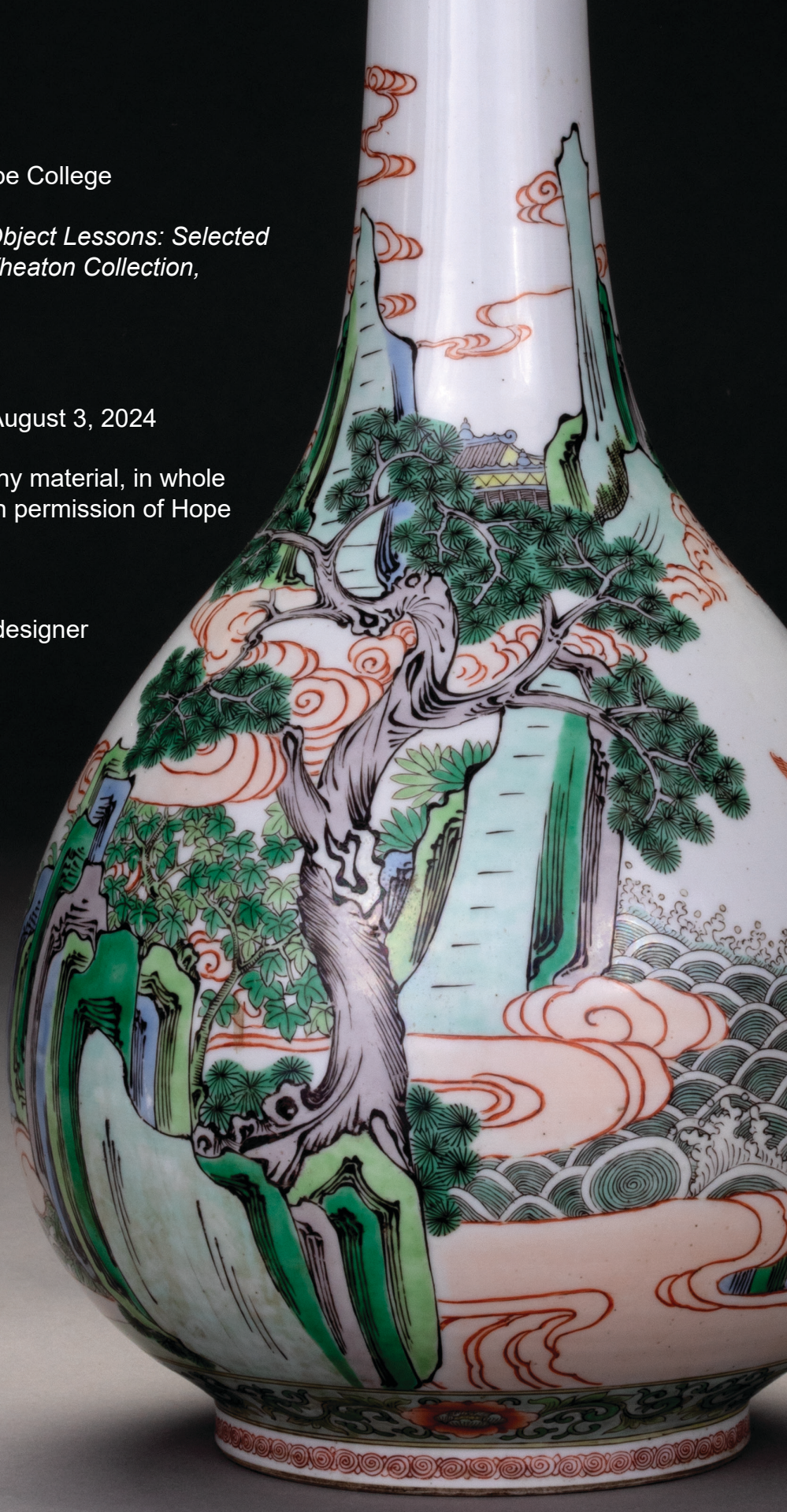

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Selected Gifts from the Kamansky-Wheaton Collection, 2014-2024

INTRODUCTION

Works of art are more than aesthetic objects meant to please the eye or inspire the mind and spirit. They are also historical documents that can reveal valuable information about a wide variety of topics, from political events, social structures, and cultural beliefs down to the nitty gritty details of how people lived, worked, traveled, and otherwise engaged with the world around them. Works of art offer a tangible, material connection to people from other times and places. When we look at or touch a work of art or cultural object, we are sharing an experience with the people who originally made it or owned and used it over time. This shared experience encourages us to put ourselves in the shoes of those people and to imagine their lives, thoughts, and feelings. Cultivating a sense of empathy in this way is a vital function of museums, especially teaching museums like the Kruizenga Art Museum, which exists to support the broader academic curriculum of Hope College and to help it provide an outstanding Christian liberal arts education that prepares students for lives of leadership and service in a global society.

The Kruizenga Art Museum fulfills its educational mission through its collection, which in turn exists through the generosity of its donors. Among the many donors who have supported the KAM collection, David Kamansky and Gerald Wheaton stand out for the volume and cultural breadth of their gifts, which have enriched every area of the museum's collection. Since they began giving to Hope College in 2014, Kamansky and Wheaton have donated more than 2,000 Asian, European, American and African works of art, all of which have the potential to be used as resources for teaching and learning about a wide range of historical cultures and academic subjects.

This exhibition features a selection of the artworks that have been donated from the Kamansky-Wheaton collection over the past ten years. The artworks were chosen by KAM curator Charles Mason to demonstrate the quality of the collection, and to illustrate the range of stories the objects can tell. The museum is immensely grateful to David Kamansky and Gerald Wheaton, not only for their generosity in gifts of art, but also for their estate bequest that will help support the Kruizenga Museum in perpetuity.

Shakyamuni Buddha Calling the Earth to Witness His Enlightenment
Burmese | 12th century | Bronze
Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.57

ABOUT THE DONORS

A native of California, David Kamansky is a former director and curator of Pacific Asia Museum in Pasadena, California. During his thirty-two-year tenure at Pacific Asia Museum, Kamansky built a permanent collection there of more than 14,000 objects, while also organizing ground-breaking exhibitions on subjects ranging from Australian Aboriginal art and Hispano-Philippine ivory carving to contemporary Chinese painting and Tibetan furniture. Kamansky applied his broad interests and extensive knowledge as well to his personal collection, which ranges from Asian, European, and American to Pre-Columbian, Oceanic, and African art.

For many years, Kamansky's private art collection was displayed in various homes owned by Kamansky and his husband Gerald Wheaton, who has worked in multiple jobs over the years as a commercial baker, salon owner, and antique dealer. In 2013, Kamansky and Wheaton made the decision to downsize to a smaller residence. Having already donated hundreds of artworks to museums in California, Kamansky and Wheaton wanted to donate art from their collection to an institution where it would be used educationally and not duplicate existing collections. They knew about the Kruizenga Art Museum through their friendship with founding director and curator Charles Mason, who had served in Kamansky's former position as director of Pacific Asia Museum from 2011 to 2013, and so began what has become a decade of gifts to Hope College.

The idea of giving to the KAM appealed to Kamansky and Wheaton because Gerald was born and raised in Michigan, so donating to Hope would create major art legacies in both of their home states. "Gerald and I like the idea of our art going to a part of Michigan where Asian art in particular is not well represented," said Kamansky. The fact that the College was willing to accept a related library consisting of more than 7,000 art books, museum publications, and auction catalogs was also a major factor in their decision, as Kamansky noted in 2014: "The library was formed in conjunction with the art collection, and it is wonderful that students will be able to use the books and catalogs as they learn about the art."

Rakan and Oni

Japanese
16th century
Ink and pigments on silk

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.249

Rakan is the Japanese name for arhats, Buddhist saints who have achieved enlightenment and vowed to protect the Buddha's teachings and transmit them to future generations. *Oni* are mischievous demons from Japanese folklore that are thought to cause trouble and bring bad luck. This painting of an *oni* hovering above a *rakan* may be understood as a metaphor for the temptations and weaknesses that distract all humans from the ways of truth and righteousness. The painting may originally have belonged to a larger set of *rakan* paintings that would have been hung in the meditation hall of a Japanese Buddhist temple. The bold brushwork reflects a painting style that was brought to Japan from China by Buddhist monks in the 15th century.

Bodhisattva Kannon Votive Shrine

Japanese
18th century
Wood, lacquer, pigments

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.255

Small portable shrines called *zushi* were used by Japanese Buddhist monks and lay people for their private devotions during the Edo period (1615-1868). The shrines could be moved around as needed, and could be closed up and stored when not in use. The figure inside this shrine represents Kannon, the bodhisattva of compassion. Bodhisattvas are Buddhist saints who have achieved enlightenment and vowed to save all sentient beings from the cycle of death and rebirth. Because bodhisattvas are perfected beings who transcend gender, they can appear in both male and female forms and are often portrayed as serenely androgynous. The vase held by Kannon in this shrine symbolizes a wish for peace, while the lotuses on the shrine doors symbolize purity.

VOC Dish

Japanese
Late 17th-early 18th century
Glazed porcelain

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.144

The initials VOC in the center of this dish stand for Verenigde Oostindische Compagnie, known in English as the Dutch East India Company. The VOC was chartered in 1602 to manage all Dutch trade in East Asia, and was given the rights to wage war, negotiate treaties, and establish colonies on behalf of the Dutch government. It was the world's first joint-stock company, meaning it was funded by private investors who owned shares in the company, and was one of the world's first multinational corporations. During the 17th and 18th centuries, the VOC had more personnel and ships operating in East Asia than all other European countries combined. Although it made its greatest profits by shipping spices from the colonies it established in what is now Indonesia, the VOC also conducted trade with many other Asian countries, including Japan where for more than 150 years it enjoyed a monopoly as the only European power allowed to trade directly with that country. This dish was made in Japan on commission for the VOC sometime between 1680 and 1720. It is made of porcelain, a type of high-fired ceramic that Europeans were unable to produce at the time, and is decorated with a blue-on-white design featuring the VOC logo surrounded by phoenixes, pomegranates, camellia blossoms, bamboo, and peonies. Dishes like this were given by the VOC as gifts to company officers and ship captains as well as to the rulers and diplomatic representatives of foreign countries. Because such dishes were expensive, they were often displayed by their owners as status symbols rather than being used as functional table wares.

The Chrysanthemum Boy

Kanō Tsunenobu (Japanese, 1636-1713)
Late 17th-early 18th century
Ink and pigments paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.282

The Chrysanthemum Boy is a character found in Japanese popular literature, visual art, and drama. He is based on a Chinese myth about a boy who was exiled from the Zhou Dynasty imperial court to a mountain wilderness where he survived and achieved eternal youth by drinking the dew that collected within wild-growing chrysanthemum blossoms. In Edo-period Japanese culture, the Chrysanthemum Boy was regarded as the epitome of youthful male beauty and gracefulness, and he often appeared in art forms directed at wealthy urban audiences. This image of him was painted by Kanō Tsunenobu, a member of the prominent Kanō family who served as court artists to the feudal aristocracy of Japan from the 15th to the 19th centuries.

義湯女之宮
おさんう相
哥麿筆
版権所有 栄水畫房摺行

The Visage of Osan, Wife of Mohei

After Kitagawa Utamaro (Japanese, 1636-1713)
Ca. 1800/1930
Ink, pigments, and mica on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.280.35

Kitagawa Utamaro ranks among the most prominent artists of the Japanese Ukiyoe School. The term Ukiyoe literally means “pictures of the floating world.” It refers to a large body of paintings and prints produced in Japan between the 17th and 19th centuries that depict celebrated entertainers, key characters and scenes from famous plays and novels, notable landmarks, and other subjects related to the popular culture of that time. This print depicts Osan, a character from an 18th-century Kabuki play about an inadvertent love affair that leads to tragedy. Between her slightly parted lips we can see that Osan’s teeth have been blackened with iron powder. Blackened teeth were considered a status symbol and sign of beauty for married Japanese women during the Edo period. Utamaro created this image of Osan in 1800. As Utamaro’s work became highly coveted by both Japanese and Western art collectors during the late 19th and early 20th centuries, not enough original impressions of his prints were available to satisfy market demand. To boost the supply of Utamaro prints, several early 20th-century Japanese publishers issued reproductions of his compositions printed from newly carved woodblocks that were created using the original prints as templates. This print is one such reproduction. It was issued by the Fusui Gabo publishing house, which was active in Tokyo during the 1920s and 30s publishing both modern original and historical reproduction prints. As this example demonstrates, Fusui Gabo’s reproductions were printed with meticulous care and high-quality materials that compare favorably to the originals on which they are based.

Eight Immortals of the Wine Cup

Watanabe Kazan (Japanese, 1793-1841)
1838
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.178

This painting depicts a group of boozy scholars engaging in various cultural pursuits, including viewing paintings, practicing calligraphy, and composing poems. The figures are based on a famous Chinese poem titled “Eight Immortals of the Wine Cup” written by the Tang-dynasty poet Du Fu (712-770) about eight of his contemporaries who used alcohol to unleash their artistic creativity. During the 18th and early 19th centuries, Du Fu’s poem provided inspiration to numerous Japanese artists and art patrons who aspired to enjoy a more relaxed lifestyle free from restrictive social norms. The scroll was painted by Watanabe Kazan, an artist of the samurai class who was interested in synthesizing different aspects of Japanese, Chinese, and Western cultures. In the 1830s, Kazan became embroiled in a political controversy and was forced to give up his position as an advisor to the lords of the Tahara Domain. For a time, he tried to support himself by selling his paintings to wealthy clients, but when that activity was forbidden by the Shogunal government, Kazan committed ritual suicide rather than suffer a life of poverty and shame. This painting dates from the period toward the end of Kazan’s life when he was working as a professional artist, and it is easy to imagine why the subject of these carefree poets would have appealed to Kazan given his personal situation at the time.

Vulture Peak

Kanō Hōgai (Japanese, 1828-1888)
1852
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2021.27.1

Vulture Peak is a mountain in Northeastern India where Shakyamuni Buddha built a retreat for meditation, spiritual training, and teaching. It is mentioned in early Buddhist sources as the place where the Buddha preached some of his most important sermons, which later became the basis for various Buddhist holy texts including the Lotus Sutra, the Heart Sutra, and the Prajna Paramita Sutras. Because of its central role in the development of the Buddhist faith, Vulture Peak has been portrayed by artists in countries across Asia for many centuries. This painting by the 19th-century Japanese artist Kanō Hōgai depicts Shakyamuni Buddha leading a procession of his followers down from a fantastical temple complex at the top of Vulture Peak. It is dated 1852, making it a relatively early work in Hōgai's artistic career. Hōgai would go on to serve as a painter at the Shogunal court until the fall of the Tokugawa regime in 1868. He then spent nine years struggling to make a living as an artist, iron monger, and shopkeeper, among other jobs. In 1877, Hōgai obtained a position working for the Shimazu clan in Tokyo. There he became friends with the American scholar Ernest Fenollosa and played an important role in the formation of the modern Nihonga School of Japanese painting.

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Wisteria Blossoms at Kameido

Kusakabe Kimbei (Japanese, 1841-1934)
Late 19th century
Hand-tinted albumen print

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.268.25.b

Kusakabe Kimbei learned the art of photography while working as an assistant to Baron Raimund von Stillfried, an Austrian nobleman who in the early 1870s established one of Japan's first commercial photography studios in the port city of Yokohama. Kimbei founded his own photography studio in Yokohama in 1881, and later acquired Stillfried's studio and all of his negatives when Stillfried left Japan in 1886. From that time until he retired in 1914, Kimbei was the most famous and successful photographer in Japan. He specialized in images of Japanese people and landscapes that he sold directly to Western tourists and to trading companies that exported them overseas. Many of Kimbei's photographs, such as this image of wisteria blossoms in the gardens of the Kameido Shrine in Tokyo, seem to have been inspired by the compositions of traditional Japanese prints and paintings. Originally built in 1646, the Kameido Shrine is dedicated to Sugawara no Michizane, a 9th-century poet and politician who was revered in Japan as the patron saint of scholars. The shrine was destroyed by Allied bombs during World War II, but was rebuilt after the war and still hosts a wisteria blossom festival today.

Miniature Scroll Painting of Crows on a Branch

Niwayama Koen (Japanese, 1869-1942)
Ca. 1900
Ink on silk

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2024.13.1.15

The Shijō School of painting was founded in the 18th century by artist Matsumura Goshun and is named after the street in Kyoto where Goshun and many of his early followers lived. It attempted to synthesize elements from several different Japanese painting schools including the Kanō, Maruyama, Nanga, and Rimpa schools. The Shijō style was rooted in close observation of the natural and material worlds, which are often rendered with a lyrical sensibility using carefully-controlled brush techniques. This charming image of three slightly comical-looking crows balanced precariously on a single thin branch was painted by Niwayama Koen, one of the leading practitioners of Shijō painting in the city of Osaka during the late 19th and early 20th centuries. The miniature format of the painting is unusual and it may have been commissioned specially as a curiosity piece. It once belonged to a larger collection of Chinese and Japanese miniature works of art that was assembled prior to World War II by the famed Tokyo art firm Yamanaka and Company.

The Actor Onoe Baikō VII as the Wet-nurse Masaoka in *Meiboku Sendai Hagi*

Tsuruya Kōkei (Japanese, born 1946)
1990
Color woodcut

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.302

In 1629, as part of an effort to control illicit sexual activity in the theater, the Japanese government decreed that women were no longer allowed to perform in Kabuki plays. Since then, female roles in Kabuki theater have been performed by male actors called *onnagata*, who wear female clothes and makeup and adopt feminine mannerisms on stage. Onoe Baikō VII (1915-1995) was one of the most celebrated *onnagata* actors of the 20th century. Adopted as an infant into a family of Kabuki actors, he first appeared on stage at age six. He won widespread acclaim in his teens for his ability to perform female roles, and in 1948 was given the stage name Onoe Baikō VII, indicating that he was the seventh person in a lineage of famous actors to use that name. Baikō VII was designated as a Living National Treasure by the Japanese government in 1968 and continued to perform Kabuki roles until his death in 1995. This portrait of Baikō VII in one of his *onnagata* roles was created in 1990 by artist Tsuruya Kōkei. Although other members of his family were painters, Kōkei never received any formal artistic training and did not begin making art until he was 32 years old. Kōkei's highly stylized, almost caricature-like portraits of contemporary Kabuki actors found favor with both print collectors and Kabuki aficionados and his limited edition prints always sold out quickly. Despite his great success, Kōkei eventually grew tired of portraying Kabuki subjects and ceased making actor portraits in the year 2000.

New Moon, Namaqualand, South Africa

Shin-ichiro Sawano (Japanese, born 1959)
2017
UV pigment print on washi paper, platinum leaf

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.41

For more than 40 years, Japanese artist Shin-ichiro ("Shin") Sawano has used photography and film to capture the ephemeral beauty of the natural environment in countries around the globe. He is perhaps best known for his sensitive images of the deserts, flowers, and night skies of South Africa and Namibia. Sawano's images are far more than visual documents of particular places and moments in time. Rather, they convey the subtle patterns and rhythms of the natural world that are too frequently obscured by the hustle and bustle of modern urban life. Sawano is especially adept at capturing the transient effects of light and color that occur at certain times of day and in certain atmospheric conditions. Sawano sees himself not as creating beauty, but as revealing it. He wants viewers to absorb his images at the conscious and unconscious levels, and hopes that his art resonates with people both physically and spiritually.

Sawano's artworks combine elements of traditional Japanese handicraft with cutting-edge photographic and printing technologies. Using both film and digital cameras, he often spends hours—sometimes days—waiting for just the right moment to take his pictures. His images are printed on ultra-thin Tengujo washi paper that is made from Japanese mulberry bark and pure mountain water. The printing is done with a digital inkjet printer that uses ultraviolet light to dry the pigments as soon as they are applied. The instant drying creates sharper images with subtler gradations of color than can be achieved with conventional inkjet printing. After printing, Sawano layers the backs of the images with sheets of pure platinum and gold leaf. The metallic backing provides a reflective surface that amplifies the effects of light and color that are already inherent in the images.

Luohan with Long Fingernails

Chinese
Ming Dynasty (1368-1644)
Ink and pigments on silk

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.87

Buddhist tradition says that as Shakyamuni Buddha was nearing the end of his earthly life, he entrusted his teachings to a group of spiritually advanced followers who were charged with protecting the teachings and transmitting them to future generations. Those followers were called arhats in Sanskrit, but as Buddhism spread across Asia they became known by different names in different languages, including *luohan* in Chinese, *nahan* in Korean, and *rakan* in Japanese. Different sources identify different numbers of arhats in the original group chosen by Shakyamuni Buddha, ranging from four people to five hundred. Most East Asian schools of Buddhism recognize an initial group of sixteen arhats, but in China that number is sometimes expanded to eighteen. This Chinese painting of an arhat, or luohan, probably once belonged to a larger set of sixteen or eighteen images that were made during the Ming dynasty for display in a Buddhist temple. As is typical for Chinese luohan paintings, the saintly figure is portrayed as an elderly man with bushy eyebrows, a nobbled head, and non-Chinese-looking facial features. He sits on a natural rootwood chair wearing the sumptuous silk robes of a high-ranking Buddhist monk and holding his hands in a *mudra*, or symbolic gesture, signifying his attainment of supreme enlightenment. An inscription reading “Made by Deyin Guanxiu” appears along the lower right edge of the painting. Guanxiu was a 9th-century monk artist who is said to have painted the first images of luohans in China based on visions he saw in a dream. The inscription does not mean the image was actually painted by Guanxiu, but is rather an homage that identifies the long artistic tradition to which this painting belongs.

宋梵隆釋迦牟尼佛

Ascetic Shakyamuni

Chinese
16th-17th century
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.89

This painting depicts Shakyamuni Buddha in the period before his enlightenment, while he was still searching for truth and understanding. Rather than portraying the Buddha as a noble or divine figure, this painting reveals a humbler, human side of Shakyamuni as he crouches on the ground beside a stack of books with his head and arms resting contemplatively on his knees. Images of the Buddha in this pose first appeared in China during the Yuan dynasty (1279-1367) and were associated with the Chan (Zen) school of Buddhism that advocated more individualistic paths to enlightenment.

Deer-form Incense Burner

Chinese
17th-18th century
Bronze

Hope College Collection, purchased with funds provided by David Kamansky and Gerald Wheaton, 2023.24.2a-b

The word for deer in Chinese is homophonous with another word that means “official salary,” so deer often appear in Chinese art as symbols of wealth and high status. Further, because some longevity gods in Chinese popular culture have deer as their companions, deer were also used in art to express wishes for a long life. This cast-bronze, deer-form sculpture was made during the late Ming or Qing Dynasty as a desk accessory for an affluent Chinese scholar. In addition to its symbolic function, it also functioned more practically as an incense burner. Cones or coils of incense would have been placed in a cavity in the deer’s back and burned to sweeten the air in the room where the sculpture was displayed.

Geese and Reeds

Huang Shen (Chinese, 1687-1772)
18th century
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.179

Huang Shen was a professional artist active in the city of Yangzhou whose paintings span a wide range of subjects, from figures to landscapes to still life compositions. Huang was known during his lifetime and afterward for his dynamic, free-flowing brushwork that often gives his images a quasi-impressionistic quality. Geese were a regular feature of the marshes and wetlands that surrounded Yangzhou. They also appear regularly in Chinese poetry and visual art from the 7th century onward as symbols for government officials and merchants who must travel far from home. Yangzhou was an important political and commercial center during the 18th century, so Huang probably chose this subject for its multi-level appeal to the wealthy patrons who supported his career.

Crane in a Garden

Chinese
Qing Dynasty (1644-1911)
Ink and pigments on silk

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.63

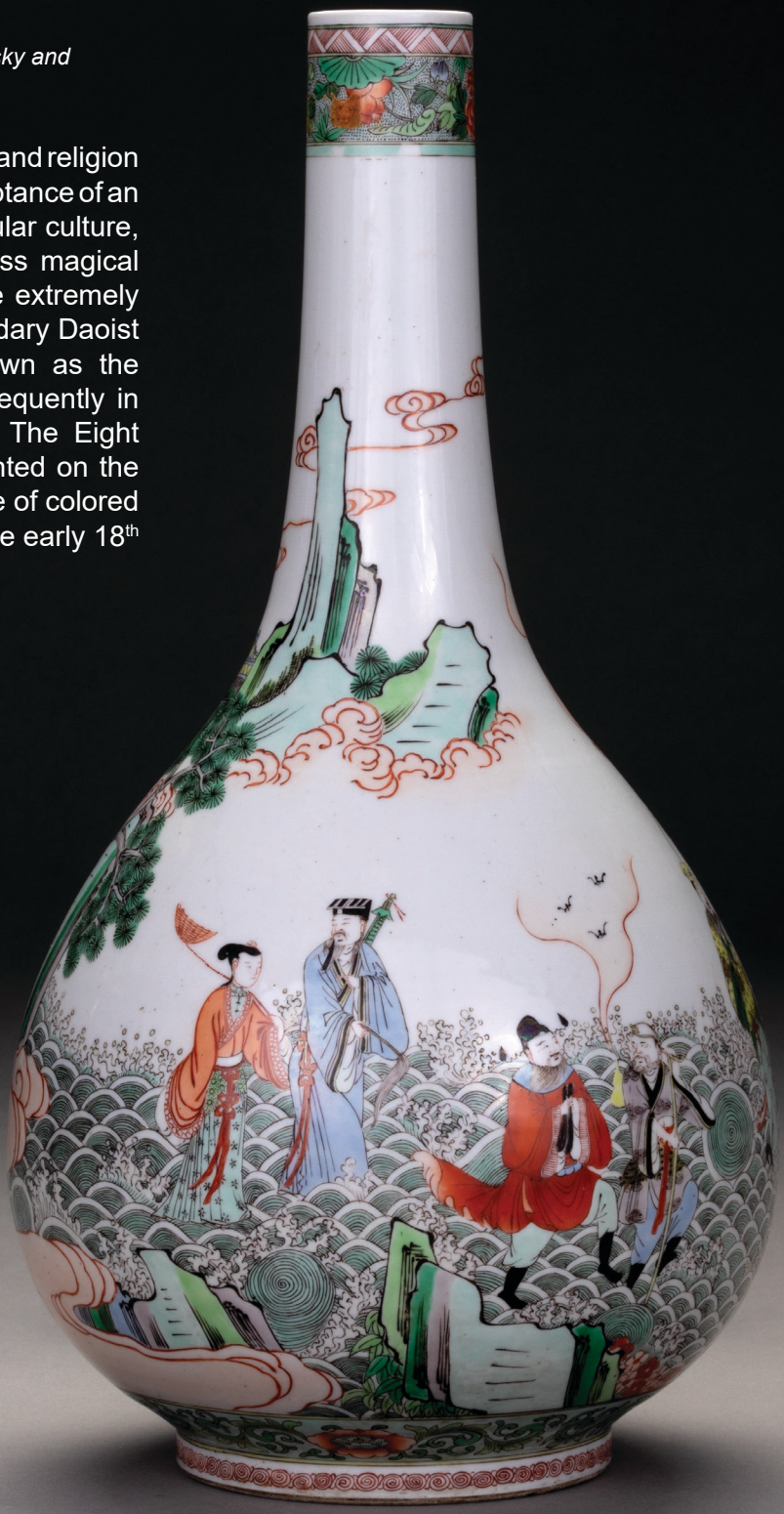
All of the imagery in this painting has symbolic connotations. For instance, Chinese legend says that cranes could live for hundreds of years, so the birds were often used in Chinese art and popular culture as symbols of long life. Similarly, because bamboo is strong but pliant, it became a symbol of moral integrity and resilience, while rocks were frequently used as symbols of toughness and endurance. This painting of a crane dancing beside a contorted garden rock beneath a copse of golden bamboo thus conveys a wish for longevity and inner strength that would have made it appropriate for display on a person's birthday or anniversary. The painting is not signed, but the style and materials are consistent with a date in the 18th or early 19th century.

Vase with Eight Daoist Immortals

Chinese
19th century
Porcelain, enamels

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.101

Daoism is a native Chinese philosophy and religion that emphasizes the harmonious acceptance of an ever-changing world. In Chinese popular culture, Daoists were often thought to possess magical powers that enabled them to achieve extremely long lifespans. Over time, eight legendary Daoist figures coalesced into a group known as the Eight Immortals that was depicted frequently in Chinese visual and decorative arts. The Eight Immortals design on this vase is painted on the white porcelain surface using a palette of colored enamels that was first developed in the early 18th century.



Squirrel and Grapes

Chinese
Late 19th-early 20th century
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2024.13.169.2

Images of squirrels and grapes often appear in traditional Chinese art as symbols of abundance and fertility. These meanings derive from the fact that some Chinese squirrel species breed multiple times per year and produce multiple babies with each litter, while grapes grow in clusters and contain many seeds. The painting is not signed, but its naturalistic style and foreshortened perspective suggest that it was painted by an artist associated with the late 19th-early 20th century Shanghai School. After the end of the First Opium War in 1842 opened ports along China's coast to Western trade, Shanghai emerged as a major commercial and cultural center. The city's wealthy merchants became patrons for the new Shanghai School of painting, which combined Chinese and Western elements and became an important force in the broader development of modern Chinese art.

母田公田

Father and Mother of the Fields

Chinese
Ca. 1930
Woodblock print with hand coloring

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.72.44

The Spring Festival is one of the most important holidays in Chinese culture. Celebrating the beginning of the lunar new year, it is a time for families and friends to gather together, renew connections, and make plans for the year ahead. Art plays an important role in Spring Festival celebrations. Many families will thoroughly clean their houses in the days leading up the festival, and decorate them with images and objects that symbolically convey wishes for happiness, good fortune, and good health in the coming year. In the Chinese countryside where most people's livelihoods traditionally depended on agriculture, the Spring Festival was a time to pray for timely rains and abundant harvests in the coming year. This woodblock print depicts two agricultural deities from Chinese folk religion who were often invoked during Spring Festival rituals to ensure bountiful harvests of rice, wheat, and other grains. The image belongs to a larger portfolio of Chinese New Year prints that were collected in the 1930s and sold through a bookshop in Shanghai prior to 1949.

Cloud Garden

Wang Zuojun (Chinese, born 1960)
1988
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.184

The Huangshan Mountains in Anhui Province have been a source of inspiration for Chinese painters and poets since the Tang Dynasty (618-907). This painting depicts rocky, tree-clad peaks poking through the “Sea of Clouds” that regularly engulfs the mountain range. Wang Zuojun studied painting at the Chinese Academy of Fine Arts where his artwork was influenced by Western art and philosophy that was reintroduced to China after the end of the Cultural Revolution (1966-76). Reflecting a wave of creative exploration among Chinese artists in the 1980s, this painting deliberately uses unnatural colors to magnify the scene’s visual and emotional impact.

French window
Chenjiang Hong
1990 PARIS

French Window

Chen Jianghong (Chinese, born 1963)
1990
Ink and pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2024.13.140

Having grown up during the Cultural Revolution when virtually all Chinese art was produced by and for the government, Chen Jianhong joined a movement of avant-garde artists in the 1980s who advocated for more artistic freedom and diversity in China. Chen's progressive views on art and politics, along with his identity as an openly gay man, made it difficult for him to live in China following the suppression of the 1989 Tiananmen Democracy Movement, so he left his native country and has lived in Europe ever since. This 1990 painting of a nude man seated by a window holding a flower combines elements of both Chinese and Western art to create an image that is simultaneously expressionistic and evocative. Chen's artistic practice has changed significantly over the decades since he created this image and he now mainly paints large abstract compositions.

Teapot with Banded Medallions

Tibetan
18th century
Silver, gold

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.7

Tea is an essential part of everyday life in Tibet and is consumed on both social and ritual occasions. Traditional Tibetan tea is made by first boiling smoked tea leaves in water to produce a strong brew, then churning that brew with yak butter and salt to create a thick liquid. The resulting beverage provides hydration, calories, and a jolt of caffeine that is both comforting and energizing for people living in Tibet's dry, high-altitude climate. This exquisitely crafted teapot reportedly once belonged to a high-ranking Tibetan Buddhist lama, or priest. It was acquired in Tibet by Freddie Spencer Chapman (1907-1971), a British naturalist and mountaineering expert who was part of a 1936-37 mission to establish a permanent British diplomatic presence in Lhasa.

Tantric Crown with Mahakala and Attendants

Tibetan
18th-19th century
Pigments on leather

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.92

Crowns like this were traditionally worn by Tibetan Buddhist monks in rituals to invoke the powers of the deity represented on the crown. The deity on this crown is Mahakala, a wrathful form of the bodhisattva Avalokiteshvara who is revered in Tibet as both a dharma protector and a meditational deity. There are many different forms of Mahakala, which are usually distinguished by the number of arms they have, the color of their skin, and the objects they hold. This crown, however, depicts only the head of Mahakala with black skin, three glaring eyes, a mouth full of sharp teeth, and upswept hair encircled by a diadem of human skulls. By omitting other attributes of the deity, the crown could have been worn to invoke multiple forms of Mahakala as needed on different occasions.

opposite page:

Maitreya Thangka

Tibetan
18th century
Ink and pigments on cloth

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2016.57.16

Thangkas are Buddhist religious images that are used for ritual and devotional purposes. They may be painted, printed, embroidered, or appliqued, and they are typically mounted as scrolls so that they can be rolled up for storage when not in use. This thangka depicts Maitreya, a bodhisattva who will assume an earthly body in the future as the Buddha of the next age. As here, Maitreya is typically portrayed as a regal figure, dressed in fine clothing and sitting on a throne in the Tushita Heaven where he currently resides. Maitreya is held in especially high esteem by clerics of the Gelug School of Vajrayana Buddhism, and many Gelug monasteries and temples in Tibet and Mongolia would traditionally have displayed paintings like this during important religious rituals and holidays.

following page:

Meditation Rug with Double Dorje Design

Tibetan
19th-early 20th century
Wool

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.139

Knotted pile rugs have been made and used in Tibet for centuries. These rugs provide insulated surfaces for working, relaxing, praying, and sleeping in unheated houses, temples, and monasteries. This small rug was likely once used by a Tibetan Buddhist monk for prayers or meditation. It is decorated with a double dorje, or thunderbolt, design that signifies enlightenment and transcendence over worldly concerns. The stylized flowers in the rug's borders and in the corners of the central medallions ultimately derive from Chinese textiles, which were traditionally regarded as symbols of wealth and status in Tibetan culture.

Cham Dance Mask

Tibetan
20th century
Paper maché, deer horn, pigments

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.481

Cham is a form of Tibetan Buddhist ritual dance that is performed to music played on various instruments including horns, flutes, cymbals, and drums. Cham dancers wear elaborate costumes and masks that transform them into different deities and characters from Tibetan myth and legend. This mask represents a yellow stag, a character that appears in Cham stories about the sage Padmasambhava who is said to have brought Tantric Buddhism from India to Tibet in the 8th century CE. The mask is made of paper maché that was formed over a clay mold and painted. It is thin and lightweight to allow energetic movements by the performers who once wore it.

Seated Four-armed Mahakala

Mongolian
Late 18th-early 19th century
Copper Alloy

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.1

Mahakala is one of the primary dharmapala deities of Vajrayana Buddhism. The term dharmapala means “dharma protector.” In Buddhism, dharma refers to the body of teachings received from Shakyamuni Buddha and other sages that describe the true nature of existence. It includes the Four Noble Truths and Eightfold Path as well as the wisdom that is included in various sutras, sermons, and other textual and oral traditions. Buddhists believe that because this knowledge guides people toward enlightenment, it is precious and must be protected. Like most dharmapala, Mahakala is typically portrayed as a fierce-looking figure, often with multiple heads, arms, and legs to signify his supernatural powers. He exists in many different forms and performs many different functions within the various schools and sub-schools of Vajrayana Buddhism. This four-armed form of Mahakala is regarded as a wisdom deity and protector of the Chakrasamvara tantras, a body of texts and yogic practices that helps adepts reach higher states of spiritual enlightenment. The figure’s expressive face and body are characteristic of sculptures made in Buddhist temple workshops in the Inner Mongolian city of Dolonnor during the late 18th and early 19th centuries.

Lords of the Cemetery

Mongolian
19th century
Wood, papier maché, pigments

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2021.21.25.a-e

Buddhist legend says that the Lords of the Cemetery began their existence as two ascetics who visited a cemetery to meditate on death. While in the cemetery, they encountered a band of grave robbers who murdered them and left their bodies lying beside the desecrated graves. The spirits of the slain ascetics vowed to remain in the cemetery to protect other innocent people from the same fate, and thus the Lords of the Cemetery were born. These fearsome guardians are typically portrayed as two dancing skeletons, one male and one female. The male skeleton brandishes a bone club and holds a skull cup brimming with blood (missing here). The female skeleton holds a stalk of grain and a magic vase. Sculptures and paintings depicting the Lords of the Cemetery were traditionally used in tantric rituals to provide protection against danger or bring about a change of fortune.

Shakyamuni Buddha Calling the Earth to Witness His Enlightenment

Mongolian
19th century
Pigments and gold on sized cloth; silver and glass case

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.330

When Shakyamuni Buddha was on the cusp of achieving enlightenment, the demon Mara tried to distract him with doubts and temptations. Shakyamuni remained steadfast in his meditation, however, and gained a true understanding of existence that became the basis for all of his subsequent teachings. When the frustrated Mara mockingly asked Shakyamuni who would bear witness to his enlightenment, Shakyamuni calmly touched the ground in front of him and the Earth itself responded, “I am his witness.” Because the Buddhist faith began with the moment of Shakyamuni’s enlightenment, the earth-touching story appears frequently in all traditions of Buddhist art. This painting follows a common iconographic formula, depicting Shakyamuni sitting cross-legged on a lotus-form pad wearing a monk’s robes. His left hand rests in his lap holding an alms bowl to signify his renunciation of worldly possessions, while his right hand touches the ground in front of him to signify his enlightenment. His skin radiates a golden light to signify the absolute purity of his body, mind, and speech, and he is surrounded by an auspicious, rainbow-colored mandorla.

Vajrapani

Mongolian
19th century
Pigments and gold on sized cloth; copper, silver and glass case

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.399

Small framed paintings like this were traditionally used in Mongolia as devotional images, aids to meditation, and protective talismans. This painting depicts Vajrapani, a deity who is the embodiment of spiritual power in Vajrayana Buddhism and has also been regarded as Mongolia's patron saint since the 16th century. As here, Vajrapani is typically portrayed in Mongolian Buddhist art standing in a dynamic pose with legs and arms stretched apart. His raised right hand holds a vajra scepter while his left hand is held in front of him in a gesture of warning. He wears a five-jewel crown on his head, and his muscular, blue-skinned body is dressed with a green scarf and tiger-skin loin cloth. Although his grimacing facial expression and threatening hand gestures give Vajrapani a frightening appearance, he is not meant to be feared and is often embraced by monks and lay believers as their personal meditational deity.

Magzor Gyalmo

Mongolian
18th-19th century
Wood, paste, pigments

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.314

The name Magzor Gyalmo means “The Queen Who Turns Back Armies.” Also known as Palden Lhamo in Tibet, she is the only female deity among the major Vajrayana Buddhist dharma protectors. As here, Magzor Gyalmo is typically portrayed riding on a mule through a river of blood. She has blue-black skin with red-orange hair that sweeps up above her head like a flame. Her raised right hand holds a vajra-tipped mace (missing here) while her left hand holds a skull cup brimming with blood. She wears a crown made of human skulls, jewelry made of human bones, and a cape made of human skin. In her teeth she holds a small human corpse. Devotional rituals for Magzor Gyalmo were traditionally performed in Mongolian Buddhist temples on the first day of the lunar year to provide protection and bring prosperity in the coming year. Many Buddhist sculptures were originally consecrated by placing holy texts or objects inside them. This sculpture of Magzor Gyalmo has two cavities in the back of the deity’s head and torso that contain unidentified consecration materials and are sealed with sacred characters written in Sanskrit.

Octagonal Box with Buddhist Symbols and Mantra

Mongolian
18th-19th century
Burlwood, bronze, turquoise, lapis lazuli, coral

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.316

This box was likely made for a high-ranking Mongolian Buddhist lama, or priest. The interior of the box is divided into small trays that could be used for offerings of nuts, candied fruits, hard cheeses, and other tasty foods. The exterior sides of the box are decorated with eight auspicious Buddhist symbols: a conch shell, a parasol, a treasure vase, a dharma wheel, a victory banner, a lotus blossom, a pair of fish, and an endless knot. The top of the box is decorated with a stylized lotus blossom and a mantra, or sacred incantation, written in Tibetan lantsa script. The materials and decoration suggest that it could have been used in the annual prosperity rituals that were held at many Mongolian Buddhist temples during the 18th and 19th centuries.

The Birth of the Buddha

Nepalese
19th century
Copper, silver, gilt, wood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.112

The term Buddha means “Enlightened One.” The epithet most commonly refers to Siddhartha Gautama, also called Shakyamuni, who was born into a royal family in the town of Lumbini in what is now Nepal sometime around the 6th century BCE. Buddhist legend says that Siddhartha was miraculously conceived after his mother, Queen Maya, dreamed of a white elephant piercing her right side with its tusk. Nine months later Siddhartha was born from the same spot on his mother’s side as she clung to the branch of a flowering tree in the garden of her family estate. This plaque depicts the moment when the infant Siddhartha emerges from his mother’s side into a cloth held by one of her attendants. The plaque may once have belonged to a larger set of images depicting key moments from the Buddha’s life that would have been used for teaching and worship in a Nepalese Buddhist temple.

Cosmic Chakra Figure

Nepalese
Ca. 1900
Pigments on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.10.11

This painting depicts a stylized image of a yogi, a Buddhist or Hindu adept who seeks spiritual enlightenment through meditation, breath control, and the manipulation of the body through defined sets of movements and postures. According to yogic beliefs, the body contains seven key energy points, called chakras, that stretch from the pelvic floor through the sacrum, navel, heart, throat, and brow before culminating at the crown of the head. Yogis learn to cultivate these chakras and to move energy between them as part of their physical and spiritual practice. This Nepalese painting shows the location of the chakras with symbolic images and was likely made to teach beginning yogis the fundamentals of chakra meditation.

Mucalinda Buddha with Lokeshvara and Prajnaparamita

Khmer
Early 13th century
Bronze

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.19.150.a-d

Stories about miraculous events in the life of Shakyamuni Buddha proliferated during the centuries after his death. One later miracle story says that while the Buddha was meditating in search of enlightenment, he was protected from a great storm by a seven-headed snake deity (naga) named Mucalinda, who sheltered Shakyamuni under his hood and used his coiled body to elevate Buddha above the flooded ground. Images of the Buddha meditating under Mucalinda's hood first appeared during the 2nd century CE in Indian Buddhist art, but they became especially prevalent in later centuries in Southeast Asia where the story of Mucalinda resonated with existing snake deity cults. This sculpture of Shakyamuni Buddha with Mucalinda was made by artists from the Khmer culture in what is now Cambodia during the early decades of the 13th century. The central figures of Buddha and Mucalinda are flanked by two bodhisattvas: the four-armed, male Lokeshvara on the left who is the embodiment of compassion, and the two-armed, female Prajnaparamita on the right who is the embodiment of wisdom. The entire group reflects the Mahayana Buddhist beliefs of the Khmer king Jayavarman VII (1181-1218) whose patronage produced one of the greatest periods of Khmer Buddhist art.

The Punishments of Hell

Indian
Late 19th-early 20th century
Copper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2021.21.28

The Vedic texts of Indian Hinduism describe Naraka as a realm where the souls of deceased people are punished for the sins they committed while they were alive. Different texts identify different numbers and types of Naraka hells, but they all agree that serious transgressions in this life will result in ghastly tortures in the afterlife. To discourage bad behavior among illiterate people who could not read the classic texts, Indian artists created visual images that vividly represent the various punishments of hell. This hammered copper plaque portrays nine hell scenes in three registers, with two scenes in the top register, three scenes in the middle register, and four scenes in the lower register. Each scene consists of two parts: one showing the sin and one showing the punishment. In the first register, the sin and the punishment are portrayed next to each other horizontally, while in the lower two registers they are portrayed vertically. Following the textual accounts, the relationship between the sin and the punishment is usually quite literal. For instance, the left scene of the top register shows a man killing a cow or bull in this life, and in turn being killed by a bull-headed demon in the next life. The right scene of the top register depicts a man drinking a bottle of alcohol in this life, and in turn being forced to drink something painful or disgusting by a demon in the next life. It is possible that this plaque was once part of a larger set of hell scenes made to hang in a Hindu temple or shrine as a warning to the faithful. Creating these images in metal ensured that they would last longer than images on paper or cloth in India's hot and often humid climate.

opposite page:

Jagannath Temple Painting

Indian
Early 20th century
Pigments on cloth

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.232

Jagannath is a Hindu deity considered by some to be an avatar of the god Vishnu. Worship of Jagannath, along with his brother Balabhadra and sister Subhadra, is particularly strong in the eastern Indian state of Odisha. The Jagannath Temple in the Odishan city of Puri houses three large-scale wooden images of the deities that are paraded through the city streets during a major festival every year. Visiting that temple, especially during the festival, is widely considered to be one of the four major pilgrimage destinations for Hindus in India. This painting of the Jagannath triad was produced in the early 20th century for pilgrims to the Puri temple to take home as a souvenir of their visit and to use in their private devotions. The dark-faced figure on the right of the group in the center of the image is Jagannath. The white-faced figure on the left is Balabhadra, while Subhadra appears as a much smaller yellow figure between them. The group stands within a dome-shaped representation of the Puri temple, which is protected by the Hindu gods Shiva on the left and Brahma on the right. Two guardian lions stand on the ground in front of the temple with a symbol of Vishnu called the Sudarshana Chakra between them, while a line of worshipers with their hands clasped in prayer appears in an arc at the top of the image.

following pages:

Mughal Nobles in Garden Settings

Bashir Ahmad (Pakistani, born 1954)
1995
Graphite on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.408 and 2016.57.1

Bashir Ahmad is a contemporary Pakistani artist who draws inspiration from the great tradition of Mughal miniature painting. The Mughals were a Muslim dynasty that ruled much of India between the 16th and 18th centuries. Mughal paintings combined elements of Indian, Persian, and European art. They were typically small in size and portrayed a variety of subjects ranging from illustrations of famous literary texts to scenes of aristocratic life. Ahmad trained under the descendants of Mughal court artists and learned their exacting techniques. His work, however, is typically larger in size than traditional Mughal paintings and marked by a wistfully nostalgic tone. This pair of drawings depicts two figures, one male and one female, who are dressed in Mughal clothes and situated in lush garden settings. Their facial expressions and body postures suggest that they are separated lovers pining for each other's company.

Bashir Ahmad '95

Fantastic Animals and Figures

Tassaduq Sohail (Pakistani, 1930-2017)
1992
Oil paint on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.10.19

Pakistani artist Tassaduq Sohail painted in a deliberately naïve, surrealistic style to create dreamlike images populated with diverse assortments of animals and human figures. As in this painting, he often portrayed the animals with humanoid features and showed them interacting in ways that suggest they are part of an unidentified myth or fable. Sohail was born in 1930 in what was then British India. After India gained independence, Sohail moved to Pakistan and eventually to England where he studied at London's Saint Martin School of Art. He split his time between Britain and Pakistan for more than forty years before settling in Pakistan for good in the early 2000s. He died in Karachi in 2017 at the age of 87.

Night Nativity

German
16th century
Oil paint on copper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.224

This painting depicts a vision of Christ's nativity as experienced by Saint Bridget of Sweden in the 14th century. According to Saint Bridget's vision: "…the virgin knelt down with great veneration in an attitude of prayer... And while she was kneeling thus in prayer, I saw the child in her womb move and suddenly in a moment she gave birth to her son, from whom radiated such an ineffable light and splendor that the sun was not comparable to it, nor did the candle that St. Joseph had put there give any light at all, the divine light totally annihilating the material light of the candle." Paintings of this subject were popular in Germany and the Netherlands during the late 15th and 16th centuries. Stylistically, this image of the Night Nativity resembles other versions that were painted in the early 16th century, but it is painted on a sheet of copper, which was not commonly used as a painting surface in Europe until the late 16th and 17th centuries.

Processional Cross

Italian
15th century
Gilt copper, wood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2016.57.33

This double-sided crucifix would originally have been mounted on a staff and used to lead processions during church services and religious festivals. The front of the cross bears an image of the crucified Christ in the center, surrounded by angels above and below, and by the Virgin Mary and Saint John the Evangelist to the left and right. The reverse side bears an image of a bishop in the center, surrounded by symbols of the four Evangelists—Matthew (an angel), Mark (a lion), Luke (an ox), and John (an eagle)—at each point of the cross.

Veronica's Veil Plaque

Flemish or German
15th century
Carved mother-of-pearl shell

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.27

A legend was born during the Middle Ages about a kindly woman named Veronica who wiped Christ's face with her head scarf while he was carrying the cross on the road to Calvary. An image of Christ's face was divinely transferred onto that scarf, which was preserved and subsequently became a holy relic of the Catholic Church. Interest in Veronica's Veil, as it came to be known, surged during the late medieval and early Renaissance periods, and it attracted pilgrims from across Europe to the old Saint Peter's Basilica in Rome where it was housed. This plaque may have been made a souvenir or memento of someone's visit to see the sacred cloth, or it could have been made to decorate a book cover, small box, or altar. Mother-of-pearl shell was considered a rare and precious material in Europe during the medieval and Renaissance periods, and—like other precious materials—was used in religious images and objects both to glorify God and to signify the wealth and power of the person who commissioned or owned the artwork.

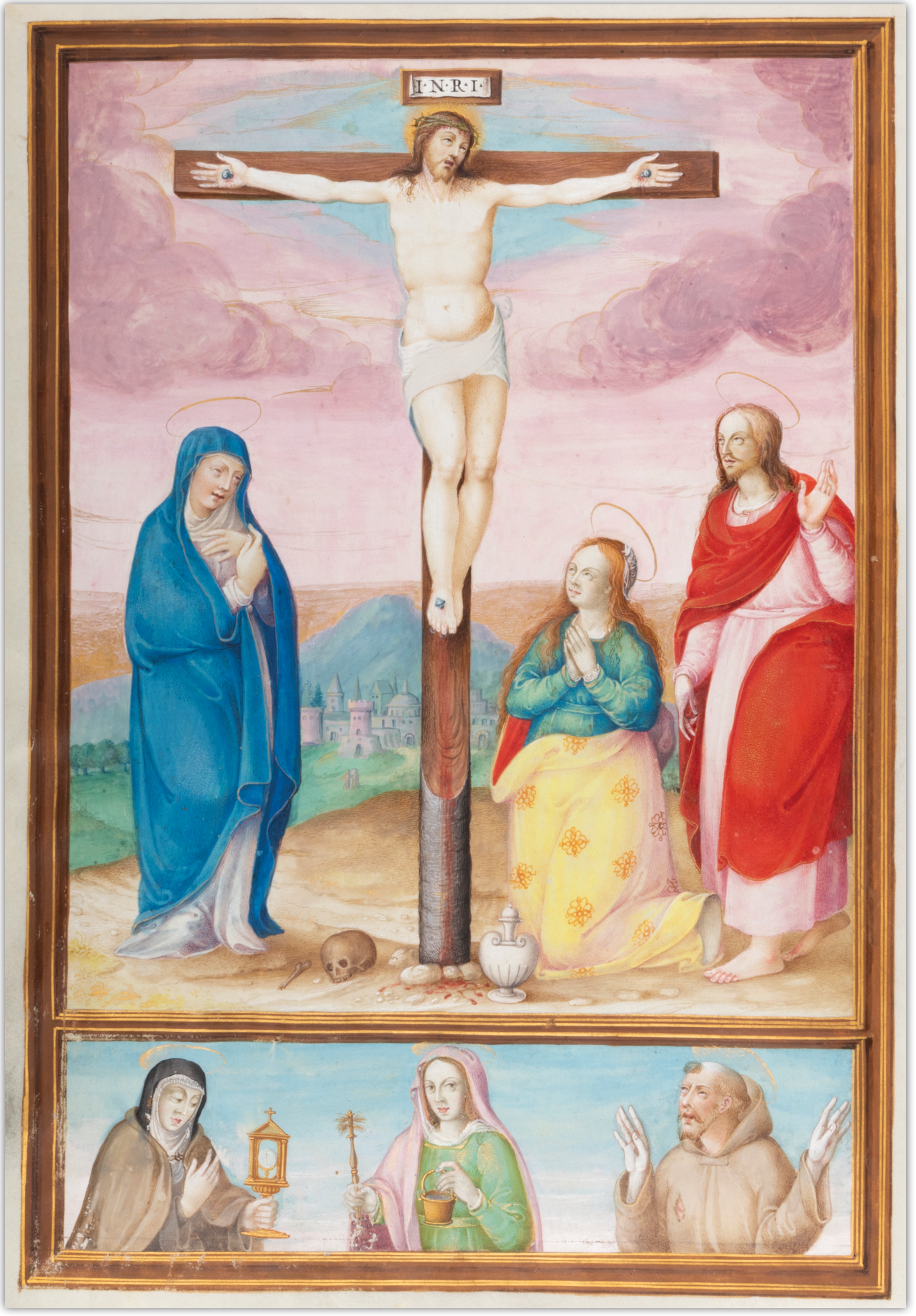
GLORIA IN EXCELSIS DEO
S· CLARA
· AFVNDADORA

Nativity Scene with Saints

Italian or Spanish
17th century
Tempera on vellum

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.137

The Order of Saint Clare is an order of Franciscan nuns founded by Saint Clare of Assisi in the early 13th century. Inspired by the example of Clare's teacher, Saint Francis of Assisi, Clarist nuns reject most material possessions and lead simple, contemplative lives of worship and prayer. This painting of Christ's nativity was likely made for a Clarist convent in Spain sometime during the first half of the 17th century, and may originally have functioned as a devotional image or manuscript illustration. The painting's connection to the Order of Saint Clare is confirmed by the presence of two nuns in the central group of figures surrounding the Christ Child. One nun, shown kneeling in prayer on the left side of the group, is identified by an inscription below her as Saint Clare. The second nun, shown kneeling in prayer on the right side of the group, is identified by the word "Aeundadora," which means "founder" in Spanish and presumably refers to the nun who founded the convent for which the painting was made. The other two women in the central group are Saint Mary, the mother of Jesus, and Saint Martha, an important female follower of Jesus who is identified by the holy water sprinkler (aspergillum) and bucket (situla) in her hands that later legends say she used to defeat a river dragon while she was spreading Christ's teachings in France. The painting is not signed, but is stylistically similar to images created by Italian and Spanish workshops that produced paintings on commission for patrons throughout Europe between the 16th and 18th centuries.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Crucifixion Scene with Saints

Italian or Spanish
17th century
Tempera on vellum

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.136

The upper register of this painting is a typical crucifixion scene depicting Christ on the cross attended by his mother Mary, shown standing to the left of the cross, and his followers Mary Magdalene and Saint John the Evangelist, shown respectively kneeling and standing to the right of the cross. The painting's lower register contains images of three additional saints (from left to right): Saint Clare of Assisi, Saint Martha, and Saint Francis of Assisi. This combination of saints suggests that the painting was made as a devotional image or manuscript illustration for a convent belonging to the Order of Saint Clare, an order of nuns founded by Saint Clare of Assisi and sanctioned by her teacher, Saint Francis of Assisi, in the early 13th century. As a female religious order, the Clarist nuns were interested in the early female followers of Jesus, including Mary Magdalene, Mary of Bethany, and Mary of Bethany's sister, Martha, who later became Saint Martha. The Clarists regarded Saint Mary Magdalene as a symbol of contemplative religious life, while Saint Martha was regarded as a symbol of active religious life. The inclusion of both saints in this painting is thus highly appropriate for a religious order of women who dedicate their lives to understanding the nature of Christ's divinity and love.

Standing Madonna

Hispano-Philippine
17th century
Ivory

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.43

After the Spanish colonized the Philippine islands in the early 16th century, they used religion to solidify their political and social power over the indigenous peoples who lived there. As they did in Mexico, Spanish colonial administrators sent missionaries from different Catholic orders into the countryside to build churches and settlements. Nearby populations were required to attend services at the churches and to pay taxes and provide labor in support of the settlements. This carved ivory sculpture of the Blessed Virgin Mary was likely made for display and veneration in one of those colonial-era Filipino churches. Ivory carving was introduced into the Philippines in the late 16th century by Chinese artists who were attracted to the wealth that flowed through the Spanish trading centers there. Those Chinese artists quickly adapted their skills to suit both Spanish and local tastes, and over time they developed a new style of ivory carving that combined Chinese, European, and Filipino elements. Some characteristics of the new style that are evident in this sculpture include the heavily lidded eyes of the Madonna's face; the graceful, naturalistic pose of her hands and body; and the dynamic lines of her head scarf and robes.

Corpus Christi

German
17th century
Boxwood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2016.57.31

This sculpture depicting the crucified Christ would originally have been mounted on a cross and used for devotions in a home or private chapel. The figure's taut body and downcast head emphasize Christ's suffering and sacrifice for the salvation of humankind. The sculpture was carved using wood from the European Boxwood tree, which has a fine, tight grain that produces crisp details and a smooth, unctuous surface. Because it is difficult to carve across the grain of the wood, the sculpture was made in three pieces—the body and two arms—that were joined together to create the final image.

The Pietà

Attributed to Frans Francken II
(Flemish, 1581-1642)
17th century
Oil paint on wood panel

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.1

Frans Francken II belonged to an important family of artists who were active in the city of Antwerp during the 16th and 17th centuries. Francken operated a large workshop and together with his assistants produced a sizable corpus of paintings depicting a wide variety of subjects, including religious, mythological, historical, and allegorical scenes. The central image of this painting depicts the Virgin Mary cradling the body of Jesus Christ after he has been taken down from the cross. This subject, known as the Pietà, was popular among Catholic audiences in Europe during the Counter Reformation period. The central image is surrounded by additional images painted in a gray-tone palette. The figures in the corners of the composition represent the four evangelists: Matthew, Mark, Luke, and John. The left side of the composition depicts the Old Testament story of Abraham preparing to sacrifice his son Isaac, while the right side depicts the story of Moses and the brazen serpent. The scene below the central panel depicts the Biblical story of Esther at the banquet with Haman, while the image above the central panel depicts God looking down at the death of his son. The painting is not signed, but at least two other versions of the composition exist and are attributed to Francken's workshop, which is known to have produced paintings with this combination of polychromatic and monochromatic scenes in the years around 1620.

Defenders of the Eucharist

After Peter Paul Rubens (Flemish, 1577-1640)
17th century
Oil paint on copper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.214

Defenders of the Eucharist copies a composition first created by the Flemish master Peter Paul Rubens in 1625. The original composition belonged to a larger set of tapestry designs that were commissioned by a Spanish aristocrat for a convent in Madrid. The tapestries depict stories associated with the sacrament of the Eucharist, the nature of which became a point of dispute between Catholics and Protestants during the Reformation and Counter Reformation periods. The central figures in this image are Saint Clare, who used a Eucharistic host to repel an attack on the town of Assisi in 1234, and Saint Thomas Aquinas, who helped compose the Eucharistic Mass of Corpus Christi in 1264. The two figures on the right are Saint Norbert of Xanten and Saint Jerome. The three figures on the left are Saint Ambrose, Saint Augustine, and Saint Gregory. The original Rubens composition was much admired and was copied numerous times in paintings by his students and followers.

John the Baptist

Flemish
17th century
Oil paint on copper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.213

A contemporary of Jesus, John the Baptist was a Jewish holy man and prophet who wandered through Galilee and along the Jordan River performing ritual baptisms and preaching about the need for repentance and spiritual rebirth. He appears in the Gospels as a forerunner of Christ who ritually baptizes Jesus to prepare him for receiving the Holy Spirit. John the Baptist's ministry ended in about 30 CE when he was executed by King Herod, ruler of Galilee, for criticizing Herod's decision to divorce his wife and remarry the wife of his half-brother. The Gospels describe John as an ascetic who wore camel-hair clothing and sustained himself by eating locusts and wild honey. Medieval images of John the Baptist often portrayed him as an unkempt, wild-looking figure, but by the late Renaissance period he was more commonly depicted as a handsome, muscular young man. As here, John is frequently shown with a lamb and a cross, signifying his recognition of Jesus as the "Lamb of God" and his acceptance of both his own and Christ's martyrdom. This small image of John the Baptist is painted on a thin sheet of copper, which European artists sometimes used during the 16th and 17th centuries to add luster to their paintings. The panel may originally have been part of a larger altarpiece depicting Biblical characters and stories.

Saint Francis de Sales Visited by an Angel

Spanish or Italian
Late 17th-18th century
Gouache on vellum

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.415

Saint Francis de Sales was born in 1567 to a Catholic noble family from the Duchy of Savoy, a once independent territory that spanned parts of France, Italy, and Switzerland. He was educated at schools in Paris and Padua in preparation for life as a lawyer and magistrate, but in 1587 he experienced a spiritual awakening that impelled him toward a religious life. He was ordained as a priest in 1593 and was appointed Bishop of Geneva in 1602. Firm in his own Catholic faith, de Sales was notable for his efforts to seek dialogue and common ground with the Protestants who lived in the Savoy region. He suffered a stroke and died in 1622 at the relatively young age of 56. He was buried in the Monastery of the Visitation in the city of Annecy, and his tomb quickly became a place of veneration and the site of many miracles. De Sales was canonized as a saint in 1665 and was declared a Doctor of the Church in 1877. This painting depicts the saint sitting at a table writing one of the letters or essays for which he was well known. Another piece of paper sitting on a book next to him is inscribed with one of his famous quotes: *Fate tutto per amore, nulla per forza* (Do everything out of love, nothing because of force.) An angel appearing in the upper right corner of the image reminds us of another famous quote from de Sales: “Make friends with the angels, who though invisible are always with you. Often invoke them, constantly praise them, and make good use of their help and assistance in all your temporal and spiritual affairs.” The painting is not signed and is difficult to attribute precisely, but the style and the subject suggest that it could have been painted by a Spanish or Italian artist in the late 17th or 18th century.

Reliquary with Relic of Saint Anne

Italian
17th-18th century
Gilt bronze, enamel, organic material

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.30

The Catholic Church recognizes three categories of holy relics. A first-class relic is some physical remnant of a saint's body, such as a fragment of bone, blood, or hair. A second-class relic is some physical remnant of a thing once owned by a saint, such as a garment, utensil, or other possession. A third-class relic is a physical remnant of a thing once touched by a saint or touched to a first- or second-class relic of a saint. Major first- and second-class relics are usually kept in churches or other religious institutions, but since the Middle Ages private individuals have also collected lesser, often third-class relics to use for their own venerations. This ornately wrought sculpture contains a third-class relic associated with Saint Anne, the mother of the Virgin Mary. Saint Anne is not mentioned in the Bible and her name is not recorded in any Christian texts before the 2nd century CE. Nevertheless, interest in Saint Anne grew steadily in conjunction with the development of theological writings and devotional cults associated with Mary. Saint Anne became the subject of great attention during the 17th and 18th centuries as Catholic theologians debated whether or not Mary was immaculately conceived and free of original sin. This reliquary was created during that period, presumably for someone with a strong devotional connection to Anne and Mary.

Saint Sebastian

Hispano-Philippine
Ca. 1800
Ivory

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.50

Saint Sebastian was a 3rd-century Christian who was martyred for his faith during the reign of the Roman emperor Diocletian. Legend says that Sebastian was a Roman soldier who converted to Christianity and helped bring others into the still-outlawed faith. When his evangelizing was discovered by the Roman authorities, he was tied to a tree and shot with arrows. Miraculously, Sebastian did not die from his arrow wounds and was nursed back to health by a woman who would later become Saint Irene. Undaunted by his close brush with death, Sebastian returned to the imperial court and chastised Diocletian for persecuting Christians. The outraged emperor ordered his guards to beat Sebastian with their clubs, and this time he died. His remains were buried in Rome and have been venerated since at least the 4th century. Because of his miraculous recovery from the arrow wounds, Saint Sebastian was later invoked by people in Europe to protect them and help them recover from the plague and other diseases. He also came to be considered the patron saint of archers and, more recently, athletes. This ivory sculpture of Saint Sebastian was carved in the Spanish colonial Philippines and was probably intended for decorative rather than devotional purposes. Saint Sebastian was a popular subject among artists and art collectors during the Renaissance and Baroque periods, partly because of the inherent drama of the saint's story, but also because it afforded an opportunity to explore the sensuous qualities of the male body.

Shrine with Plaque Depicting the Last Judgment

Flemish
17th century
Wood, alabaster, bronze

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2018.10.1

The Last Judgment refers to the belief held by many Christians that Jesus Christ will one day return to earth to judge the souls of both the living and the dead. Those who follow Christ's teachings and are kind, compassionate, and charitable in this life will be saved and granted a place in Heaven, while those who violate Christ's teachings and are hateful, selfish, and greedy will be condemned to everlasting torment in Hell. This momentous event is vividly portrayed on the carved alabaster plaque in this small shrine. At the top of the plaque, the risen Christ appears seated on a rainbow with a scepter in his hand and his feet resting on an orb to signify his dominion over the entire world. He is flanked by assorted apostles, saints, and prophets as he listens to the supplications of his mother, Mary, and John the Baptist, who kneel at his feet. Two angels flying in the clouds just below Christ blow trumpets to alert the world that the day of judgment is at hand. The left middle section of the image depicts more angels ushering those who have been saved toward a gate where Saint Peter waits to admit them into Heaven. The right middle section depicts devils with horns and wings dragging and pushing those who have been condemned by Christ toward a fiery cave leading to Hell. The figures on the ground at the bottom of the plaque are people who have just been resurrected and are about to learn their fates. They are watched over by two martyred saints: Saint Andrew on the left holding his cross and Saint Lawrence on the right holding his gridiron.

Shrine for the Redemption of Souls in Purgatory

Spanish Colonial
18th century
Silver

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2024.13.216

This small shrine was made for devotions aimed at the redemption of souls in purgatory. According to Catholic doctrine, purgatory is an intermediate state entered by souls after death, during which they are cleansed of minor impurities and made ready to enter heaven. The two figures that appear wrapped in flames at the base of the crucifix in this shrine represent the souls of the deceased in purgatory. Images of such *animas solas*, or lonely souls, became especially popular in parts of Italy, Spain, and Latin America during the 18th and 19th centuries. The souls are often two females or a combination of one female and one male. The female souls in purgatory are sometimes called Celestinas, after an apocryphal story about a woman named Celestina Abdenago who refused to give Christ a drink while he was suffering on the cross and was condemned to purgatory for her lack of compassion.

Monstrance

Hispano-Philippine
18th century
Gilt silver, glass or crystal

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.37.a-b

Derived from the Latin word *monstrare*, meaning "to show", a monstrance is a ritual object used in some Catholic and Protestant churches to display an object of piety such as a consecrated Eucharistic host or a holy relic. There are several different forms of monstrances. This example has a pedestal base supporting a sunburst-shaped disc with a glass-fronted cavity that would have contained the devotional object. Monstrances may be used by priests in religious ceremonies, or they may be displayed on the altar of a church or chapel to serve as a focal point for prayers and devotions. When they are not being used, monstrances are often stored in cabinets to protect their sacred contents. This ornate monstrance was made in the Spanish colonial Philippines using silver that was probably mined in Mexico and shipped to the Philippines as part of Spain's lucrative trans-Pacific colonial trade. Its form and decoration follow the high baroque style that was fashionable in Europe and some European colonies during the 18th century.

Head of a Bearded Man

After Hans Baldung Grien (German, 1485-1545)
16th century
Red chalk on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.10

During the Renaissance period, European artists often made drawings of people and things that they found visually interesting or wanted to include in other compositions. This drawing depicting the head of a bearded man could simply be a character study, although the man's intense expression suggests that it could also be a preliminary sketch for an image of a saint or some other heroic figure. The drawing is not signed, but is strikingly similar to another drawing in the Städel Museum in Frankfurt Germany that has an inscription on the reverse reading "Copy after Baldung." The Baldung referred to in that inscription is Hans Baldung, also known as Hans Baldung Grien, who worked during the first half of the 16th century in the cities of Nuremberg and Strasbourg as a painter, printmaker, and stained-glass artist. Like his teacher Albrecht Dürer, Hans Baldung rooted his artistic practice in close observation of the natural world, and his images are often more individualistic and less idealized than many of his contemporaries.

Fighting Tritons

Attributed to Giulio Romano (Italian, 1499-1546)
16th century
Sepia ink on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.11

In Greek mythology, Triton was a sea god born from the union of Poseidon and Amphitrite who had a human head and torso but the lower body and tail of a fish. Over time, the word triton was used to refer to any type of mythological merman who combined human and piscine features. This drawing depicts two tritons who are brandishing clubs and appear to be fighting each other. Like their original namesake, the tritons have human heads and torsos, while their lower bodies consist of two animal legs ending in fins, and long coiled tails. Each of the tritons is accompanied by an adult female and a child. The female figures may be Nereids, sea nymphs who were the daughters of the ocean god Nereus and frequent companions of the tritons, while the children may be the offspring of the tritons and the Nereids. Several other figures appear in the background of the image, including a female riding an aquatic horse and a bearded man leading a bull by the nose. The drawing is not signed but is attributed by an old inscription on its reverse to the Italian painter and architect Giulio Romano, one of the most celebrated draftsmen of his time. The accuracy of that attribution is uncertain, however, since many drawings by Romano's immediate and later followers have been attributed to his hand over the centuries.

MARGARET
wife of
JOHN RAMSDEN

Portrait of Margaret Ramsden

Attributed to Cornelius Johnson
(English, 1593-1661)
Ca. 1625
Oil paint on canvas

Hope College Collection, gift of David Kamansky in honor of his husband Gerald Wheaton, 2023.29.3

The Margaret Ramsden portrayed in this painting is most likely the wife of Sir John Ramsden (1594-1646), Lord of the Manor of Huddersfield in Yorkshire, England. Born Margaret Fresheville in Lancashire, she married John Ramsden in June, 1624 and had two children with him. She died in 1626, possibly from complications after the birth of her second child. The painting probably dates to 1624 or 1625, and was likely made as one of a pair with a portrait of her husband to commemorate their marriage. She is portrayed here wearing expensive clothing and jewelry that reflects the latest fashions for married women at that time, including tapered Flemish-lace collars and cuffs, a gold-banded black felt or fur hat, and a black robe that is opened to reveal her corseted red dress and gemstone-studded jewelry. The painting has been attributed to Cornelius Johnson, an English-born artist of Dutch heritage who specialized in portraits of minor nobles and landed gentry families like the Ramsdens. It once belonged to the film star Ray Milland, who reportedly acquired it in London in 1954 while he was filming *Dial M for Murder*.

Miniature Painting of Travelers in a Landscape

Manner of Philips Wouwerman
(Dutch, 1619-1668)
17th century
Oil paint on copper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.7

Miniature artworks made the same way as larger artworks but on a much smaller scale have long fascinated European artists and art collectors. Such artworks must be viewed up close and in person, and the intimacy of that experience often magnifies their aesthetic impact. This miniature painting of travelers on horseback resting in a classical landscape is similar to some larger-scale images painted by the 17th-century Dutch master Philips Wouwerman. Wouwerman was one of the most celebrated painters of the Dutch Golden Age and he had many students and followers who produced work in his manner. The image is painted on a thin sheet of copper, a material Wouwerman used for a number of small but not miniature paintings in the late 1650s and early 1660s. Most of Wouwerman's paintings are signed, however, so the lack of his name on this painting suggests it was made by a follower or imitator.

Grid Drawing of Bathers in a Sylvan Landscape

Flemish
17th-18th century
Ink on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.195

From at least the Renaissance period onward, many European artists used preparatory drawings to work out certain compositional details of their paintings, sculptures, tapestries, and other works of art. Most preparatory drawings were done on a relatively small scale and in proportions that were comfortable relative to the artist's own body. If the scale of the final artwork was to be much larger than the artist's preliminary drawing, he or she would sometimes overlay the drawing with a grid of numbered or lettered squares. A similar grid with proportionally larger squares could be drawn on the surface of the final artwork and used as a guide for recreating the initial drawing on the new scale. This scene of figures dressed in classical togas frolicking and bathing in a forest landscape is an example of such a preparatory drawing. The drawing is not signed, but the subject and style suggest it was done by an Italian-trained Flemish or Dutch artist during the 17th or 18th centuries, possibly as a study for a large-scale mural painting or tapestry.

The Favorite Rabbit
John Russell (British, 1745-1806)
Ca. 1790
Chalk on vellum

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.47

A member of the British Royal Academy, John Russell was best known for his sentimental pictures of children and animals. This drawing may have been commissioned by the London publisher Charles Knight who issued an engraved print of the image in 1791. In addition to being an artist, Russell was also a devout Methodist minister and an amateur scientist who produced an important series of drawings and paintings based on his observations of the moon.

Standing Poodle

British
Late 18th-early 19th century
Oil paint on canvas

Hope College Collection, gift of Gerald Wheaton and David Kamansky in Memory of Ginger Wheaton Kamansky, 2014.23.51

The poodle breed originated in Germany and was standardized in France, where it was used as a hunting dog. During the 18th and 19th centuries, poodles became popular as domestic pets and status symbols among the social and economic elites of Europe. Although images of dogs appeared in European art as early as 15th century, formal portraits of dogs by themselves did not appear until the 18th century. The best-known dog portraitist in Britain during the 18th century was George Stubbs, to whom this painting was once attributed by the aristocratic family that originally owned it. Stubbs began painting images of dogs for the British aristocracy in the 1770s, and his success inspired other artists to follow his convention of portraying the animals in standing poses against natural landscape backgrounds.

Portrait of a Young Woman

French
Ca. 1810
Oil paint on canvas

Hope College Collection, gift of David Kamansky and Gerald Wheaton in memory of Alyce T. Williams, 2014.23.242

A good portrait not only portrays its subject's physical likeness, but also captures something of that person's character and place in the world. The direct gaze and slightly upturned lips of the young woman in this portrait suggest confidence, intelligence, and a sense of humor. Her high-waisted dress and tightly curled hair reflect the neo-classical style that prevailed in France for several decades after the 1789 French Revolution. Neo-classicism rejected ostentatious displays of wealth and status, instead favoring simpler, subtler styles inspired by the democratic ideals of ancient Greece and Rome. Despite her unpretentious appearance, the young woman in this painting must have come from a wealthy family since only wealthy families could afford to commission portraits, which were often painted to commemorate significant life events such as birthdays, marriages, and anniversaries.

Federal-Style Coffee and Tea Set

Christian Wiltberger (American, 1766-1851)
Late 18th century
Silver

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2016.57.26.1

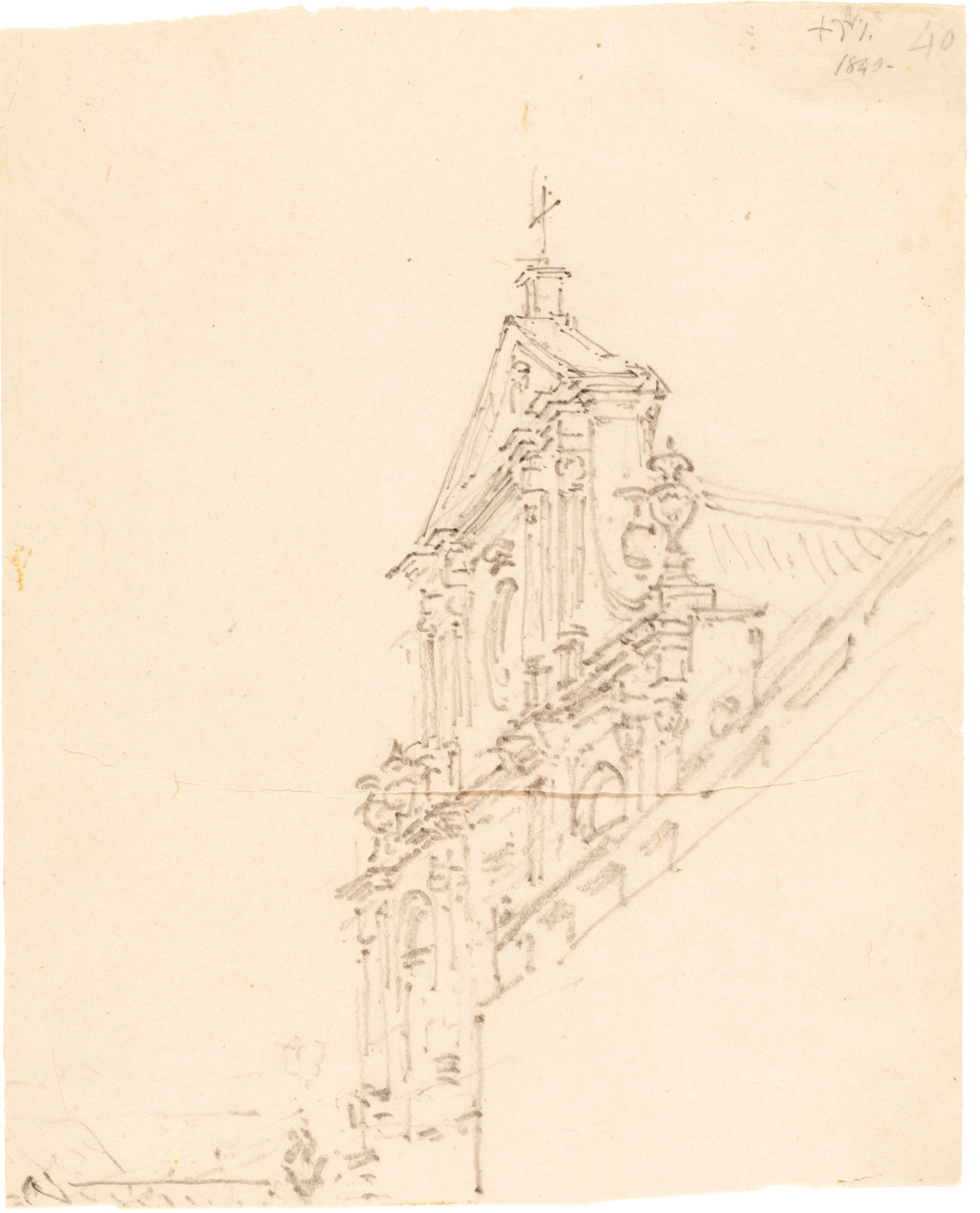
The forms of this coffeepot, teapot, and sugar bowl made by Philadelphia silversmith Christian Wiltberger are modeled after the shapes of ancient Greek and Roman urns. Such references to classical art forms were especially popular in American architecture, furniture, and decorative arts during the first few decades after the American Revolution, as the new country sought to model key aspects of its political and social structures on those of ancient Greece and Rome. Wiltberger made the bodies of these vessels by hammering thin sheets of silver over a variety of shaped forms, while the finials on the lids were made by casting them in molds.

Orpheus and Eurydice

Austrian
Ca. 1800
Porcelain, enamel, gilt

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2016.57.32.5

In Greek mythology, Orpheus was the son of the god Apollo and the muse Calliope. One legend about him says that after his wife Eurydice was killed by a poisonous snake, Orpheus traveled to the underworld where he enchanted Hades, the God of Death, with his beautiful singing voice and skillful lyre playing. Hades agreed that Eurydice could follow Orpheus back to the realm of the living, but only on the condition that Orpheus never look back at Eurydice during the return journey. As he drew closer to the boundary of the underworld, Orpheus began to doubt that Eurydice was behind him so he sneaked a backward glance. Eurydice was there, but because Orpheus broke the trust required by Hades, she was immediately pulled back into the underworld and Orpheus lost his chance to be together with her again. The design on this plate is executed in black enamels so that it mimics the aesthetic effects of a drawing or engraving. No factory mark appears on the plate, indicating that it was likely created by an independent artist working on commission for a wealthy patron. The lack of wear on the painting suggests that it was used by its original owner for display more than for serving food.



The Façade of St. Dominic's Church, Macau

George Chinnery (British, 1774-1852)
1840
Ink on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2021.21.33

George Chinnery was an English artist who spent most of his adult life in Asia, including 27 years (from 1825 to 1852) in what was then the Portuguese colony of Macau in southern China. Chinnery was a prolific drawer and painter and his images provide a valuable record of daily life in the places where he lived and traveled. This drawing depicts the Baroque-style façade of St. Dominic's Church in Macau, which was established in 1587 and constructed in its current form during the early 17th century. Chinnery depicted parts of St. Dominic's Church in drawings and paintings many times over the years he lived in Macau. This particular view of St. Dominic's façade is similar to a view depicted in one of Chinnery's paintings of a Macau street scene from the early 1840s, and it is possible that this drawing was made as a preparatory sketch for that painting.

below:

Rice Sellers at the Military Station of Tong-chang-foo

Thomas Allom (British, 1804-1872)
1843
Ink on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.53

opposite page:

Rice Sellers at the Military Station of Tong-chang-foo

Thomas Allom (British, 1804-1872)
1843
Engraving

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.52

The end of the First Opium War in 1842 and the subsequent opening of China to Western merchants and missionaries created a new demand for information about that country. This drawing and related print were part of the effort to satisfy that demand. The drawing was made by the English architect and artist Thomas Allom, who traveled widely in Europe and Asia and was famous for his topographical scenes. In 1843, Allom partnered with the missionary George Newenham Wright (1794-1877) to produce an illustrated book titled *China: in a series of views displaying the scenery, architecture, and social habits of that ancient empire*. The book was published in London and Paris by the firm Fisher, Son & Company, which also issued broadsheet prints of Allom's drawings in both monochrome and polychrome palettes. Although *China: in a series of views* purported to give a contemporary account of life in China, much of the information and many of the images were in fact based on older sources. For example, the clothing, buildings, and boats depicted in these images are similar to examples seen in images created by the English artist William Alexander, who traveled to China with a British diplomatic mission in 1792-93. Alexander's drawings of China were published in 1804 and it is possible that Allom borrowed details from them for his 1843 book, especially since there is no clear evidence that Allom actually visited China in the 1840s.

Yellow Roses

Carl Bennett Linder (American, 1886-1981)
1914
Oil paint on canvas

Hope College Collection, gift of David Kamansky and Gerald Wheaton in memory of Alyce T. Williams and Virginia Marie Wheaton, 2014.23.9

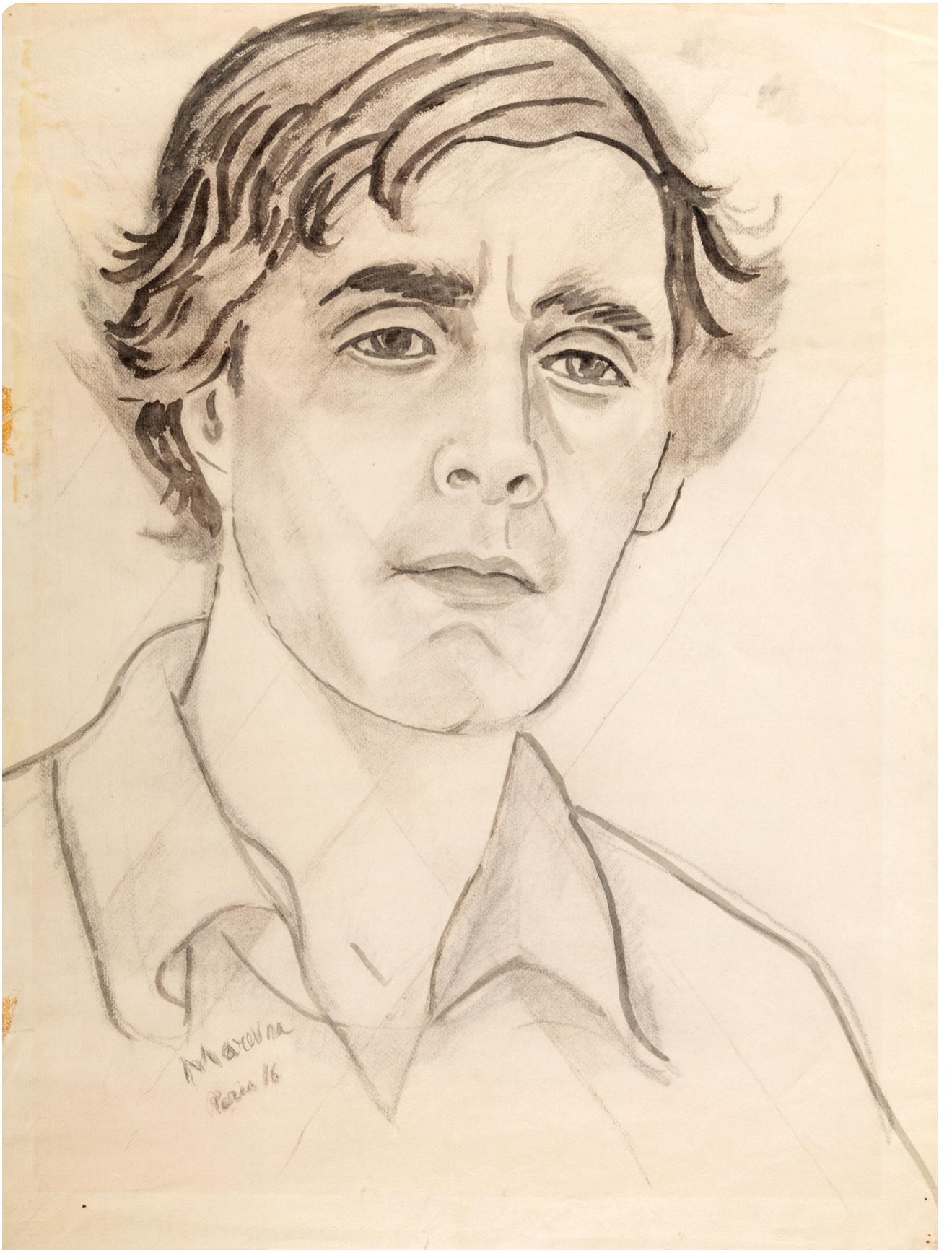
Carl Bennett Linder was born in Finland and immigrated to the United States as a boy, settling in Detroit, Michigan. Linder became interested in modern art as a teen, and between 1905 and 1914 he made several trips to Europe to study the latest painting styles there. Following the outbreak of World War I, Linder established an art studio in Detroit and eventually earned a reputation as a society portraitist, working especially for the Ford family. This floral still-life is one of Linder's early works. It is signed and inscribed "Munich, 1914" and clearly shows the influence of the modernist styles that Linder encountered while studying in Europe.

Mall

Two Untitled Compositions

Victor Mall (American, 1901-1982)
Late 1920s
Watercolor on paper
Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.27-28

Originally surnamed Malakhoff, Victor Mall first studied art in his native Russia under the pioneering avant-garde artist Kazimir Malevich. Mall immigrated to the United States in 1923, arriving first in Seattle and then moving to Southern California where he taught art and worked in commercial advertising into the 1960s. Mall's art reveals his interest in a wide range of artistic styles and movements, including Expressionism, Surrealism, and Abstraction. The overlapping arrangements of colored shapes and lines in these two small paintings reflect the influence of Suprematism, an art movement begun by Malevich in the 1910s that promoted abstraction as a way to achieve a "supremacy of pure feeling or perception in pictorial art."



Portrait of Amadeo Modigliani

Marie Vorobieff (Russian, 1892-1984)
Mid 1950s
Chalk on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.412

In 1912, Marie Vorobieff, who also used the nickname Marevna, moved to Paris where she joined a circle of avant-garde artists that included Pablo Picasso, Georges Braques, Henri Matisse, and Amadeo Modigliani, among others. Vorobieff quickly earned a reputation in Paris for her distinctive combination of Cubism and Pointillism, and her artistic career seemed poised to take off. But after she and Mexican artist Diego Rivera had a daughter together in 1919, Vorobieff struggled to maintain a balance between her roles as an artist and a mother and her reputation waned. Vorobieff later moved to England, and in the 1950s tried to revive her artistic career by painting portraits and other images inspired by her memories of Paris in the 1910s. Unfortunately, her comeback was derailed by a combination of bad marketing and changing tastes, and Vorobieff spent the last decades of her life in relative obscurity.

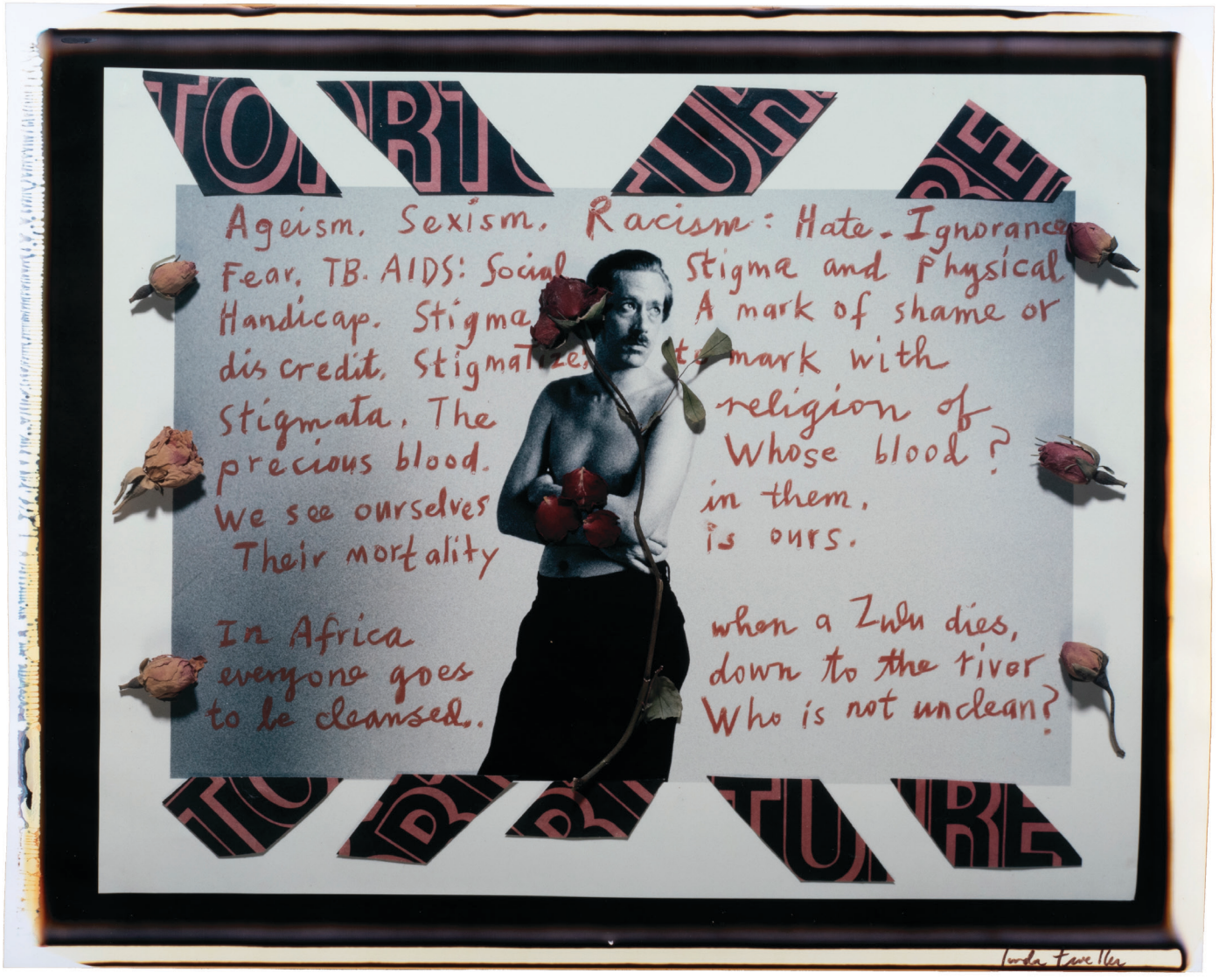
VAN WIECK

Portrait of David Kamansky in a Courtyard

Nigel Van Wieck (British, born 1947)
1982
Oil paint on canvas

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2024.13.219

This portrait depicts art collector and donor David Kamansky wearing an antique Chinese imperial robe and sitting in the courtyard of Pacific Asia Museum in Pasadena, California where Kamansky served as curator and director from 1972 to 2004. The museum, which is now part of the University of Southern California, is housed in a 1920s Chinese-style building that was originally constructed as a gallery and residence by Grace Nicholson, one of California's early Asian art dealers. The portrait was painted by British-born, New York-based artist Nigel Van Wieck, whose realistic style is tempered by a flat, subdued color palette that often gives his images a romantic, sometimes nostalgic tone.


Ageism. Sexism. Racism: Hate. Ignorance
Fear. TB. AIDS: Social Stigma and Physical
Handicap. Stigma A mark of shame or
discredit. Stigmatize. to mark with
Stigmata. The religion of
precious blood. Whose blood?
We see ourselves in them.
Their mortality is ours.
In Africa when a Zulu dies,
everyone goes down to the river
to be cleansed. Who is not unclean?

Page 11 from the TB-AIDS Diary

Linda Troeller (American, born 1956)
1989/1992
Color Polaroid

Hope College Collection, purchased with funds donated by David Kamansky and Gerald Wheaton, 2021.33

As the HIV/AIDS epidemic ravaged gay communities around the world in the 1980s, the climate of fear, shame, and grief created by the disease reminded artist Linda Troeller of her mother's experience as a tuberculosis patient in the 1930s. Troeller recognized that HIV/AIDS was much more lethal than tuberculosis, but saw similarities in the suffering and social stigma that attached to the victims of both diseases. To explore those connections, Troeller created a series of collages that juxtaposed images and texts from her mother's 1930s-era TB diary with excerpts from diaries and letters written by Scott Cleaver, a gay man who died of HIV/AIDS complications in 1984. Troeller completed the collages in 1988 and photographed them with a large-scale Polaroid camera in 1989 so that the series could be more widely exhibited. This image comes from a set of the photographed collages that was printed around 1992 and is one of the pages from the Scott Cleaver portion of the series.

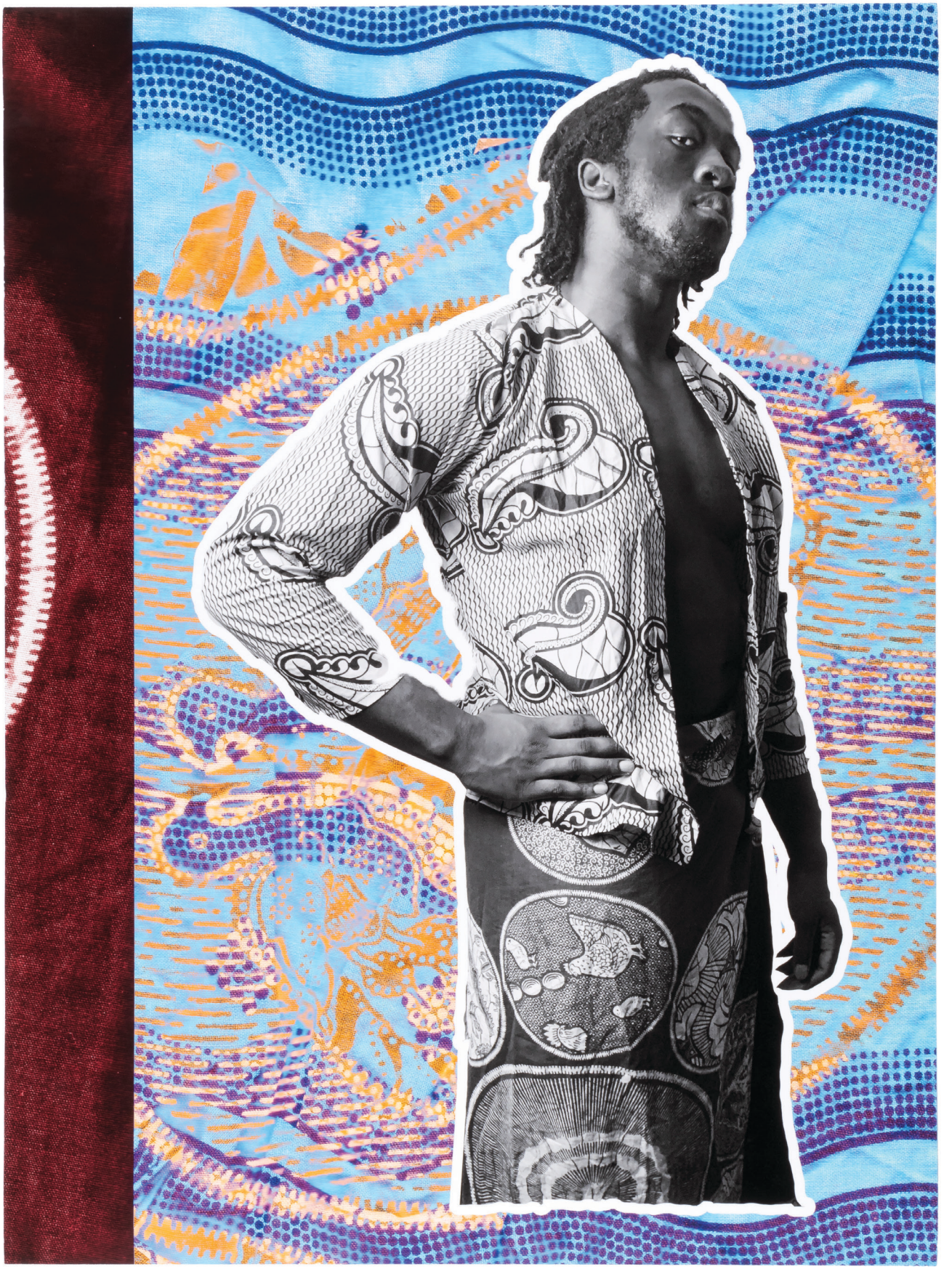
DON'T
ASK
DON'T
TELL
DIE
YOUNG

Don’t Ask, Don’t Tell, Die Young

David McDiarmid (Australian, 1952-1995)
1994/2012
Inkjet print

Hope College Collection, purchased with funds donated by David Kamansky and Gerald Wheaton, 2022.20

"Don't Ask, Don't Tell" was the official policy governing service by LGBTQ people in the US military from 1993 to 2011. It allowed LGBTQ people to serve in the military as long as they were not open about their sexual identities; but if a person was open about their identity, the policy allowed them to be discharged from military service or barred from enlisting in the first place. This print by Australian artist and gay rights activist David McDiarmid uses the "don't ask, don't tell" phrase ironically to criticize the culture of secrecy and shame that discouraged some LGBTQ people—gay men, especially—from disclosing their HIV/AIDS status to potential sexual partners during the 1980s and 90s. The failure of people to ask or tell about their HIV/AIDS status allowed the disease to spread and caused many more deaths than might have been the case if the epidemic had been properly managed as a public health emergency. Tragically, McDiarmid himself was a victim of that culture of secrecy and he died of HIV/AIDS-related complications in 1995 shortly before his 43rd birthday.



Untitled 1-Self Collage (Zambian Queerness)

Katwamba Mutale (Zambian, born 2000)
2021
Digital print

Hope College Collection, purchased with funds donated by David Kamansky and Gerald Wheaton, 2022.15

Homosexuality was outlawed in many African countries during the colonial period in the late 19th and early 20th centuries, and it remains difficult—and sometimes dangerous—to be openly gay, transgender, or non-binary in many of those same countries today. Katwamba Mutale is a queer Zambian-born, British-educated artist currently based in London. He depicts himself in this self-portrait wearing garments made from traditional Zambian printed cloth that he borrowed from his mother and sisters. The textiles in the background are also traditional Zambian printed cloths.

Matriarchal Figure

Mozambique, Makonde people
20th century
Wood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.114

The Makonde people of northern Mozambique and southern Tanzania have a myth about the first Makonde man who carved a female companion for himself out of wood. That figure miraculously came to life and gave birth to the man's children, thus becoming the ancestral mother of all Makonde people. This figure represents that primeval matriarch. Her head and face are decorated with ritual scarification marks. Makonde men and women traditionally had their faces and bodies marked with ritual scars and tattoos during ceremonies to signify their transition from childhood to adulthood, and those marks became symbols of their identity and status in Makonde society.

Miniature Power Figure

Democratic Republic of Congo, Bakongo people
20th century
Wood, mixed materials

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.119

In the traditional religion of the Bakongo people, *nkisi* are sculptures inhabited by ancestral spirits that are used in healing rituals and to provide protection from harm. As this example illustrates, *nkisi* figures are often empowered by placing sacred medicinal materials inside a cavity on the figure, or by affixing nails, iron blades, or pieces of glass to its head and body. The small size of this figure suggests that it was made to be carried or perhaps even worn as a sort of personal charm.

Ceremonial Spoon

Equatorial Guinea, Fang people
20th century
Wood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2014.23.1

Large carved spoons were traditionally used in many African cultures for serving food at important religious events and ceremonial feasts. The spoon's size and fine craftsmanship were meant to symbolize the wealth and generosity of its owner. This spoon from the Fang people of Equatorial Guinea is decorated with a *byeri* figure, representing the ancestral spirits who provide protection and blessings to their living descendants.

Baboon Mask

Angola, Chokwe people
20th century
Wood

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.113

Hundu is the baboon spirit traditionally invoked by the Chokwe people for protection against the supernatural forces of the rainforest. Masks representing Hundu typically have an exaggerated brow, a pug nose, and a mouth full of sharp teeth. Hundu masks were worn by male dancers in ceremonies to protect the camps where young men underwent the *mukanda* initiation rites that marked their acceptance into adult society. The mask would have been worn as part of a larger costume that covered the dancer's entire body, transforming him into a vessel for the spirit of Hundu.

Owl-form Vessel

Zambia, Lozi people
20th century
Ceramic

Hope College Collection, gift of David Kamansky and Gerald Wheaton in honor of Dr. Patricia Davidson, 2018.10.37

This rare owl-form vessel was made by an unknown artist from the Lozi people, who live in Zambia on lands adjoining the Zambezi river. The Lozi use clay deposited by the Zambezi to fashion ceramic jars, pots, and other vessels that can be used for storing and serving various kinds of food and drink. This vessel may have been used for serving water or home-brewed beer at celebratory feasts. Lozi ceremonial and ritual vessels are often decorated with zoomorphic designs featuring birds, lizards, fish, turtles, and other animals familiar to them from the natural environment in which they live.

opposite page:

A Xhosa Prince

Frederick Timpson l'Ons
(South African, 1802-1887)
Mid-19th century
Gouache on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2022.82.125

The Xhosa are the second largest ethnic group in South Africa after the Zulu people. Originally spread across the southern portion of South Africa, the Xhosa were gradually displaced by European settlers starting in the 17th century. As they were forced into ever smaller territories, the Xhosa resisted White expansion in a series of wars that lasted from the late 18th to the late 19th century. This image of a Xhosa prince was painted by British-born artist Frederick Timpson l'Ons, who moved to South Africa in 1834 and served there in the British army during the Sixth Xhosa Frontier War (1834-36). Although he had no formal artistic training, l'Ons began making drawings and paintings of the Xhosa and other indigenous peoples that portrayed them in a sympathetic light and captured important aspects of their cultures. For instance, the young man in this painting is shown holding a type of wild pumpkin called an *umxoxozi* that was often eaten by the Xhosa in ceremonial meals around the time of the annual maize harvest in March. The painting also reveals elements of traditional Xhosa dress, including the prince's cloth skirt, metal earrings, necklace, and bracelets.

following pages:

View of Table Mountain from Blouberg

Allerley Glossop (South African, 1870-1955)
1911
Oil paint on canvas

Hope College Collection, purchased with funds donated by David Kamansky and Gerald Wheaton, 2020.31

Born into a middle-class London family, Allerley Glossop studied painting and drawing at the Westminster School of Art and Slade School of Art. Despite her respectable social and artistic background, Glossop was dissatisfied with her life in London, so in 1900 she moved to South Africa to pursue a life of farming and painting. Glossop led an unconventional life in South Africa, often dressing in men's clothing, smoking a pipe, and undertaking adventurous expeditions to remote areas. Among her close friends she went by the name "Joe" instead of her female given name. Glossop painted this impressionistic landscape in 1911. It depicts Table Mountain, a distinctive flat-topped promontory that overlooks the city of Cape Town, as seen from the coastal resort town of Blouberg.

Puppet Head of an African King

Adrian Kohler (South African, born 1956)
1995
Wood and pigments

Hope College Collection, gift of David Kamansky and Gerald Wheaton in honor of Adrian Kohler, 2023.29.33

Doctor Faust is a character from German legend who sells his soul to the devil for a lifetime of power and sensual indulgence. South African artist William Kentridge drew on that legend to create his 1995 play *Faustus in Africa*, which tells the story of a greedy European colonist who sells his soul for the ability to plunder the riches of Africa. The play was originally performed by the Handspring Puppet Company led by actor and puppeteer Adrian Kohler. Kentridge and Kohler collaborated to create the sets and puppets for that performance, which included this puppet head depicting an African king.

Study of a Female Nude

Manner of Pierre-Paul Prud'hon (French, 1758-1841) | Early 19th century | Chalk on paper

Hope College Collection, gift of David Kamansky and Gerald Wheaton, 2023.29.15

MISSION STATEMENT

The mission of the Kruizenga Art Museum is to educate, engage and inspire the students, faculty, staff and alumni of Hope College, as well as the broader communities of Holland and West Michigan. By presenting art from a wide range of cultures and historical periods, the museum fosters the qualities of empathy, tolerance and understanding that are essential components of Hope College's mission to provide an outstanding Christian liberal arts education while preparing students for lives of leadership and service in a global society.

Visit: Kruizenga Art Museum | 271 Columbia Avenue | Holland, MI 49423
616-395-6400 | https://hope.edu/arts/kam

Visit the permanent collection online: https://providence.hope.edu/

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