

R. G. Wanek Center Art Collection

Learning Commons

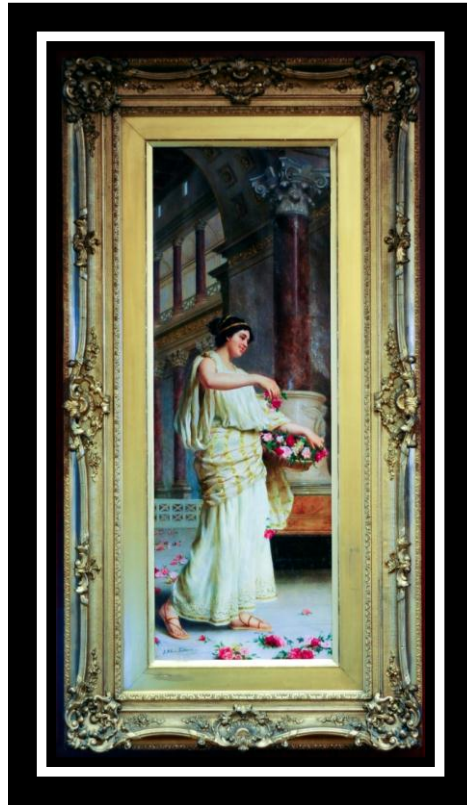


Contents

<i>Vestal Virgin in the Temple</i> by Sir Lawrence Alma-Tadema	3
<i>View in Boulougne</i> by Richard Parkes Bonington	5
<i>Les Amourex: Girl Horse</i> (print) by Salvador Dali.....	6
<i>Les Amourex: Woman Leading Horse</i> (print) by Salvador Dali	7
<i>Mrs. Mead Wife of Captain Mead</i> by Thomas Gainsborough.....	8
Untitled Clay Figurine #1 by Noria Mabasa	9
<i>Rabela (Pray)</i> by Richard Mangoma	10
<i>Mother and Child</i> by Ramathihela Maimane.....	11
<i>Day at the Beach</i> by Eugene Henri Millet.....	12
<i>Large Venda Drum</i> by Samson Mudzunga	13

<i>The Old Man and Life Terminal</i> by Tshivhangwaho Hendrick Nekhofhe.....	14
Sir Henry Strachy and Lady Strachy by William Patten, Jr.	16
<i>Portrait of a Young Lady</i> by Matthew William Peters.....	17
French Lithograph Collection.....	18
Haitian Painting Collection.....	34
Kathleen Pond Collection.....	41
Nigerian Wooden Stature and Animal Horns Statue (unknown).....	41

Vestal Virgin in the Temple by Sir Lawrence Alma-Tadema



Title: *Vestal Virgin in the Temple*

Artist: Sir Lawrence Alma-Tadema (1836-1912)

Sir Lawrence Alma-Tadema was one of the most popular and successful painters of the Victorian period, and was recognized all over Europe for his achievements. Alma-Tadema was born Laurens Alma Tadema in 1836 to a Dutch notary in Dronrijp, Netherlands. Showing his talent at an early age, Alma-Tadema studied at the Antwerp Academy under the painter, Hendrik Leys. In 1863, he visited Italy, where he became immensely interested in Greek, Roman and then Egyptian history and archaeology. These ancient cultures formed the exclusive basis for all of his paintings from that time forward. Alma-Tadema began to rise in fame for his remarkable ability to recreate the various textures of materials, from sheer fabric to metal to rich marble. He moved to England in the early 1870s and became an English citizen in 1873. Further merits include his election into the Royal Academy and being knighted in 1899. Sir Lawrence Alma-Tadema's most well known artwork is perhaps *Spring*, which is owned by the Getty Museum.

Despite his immense popularity during his lifetime and for some time afterward, the styles and themes of Victorian paintings went rapidly out of fashion with the arrival of Cezanne, Matisse, Picasso, and Renoir. Many works of Alma-Tadema and similarly styled artists were purchased cheaply during the 1950s; since then the values of these pieces have risen once more. *Vestal Virgin at the Temple* is deeply representative of the style of Alma-Tadema. It depicts a Roman character, a vestal virgin, strewing a path with flowers. Closer inspection of the painting will show the great technique of the artist with a variety of textures, primarily the fabric and the marble.

View in Boulougne by Richard Parkes Bonington



Title: *View in Boulougne*

Artist: Richard Parkes Bonington (1802-1828)

The great Romantic painter, Richard Parkes Bonington, was born near Nottingham, England in 1802 and lived only 25 years. Bonington studied at Calais in France where he learned about the watercolor styles that were used by the British painter, Thomas Girtin. These watercolor landscapes were novel to French artists, and gained him much admiration. Bonington went on to develop new techniques in oil for his historical scenes. Though he died in 1828 of tuberculosis, Bonington's works were of great influence to future painters, and produced many imitators in the coming years. His achievements in new technique also paved the way for the Impressionist movement.

This painting is of the town of Boulougne, in Northern France and is signed in the corner "R.P. Bonington 1821" in the lower right corner. Known for his great detail and excellent color blending, this painting is an excellent example of Bonington's work.

Les Amoureux: Girl Horse (print) by Salvador Dali

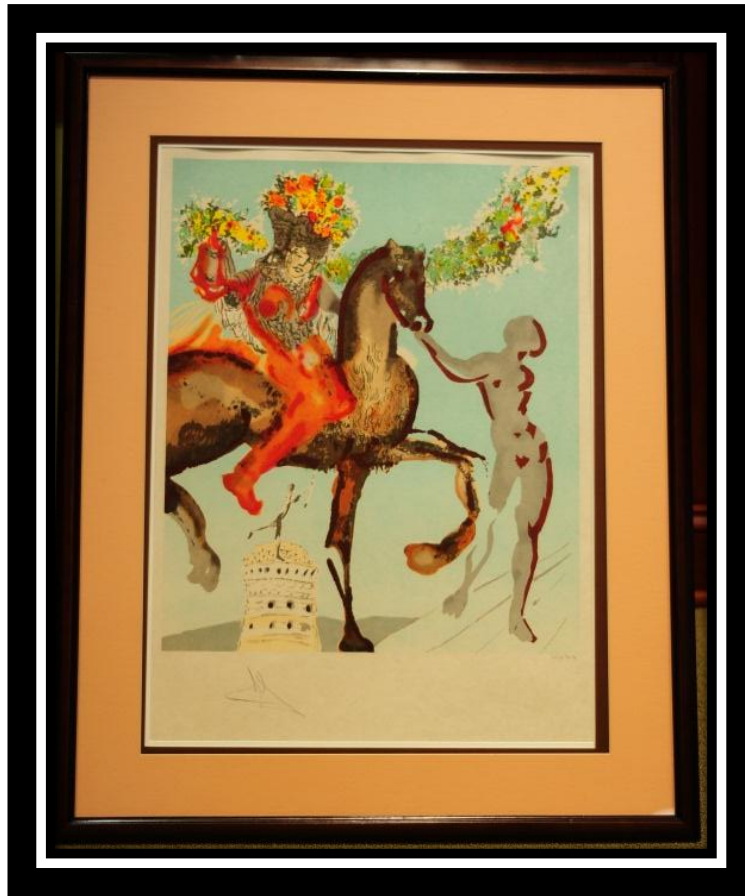


Les Amoureux: Girl Horse
Artist: Salvador Dali

Salvador Dali was a prominent Spanish painter from the Catalonia region of Spain (May 11, 1904 – January 23, 1989). Dali attended a prominent art academy in Madrid and became a part of the art scene and internationally well known. Dali was talented in film, painting, and sculpture, his best known piece is *The Persistence of Memory*. He was part of the Surrealist Movement and is one of the best known artists of that movement. This work is a print and was the eighteenth print out of twenty-five printed.

Information about Salvador Dali including several biographies, books, and visual materials are available at Smith Library. Also through the library catalog many electronic resources about Salvador Dali and his work can be accessed.

Les Amourex: Woman Leading Horse (print) by Salvador Dali



Les Amourex: Woman leading horse

Artist: Salvador Dali

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Mrs. Mead Wife of Captain Mead by Thomas Gainsborough



Title: *Mrs. Mead Wife of Captain Mead, RN*
Artist: Thomas Gainsborough (1727-1788)

Thomas Gainsborough was a renowned painter of landscapes and portraits during the 18th century in England. He is celebrated for being extremely ingenious in his work, and eager to experiment with various methods and styles.

Born in 1727 in Suffolk, England to a maker of woolen goods, Gainsborough began his serious study of painting at age 13 under the French artist, Hubert Gravelot, when he persuaded his father to let him go to London. Gainsborough first concentrated on the painting of landscapes, although he is famous today for many of his portraits. He achieved real success in 1759, when he and his family moved to the city of Bath. Here, Gainsborough attracted fashionable people to sit for his paintings, and he came under the influence of the work of the great Flemish portrait painter, Anthony Van Duyck.

During the 1760s, Gainsborough began exhibiting often in London and became a member of the Royal Academy, the principal society of artists in London. During his period in Bath, Gainsborough painted perhaps his most well-known painting, entitled *The Blue Boy*. After moving to London, Gainsborough continued to rise in fame and was asked to paint the portraits of the king and queen. Gainsborough died a favorite artist of the royal family in 1788.

This work, *Mrs. Mead, Wife of Captain Mead*, was purchased by popular subscription by the city of Detroit for the permanent collection of the Detroit Institute of Arts. The Sechrest Gallery then acquired it at auction. Due to Gainsborough's lackadaisical record-keeping of his sitter books, it is difficult to know exactly when many of his paintings were completed.

Untitled Clay Figurine #1 by Noria Mabasa



Title: *Untitled Clay Figurine # 1*

Artist: Noria Mabasa

Clay

15 x 15 x 14 in.

The only woman from the group of artists represented in our collection of South African sculptures is Noria Mabasa, who was born in 1938. Mabasa worked until the 1970s as a cook for a farmer living in Louis Trichardt, South Africa. Her career took off in the later 1970s when she devoted herself to sculpting and moved to live and work in Tshino Village, Venda.

Mabasa mainly works with clay, and follows a very traditional method for her work. She harvests the clay from the banks of a nearby river and fires her pieces by building an open straw fire around them. Mabasa's themes are often about the anxiety experienced by women who wait in rural villages for their husbands to return from town.

Mabasa's credits include many exhibitions in South Africa and her pieces can be seen in museums and private collections all over the world.

In *Untitled Figurine # 1*, her piece on display in the Learning Commons, you can see a beautifully worked piece, representative of her culture and what appears to be an abstract of a mother with her child.

Rabela (Pray) by Richard Mangoma



Title: *Rabela (Pray)*

Artist: Richard Mangoma

Kiaat wood

23 ½ in. high

Richard Mangoma was born in the Venda village of Tshakhuma in 1953 and taught himself to sculpt in wood. Mangoma is known for looking at the natural shape of a piece of wood and finding the perfect way to sculpt it based on what he sees there. Often, what he sees in the wood is reflective of everyday images in the artist's life.

Pray is a beautifully sculpted piece of Kiaat wood, in which the artist brought to life a man praying. The grain and shapes are exquisitely detailed.

Mangoma's works have been showcased in exhibitions in the Venda region.

Mother and Child by Ramathihela Maimane



Title: *Mother and Child*
Artist: Ramathihela Maimane
Railway clipper tie
23.6 in. high

Ramathihela Maimane is a part-time painter and sculptor who lives in Pimville in South Africa, and works in the town of Soweto as a teacher. Maimane creates portraits, and abstracts with pastels and pencils, and sculpts from both wood and stone.

Interested in art since he was a toddler, Maimane studied sculpture and art history at Ndoleni Technical College for a year. However, until somewhat recently, Maimane was undiscovered due to his dislike for exhibition.

Mother and Child is carved from a wooden railway clipper tie, and shows a very abstract depiction of a woman and her infant.

Day at the Beach by Eugene Henri Millet



Title: *A Day at the Beach*
Artist: Eugene Henri Millet

This French fan was hand-painted on silk by the artist, Eugene Henri Millet.

Fan painting is an art form that has existed for many years. Painted fans are depicted in the artwork on ancient Egyptian, Greek, Assyrian, and Roman ruins, while the oldest surviving fans are from Eastern Asia. Ancient fan artists from that time period would use India ink to create designs on various materials including paper or silk. Subjects included landscapes, birds, and flowers.

This art was rarely practiced in Europe until the 17th and 18th centuries. In France and Italy, the art form truly flourished, producing some rich and beautiful specimens. Artists would use watercolors and thicker paints to engrave designs on fans made from paper, silk, leather, and gauze. The handle and sticks used to make the fan rigid were often made of very delicately carved wood or ivory. Precious materials were often used to enhance the beauty of the fan. These included gold leafing and mother-of-pearl. Gorgeous fans were also popular in the 19th century, although they were not as ornate.

The scene depicted in this fan from the Darrell Sechrest Collection is of a party on the beach during the 19th century. The fan is made of finely carved wood and painted paper.

Large Venda Drum by Samson Mudzunga



Title: *Large Venda Drum*
Artist: Samson Mudzunga
Wood/hide
22 ½ x 29 x 26 ½ in.

Samson Mudzunga was born on December 24, 1938 in Venda, South Africa. As a youth, he enjoyed carving wood and molding clay, but Mudzunga stopped carving in 1956 when he moved to Johannesburg and started working as a driver. After eight years of work, Mudzunga picked up his art again, to great success. He was given his first exhibition in 1988 and again in 1989. After his second exhibition, Mudzunga devoted himself full-time to sculpting figures, animals, and most famously, traditional drums. Mudzunga utilizes his drums in performances, which incorporate the beliefs and traditions of the Venda people.

Mudzunga now lives with his wife and eight children back in the Venda region. His works have been purchased and widely acclaimed all over the globe. In 2006, Mudzunga had a solo exhibition in New York at the Jack Shainman gallery. For this event, the artist held a performance at his home to mark the drums' leaving their native area.

The Old Man and Life Terminal by Tshivhangwaho Hendrick Nekhofhe



Title: *The Old Man*
Artist: Tshivhangwaho Hendrick Nekhofhe
Lead wood sculpture
11 x 25 x 10 in.



Title: *Life Terminal*
Artist: Tshivhangwaho Hendrick Nekhofhe
Lead wood sculpture
19 in. high

Born in 1956 in Venda, which is a tribal state in South Africa, Tshivhangwaho Hendrick Nekhofhe is a gifted sculptor of mostly wooden pieces. His works often depict figures of his people, but many are abstract in nature. Hendrick Nekhofhe excelled at drawing as a young man, and today many of his sculptures begin as drawings. Inspired by his Sunday School teacher, Rina Rudolph, who helped him focus on his work and assisted him with promoting his sculptures, Nekhofhe's sculptures are now seen throughout the world. He began by selling his pieces along the road, and now his sculptures are parts of university and private collections and are exhibited throughout South Africa.

High Point University owns two sculptures by Nekhofhe. In *The Old Man*, we see a polished and evocative depiction of an old man carrying a bundle over his shoulder. The piece is made of lead wood, often used by Nekhofhe. In *Life Terminal*, we see a terribly powerful portrayal of the hanging rope, also made of lead wood.

Sir Henry Strachy and Lady Strachy by William Patten, Jr.



Titles: *Sir Henry Strachy* and *Lady Strachy*

Artist: William Patten, Jr. (1790-1843)

William Patten Jr. came from a family of portrait painters in England in the early 19th century. The artist was born in 1790 and, along with his father William, and his brother George, regularly exhibited at the Royal Academy with works in the then popular style of miniature portraits as well as life-sized ones.

His technique involved meticulous detail and tightly controlled brush work that was less romantic in mood than his predecessor, Sir Joshua Reynolds, but most effective.

Patten was so attentive to detail in his portraiture that his history tells us that this eventually led to his loss of eyesight. Such detail also flourished at this time in architecture and clothing of the period (the Romantic).

In these two portraits, we see a member of British nobility and his wife. The Strachey family may be studied in the book, *The Strachey Family: 1588-1932*, available for checkout from Smith Library.

Portrait of a Young Lady by Matthew William Peters



Title: *Portrait of a Young Lady*

Artist: Rev. Matthew William Peters (1728-1785)

Born on the Isle of Wight in 1742, Reverend Matthew William Peters worked in Florence, Rome and London, where he exhibited at the Royal Academy from 1769-1785. As a young painter, he studied under the portrait artist, Thomas Hudson, and visited Italy and France. Peters achieved some success as a painter of portraits, historical scenes, and “fancy” pictures, pictures that are contrived to be especially charming. Most of Peters’ renown comes from his more erotic, pin-up style paintings. In 1781, Peters became a clergyman in the Church of England, and abandoned his more risqué subjects for romantic and devotional works.

Peters was deeply influenced by the portrait painter, Thomas Gainsborough. In this piece, *Portrait of a Young Lady*, which was completed in the late 1770’s, the subtitle was noted as “Homage to Gainsborough.”

French Lithograph Collection

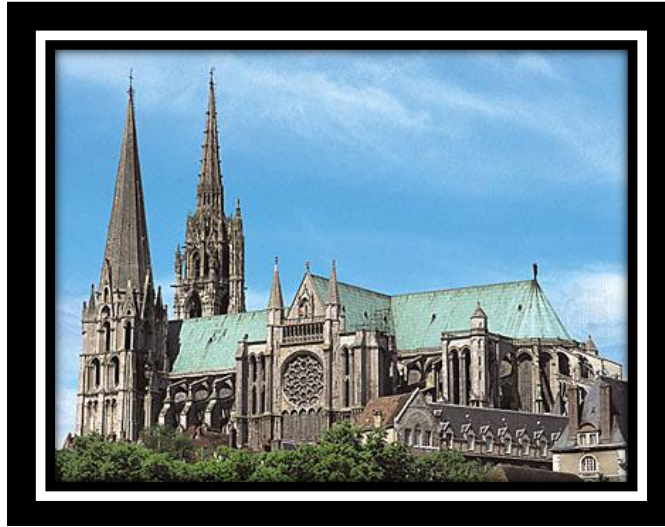
Lithograph Collection

Chartres Cathedral, Notre Dame De Noyon Cathedral

Around the Wanek Center Learning Commons, there is a beautiful collection of twenty-six lithographs, part of the Darrell Sechrest Permanent Collection at High Point University. These extremely detailed prints were etched from engraved plates of the Chartres and De Noyon Cathedrals in France. These pieces are between 75-125 years old and were acquired by Mr. Sechrest from George Connor. Mr. Connor was an architect in High Point and art collector who purchased this collection in France in the 1960s. The collection was purchased by Mr. Sechrest who later generously donated the lithographs to High Point University in 1992.

Twenty-six of the original thirty-two pieces were chosen to add to the Learning Commons art display. The majority of the lithographs were originally engraved on plates by either E. Ollivier or Lessus.

About Chartres Cathedral:



Chartres Cathedral

Chartres Cathedral is a Catholic cathedral located about 50 miles southwest of Paris in Chartres, and is one of the most gorgeous examples of gothic architecture in existence. On the site there have been five or more actual cathedrals over many years. Due to fire or war, the cathedral has been rebuilt, replacing a smaller building at least five times since the eighth century. While there have been some changes and repairs made, the cathedral has been much the same structure since the year 1260.

In the year 876, Charles the Bald gave the Cathedral one of the most precious holy relics known to Christianity, the *Sancta Camisia*, which is thought to be the veil worn by the Virgin Mary when she gave birth to Jesus. Visitors to Chartres can still view this relic.

Chartres is a masterpiece of holy sculptures, stained glass, and gothic structure. There is a beautiful book about the history and art of the Chartres Cathedral available for viewing in the Learning Commons.

Those interested in catching a glimpse of the splendor of the magnificent stained glass from Chartres may visit nearby Wesley Memorial Methodist Church in High Point, NC. The windows of this local church were designed in the same style as that of the twelfth and thirteenth centuries epitomized in Chartres, with rich colors and symbolic imagery.

About Notre Dame de Noyon Cathedral:

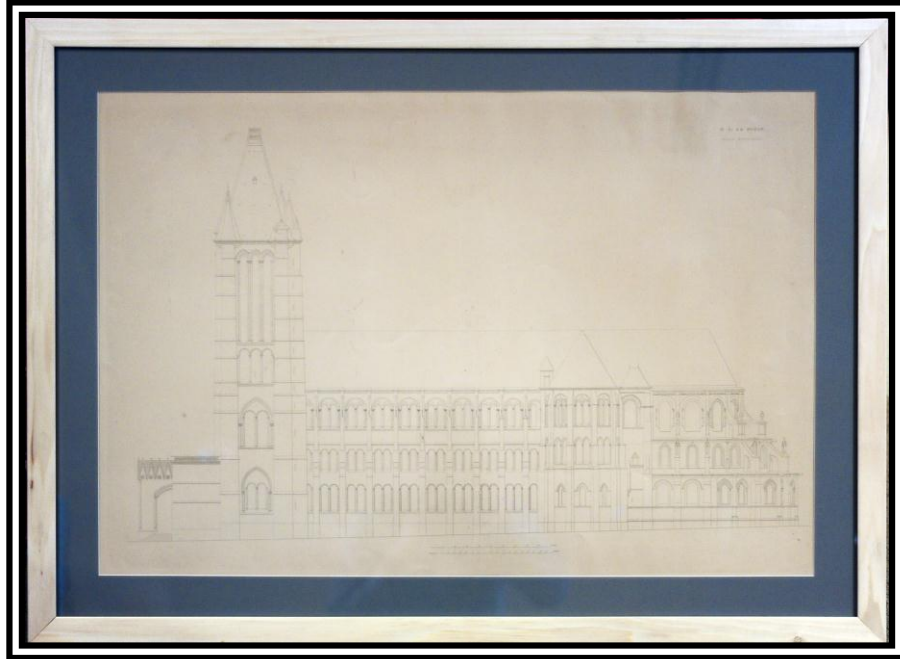


Notre Dame de Noyon Cathedral

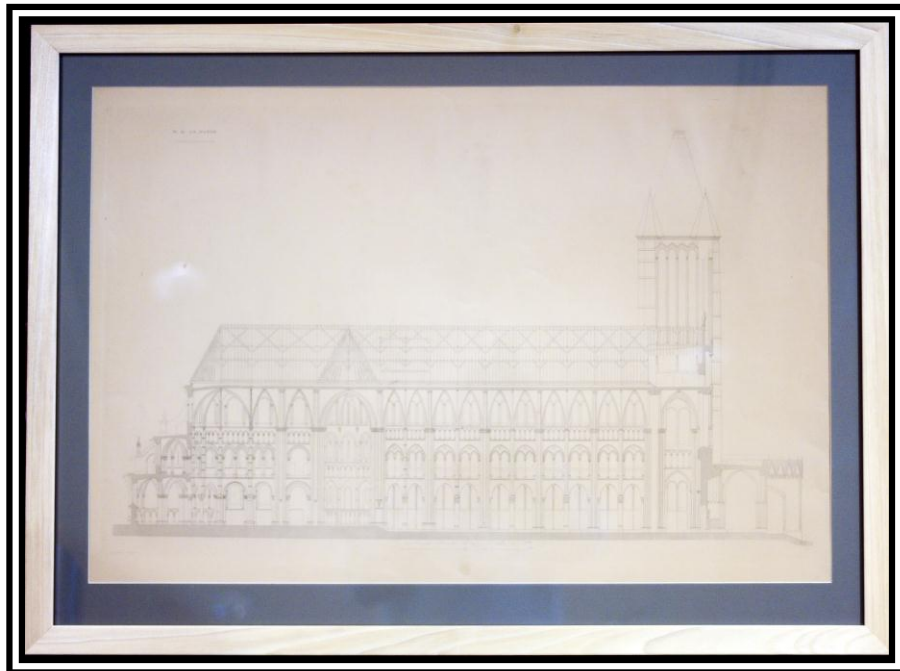
The Cathedral de Notre Dame de Noyon is in the town of Noyon, which is in northern France, and north-northeast of Paris. The town was at one time an ecclesiastical center for France, and this can be perhaps seen in the beautiful Cathedral. The church you see in the picture above is actually the fifth place of worship to be built on the site, and had to be restored when it suffered heavy damage during World War I.

Pieces included in the Learning Commons:

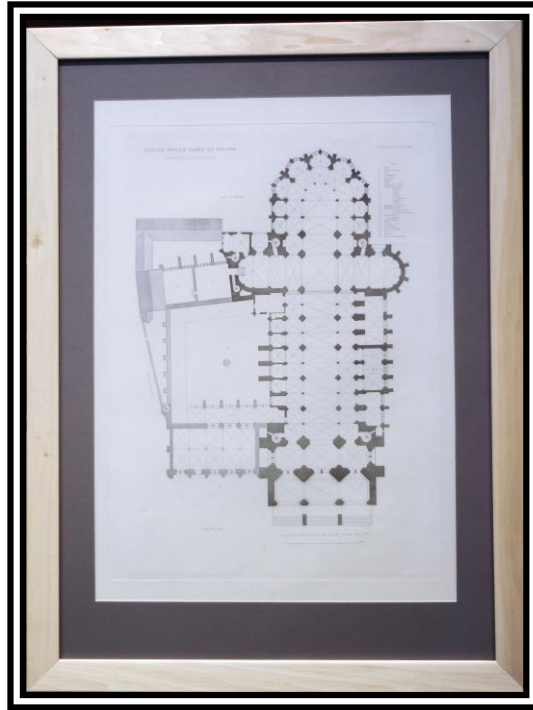
The lithographs are next described individually. They are numbered beginning on the right side of the double-doors and continuing in a counter-clockwise fashion all the way around the Learning Commons and ending at the reference desk.



1. South side depiction of Chartres Cathedral.
Printer: Bougeard.



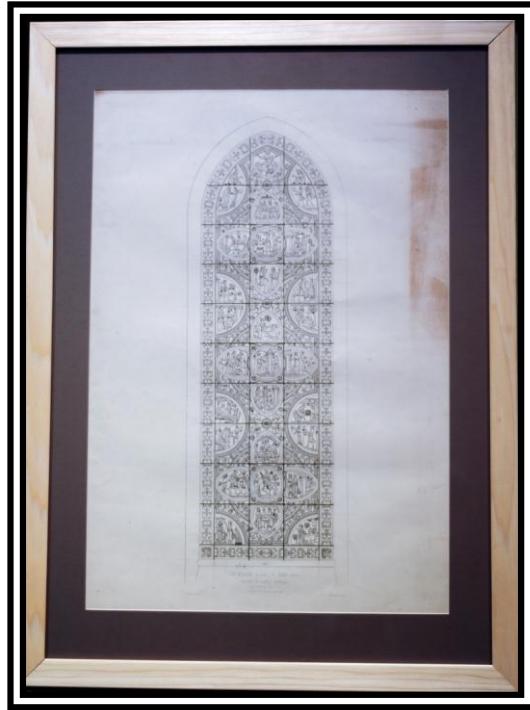
2. Notre Dame de Noyon Cathedral, Horizontal View of the transepts and porticos.
Architect: Daniel Rames
Engraver: Lessus



3. De Noyon Cathedral, Terrace below the Porches. 2nd floor drawing depicted
Engraver: E. Ollivier



4. Portal View of the De Noyon Cathedral in Paris
Engraver: Lassus
Printer: Leon Gaucherel



5. 2nd Level – 13th Century Window depicting the story of the Prodigal Son.
Artist: Lessus
Engraver: E. Ollivier



6. Façade of Chartres Cathedral – Western Side – View of the Ninth Steeple
Director: Lessus



7. St. George's Window – From detail at Chartres Cathedral – Shows scenes from the life of St. George from the religious perspective.

Director: Lessus

Engraver: Leon Gaucherel



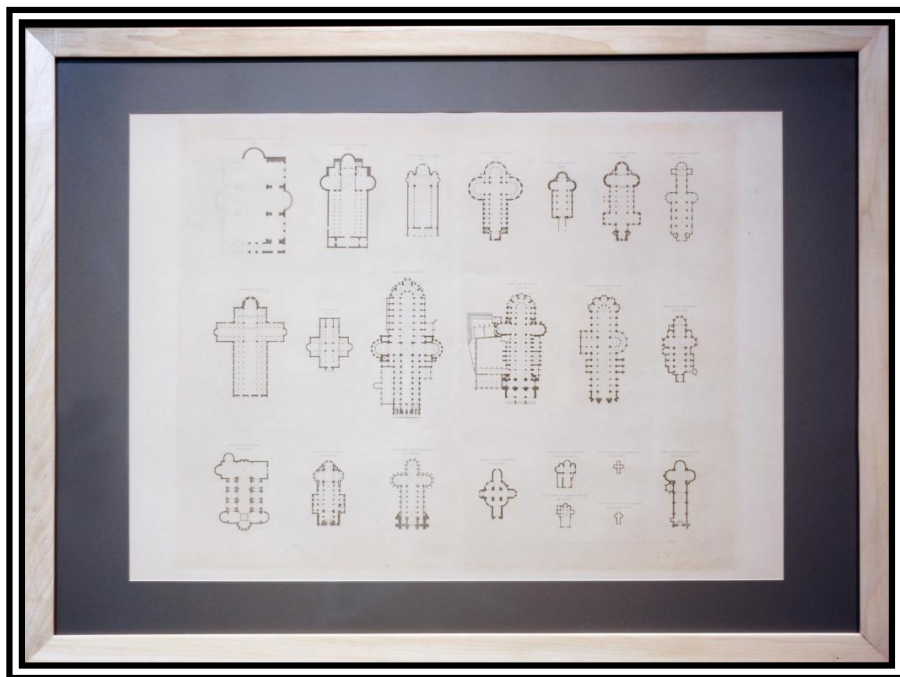
8. Story of the Life of Charlemagne – his conquests and defeats, from both religious and secular perspectives. – Chartres Cathedral

Director: Lessus

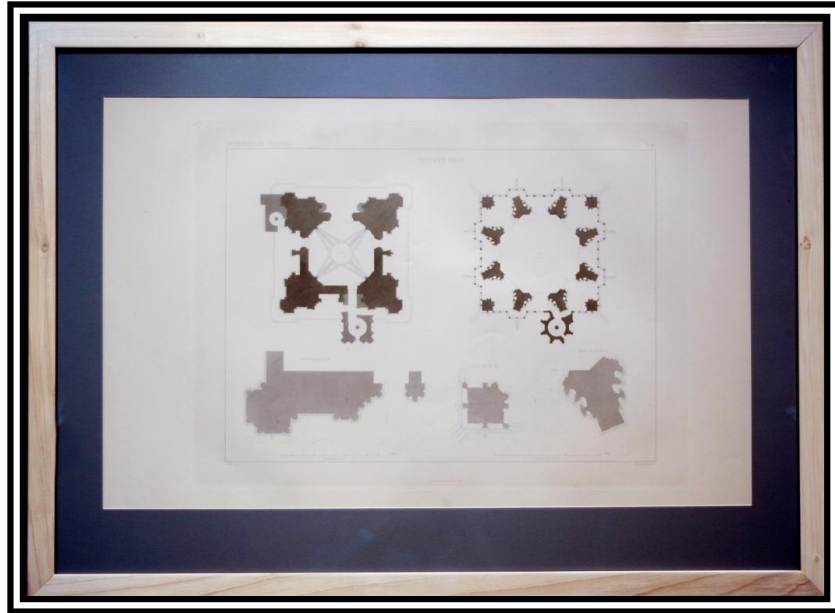
Engraver: E. Ollivier



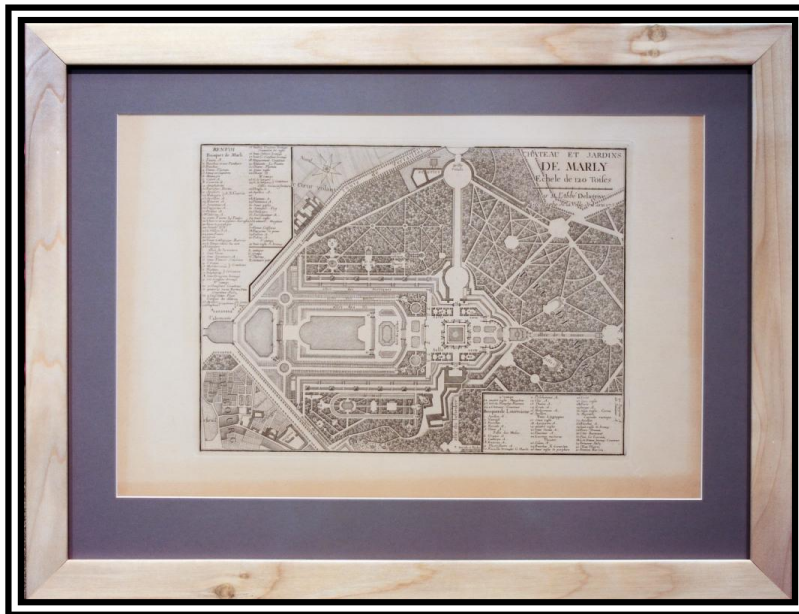
9. Eastern Afternoon Porches of De Noyon Cathedral
Engraver: E. Ollivier



10. Various floor plans of a variety of European churches and cathedrals.
Artist: Unknown



11. Detail of the Ninth Steeple – Interior of the steeple perspective from the floor of the main gallery
Director: Lessus



12. Lists of the porches including the Garden of the Calvalry. Ground floor of ancient Paris Cathedral.
Engraver: Adames
Designer: Lessus



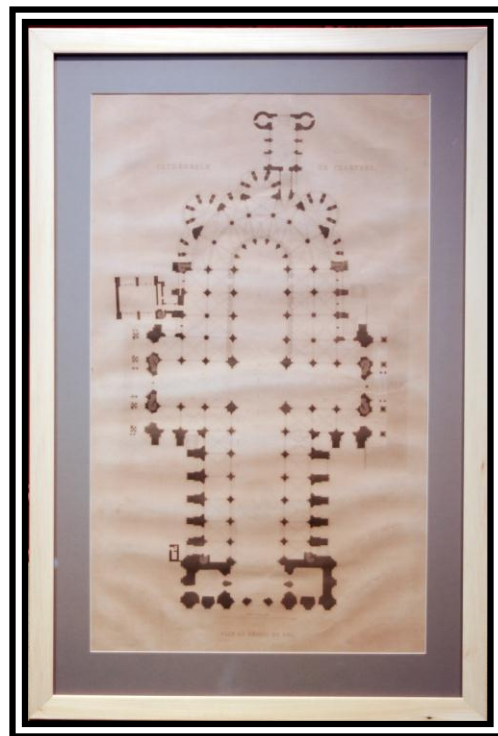
13. Map of the Western Suburbs of Paris, detailing some of the more outstanding locations of the time period such as Morly and St. Germain en Laye.
Artist: Bougeard of Paris



14. Details from the old steeple or bell tower – Chartres Cathedral.
Artist: A. Guillaumont
Printer: Bougeard



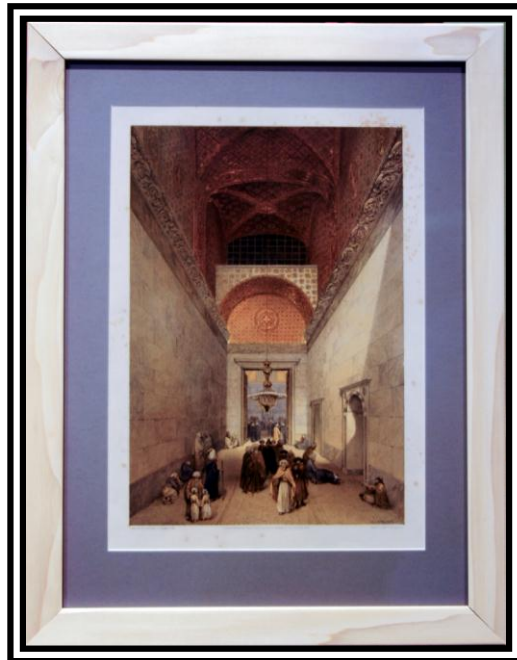
15. Window – Detailed closeup of window of St. James of Jacques found on the lower level of Chartres Cathedral
Director: Lessus
Drawn by: Paul Durand



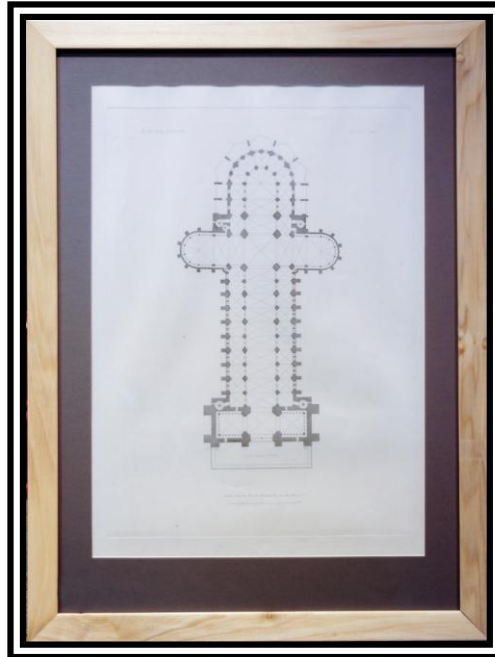
16. Floor plan of Chartres Cathedral as viewed from the upper galleries
Designer, Engraver: E. Ollivier



17. Chartres Cathedral depicting the lower level with emphasis on the crypt area.
Designer, Engraver: De Bongear



18. On the Pall Mall, English Center for commerce and trade during 1820 – 1870 period – English
Date: 1852
Artist: Unknown



19. Floor plan of the de Noyon Cathedral – 2nd floor level below ground. This level is known as the level of the Elgin.

Designer: Lessus



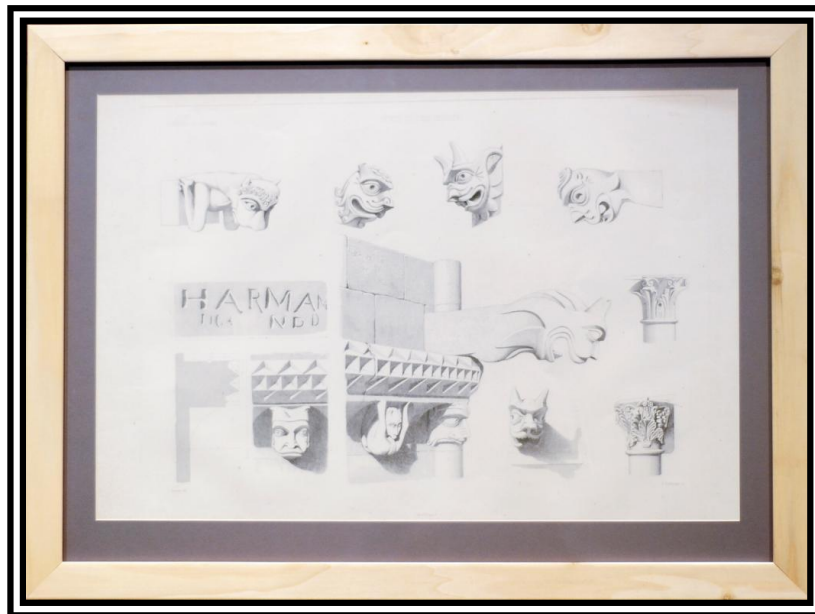
20. Detail from the old bell tower under renovation. Detail does show some of the sculptured faces.

Artist: Lessus

Engraver: A. Guillaumont



21. Sculpture pieces represented at the royal southern door transept – Chartres Cathedral
Engraver: Lem'on Gauin



22. Details of the gargoyle sculptures of the old bell tower of Chartres Cathedral
Designer: A. Guillaumont



23. Column Use – Detail from the new bell tower – Chartres Cathedral
Artist: Lessus



24. Detail of side view of Chartres Cathedral
Printer: F. Charden, Sr.



25. Columns of the old Bell Tower emphasizing the 9th steeple of the Chartres Cathedral
Artist: Lessus
Architect: Gaucherel



26. Virtues and Vices rendered from the south porch of Chartres Cathedral – Reflects the same subject rendered in stained glass from Notre Dame Cathedral
Director: Lessus
Designer: Leon Gaucherel

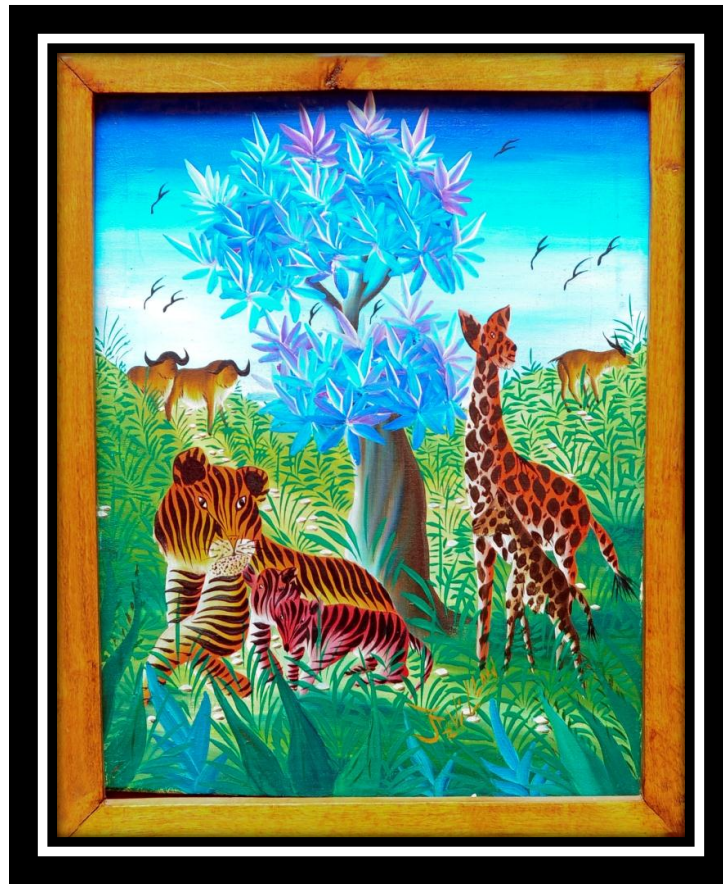
Haitian Painting Collection

This collection of colorful and evocative Haitian art was acquired by Darrell Sechrest and donated to High Point University in 2000-2002. The collection comprises two schools of painting. One is more formalized and the other more primitive. Eleven Haitian artists are represented in the collection.

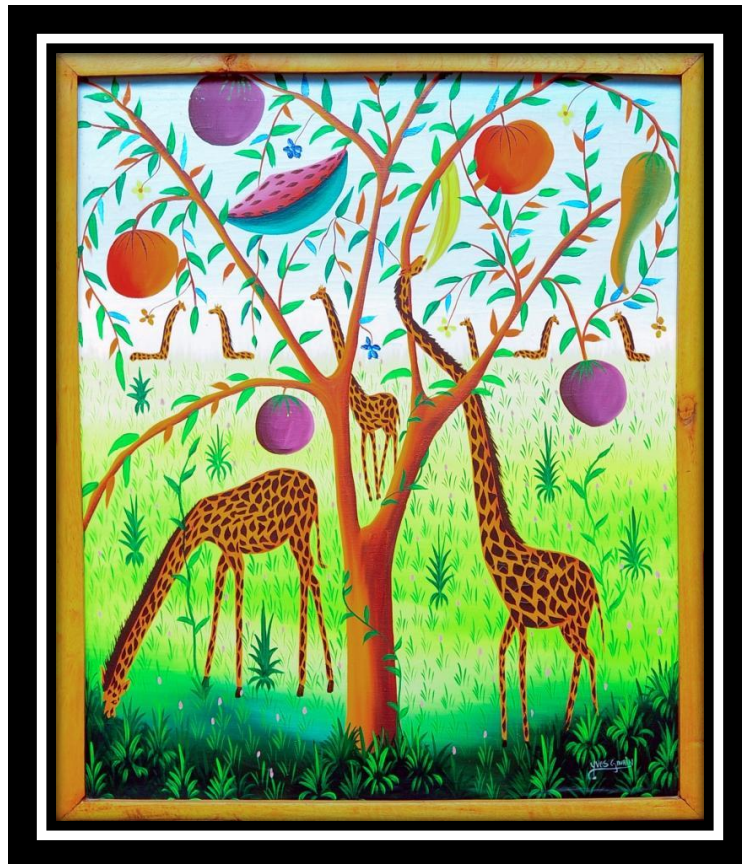
Each painting is unique and vibrant; many tell stories about life in Haiti; some are more whimsical. These pieces were mostly painted in the 1970s. Visual arts in Haiti have gained increasing attention since the 1940s. Around this time, a group of self-taught artists gathered and experimented in the capital of Haiti, Port-au-Prince. In 1944, this group opened the Centre d'Art, which houses works by many of the greatest Haitian artists in various mediums.

The pieces in the Sechrest collection are indicative of the dominant styles of painting in Haiti. Artists are listed below the paintings, which are in order as you enter the glass room, and turn left, proceeding in a clockwise direction around the room.

The paintings depict scenes of everyday life in Haiti, as well as Haitian landscape views.



1. Artist: Jean Villar



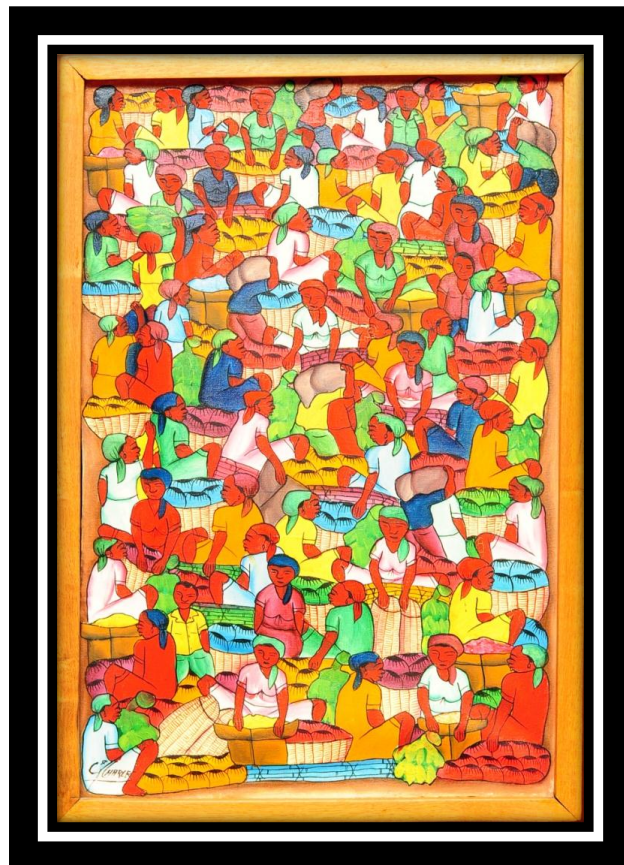
2. Artist: Yves Gourin



3. Artist: Charles Anatole



4. Artist: Charles Anatole



5. Artist: B. Jean Charles



6. Artist: Michaelle Obin



7. Artist: E. Guya



8. Artist: W. Daniel



9. Artist: Emmanuel Jean Baptiste



10. Artist: Guy Josephs



11. Artist: Weedley



12. Artist: Guy Josephs



13. Artist: E. Paul

Kathleen Pond Collection



Location: Learning Commons - Kathleen Pond Collection
Items: Ducks, Elephants

Nigerian Wooden Stature and Animal Horns Statue (unknown)



Description: Nigerian Wooden Statue
Artist: Unknown
Wood

This evocative statue was discovered by Mr. Brown in an artists' shop in Nigeria during his travels there. It appears to depict a figure in chains.



Description: Nigerian Animal Horns Statue
Artist: Unknown
Wood

This evocative statue was discovered by Mr. Brown in an artists' shop in Nigeria during his travels there. It combines beautiful natural wood with an abstract of animal horns.