

Alan Dunn and The New Yorker

Syracuse University Art Galleries Traveling Exhibition Program
Exhibition Checklist

Notes:

All of the objects are gifts of the Alan Dunn and Mary Petty Estate.
Dimensions are oriented height before width

ALAN DUNN
American 1900-1974

[The guerilla activities near Nestoria have been suppressed with thirty million dollars of Greek aid including tractors, other farm machinery, and a large shipment of road building equipment. The Communist inspired agitation in central Italy is being countered vigorously by the distribution of machine tools and twenty thousand long tons of cereals, mostly wheat. In Germany, we are bringing up foodstuffs], 1948
published in The New Yorker, February 21, 1948, p. 19
crayon and ink on wove paper
13 1/8 x 10 5/8 inches
SUAC 1979.1100

[You'd think that with all we're spending on the Marshall Plan they'd give you a decent choice of entrees], 1948
published in The New Yorker, July 10, 1948, p. 23
crayon and ink on wove paper
9 1/4 x 12 1/8 inches
SUAC 1979.1123

[No, No! & as in &#%#@], 1952
published in The New Yorker, April 19, 1952, p. 25
ink and crayon on wove paper
12 7/8 x 12 3/8 inches
SUAC 1979.1209

[The discovery of an ancient Greek eye chart], 1953
published in The New Yorker, April 4, 1953, p. 35
ink and crayon on wove paper
9 3/8 x 12 inches
SUAC 1979.1222A

[I suppose there's quite a story behind all this], 1953
published in The New Yorker, September 5, 1953, p. 36
ink and crayon on wove paper
14 1/4 x 11 inches
SUAC 1979.1228

[How about another one of the Campanile, this time with my hat on?], 1955
published in The New Yorker Magazine, September 3, 1955, p. 29
ink and crayon on wove paper
16 1/2 x 12 1/2 inches
SUAC 1979.1260

[Wouldn't you think there'd be a place between the first and second centuries where we could rest our feet?], 1958
published in The New Yorker, November 29, 1958, p. 58
ink and crayon on wove paper
13 3/4 x 11 5/8 inches
SUAC 1979.1309

[Siena, elevation 1,050 feet, 52,652 inhabitants situated on three hills between the Arbia and the Elsa is after Florence, the Tuscan town most rich in works of art and the one which, of all the Italian towns, has best conserved the spirit and appearance of the Middle Ages. Siena was first an Etruscan...], 1959
published in The New Yorker, June 13, 1959, p. 39
crayon and ink on wove paper
7 3/8 x 9 1/4 inches
SUAC 1979.1320

[Think it over. One statue sold to a museum, or a dozen fragments sold to a dozen museums], 1959
published in The New Yorker, March 7, 1959, p. 29
ink and crayon on wove paper
10 5/8 x 10 3/4 inches
SUAC 1979.1334

[How much more of this before we come to something?], 1965
published in The New Yorker, June 12, 1965, p. 45
crayon on wove paper
12 3/4 x 12 3/8 inches
SUAC 1979.1345

[Artists painting view of Italy], 1945
published in The New Yorker, October 20, 1945, cover
watercolor and ink on wove paper
14 7/8 x 9 1/2 inches
SUAC 1979.1347

[Oh Jim, the guide says this is the very spot where “Pagan Passions” was filmed], 1926
published in The New Yorker, December 18, 1926, p. 23
crayon on wove paper
10 x 7 inches
SUAC 1979.1350

[Fifty Lire! You call that helping American prestige?], 1961
published in The New Yorker, September 2, 1961, p. 33
ink and crayon on wove paper
12 5/8 x 11 1/2 inches
SUAC 1979.1452

[Is that right? No matter how I go in, I come out on the road to Rome], 1962
published in The New Yorker, June 23, 1962, p.
ink and crayon on wove paper
10 3/8 x 10 1/8 inches
SUAC 1979.1493

[Suppose we start by skipping the acropolis?], 1964
published in The New Yorker, July 18, 1964, p. 34
ink and crayon on wove paper
10 9/16 x 10 5/8 inches
SUAC 1979.1497

[Doctor, he took one of those ten-day total immersion classes in Italian, and now he can't speak English!], 1968
published in The New Yorker, January 20, 1968, p. 36
ink and crayon on wove paper
8 1/8 x 10 inches
SUAC 1979.1600

[I don't remember Verona very well. I guess I didn't buy anything there], 1969
published in The New Yorker, February 22, 1969, p. 29
crayon and ink on wove paper
8 3/8 x 10 5/16 inches
SUAC 1979.1623

[Oh goody, Douglas Fairbanks is showing tonight at the Teatro Romano], 1926
published in The New Yorker, November 13, 1926, p. 29
crayon on wove paper
11 x 8 1/2 inches
SUAC 1979.1666

[Soldier writing letter], c1943
ink and crayon on wove paper
13 x 8 1/2 inches
SUAC 1979.2119B

[Soldier and ruins of classical building], c1943
ink and crayon on wove paper
13 x 8 1/2 inches
SUAC 1979.2119I

[US Army tank on narrow European street], 1944
published in The New Yorker, October 7, 1944, cover
watercolor and ink on wove paper
14 3/8 x 10 7/16 inches
1979.2168

[One thing more, sir—does the traffic there keep to the right or the left], 1943
published in The New Yorker, August 28, 1943, p. 19
ink and crayon on wove paper
12 3/4 x 12 1/2 inches
SUAC 1979.0871

[Sicily must be wonderful since the Americans came. I understand the trains don't even run on time anymore], 1943
published in The New Yorker, November 6, 1943, p. 24
ink and crayon on wove paper
9 1/4 x 11 3/4 inches
SUAC 1979.0880

[All roads lead to Rome], 1943
published in The New Yorker, December 25, 1943, p. 30
crayon and ink on wove paper
7 1/2 x 11 1/2 inches
SUAC 1979.0888

[You are now on the celebrated Via Appia, oldest of the Roman consular roads. Started in 312 B.C. by Appius Claudius the Blind, it had it's beginning at the Porta Capena in the Servian Wall at Rome...], 1944
published in The New Yorker, January 29, 1944, p. 17
ink and crayon on wove paper
11 x 13 1/2 inches
SUAC 1979.0889

[Soldiers using Doric columns for camouflage], 1944
published in The New Yorker, April 15, 1944, p. 35
ink and crayon on wove paper
8 7/8 x 13 inches
SUAC 1979.0898

[US Army jeep in Venice canal], 1945
published in The New Yorker, May 12, 1945, p. 24
ink and crayon on wove paper
6 1/4 x 7 1/8 inches
SUAC 1979.0963

[Six per cent less France, three per cent less Italy, one per cent less England, and we'll just squeeze by],
1973
published in The New Yorker, April 14, 1973, p. 38
ink and crayon on wove paper
9 x 8 1/2 inches
SUAC 1987.012

[I say we eat first and then rediscover Palladio], n.d.
pencil and crayon on wove paper
7 5/8 x 8 1/2 inches

[I sort of feel it's our fault- we got rid of Mussolini], n.d.
ink on wove paper
5 3/4 x 8 1/8 inches

[Restaurant competitors], n.d.
ink and crayon on wove paper
6 1/2 x 8 1/2 inches

[We should have flown [to] Lombardy- Italy is beginning to repeat], n.d.
ink and crayon on wove paper
4 x 6 1/8 inches

[Begun by the Emperor Vespasian in 72 AD and finished by the Emperor Titus in 80 AD, it was not until the year 1949 that it was used as a background by MGM in a film starring Errol Flynn], n.d.
ink and crayon on wove paper
7 x 8 inches

[I say we eat first and then rediscover [the] Cinquecento], n.d.
ink and crayon on wove paper
6 1/2 x 6 5/8 inches

[Guess what! I've been brushing up on my Italian], n.d.
pencil and crayon on wove paper
7 x 8 1/8 inches

[Look-Italians], n.d.
ink and crayon on wove paper
6 5/8 x 8 1/2 inches

[We should have flown [to] Lombardy- Italy is beginning to repeat], n.d.
pencil and crayon on wove paper
6 1/2 x 8 1/4 inches

[Italian Primitive], n.d.
unpublished cover illustration
watercolor on wove paper
signed in pencil: Kristian Kindl (Dunn's pseudonym)
14 7/8 x 10 5/8 inches
SUAC 1979.2277