

History, Imagination, & the Ephemeral.

April 16-May 12, 2019

800-848-8800



In a world of infinite images, it is difficult to imagine a time when artworks were individual. The original graphic revolution began around CE 1400, with the emergence of mass-produced images on paper. Print media entered the European market alongside moveable type, and over the course of nearly five-hundred years, transformed the history of art, aesthetics, and collection. Early examples replaced medieval model books, and in the Renaissance, their

Acknowledgments

The College of Wooster Art Museum routinely supports exhibition projects that synthesize course work with the research of objects selected from the CWAM's permanent collection. This year's collaborative exhibition is part of Tracy Cosgriff's History of Prints seminar, featuring prints ranging in date from the sixteenth to the twentieth centuries. I thank Tracy for leading the students and the exhibition to a resoundingly successful conclusion, and congratulate the student curators for their considerable contributions to the life of these objects. As always, I thank Doug McGlumphy, CWAM Preparator/Collections Manager, for his role in supporting object-based teaching at The College of Wooster.

Kitty McManus Zurko
Director/Curator, CWAM





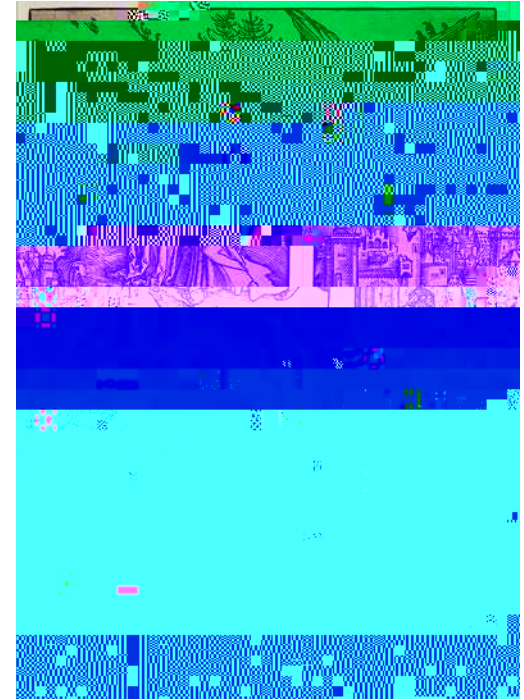
Religion & Spirituality

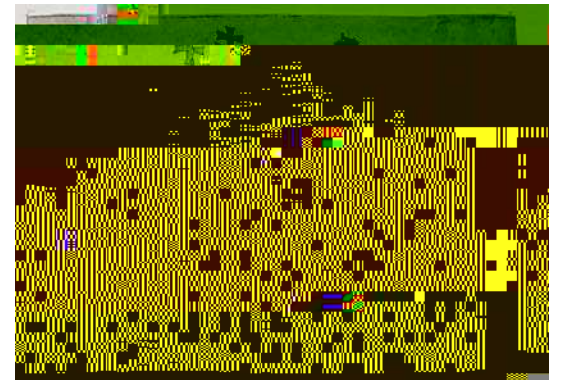
Some of the earliest examples of prints are devotional. Prized as instruments of prayer and for the veneration of certain saints, they were sold as souvenirs on popular pilgrimage routes, or integrated as illustrations in religious texts. Objects like these were exceptionally private, often pasted in scrapbooks or hung with wax in domestic chambers. Others formed parts of illustrated series and could have been purchased separately or in sets.

The treatment of these religious subjects suggests the possibility of the medium as a stimulus for contemplation, wonder, and delight. Artists like Albrecht Dürer exploited the quality of line to distinguish between physical existence and supernatural events, whereas others, like Odilon Redon, would deploy heavy tonal values to visualize mystical, and perhaps even occult, themes.

Albrecht Dürer (German, 1471–1528)
The Angel with the Keys to the Bottomless Pit,
from the *Apocalypse* series, c. 1497–1498
Woodcut, 15 5/16 h x 11 w (inches)
The College of Wooster Art Museum 1968.1833
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday

The preeminent German painter-printmaker of the Renaissance, Albrecht Dürer revolutionized the medium of the woodcut with large scale works such as this, published as part of his 1498 German and Latin editions of the Book of Revelation, known as the *Apocalypse*. This publication date was particularly timely as fears of the half-millennium apocalypse—prophesized to arrive in 1500—swelled. Dürer challenged the place of illustrations in books by reversing the left-to-right format of image and text and by combining multiple scenes into a single composition. Here we see the New Jerusalem presented to St. John while an angel holds the keys to

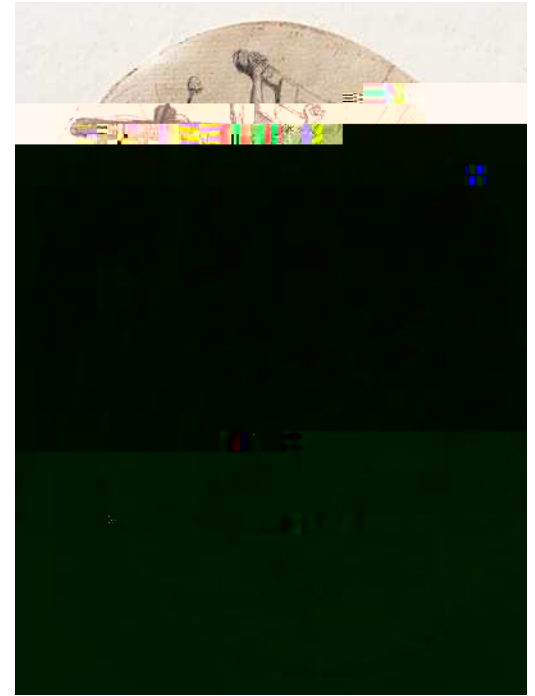




Giovanni Domenico Tiepolo (Italian, 1727–1804)
Idee pittoresche sopra la Fugga in Egitto



Rembrandt van Rijn (Dutch, 1606–1669)
Christ Crucified Between Two Thieves, 1641
Etching, 5 3/8 h x 3 15/16 w (inches)
The College of Wooster Art Museum 1968.884
The John Taylor Arms Print Collection





Martin Schongauer (German, 1450–1491)

Saint Barbara, c. 1480/1490

Engraving, 3 15/16 h x 2 1/4 w (inches)

The College of Wooster Art Museum 1968.1828

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

The German painter Martin Schongauer was one of the first great innovators of printmaking, one of the first engravers, and among the first artists to sign his engravings. This print depicts Saint Barbara—patron saint of architecture—with a tower at her right side. According to legend, the tower was commissioned by Barbara's father in order to protect her from the eyes of men. This tower has three small windows which evoke the Holy Trinity—the Father, the Son, and the Holy Spirit. This print was an object of personal devotion, perhaps collected by a faithful pilgrim.

Laurén Kozlowski '20

Art History & Archaeology

Double Major

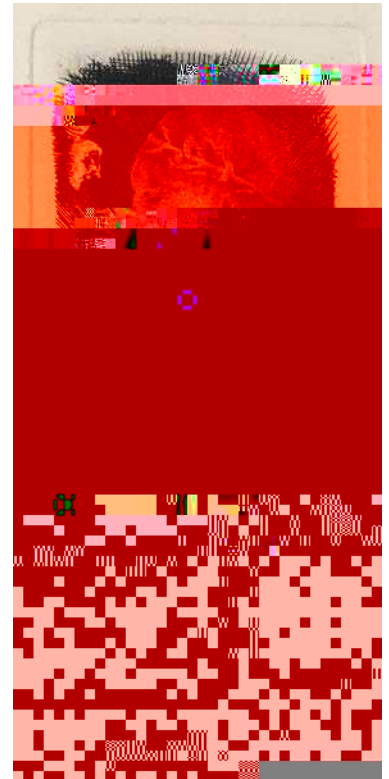




Odilon Redon (French, 1840–1916)
Mauvaise Gloire (Malevolent Glory), 1886
Drypoint and etching, 4 3/4 h x 2 1/2 w (inches)
The College of Wooster Art Museum 1968.74
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday

Mauvaise Gloire (Malevolent Glory) is characteristic of Symbolism, a late nineteenth-century art movement, which emphasized emotions. Odilon Redon, a French artist frequently associated with Symbolist art, often depicted dream-like monsters, informed in part by his vivid imagination and the study of natural sciences. The dark cross-hatched areas contrast with lighter, glowing areas to depict a sense of hope or radiant energy. This illumination circles the central figure, who wears a crown indicative of wisdom or enlightenment, and highlights the mischievous figure in the upper left. The small size of this image mirrors that of early devotional saint images, further indicating connections to spirituality in Symbolist art.

Sophie Schrader '19
Sociology Major



Portraits & People

Portraiture was a mainstay of the European art academies. Generally commissioned by elite

Pablo Picasso (Spanish, 1881–1973)

Le Poète se plaint de l'indifférence de celle

qu'il aime (The Poet Complains of His Lady's Indifference)

from *Vingt poèmes de Góngora* (Twenty Poems by Góngora), 1948

Aquatint, 14 h x 10 w (inches)

The College of Wooster Art Museum 1975.80

Although most famous for his Cubist paintings, Pablo Picasso was a prolific printmaker, who mastered etching, aquatint, lithography, and drypoint. *Le Poète se plaint de l'indifférence de celle qu'il aime* belongs to a series of female portraits and seventeenth-century poems by Luis De Góngora Y Argote, which Picasso illustrated. The painterly quality of the line work is possible because of aquatint, as it resembles a wash. Additionally, the lines have a calligraphic quality reminiscent of textual script. The mystery in the woman's expression and the strangeness in the elongated head could be explained through the mysteries of Góngora's poetry, often known to be quite baffling, filled with complex imagery and invented syntax.

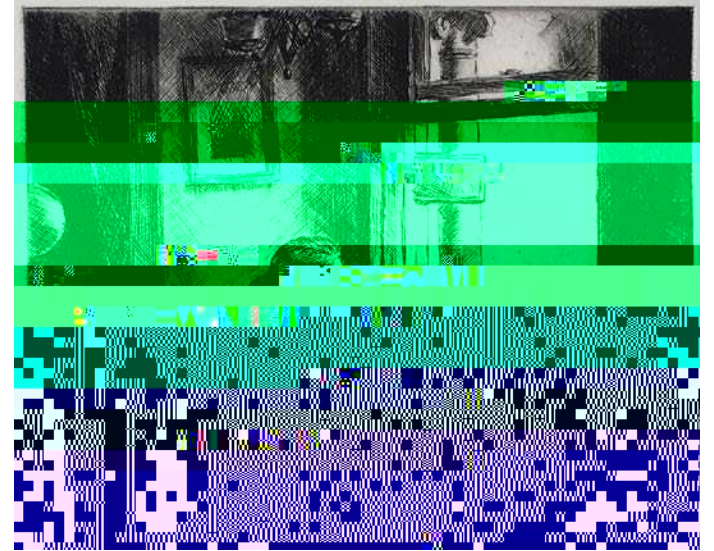


Emma Root '19

History & Studio Art

Double Major

Edward Hopper (American, 1882–1967)
East Side Interior, 1922





Andy Warhol (American, 1928–1987)

Sitting Bull, 1986

Screenprint on Lenox Museum Board

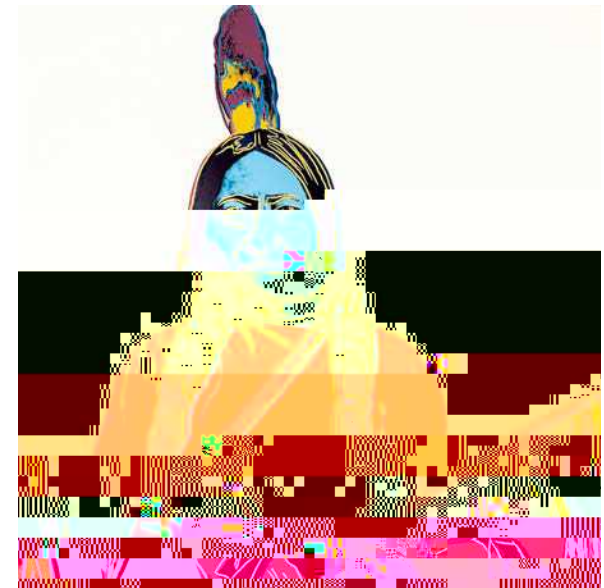
36 h x 36 w (inches)

The College of Wooster Art Museum 2013.79

Gift of The Andy Warhol Foundation for the Visual Arts,
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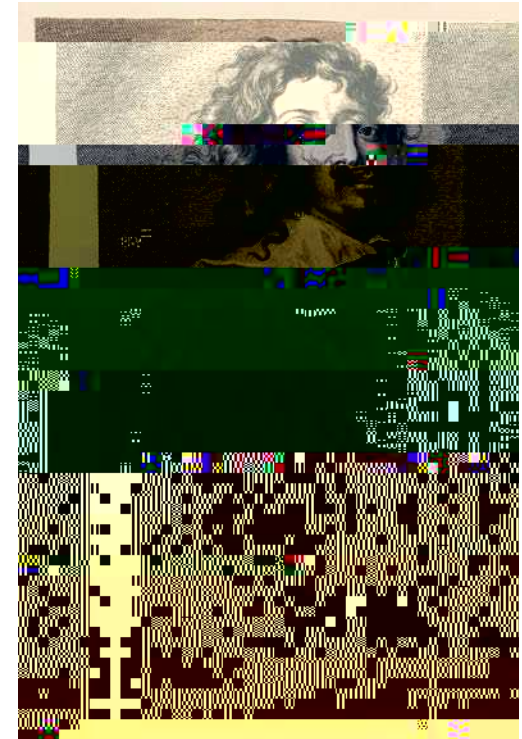
With a background in commercial illustration, Andy Warhol is synonymous with Pop Art. Warhol used silkscreen technologies to elevate everyday objects and mass media to the status of high art. The artist also famously used portraiture as an opportunity for social commentary, raising questions about consumerism and commodity. From the series *Cowboys and Indians*, "Sitting Bull" inverts the traditional portrait format, which historically depicts European patrons in a way that symbolizes their wealth and status. Warhol thus creates a new kind of icon, presenting the Sioux leader to subvert the typical associations of portraiture and historical memory.

Sarah Stutler '20
Art History & English
Double Major

Anthony van Dyck (Flemish, 1598–1641)
Abraham Brouwer, from *Icones Principum virorum*
(Portraits of Famous Men), c. 1645
Engraving, 9 1/2 h x 6 5/16 w (inches)
The College of Wooster Art Museum 1968.1587
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday

Following the commercial success of Peter Paul Rubens, Anthony van Dyck earned his reputation as one of the most influential portraitists of the Baroque with the publication of his engraved portrait series, *The Iconography*. In this engraving, van Dyck depicts the artist Abraham Brouwer to establish the new intellectual status of the sitter, as well as advertise his pictorial works. He began this project during the late 1620s in Antwerp, following the tradition of illustrating *uomini famosi*, or famous men. He incorporates text below the portrait with Abraham Brouwer's name in large font which further alludes to the rising status of the artist in the seventeenth century. His formalized representation of the sitter through tonal and line variations, as seen in the clothing, reveals van Dyck's intention to follow the standards of reproductive printmaking—prints that mirror other works of art—for market and commercial purposes.

Samantha Tromba '20
Art History Major



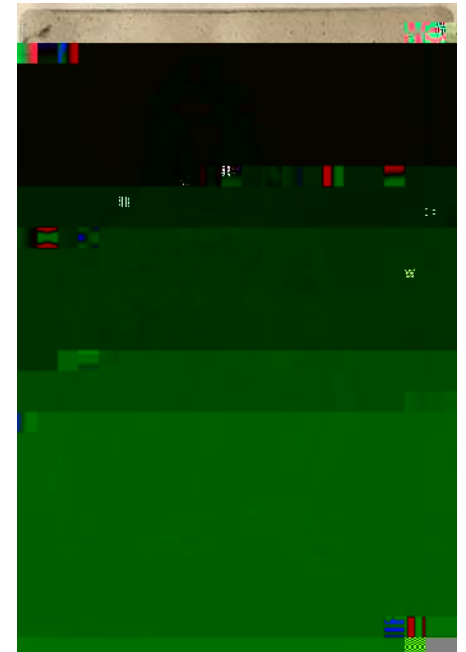
James Abbott McNeill Whistler
(American, 1834–1903)

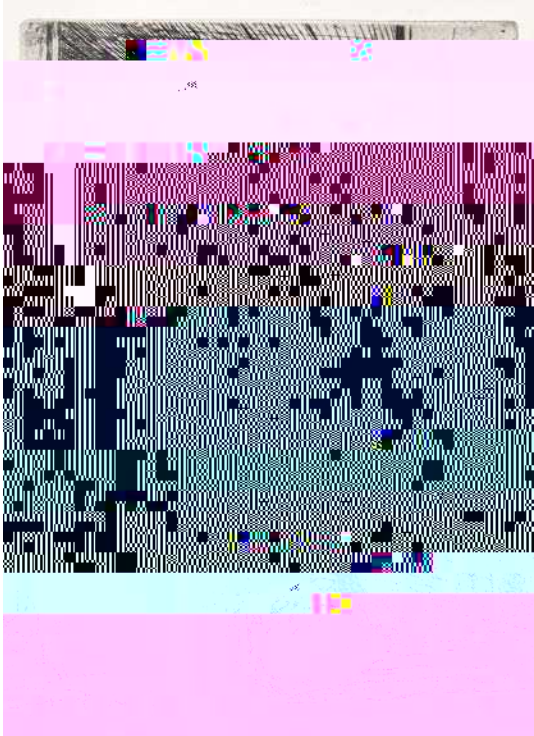
Fumette, from *Douze eau-fortes d'apres Nature*
(Twelve Etchings from Nature), *The French Set*, 1858
Etching, 6 3/4 h x 4 5/16 w (inches)

The College of Wooster Art Museum 1968.861
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday

Although most famous for his paintings, James Abbott McNeill Whistler pursued the medium of etching throughout his artistic career. His first series of etchings, which included portraits as well as landscapes, was known as The French Set. This series included *Fumette* as well as *La Vieille aux Loques*, and *The Unsafe Tenement*, both of which are in this exhibition. Young working-class French women became common subjects of Whistler's prints and paintings. The first image in this project, *Fumette*, was modeled after Whistler's mistress, Eloise, and here he highlights her delicate features using thin contour lines. Note the intricate linework of her collar, hair, and facial features. Whistler encourages his viewers to interact with her familiarly in this intimate image.

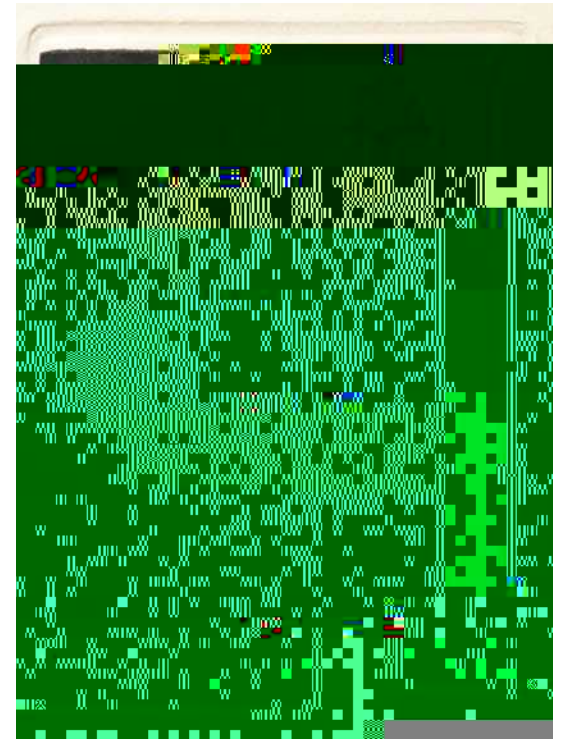
Katarina Baltisberger '20
Art History Major





Kathë Kollwitz (German, 1867–1945)

Selbstbildnis am Tisch (Self-portrait at the Table), c. 1893





Rembrandt van Rijn (Dutch, 1606–1669)

Self-Portrait in a Cap, Open Mouthed, 1630

Etching, 2 h x 1 7/8 w (inches)

The College of Wooster Art Museum 1968.884

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

One of the most prolific painter-printmakers of the Baroque era, Rembrandt was a pioneer of early etching methods. He created several small self-portraits throughout the 1620s and 1630s as studies on the possibilities of expression. This series of thirty-two portraits would have probably served as models for both Rembrandt and the pupils within his workshop, rather than as collectible images to display. The small scale and short lines of this print similarly suggest that this print was not intended to be widely circulated. The mixture of dark, deep-set lines and shallow markings reveal multiple exposures of the plate to acid, which was used to eat away at the exposed lines of the wax-covered copper during the production process.

Lilly Woerner '21

Art History & Chemistry

Double Major



Social Commentary

Because of their popular status and the potential for exponential production, print media are



Francisco Jose Goya y Lucientes

(Spanish, 1746–1828)

Esto si que es leer (This indeed is reading), 1799

Plate 29 from *Los Caprichos* (The Caprices) series

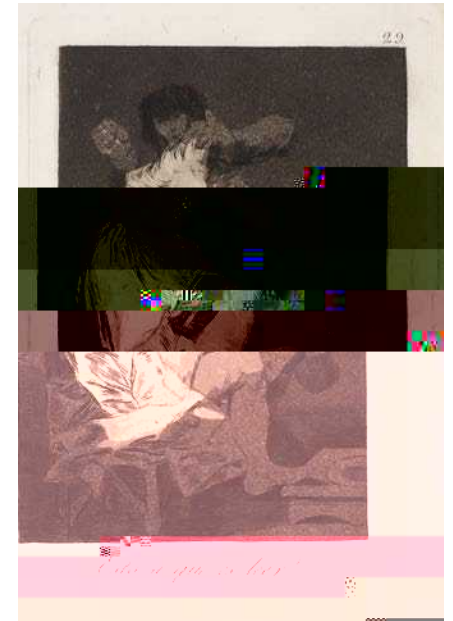
Etching, burnished aquatint, and drypoint; 7 1/8 h x 5 w (inches)

The College of Wooster Art Museum 1968.880

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

This print belongs to Francisco Goya's *Los Caprichos* series, which comments on the ability of evil to transform a person's nature and is largely ambiguous in subject matter. The eighty prints in this series were completed from 1797–1798 and display great variety in the aquatint technique. Themes of fantasy and imagination are emphasized as Goya satirizes Spanish society, politics, and religion. The title of this print translates to "This indeed is reading." Goya uses tonal differences to comment on the social contrast of the central wealthy figure, who sleeps with a book open in his lap, and the servants who comb his hair and shine his shoes. The shifts in shadow create a dramatic contrast between the central figure's lack of activity with the work being done by the figures in the background.



Mackenzie Clark '19
Art History & English
Double Major

Francisco Jose Goya y Lucientes
(Spanish, 1746–1828)

No se puede mirar (One can't look), c. 1810–1820

Plate 26 from *Los Desastres de la Guerra* (The Disasters of War)
series, published 1863

Etching, burnished lavis, drypoint, and burin

4 3/4 h x 7 1/4 w (inches)

The College of Wooster Art Museum 1961.13



Francisco Jose Goya y Lucientes

(Spanish, 1746–1828)

Temeridad de Martincho en la plaza de Zaragoza

(The Daring of Martincho in the Ring at Zaragoza),

c. 1815–1816; Plate 18 from *La Tauromaquia* (The Art of

Bullfighting) series

Etching, burnished aquatint, and drypoint

7 7/8 h x 12 1/4 w (inches)



Kathë Kollwitz (German, 1867–1945)

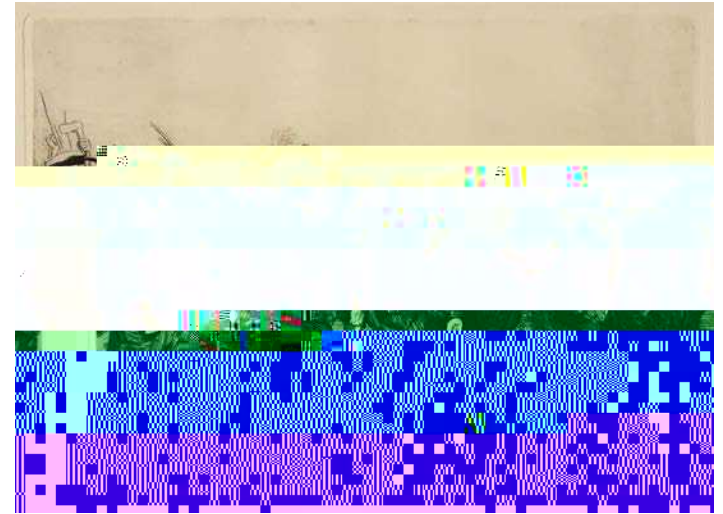
Weberzug (March of the Weavers), from the
Ein Weberaufstand (Weaver's Rebellion) series, 1897

Etching (restrike), 15 h x 20 w (inches)

The College of Wooster Art Museum 1963.4

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Titled after a play of the same name, this print displays Kathë Kollwitz's concerns over the struggles of the proletariat class in late nineteenth-century Germany. Although she became a pacifist after the death of her son, her earlier works emphasize a social rebellion to give voice to the lower class. The use of strong lines, which is emphasized by the harsh separation at the horizon line creates an intense and dramatic image, employing theatricality as a means of reaching the viewer. The sleeping child who rests on his mother's back provides a respite from the movement of the marching figures and their cry for change, foreshadowing the way her prints would evolve.

Regan Clark '19

Jacques Callot (French, 1592–1635)
Le Malingreux (The Sickly Beggar), from
Les Gueux (The Beggars) series, c. 1621
Etching 7 h x 4 w (inches)
The College of Wooster Art Museum 1975.23

Baroque printmaker Jacques Callot's *Le Malingreux* records the figure of a beggar overcome by poverty and suffering. The elderly man is unable to meet the viewer's gaze and leans away from both the center of the composition and the audience, forming a series of diagonal lines characterized by their dark, bold strokes. Callot invented the *échoppe*, a tool for drawing on the metal printing plate, which is evident in *Le Malingreux*'s dark lines. The *échoppe* was





Jean-François Millet (French, 1814–1875)
La Baratteuse (Woman Churning Butter), 1855–56
Etching and drypoint, 7 1/16 h x 4 11/16 w (inches)
The College of Wooster Art Museum 1968.4192
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday

Realist painter Jean François Millet left Paris for rural Barbizon, France in 1849 where he joined the Barbizon School. In *La Baratteuse* and similar prints, Millet revolutionized the subject matter of the Realist movement by focusing on the humble lives of the peasantry, rather than on an accurate depiction of the land they inhabited. Millet worked primarily in painting, and *La Baratteuse* is one of his few completed prints, as he tended to leave his plates in their acid baths for extended periods. This prolonged exposure to the acid is evident in the deep shadowing between the cat and woman, their forms bleeding together where they meet.

Claire Jennings '21
Art History Major





Landscapes

Although landscapes were traditionally regarded as less elite subject matter, print media provided new possibilities for negotiating their place and popularity. With the onset of the Grand Tour in the seventeenth century, aristocratic travelers purchased prints of local landmarks as commemorative souvenirs. In the following centuries, as the Industrial Revolution transformed the social topography of Europe, printmakers captured the transition from rolling country sides to dense urban centers.

The technologies of etching were naturally suited to effects of light, space, and atmosphere, and ink could be selectively wiped to exploit qualities of tone. Artists like Giovanni Battista Piranesi saw printmaking as an opportunity for exploring the romance of ruins, equating the treatment of the printed surface to the chiseling of ancient sculptures. Charles Meryon and John Taylor Arms captured the emergence of modern capitals, and through their handling of line and tone, suggest that architecture is equally documentary and moral.



John Marin (American, 1870–1953)

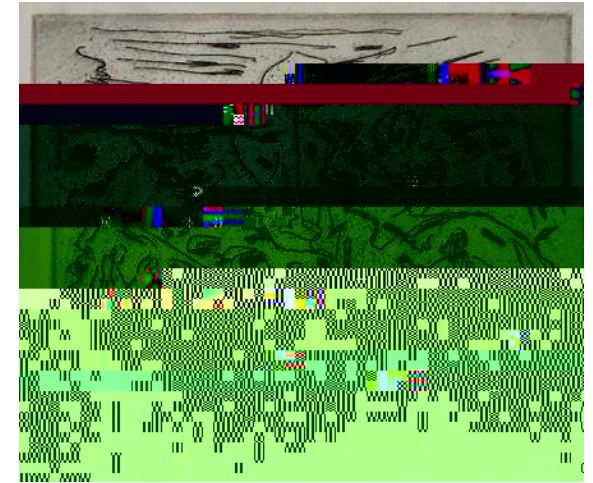
Sea with Figures, No. 1, 1948

Etching, 6 9/16 h x 7 15/16 w (inches)

The College of Wooster Art Museum 1968.83

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



John Marin was one of America's modernists, most famous for painting the American landscape. Best known for his series of abstract watercolors, Marin depicts a similar energy in this etching of a seascape. He created etchings prior to *Sea with Figures, No. 1*, but this work is notable because of its abstraction. Unlike watercolor, the line quality in etching has a uniform thickness, so movement is created through a variety of longer lines and concentrated scribbles. Marin also creates variation in this etching through smearing the ink in certain places, such as in the upper and lower left-hand corners.

Emma Root '19

History & Studio Art

Double Major



Winslow Homer (American, 1836–1910)

Eight Bells, 1889

Etching, 19 7/16 h x 24 7/8 w (inches)

The College of Wooster Art Museum 1968.945

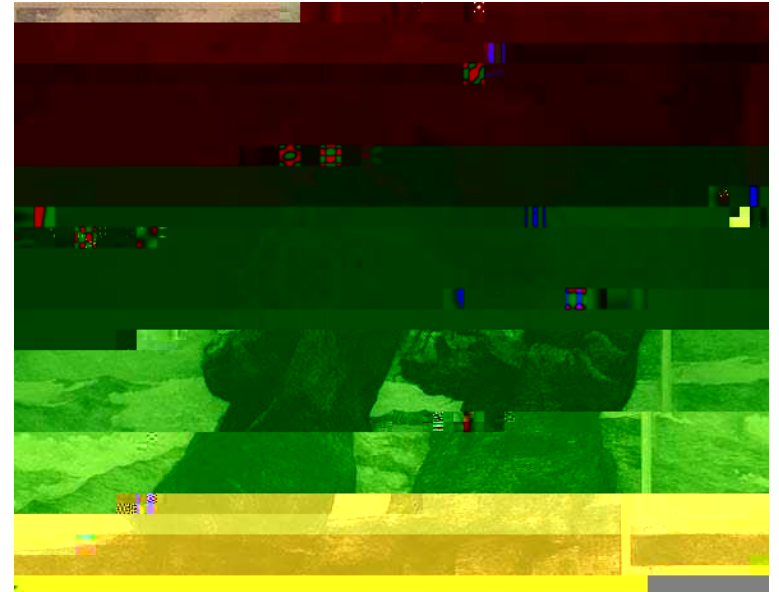
The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Among the preeminent American painters of the late nineteenth century, Winslow Homer is best known for his American landscapes and views of the ocean. This ambitious etching, which depicts two mariners calculating their boat's position on the turbulent sea, is a reproductive print—that is, it was made after an oil painting of the same subject and title. As the sailors examine their instruments, the parallel-hatching along their coats underscores the tonal and psychological contrast between the figures and the ocean's powerful waves.

Sophie Schrader '19

Sociology Major





Giovanni (Giambattista) Battista Piranesi
(Italian, 1720–1778)

Il Pozzo (The Well), c. 1761–1770

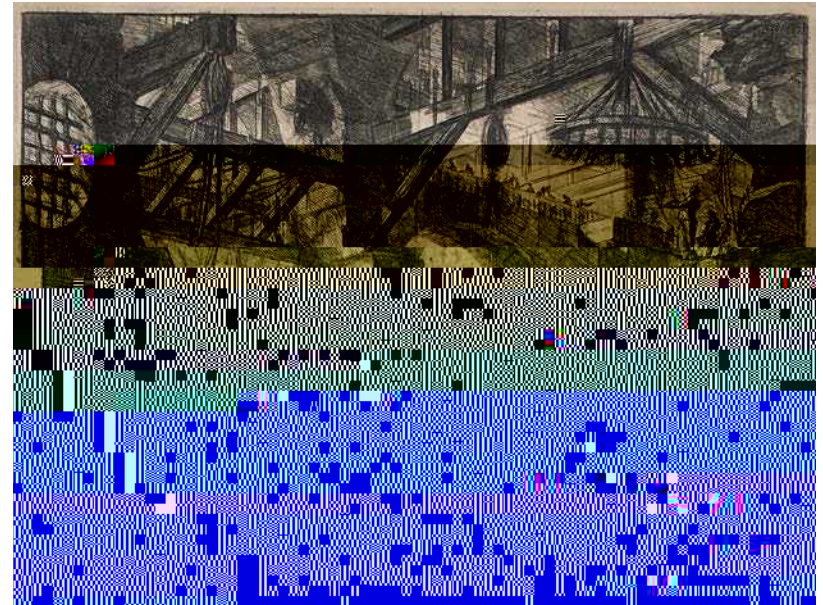
Plate XIII from the *Carceri d'Invenzione*
(Imaginary Prisons) series

Etching, engraving, burnishing, and lavis
16 1/16 h x 21 7/8 w (inches)

The College of Wooster Art Museum 1968.1649

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Giovanni Battista Piranesi was an eighteenth-century Italian printmaker who trained as a sculptor early in his career. Piranesi is best known for his architectural vistas, most especially his *Vedute*, which include the view of the Colosseum on the next page. Produced around 1761, *The Well* is a second-state etching from the *Carceri d'Invenzione* series, which playfully transforms the memory of ancient Rome. A fantastic vision of an imaginary subterranean vault, this print was influenced by ruined Roman architecture. Piranesi often edited his etched plates multiple times, introducing new tools to create different forms of line and tone. Here, for example, he used a chisel, as evidenced by the darker areas, primarily in the bottom left.

Jack Felch '20

Studio Art Major



Giovanni (Giambattista) Battista Piranesi
(Italian, 1720–1778)

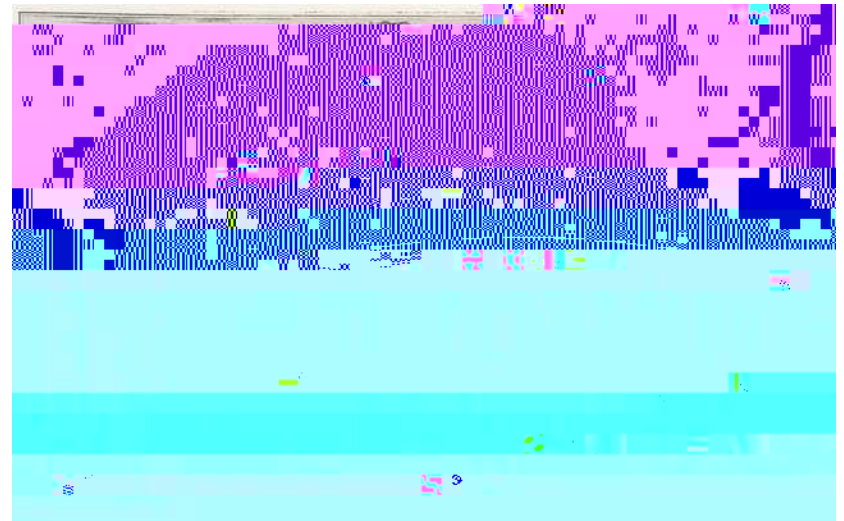
Veduta dell' Anfiteatro Flavio, detto il Colosseo (View of
the Flavian Amphitheater, called The Colosseum), from
the *Vedute di Roma* (Views of Rome) series, 1757

Etching, 17 3/8 h x 27 7/8 w (inches)

The College of Wooster Art Museum 1968.1649

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Piranesi is famous for his *Vedute di Roma* (Views of Rome) series depicting the archaeological ruins of Rome, visited on the Grand Tour as an educational rite of passage. The romanticized ruins of the Colosseum comprise this print, in which the detail of line creates an enormous range of tonality that unites the image, creating a sense of harmony. Contemporaries report that this idealization left visitors disappointed in their visits to the physical ruins. Throughout the print there are dozens of small human figures whose scale, compared to the Colosseum, is disproportionate. Piranesi labels specific monuments and buildings with the letters A through M. This key would have been a guide to the Grand Tour visitors, and the print possibly purchased as a souvenir.

Laurén Kozlowski '20
Art History & Archaeology
Double Major

Claude Gellée (called Lorrain)

(French, 1600–1682)

Le Campo Vaccino (The Roman Forum), 1636

Etching counterproof, 7 1/8 h x 10 1/8 w (inches)

The College of Wooster Art Museum 1968.1860

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

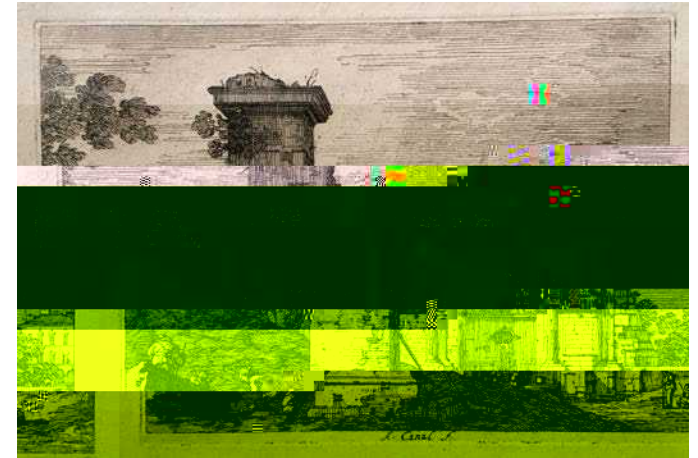


Le Campo Vaccino is one of Claude Lorrain's rare realistic views of the Roman landscape. This print reproduces a 1636 painting and drawings made from direct observation by Lorrain. The image features ancient Roman ruins and Christian structures that came to occupy this former cattle market in the seventeenth century. Countless figures undertaking various activities fill the large open space. This print may be an example of a counterproof, a reverse impression of a newly printed image made by laying another piece of paper on top of the wet print and running both back through the press. Here the counterproof shows the Roman Forum as Lorrain saw it, as if he



Canaletto (Giovanni Antonio Canal) (Italian, 1697–1768)
Landscape with Ruined Monuments, from *Vedute Altre prese
da I Luoghi Altre Ideate* (Views, Some Taken from Places,
Others Invented), c. 1735–1744
Etching, 5 1/2 h x 8 1/4 w (inches)

The College of Wooster Art Museum 1968.286
The John Taylor Arms Print Collection
Gift of Ward M. and Mariam C. Canaday



Best known for his realistic paintings of Venice, Canaletto also explored printmaking in images such as *Landscape with Ruined Monuments*. Unlike Canaletto's paintings of Venice, which were praised for their realism and were collected by visiting critics, aristocrats on the Grand Tour, and enthusiasts, Canaletto's etchings departed from his usual subject matter to present both actual and imaginary sites. This print is a *capriccio*, a combination of imaginary and real architecture, often ruined, in a picturesque setting. In this etching, fragments of ancient piers, arches, and a soaring pyramid dominate Canaletto's fantastic vista. These fragments, together with contemporary architecture and figures, are set among a bucolic hillside. The etching technique allowed Canaletto to sketch directly onto the metal plate, giving the print the look of a pen and ink drawing rather than a highly-worked image. The color of his paintings is absent, allowing for a focus on the tonal qualities of line and white space, seen in the wide variety of line that he uses in this image. This allows Canaletto to create a greater intimacy with the landscape than was possible in his paintings.

Ilaria Crum '19
Art History & Anthropology
Double Major

Charles Meryon (French, 1821–1868)

La Tour de l'Horloge, Paris (The Clock Tower, Paris),

from *Eaux-fortes sur Paris* (Etchings of Paris), 1852

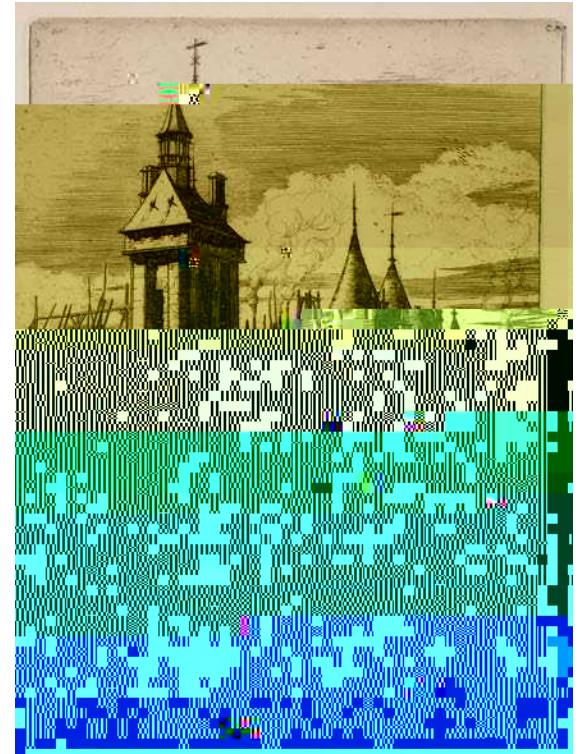
Etching and engraving, 9 11/16 h x 7 1/4 w (inches)

The College of Wooster Art Museum 1968.4186

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Underappreciated during his life time, Charles Meryon lived and worked in Paris for most of his career, only gaining serious recognition posthumously. Produced around 1852, Meryon's *La Tour de l'Horloge* is modeled after a Parisian clock tower. This print is notable in that it combines contemporary landscape painting with the art of printmaking.

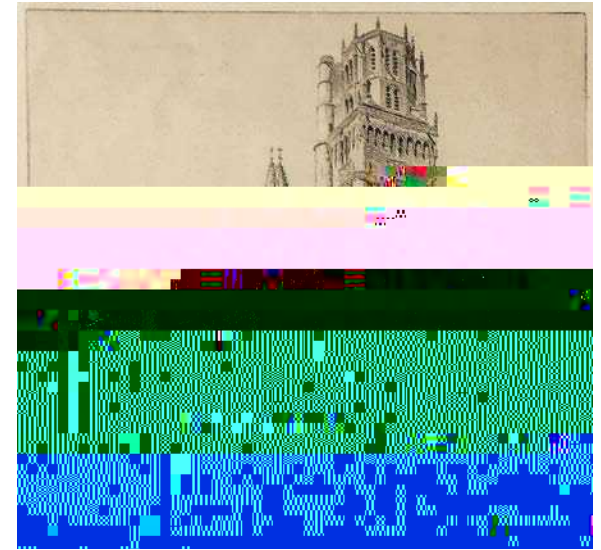


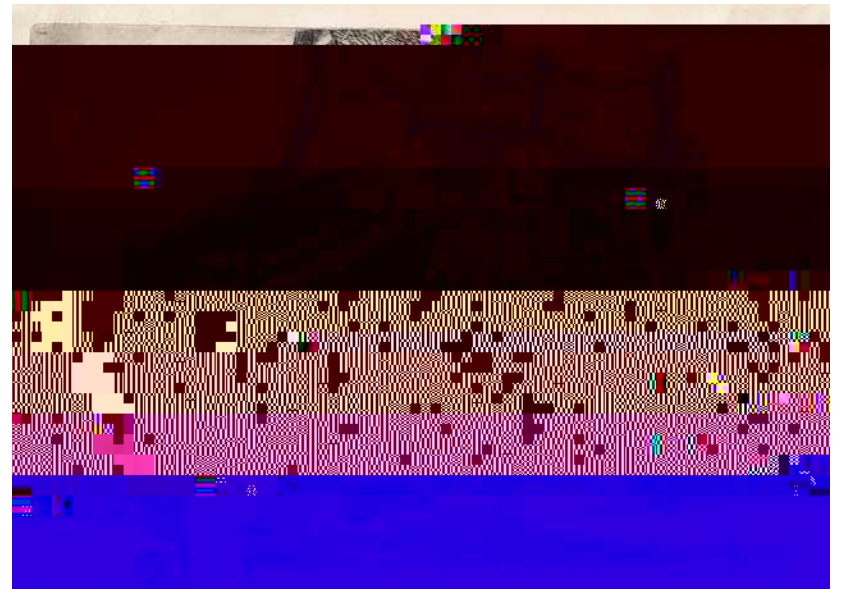


John Taylor Arms (American, 1887–1953)
Albi (or The Cathedral of St. Cécile), 1927
Etching, 9 1/2 h x 10 3/4 w (inches)
The College of Wooster Art Museum 1995.4

An American etcher and scholar dedicated to teaching printmaking, John Taylor Arms is known for his technical mastery of landscape and ability to capture the evocative nature of architecture. *Albi*, produced in France at the height of his career, is composed of needle-thin lines that lift the cathedral high above the deeper etched lines of the dark, weighted alley. The sense of decay found along the street, as well as the rupture of meticulous line, suggests a visual commentary on the hierarchy and morality of upper and lower classes.

Adria Woodruff '20
Art History Major





Jacques Callot (French, 1592–1635)

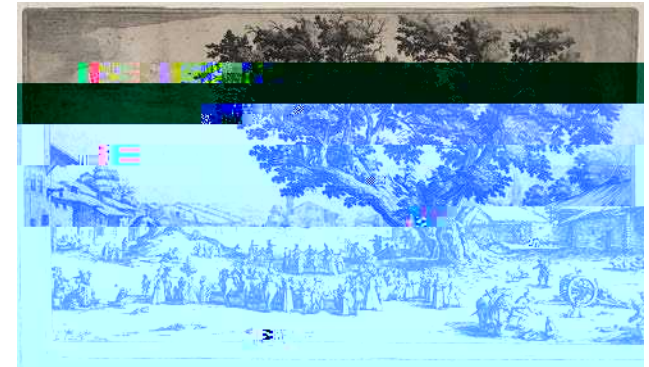
La Foire de Gondreville (The Gondreville Fair), 1625

Etching, 7 5/8 h x 13 3/8 w (inches)

The College of Wooster Art Museum 1968.1646

The John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Baroque etcher Jacques Callot is known for his use of fantasy in the hundreds of he prints he made as well as for introducing new techniques to the medium of etching. To mimic hard lines more typical of engraving, Callot developed a new etching tool, the *Le Malingreux* (The Sickly Beggar) in this



Tracy Cosgriff and the History of Prints seminar students at the opening reception on April 18, 2019.