

POLITICS IN PRINTS

*Political
and
Social
Images*

*from the
University
of Oregon
Museum
of Art*



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Edited by Richard G. Mann
with contributions from Brenda Abney,
Tallmadge Doyle, Ellen McCumsey,
Mary Ann Plunkett, Ketrina Poole,
Sabina Poole, and Karen Rush.

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FOREWORD

The active involvement of students and faculty is one of the most satisfying aspects of working in a university art museum. Accordingly, we were very pleased when Richard G. Mann, Assistant Professor of Art History, suggested to us last summer that he and a small group of graduate students study our collection of American and European prints to prepare an exhibition. Professor Mann and his students have done much more than simply pull prints for an exhibition: they have thoroughly surveyed our print collection, giving us valuable information about many works and a better comprehension of the collection as a whole. This exhibition catalogue, in particular, will be useful well beyond the exhibition dates. The Museum of Art is grateful to Professor Mann and to his students for this contribution.

In his acknowledgements, Professor Mann recognizes members of the Museum of Art staff for their help to him and his students. I will not repeat the names, but I would like to add that as usual, each member of the staff diligently carried out the various tasks which are so essential for the success of an exhibition and catalogue.

We also wish to acknowledge Pete Gribskov and the staff of QSL Printing, Eugene, for their fine work on the catalogue and for contributing a portion of the printing costs.

Finally, we owe a debt of gratitude to those at the School of Architecture and Allied Arts, who had the discernment to collect these prints when they were available and the concern for their proper care to transfer them to the Museum of Art.

Stephen C. McGough
Director

ACKNOWLEDGEMENTS

Without the help and cooperation of many individuals, this exhibition would not have been possible. As I worked on it during the academic year 1990/91, I was assisted by a group of graduate students from the Departments of Art History and Fine and Applied Arts of the School of Architecture and Allied Arts--Brenda Abney, Tallmadge Doyle, Ellen McCumsey, Mary Ann Plunkett, and Karen Rush. They participated in every stage of exhibition preparation, from the initial selection of prints, through the final grouping of works for the exhibition. Two other graduate students in art history, Ketrina Poole and Sabina Poole, assisted the core group of five students in researching and writing entries for the catalogue. In editing their entries and preparing them for publication, I have attempted to preserve their original insights to the greatest extent possible.

From the beginning, I received the encouragement and help of Stephen C. McGough, Director, and all members of the staff of the University of Oregon Museum of Art. Stephen advised me on many points and took on the difficult task of reviewing and editing the final text of the catalogue. Lawrence Fong, Registrar, tirelessly assisted me in this undertaking in too many ways to adequately acknowledge here. He graciously allowed me and the students free access to his own office space to study the prints and the museum's archives. Tommy Griffin, Curator of Exhibitions, enthusiastically helped on many matters, ranging from the layout of the catalogue to the display of the prints in the galleries. His support made the publication of this catalogue a reality. Mark Clarke prepared the prints for exhibition. Ethel Weltman coordinated publicity and contributed in other ways to the success of the exhibition. Finally, I would like to acknowledge George Beltran, of the Office of University Publications, and Julie A. Schaum, Publications Designer, who gave form to this catalogue.

Richard G. Mann
Department of Art History

INTRODUCTION

The exhibition is the first time that many of these European and American prints in the collection of the University of Oregon Museum of Art have been displayed. Politics seems an appropriate theme to introduce this collection to viewers, because from the time of their invention in the late fourteenth century, prints have been utilized to illustrate, justify, and stimulate adherence to various political causes and religious beliefs. Prints are ideally suited to propagandistic uses because large numbers of them can be produced and distributed at a relatively low cost. The earliest surviving prints are crudely executed woodcuts of events from the lives of Christ and the saints. The leaf from the *Nuremberg Bible* (catalogue no. 20), published by Anton Koberger in 1483, the oldest work in this exhibition, was produced approximately a century after the invention of printmaking; its highly simplified representations of crucial events in the biblical narrative exemplify the early didactic function of prints.

Jeaurat's engravings, *The Meeting of Louis XIV and Philip IV* (no. 16) and *The Marriage Ceremony of Louis XIV with the Infanta Maria Theresa* (no. 17), both dated in 1731, were executed with a considerably greater degree of technical skill and virtuosity than Koberger's woodcuts. However, Jeaurat's engravings have a very similar propagandistic intent. Jeaurat's meticulous rendering of decorative details reinforces the political goals of his work because it helps to affirm the splendor and wealth of the French royal house.

Prints have often been used to provide visual records of public spectacles staged to inspire public support for the governments. Callot's *Monte de Parnaso* of 1616 (no. 4) depicts an elaborate float which commemorated a marriage of members of two powerful Italian ducal families, the Medici and the Rovere. At first, a print such as Freeman's *NRA Parade* of 1934 (no. 38) may seem very different because of its free, exuberant style and its democratic spirit. But the goal of justifying government power by illustrating a public spectacle is the same in both cases.

Prints have been used to express opposition to as well as support for the established order of society. For instance, Goya's *Will No One Untie Us?* (no. 11) is a powerful indictment of Spanish laws which prohibited divorce in accord with the teachings of the Roman Catholic Church. Kollwitz's *Outbreak* of 1902 (no. 23) vividly depicts the dire consequences of the exploitation of the poor.

Many of the prints in this exhibition are concerned with war. Beck's woodcut *Battle Scene* and Raffet's lithograph from the series *Siege de Rome, 1849* both glorify the power of victorious armies. In contrast, Kokoschka's lithograph *Das Prinzip* of 1918 (no. 21) and Castagno's silkscreen *POW* of 1973 (no. 6) condemn war and reveal some of its destructive effects.

For the purposes of this exhibition, politics has been broadly defined to encompass many social issues. For example, Haacke's *Untitled Survey Report* (no. 13) explores the connections of the production and the display of art to various social and economic factors. Many of the prints displayed here are concerned with the role of women in society. Toorop's *Woman's Labor* of 1898 (no. 29) is an early poster in support of the liberation of women from the confines of traditional roles. Marsh's etching *Modern '39 Venus* (no. 25) depicts women as objects to be displayed for the titillation of men.

Many prints which might not at first seem political have been included because they express attitudes that affect how we view the world in which we live. Crome's *Composition: A Sandy Road through a Woodland* (no. 9) reflects the romantic view that the countryside is inherently superior to the city. The virtues of rural and small town life are glorified in many modern American prints in this exhibition, such as King's lithograph *Memorial Day* (no. 50) and Steffen's lithograph *Pennsylvania Hill Town* (no. 67).

The Museum of Art has an extensive collection of prints produced in the 1930s and the early 1940s under the auspices of the Works Progress Administration, and a substantial number of these are included in the exhibition. The creation of works of art under government patronage raises political questions, including the extent to which govern-

ment sponsorship limited or enhanced artistic expression. From an examination of the prints included here, it would appear that government control did at least to some extent restrain social protest by artists. Many prints produced for the WPA, such as Schwartz's lithograph *Man on a Park Bench* (no. 63) and Skolfield's lithograph *Street Hawkers* (no. 66), deal with unemployment, poverty, and other social problems, but none of them directly comments on government policy. Work seems to have been one of the preferred themes of the WPA artists, and it was represented from many points of view, as such diverse prints as Gottlieb's lithograph *Primitive Coal Mine* (no. 42), Skolfield's *Street Hawkers*, and Volz's lithograph *Lunch Time* (no. 69) reveal.

This brief essay has indicated only some of the major political themes expressed by works in this exhibition. It is hoped that the exhibition will stimulate viewers to consider other ways in which prints have reflected political issues and social conditions.

Richard G. Mann

NOTES TO THE CATALOGUE

The catalogue entries are divided into two sections. Entries on the prints produced for the Works Progress Administration follow the general section on other American and European prints. Within each of the two basic sections, entries are arranged alphabetically by artist. Generally a short biography precedes discussion of the prints. Sources following the entries provide references for further information. References to frequently cited sources in the WPA section are indicated by author and date; for complete bibliographic information, consult the list of frequently cited sources for the WPA section. Except for items of exceptional scholarly interest, such as letters from artists, the material in the museum's archives has not been included in the list of sources.

We have attempted to record technical information on the prints as concisely as possible. Dimensions are given first in centimeters, followed by dimensions in inches in parentheses; height precedes width in all cases. Both printed and handwritten inscriptions have been recorded. We have referred to inscriptions by the artist with the words: "signed," "titled," and "inscribed." The phrase "bears inscription" refers to notations by someone other than the artist. Abbreviations have been used to locate inscriptions: l., lower; u., upper; l., left; c., center; r., right. Thus, the phrase "inscribed in pencil, l.l." would indicate that there is a notation at the lower left by the artist. The technical information about each print concludes with its Museum of Art accession number.

Prints which have been transferred to the Museum of Art from the University of Oregon School of Architecture and Allied Arts are indicated in two ways. (1) In the first catalogue section, the name of the school is abbreviated "UO/AAA." (2) In 1943 the Federal Works Agency gave the University of Oregon School of Architecture and Allied Arts a collection of prints made by artists who received support from the Works Progress Administration. This collection was transferred to the Museum of Art in 1956. In the catalogue entries, the accession numbers of these prints begin with "WPA 56."

Initials following the entries identify the authors.



LEONHARD BECK

(Augsburg, Germany c. 1480—Augsburg 1542)

Leonhard Beck was the son of the famous illumination artist, Georg Beck. Leonhard was apprenticed in 1495 to Hans Holbein, the Elder, and in 1501 he worked at Frankfurt as Holbein's assistant, creating illustrations for several projects. In 1503 he became master of his own workshop. He and his workshop produced prints for many books, including *Theuerdank* and *Weisskunig*. Between 1515 and 1518, without the help of any assistants, he produced 123 woodcuts of saints for the *Sipp-Mag-und Schwägerschaften* of Emperor Maximilian.

1 *Battle Scene*

Woodcut, First half of 16th Century

31.2 x 23.5 (12 1/2 x 9 5/8)

Transferred from UO/AAA, 76:8.293.

Leonhard Beck's masterfully executed woodcut, *Battle Scene*, is thought to depict a battle of the Crusades. In the foreground, a soldier clenches a

cross in one hand as he wields his sword in the other.

Beck's skill in integrating large numbers of figures into a landscape setting was much admired by his contemporaries. He here used diagonal lines to divide the infantry soldiers clashing in the foreground from the middle ground where cavalry battles take place. The horizontals of the lances of the cavalry coincide with the lines which describe the peaceful landscape of the kingdom beyond.

Like most Renaissance illustrations of battle scenes, this print reveals no sympathy for the plight of the soldiers and depicts them as cogs of the war machine. The deliberately unemotional character of the depiction affirms the rightness and logic of the Crusaders' cause. T.D.

Sources: Smith, Jeffrey Chipps, *Nuremberg, A Renaissance City, 1500-1618*, Austin, Texas: 1983, p. 120.

Osten, Gert von der, and Horst Vey, *Painting and Sculpture in Germany and the Netherlands: 1500-1600*, Baltimore: 1969, p. 114.

STEVEN BELZMAN

(Los Angeles, 1939-)

Belzman, who creates woodcuts, drawings, and mixed media works, lived in Oregon between 1968 and 1978. He graduated with a degree in fine arts from UCLA and studied printmaking at Valley State College, Northridge, California. While living in Newport and Toledo, Oregon, he taught drawing and printmaking.

2 Fishing

Woodcut, 1971

34.8 x 25.8 (13 3/4 x 10 1/4)

Signed in pencil, l.r.: "Belzman '71"; inscribed in pencil, l.c.: "Fishing"; l.l.: "3/30."

Purchased from artist, 74.13.

Belzman juxtaposes the leisure and labor of fishing in this woodcut. An old man, calmly smoking his pipe as he dangles his line in the water, forms a foil for the commercial fisherman hunched over his nets on his boat. The old fisherman is surrounded by fine scratched lines that contrast with the broad, coarse woodcut strokes of the boat and the water.

Belzman seems to have been fascinated with such opposites. In the early 1970s, he worked exclusively in the woodcut medium because he believed it had the capacity to depict stark and subtle effects at the same time. He was absorbed with the relationship between man and nature and liked to portray the "Oregon Coastal environment where life can change in an instant; where land has both a ruggedness and a softness about it, and the sea is both violent and calm." M.A.P.

Source: Oregon Coast Art Association, Florence.

THOMAS HART BENTON

(Neosho, Missouri 1889—Joplin, Missouri, 1975)

Benton studied art at The Chicago Art Institute in 1907 and the Académie Julien in Paris from 1908 to 1911. Throughout his career, he drew inspiration from the art of many cultures and periods—including Italian Renaissance frescoes, French nineteenth century paintings, and Japanese prints. However, his main goal as an artist was to glorify the American scene; his works most frequently illustrated American myths and folk tales.



3 Wreck of the Ol' 97

Lithograph, 1944

15 x 10 1/4 (6 x 4.1)

Friends of the Museum of Art and Museum of Art Council

Purchase, 90:1.5.

Benton considered himself first and foremost a painter. Like most of his prints, this one is based on an earlier painting. The painting *Wreck of the Ol' 97* is now in the collection of Marilyn Goodman, Great Neck, New York.

Both the painting and the print illustrate a folk song inspired by the wreck of Southern Railroad's Train No. 97 at the Stillhouse trestle outside of Danville, Virginia, on September 27, 1903. According to the song, the "Ol' 97" was travelling downhill at a speed in excess of ninety miles per hour when it hit a broken rail. Benton has represented the moment just before the accident; the broken rail is visible in the foreground. Although the song did not mention any witnesses, Benton added the farm family in the wagon because he felt that someone must have seen the wreck. The strong diagonals and the robust curves of the figures and landscape elements infuse the composition with excitement and drama. S.M.P.

Sources: Creekmore, Faith, *The Lithographs of Thomas Hart Benton*, Austin: 1979.

Zigrosser, Carl, *The Artist in America*, New York: 1942, pp. 173-179.

JACQUES CALLOT

(Lorraine, 1593—Lorraine, 1635)

Callot contributed greatly to the technical and stylistic development of engraving and etching. He introduced the use of a hard varnish for etched plates which enabled artists to make many detailed alterations to their images without reducing the quality of the final prints. A very prolific artist, Callot gained fame for his depictions of crowded scenes, and for exacting realism and quixotic fantasy. In Italy, between 1608 and 1621, Callot depicted mostly light entertaining themes. His more serious work began in 1625 when, in Flanders and France, he started to record episodes of the dynastic and nationalistic wars of the seventeenth century including the sieges of Breda, 1625, and of La Rochelle, 1630. Callot recorded the effects of war most poignantly in the series *Miseries of War*, 1633, which showed the horrors of the fighting in his native Lorraine.

4 *Monte de Parnaso*

Etching, 1616
15 x 22.6 (6 x 9)

Inscribed on plate, l.r.: "Iullius Parigi in. Callot delineavit et F."
The inscription on the banner provides the key to the print:
"[This is] Mount Parnasus constructed in Florence to celebrate the arrival of the Serene Prince of Urbino. On the highest part of the mount one can see the coat of arms of the Rovere [trans. note: Rovere means oak tree in Italian], the house of Urbino. Under its shade are the Muses and Pallade being crowned with the branches from the same tree. With crowns, scattered here and there on the mount, are all the illustrious literati that are found in *The Courtier* [by Castiglione] that celebrates the court of Urbino. Fame comes on the lesser pinnacle and is followed by one hundred and seventy of her ministers on foot. year 1616."
(Translation by Claudia Manera, UO Italian Department.)
Transferred from UO/AAA, 76:8.72.

Callot created this print early in his career in Italy. The slender elongated figures celebrate the wedding of Frederico d'Urbino and Claude de Medici, sister of Cosimo II, Duke of Florence. Dynastic marriages were used to make alliances and to increase and maintain a monarch's power. The Medicis, like all ruling families, gave great public spectacles, parades, and feasts to celebrate marriages of state in order to encourage popular support for these events and to demonstrate authority and wealth. Since the early sixteenth century, rulers had realized the advantages of graphic images in providing supportive propaganda for the benefit of the state. Princes encour-



aged production of prints like this one, which were made and sold as souvenirs, to remind subjects of the beneficence and power of their rulers.

Callot has depicted an elaborate float designed for one of the nuptial parades by Julius Parigi. The fanciful creation is heaped with allegorical emblems and classical references. An oak tree, the chief symbol of the bridegroom's family, graces the highest point. The sophistication and elevated intellectual nature of his city, Urbino, is indicated by the Muses, seated about their sacred spring that releases its spray at the touch of Pegasus' hoof. Below them are ranged all the illustrious literary figures mentioned by Urbino's Baldassare Castiglione in his book *The Courtier*. On a lower pinnacle, Fame, depicted as a woman with wings and a trumpet, proclaims the renown of the princely groom. The float is surrounded by others on foot—seekers of Fame, driven by Philautia, or Self-Love, who cracks her whip over their heads. M.A.P.

Sources: Bechtel, Edwin de T, *Jacques Callot*, New York: 1953.

Sadoul, Georges, *Jacques Callot: Miroir de son temps*, Paris: 1969, pp. 65-72.

JOHN E. CASTAGNO

(Philadelphia, 1930-)

Castagno feels that art should be “a force” bringing intellectual and emotional awareness to people. He refers to himself as a recorder as well as a commentator and to his art as an educational course. He uses a hard edge, geometric style to depict common objects.

5 *Stripes and Stars*

Silkscreen, 1971

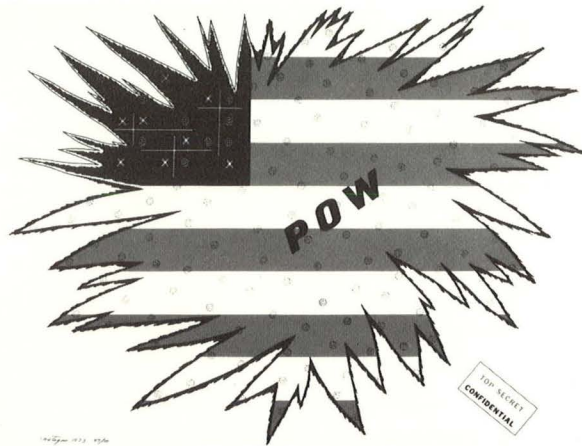
47 x 61 (18 x 24)

Initialed and dated on plate, l.r.: “J C '71”; in pencil, l.l.: “Stripes and Stars 5/142”; signed and dated in pencil, l.r.: “Castagno 2/'71.”

Gift of the artist, 72.4.

Stripes and Stars is a part of Castagno's American Flag Series of six silkscreen prints. Castagno chose the American flag for the series because he felt that it was “the most appropriate and recognizable common denominator for all Americans.” According to Castagno, the creation of the series was an expression of his awareness of and resulting discontent with the social and political situation of America during the late 1960s.

In *Stripes and Stars*, Castagno reversed the patterns of the American flag to symbolize the tumult and change experienced by America in 1969. However, he did not change the color scheme because he felt that any modifications of the colors would have expressed too much violence and dissent. He intended the vertical stripes to represent “pillars of strength”; he found the original horizontal stripes weighty and restrictive. The stripes contained in a corner of the flag and the stars that cover the rest of the field are meant to express the growth of America. S.M.P.



6 *POW*

Silkscreen, 1973

59 x 74 (23 1/2 x 29)

Signed in pencil, l.l.: “Castagno”; inscribed in pencil, l.l.: “1973 48/50.”

Gift of Chris Macatsoris, 74:21.4.

John Castagno re-creates the flag and forces us to consider it in new ways. Changing the design but keeping the original elements intact, he represents the flag as a design, as a symbol, and as a commonplace object. The explosive mood of *POW* reflects some of the feelings and issues that Americans faced in the late 1960s and early 1970s. Referring to *POW*, Castagno commented, “The tick-tack-toe of the blue field indicates the games Washington officials have been playing. The two vertical crosses and the one horizontal cross used in the tick-tack-toe can symbolize our wounded and fallen dead.” Castagno also offers a kind of homage to Roy Lichtenstein with the use of dotting and the prominent placement given to the word *POW*. T.D. and S.M.P.

Source: Letters and writings by John Castagno, October 3, 1973, University of Oregon Museum of Art.

SULPICE-GUILLAUME
CHEVALIER (GAVARNI)

(Paris, 1804—Paris, 1866)

Gavarni was an important magazine illustrator, generally considered the peer of Daumier. Like Daumier, he elevated the status of the medium and made satire extremely popular. Gavarni's illustrations, which captured the spirit of nearly all classes of Parisian society, contributed to the success of many magazines, such as *Mode*, *Artiste*, and *Charivari*. The artist travelled to England in 1847 and on his return to Paris in 1850 published several new series, among them *Masques et Visages: Histoire de Politiquer*, which carried his reputation to its highest point.

7 *Masques et Visages: Histoire de Politiquer* 17 (Masks and Faces: For the Sake of Political Argument)



Librairie Nouvelle 15 boulevard des Capucines

Imp. Lemercler Paris

„HISTOIRE DE POLITIQUER.“

— Que vous ayez l'Irlande, je le veux bien; mais! vous ne tenez pas l'Angleterre; et! après ça qu'est-ce que vous ferez de l'Ecosse? ah!

Lithograph, c. 1850

21.5 x 19.5 (8.5 x 7.25)

Titled on stone, u.c.: “Masques et Visages” and l.c.: “Histoire de Politiquer 17”; signed on stone, l.c.: “Par Gavarni”; printed on sheet, l.r. corner: “Imp Lemercler, Paris”, l.l. corner: “Librairie Nouvelle, 15 boul des Italiens”, below image: “-Que vous ayez l'Irlande, je le veux bien; mais!...vous ne tenez pas l'Angleterre; et!...après ça qu'est-ce que vous ferez de l'Ecosse? ah!”
Transferred from UO/AAA, 76:8.308.

The image and inscription satirize the strained relationships which existed at this time among England, Scotland, and Ireland and the presumptuousness of the uneducated, working class men who passionately debated this problem. The dialogue below the image comments: “I agree, you have Ireland; but!...you don't have England; and!...after that, what will you do with Scotland? ah!” This is the seventeenth illustration of a series of political satires entitled *Masques et Visages: Histoire de Politiquer*, published in *Paris* (magazine) in the 1850s. For each image, Gavarni devised a witty or satirical caption. B.L.A.

Source: Benezit, Emmanuel, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris: 1976, p.647.

JAYNE COOKSON

(Portland, Oregon, 1932-)

After receiving her BFA from the University of Oregon in 1981, Jayne Cookson studied printmaking in Paris with Stanley Hayter and in New York with Krishna Reddy, who developed the “simultaneous color printing process” or “viscosity printing.”

8 *Evanescent Giants*

Etching, 1984

29.5 x 39 (11 3/4 x 15 1/2)

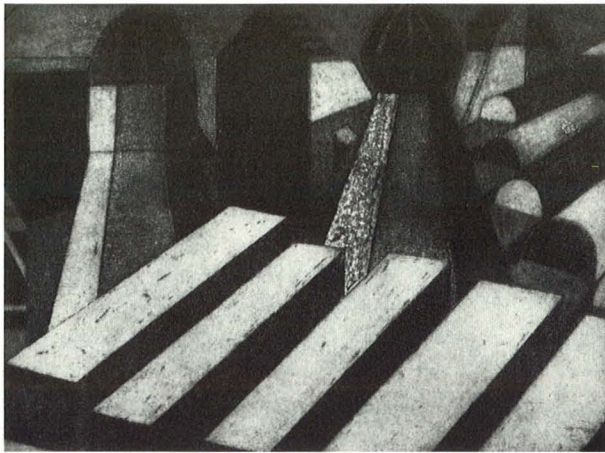
Signed in pencil, l.r.: “Cookson”; inscribed in pencil, l.r.:

“Evanescent Giants”, l.l.: “A.P.”

Gift of the Museum Docent Council in memory of Janet Ellis, 84:2.

Having grown up in the small lumber town of Coos Bay, Jayne Cookson considers the wigwam burner as part of her heritage. She has stated “I have always felt an affinity for these evanescent giants and wanted to record them visually.”

In *Evanescent Giants* Cookson uses the “simultaneous color printing” process, which is a less arduous alternative to the more traditional method



9 Composition: A Sandy Road through Woodland, 1813

Etching, 1834

40.4 x 30.4 (15 7/8 x 12)

Signed on plate, u.r.: "J. Crome. 1813" (with the 3 reversed); inscribed in pencil, l.r. corner: "Crome - 2 2"; stamped on verso: "22015."

Transferred from UO/AAA, 76:8.190.

Crome produced thirty-three etchings between 1809 and 1813. He never published his etchings during his lifetime, and it was not until 1834 that his widow published sixty sets of thirty-one etchings called *Norfolk Picturesque Scenery*. Before the next printing in 1838, the plates were altered and rebitten, probably at the behest of Dawson Turner, a family friend and supporter of Crome during his lifetime.

This is probably an impression of the second state of the print, issued in 1834 before it was rebitten and altered. Crome's method was to bite the plates lightly and then make a proof to judge whether any alterations were needed. The first state of this print has no lines in the sky, and it has an overall light tonality. In the third state, the sky appears stormy because of its darkness. The third state also can be distinguished by the shading applied over the white spot on the dog's head.

Crome interweaves trees, sky, land, and men into a cohesive whole. He avoids including architectural elements that dominate many of the views created by his fellow artists. To make the smaller plants important, Crome places them prominently in the foreground in front of the large gnarled oaks. Delicate lines expose the nuances of the swelling and growing life. Although comparatively small, the two figures and dog stand out because they are in the center of the print on a road that winds back into the distance. Although Crome does not present the harsh realities of life, his attention to detail gives a truthful impression that appealed to his Norwich supporters, though not to the contemporary London public. K.A.R.

Sources: Clifford, Derek and Timothy Clifford, *John Crome*, Greenwich, CT: 1968, pp. 24-39, 171.

Goldberg, Norman L., *John Crome the Elder*, 2 vols., New York: 1978, 1: pp. 47-58, 80-84.

of color etching, using one plate for each color desired. With the simultaneous color method, it is possible to achieve an effect of many colors by rolling inks of varying viscosities on a single plate.

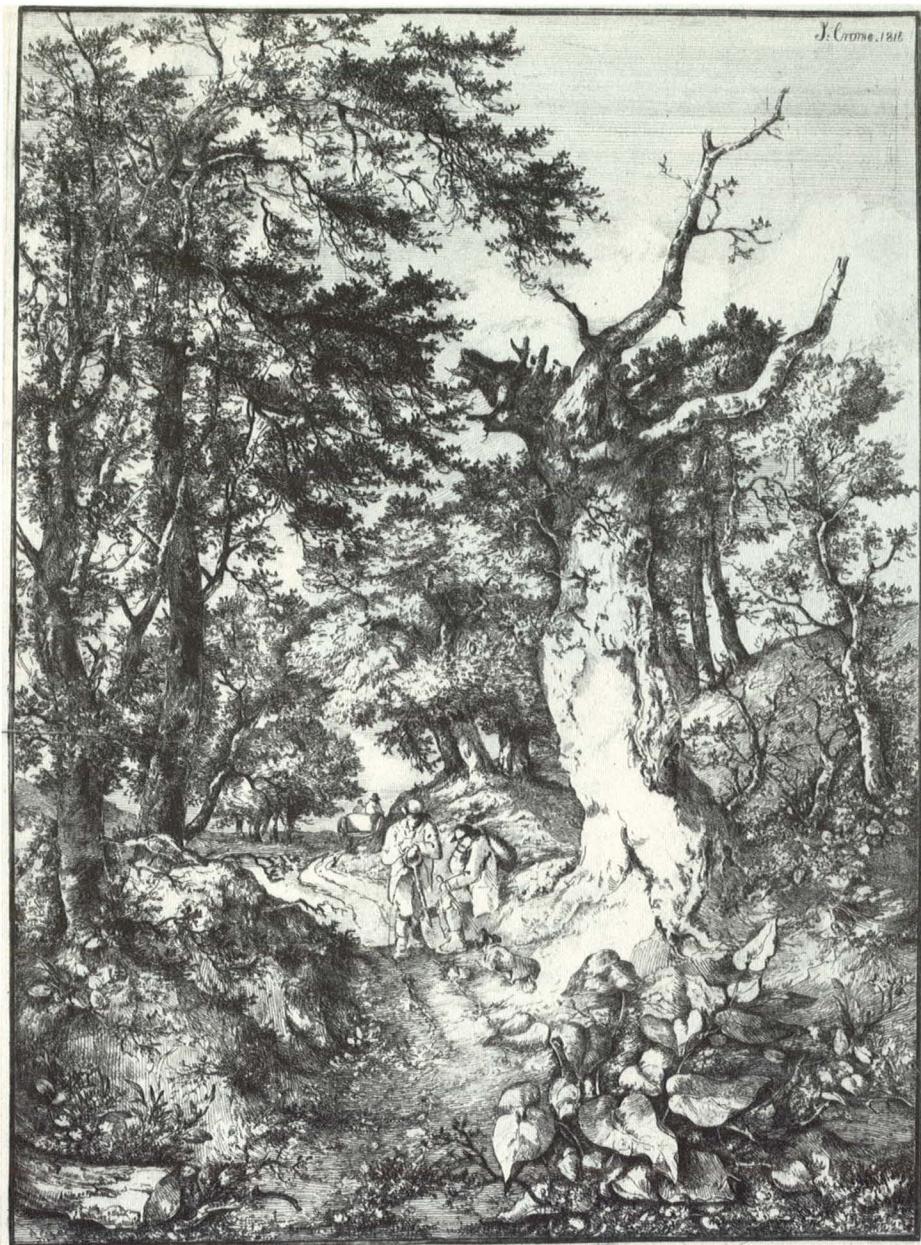
This print attests to Cookson's understanding of the relationships between various viscosities of inks and shows her ability to construct architectural forms with the use of colors and tones. The dominant red and the strong diagonals infuse this lumberyard landscape with a unique monumental energy. T.D.

Source: Reddy, Krishna, *Intaglio Simultaneous Color Printmaking*, Albany, NY:1988, p. 24.

JOHN CROME

(Norwich, England, 1768—Norwich, 1821)

John Crome is primarily known as a painter of romantic landscapes of his native Norwich. He helped establish the Norwich Society of Artists in 1803; this was one of the first regional art societies that helped to create a strong provincial art center. He and other artists such as John Constable created a new image that incorporated their personal feelings and attachment to the English countryside in which they had grown up. Although neither Crome nor Constable were popular during their lifetimes, their works have come to embody the idea of English landscape for later generations.



HAROLD KERR EBY

(Tokyo, 1889—1946)

Kerr Eby was born in Tokyo, where his Canadian parents were Methodist missionaries. He first came to the United States in 1907. Eby attended the Pratt Institute in New York for a year and also the Art Students League. He enlisted in the army in 1917 and became a sergeant in the Corps of Engineers. However, Eby hated fighting and later became well known for his etchings showing the ugliness and suffering of World War I. His antiwar opinions are

most fully expressed in his *War*, published by Yale University Press in 1936.

10 *World War I*

Drypoint

38 X 26 (15 X 10)

Signed in pencil, l.r.: "Kerr Eby imp."

Transferred from UO/AAA, 76:8.84.

Eby represents the soldiers as uniform, faceless figures. They all look downward, becoming an undulating mass of forward-tilting helmets punctuated only by the vertical rifle barrels. Silent endur-



ance is the soldiers' reaction, as each selects one of the three ways to carry a rifle, revealed in the three positions of the starkly illuminated soldiers depicted in the lower left corner. A dark shadow slices the band of soldiers in two and leads the viewer's eye to the wall behind the soldiers. The cracked plaster and black emptiness of the doorway and the broken timber in the foreground shadows reveal the destructive effect of war. Ultimately, Eby has relied on the quiet power of documentary style to comment on the effect of war on the environment and on the individual. K.C.P.

FRANCISCO GOYA Y LUCIENTES

(Fuendetodos, Saragossa, Spain 1746—Bordeaux, France, 1828)

Goya began studying art in 1759 in his native Saragossa. In 1774 he moved to Madrid, where he was employed as a painter of tapestry cartoons for the Royal Factory of Santa Barbara. He gradually gained recognition as a distinguished portraitist of Madrid society, and in 1789 he was made Court Painter to Charles IV. He was gravely ill from 1792 to 93, and his work after this time was endowed with greater depth and seriousness. Goya produced several major print series. In 1824 he emigrated to

France. An enigmatic artist, he is considered to represent the first stirring of the modern age.

11 *Will No One Untie Us?*, *Caprichos* no. 75

Etching and aquatint, 1797/98

21.5 x 15 (8 1/2 x 6)

Title printed at l.c.: "No hay quien nos destate?" (Is there no one to untie us?).

Friends of the Museum of Art and Museum of Art Council Purchase, 90:1.3.

The *Caprichos* was a series of eighty etchings created by Goya between 1797 and 1798. The prints are generally thought to reflect the ideas of contemporary Spanish intellectuals who were disturbed by the widespread poverty and misery of the peasant laborers, the idleness of the nobility, the corruption of the state-supported Church, and the incompetence of the rulers.

Will No One Untie Us? depicts a man and a woman tied both to each other and to a barren tree. Their futile struggle visualizes the situation of a married couple who want to be liberated from a restrictive relationship. Their situation cannot be changed because the Church will not permit divorce. The owl could symbolize ignorance and societal problems; the bird's outdated spectacles may refer to the old-fashioned character of the beliefs of the Catholic Church.



¿No hay quien nos desate?

Despite the dramatic subject of the work, the technique is delicate. The etched lines are thin and fine, and Goya used aquatint to create tonal variations. S.M.P.

Sources: Sayre, Eleanor A., *The Changing Image: Prints by Francisco Goya*, Boston: 1974.

Tomlinson, Janis A., *Graphic Evolutions, The Print Series of Francisco Goya*, New York: 1989.

RED GROOMS

(Nashville, Tennessee, 1937-)

Grooms is active as a film maker, painter, and graphic artist. In 1963 he formed his own multimedia performance and construction company, Ruckus Productions, to create assemblage art. The tone of his work is at once grand and bawdy.



12 *Mango, Mango*

Silkscreen, 1973

103 x 74 (40.5 x 29)

Signed and dated in pencil on the female figure's foot, l.r.: "Red Grooms 73"; inscribed in pencil, l.r.: "89/250."

Gift of J. Anthony Forstman and Joel B. Leff, 80:11.4.

Mango, Mango simultaneously mocks and pays tribute to the glamour of Hollywood icons. With its aura of "serious playfulness," its exaggerated poses, and its garish technicolor color scheme, *Mango, Mango* celebrates the high life of Hollywood movies. The man, quietly mysterious, embodies the calm and solid masculine ideal of movies of the 1950s; the vertical lines of his suit emphasize his firm steadfastness. The barefoot and white-skinned female languishes helplessly in his arms, her limp body devoid of strength. S.M.P.

Sources: Kardon, Janet and Paula Marincola, *Red Grooms' Philadelphia Cornucopia and Other Sculpto-Pictoramas*, Philadelphia: 1982.

Ratcliff, Carter, *Red Grooms*, New York: 1984.

HANS HAACKE

(Cologne, Germany, 1936-)

Haacke studied in Kassel and Paris from 1956 to 1961. He has taught at Rutgers University, the Philadelphia College of Art, and the Cooper Union,

New York. His early work shows an interest in movement and light and the interaction of objects with an environment. From the mid-1960s on, his work has been non-representational, influenced more by art theory than formalist concerns. He relies on spectator participation and addresses the social function of art.

13 *Untitled Survey Report*

Silkscreen, 1972

30 X 23 (12 X 9)

Gift of Robert Rauschenberg, as part of the portfolio, "The New York Collection for Stockholm," 76:29.10.

According to Haacke, art must have a utilitarian function. Art must be public, and it must present an unbiased reflection of social reality. Haacke believes that art is malfunctioning in contemporary society because, in his opinion, its exhibition is determined by a small elite, and its representative and utilitarian function has been violated. He attempts to convey this philosophy on art in all his post-1960s works.

In his *John Weber Gallery Visitor's Profile 1* (1972), Haacke asked gallery visitors to complete a twenty question survey about their demographic background and their sociopolitical views. The survey results were later exhibited as twenty charts. *Untitled Survey Report* is one of the intermediate results posted during the survey and before the final charts were constructed. Haacke wanted the gallery viewers to realize that they represent only a narrow spectrum of professional and economic interests and that art is not fulfilling what he believes to be its vital function as a democratic catalyst in the process of social evolution.

In *Untitled Survey Report*, Haacke used plain type face, wide margins and mundane design to create the "feeling" of real documents. By presenting these documents within a gallery setting, Haacke intended to simultaneously educate viewers and capture their attention. K.C.P.

Sources: Haacke, Hans, et. al., *Framing and Being Framed*, New York: 1975, pp. 14-36.

Wallis, Brian ed., *Hans Haacke: Unfinished Business*, New York: 1986, pp. 98-101.

JACOB HOUBRAKEN

(Dordrecht, United Provinces of the Netherlands, 1698—Amsterdam, 1780)

Jacob was the son of Arnold Houbraken, a painter and biographer of Dutch artists and other notable

figures. Jacob specialized in engraving, rather than painting, but like his father, created portraits. Jacob's flair with the burin animates his subjects' faces. Jacob engraved numerous plates for books on artists, one of which was written by his father.



14 *I[[J]ohn Duke of Lauderdale*

Engraving, c. 1740

37.6 x 23.8 (14 3/4 x 8 3/8)

Inscribed on plate: "In the Collection of the Right Hon: Duke of Dyfert.", "J Houbraken sculps. Amst. 1740", "P. Leley pinsc.", "Impensis I. & P. Knapton Londini 1740."

Transferred from UO/AAA, 76:8.294.

This portrait of John Maitland, Duke of Lauderdale, Lord High Commissioner of Scotland, was intended originally as an illustration for *The Heads of Illustrious Persons of Great Britain* by Thomas Birch. To produce an elaborate book such as this, extensive collaboration between the printer, writer, and numerous artists was required.

The original painted portrait by Sir Peter Lely (1618-1680) was drawn either by Houbraken or by a secondary artist commissioned to do the job. After Houbraken completed the engraving, Hubert Gravelot (1699-1773) designed the ornaments that

surround the portrait head. Gravelot's French medallion motif, which was derived from ancient Roman sources, was thus intended to elevate the enclosed portrait by association.

The combination of the medallion and the beautiful swirling rococo ornamentation emphasizes the importance of John Maitland. The fine lines possible in engraving allow Houbraken to create subtle shades of grey that give depth and life to the portrait. The small detailed cross hatching of the portrait contrast with the elegant larger line used by Gravelot. The difference between the handling of the figure and the frame helps create an impression of a window. Only two prints within *The Heads of Illustrious Persons of Great Britain* have the lively organic decoration, which greatly enhances the portrait. K.A.R.

Sources: Birch, Thomas, *The Heads of Illustrious Persons of Great Britain* (1743), reprint ed. London: 1813, pp. 116-118.

Dilke, Emilia Francis Strong, Lady, *French Engravers and Draughtsmen of the XVIIIth Century*, London: 1902, pp. 111-120.

Harris, Constance, *Portraiture in Prints*, Jefferson, North Carolina: 1987, pp. 84-103.



HALMAN ISTOKOVITZ
(1898-)

15 *Drinkers*

Etching, 1924

16.5 X 11.5 (4.5 X 6.5)

Signed along ceiling line upper middle: Istokovits 1924; bears pencil inscription l.l.: Istokovits H; illegible pencil inscription, l.r. Transferred from UO/AAA, 76:8.60.

The composition for *Drinkers* seems likely to have been inspired by Tintoretto's famous painting of the Last Supper, in Venice in the church of San Giorgio Maggiore. There are many similarities, including the sharply receding table at the left, the cluster of serving figures in the front right, the door at the rear of the room, and the very dramatic lighting, seeming to come from the rear, but with no apparent source. Here, Istokovits has transformed the religious prototype into a frenzied revelry. Indeed, the nudity of the figures enhances the mood of primeval ritual, and the strong shadows infuse the scene with a sense of mystery. Many of the expressions are difficult to interpret. For instance, the expression of the two male figures facing the viewer across the table could result from anger or pain. The low ceiling serves to oppressively enclose the figures, who seem caught up in a situation beyond their control. K.C.P.

EDMÉ JEAURAT

(Vermenton, France, c. 1688—Paris, 1738), after Charles Lebrun (Paris, 1619—Paris, 1690)

Jeaurat was a French engraver who made reproductive prints after famous paintings. He was influenced by his master Bernard Picart and by Dutch engravers he had seen while visiting Holland in 1709. One of his clients, M. de Crozat, had him make engravings of all the works in his collection. Jeaurat replicated the works of a number of the major artists of the period, including those of his own brother, Etienne Jeaurat; his father-in-law, Sebastian Le Clerc; and brother-in-law, the younger Sebastian Le Clerc. Lebrun was the remarkable artist and organizer who orchestrated the unified art style of the reign of Louis XIV, which perfectly exemplified the centralized state that Louis was trying to produce. Lebrun was the first director of the French Royal Academy, established in 1663. He designed the interior of the Palace of Versailles, including the Hall of Mirrors, served as First Painter to the King, and was director of the Gobelins Tapestry Works.



16 *The Meeting of Louis XIV, King of France and Navarre and of Philip IV, King of Spain, on the Island of Faisans in the year 1659 for the Ratification of Peace and to Arrange the Marriage of His Most Christian Majesty with Maria Theresa of Austria, Infanta of Spain*

Color engraving, 1728

38 x 54 (15 1/8 x 21 1/2)

Inscribed on plate within border, l.r.: "E. Jeurat Sculp. 1728";

within border, l.l.: "Char. le Brun inv."

Transferred from UO/AAA, 76:8.36.

The meeting of Louis XIV and Philip IV, which signaled the end of the Thirty Years War, was a political coup for Louis. Philip ceded territory to France and gave his daughter, the Infanta Maria Theresa, to Louis as a bride. The two kings met in a pavilion erected on an island exactly on the boundary of their two kingdoms. Each monarch stood in his own territory, signified by the different carpets on the floor and tapestries on the wall—Louis on the left and Philip on the right. The infanta, dressed in a Spanish gown, stands behind her father. Also in attendance to the Spanish king was the artist Diego

Velázquez. To Louis' left are Cardinal Mazarin and Anne of Austria, Louis' mother. M.A.P.

17 *The Marriage Ceremony of Louis XIV, King of France and Navarre, with Her Serene Highness Infanta Maria Theresa of Austria, daughter of Philip IV, King of Spain in 1660*

Color engraving, 1731

39 x 54.8 (16 x 22)

Inscribed on plate within border, l.r.: "E. Jeurat Sculp. 1731";

within border, l.l.: "Charle le Brun Inv."

Transferred from UO/AAA, 76:8.37.

Here Maria Theresa, now dressed in thoroughly French fashion, weds her cousin, Louis, in Paris. The two are surrounded by other figures of the French court, including once again, Cardinal Mazarin and the dowager queen, Anne of Austria.

Both of these engravings are reproductions from the series of large tapestries designed by Lebrun to depict important diplomatic and military events in the life of Louis XIV. Lebrun made paintings that served as models for fourteen of the tapestries; other artists, under his supervision, produced an additional six. Lebrun painted individual portraits of each

member of the court to insure that his historical record was accurate. Gobelins weavers then carefully copied the paintings into ten-foot by eighteen-foot fabric tableaux.

Of the twenty tapestries in the series, Jeaurat engraved only these two. He has duplicated the rich color and detail of the original tapestries including the design of the borders. To reproduce the full splendor of the tapestries, Jeaurat used extremely fine lines that enabled him to create minute detail.

M.A.P.

Source: Meyer, Daniel, *L'Histoire du Roi*, Paris: 1980, pp. 22-30, 138, 140.

ROLF KLEP

(Portland, Oregon, 1904—Astoria, Oregon, 1981)

After receiving his BFA degree in 1927 from the University of Oregon, Klep worked in Chicago and New York as an advertising agency artist, as a technical illustrator for major national magazines, and as a producer of Navy training manuals. In 1956, he returned to Oregon, settling in the coastal town of Astoria where in 1963 he founded the Columbia River Maritime Museum.

18 *Guided Missile*

Watercolor gouache on board, 1954

17 x 23 (6 x 9)

Signed in white ink, u.r. corner: "rolf klep"; label on the back of board describes authors as Dr. Walter R. Dornberger and Jas Haggerty, Jr.

Gift of the artist, 87:249.

Guided Missile and many other works by Klep were commissioned by scientific researchers, who explained ideas which he translated into visual form. Klep's illustrations were often reproduced in magazines and technical publications. This scene well exemplifies the phenomenal clarity and intensely realistic detail which characterizes his work. A submarine pulling three torpedoes is placidly observed by a shark. Intentionally or not, the artist seems to be proclaiming humans as conquerors of the natural environment. S.M.P.

19 *Protection Against Atomic Attack*

Airbrush and ink, 1957

29 X 85 (11.5" X 29.75")

Signed inside main image, l.r.: "rolf klep"

Gift of the artist (1981), 87:295.

Protection Against Atomic Attack was reproduced in the March 18, 1957 issue of *Life Magazine*. Klep presents the underground bomb shelter as a highly organized, complex structure. He depicts the enlarged section of the bomb shelter with a variety of details, ranging from the clearly marked entrance to the segregated male and female rest rooms. The order and believability of the structure evoke preparedness for war and may have been intended to eliminate fear of a nuclear attack. K.C.P.

Source: *Eugene Register Guard*, September 15, 1981.

ANTON KOBERGER, WORKSHOP OF

(Nuremberg, 1445—Nuremberg, 1515)

This woodcut was made by one of many German craftsmen who worked in the print shop of the late fifteenth century publisher, Anton Koberger.

Koberger's printing house was the most productive one in Germany in the 1480s and 1490s, when he employed approximately one hundred apprentices. It appeared in an edition of Koberger's *Nuremberg Bible* published in 1483. The *Nuremberg Bible* is one of several vernacular translations of the Bible which were published during the first fifty years after the invention of printing with moveable type.

20 *Elijah and Elisha*

Woodcut, 1483

11.9 x 18.7 (4 3/4 x 7 1/2)

Inscribed on block, l.l.: "helyleus"; u.c.: "helyam"; u.r.: "helyeus."
Transferred from UO/AAA, 76:8.299.

Two scenes from the second chapter of the 2 Kings are illustrated in his woodcut print. These scenes involve the Hebrew prophets Elijah and Elisha. On the left, Elisha, standing on the bank of the Jordan, rends his robe as Elijah is carried to Heaven in a fiery chariot. Elijah throws down his miraculous mantle, which parts the waters of the Jordan for Elisha. On the right, boys at the gates of Bethel taunt Elisha about his baldness. His curse brings a pair of bears to devour the insolent children.

In its iconography, the image closely resembles the same subject as treated in Medieval illustrated manuscripts, but the print is done in a crude and abbreviated style. Using simple contour lines with only sketchy hatch marks for shading, the craftsman has clearly visualized the narrative of the text.

acharon, als were kein got in israhel, von de du michstest fragen was wort. Darin du stergest mit ab von de bette, auff das du bist auff gestu gen, aber du wirst sterben des todes. Darumb er starb nach der rede des heren. sy helias het gerode. Und ioam sein kunder registret für in In de andern iar ioam des suns iofaphat des künigs iuda. Wann er bette kernen sun. Aber

Sie andern Ding der wort ochzte. Sie er farget wderet, sein geschriben in dem buch der wort der tag der künig israhel.
Das II. Capitel. nye Be
 lysas aufgenommen ward und da bey was heli sus. vñ wie in das volck darnach suchet, und wie heli sus verpott ward von den künden vñ sie bern zerissen sie.



Und es ist geschehe da
 der herr wolt erheben heliam durch de ronnspren in den hymel, helias vñ heli sus giengen in galgala. Vñ helias sprach zu heli sus. Wilt du heren d heren hat mich gesant entz in bethel. Und heli sus sprach zu im. Der heren lebet, vñ sei selbe. Wan ich las dich mit. Vñ da swam abgeseht i bethel. Sy in d weyrf sage du da wann i bethel giengen auff zu heli sus end sprachen zu im. Hastu nit erant. Das d her re hent umbe den heren von dir. Er antwert. Vñ ich hab es erkant. Schweygt. Und helias sprach zu heli sus. Sitze hie. wann der heren hat mich gesant in ihericho. Vñ d er sprach der heren lebet vñ dein sel lebet. wan ich ver las dich mit, vñ da sie waren fumen in ihericho. Die sin der weyrsagen. Die da warn in ihericho, nahe sich zu heli sus. vñ sprach zu im. Weyst du mit das der heren hent auf beten weil demen heren von dir. Vñ er sprach. Ich weyß es wol Schweyget. Vñ helias sprach zu im. Sitze hy Wan der heren hat mich gesant entz zu de ior dom. Er sprach der heren lebet, vñ dein sel lebet.

wan ich ver las dich mit. Darin sie giengē beyd miteinander, vñ fünfzig man von de sunē der weyrsagen nachvolgten. Vñ stunden entgege es ver. Aber die beyd stunde auff dem iordē. Vñ helias nam seine mantel, vñ wand in zusamen, vñ schlug die wasser. sie tysten sich in veyr weder teyl, vñ sie obergienge beyd durch dy trit chie. Vñ d da sie waren obergengē helias sprach zu heli sus. Ersche was du wilt dz ich dir tue. dz ich werd genunē von dir, vñ heli sus sprach. Ich bit dz sei geist sei zwofeltig i mir, er antwert. Du hast geeychet ei schwers od ei her tes sig. Jedoch ob du mich list, wan ich würd genunē von dir es wirt das du hast gebeten. Ist aber das du es mit wirt sehen, es wirt mit. Vñ da sie giengen, vñ geend miteinander ber ten. Seht ein feuriger waige vñ feurige roch tel ten yedwedern. Vñ helias styg auff durch dye ronnspren in den hymel, end heli sus sal es, vñ schry. Mein vater, mein vater. Der waeten israhel vñ sein waetenfucht. Vñ er las in nit für hym. Vñ d er begriff sein gewand, vñ zeriss sy in zway teyl, end hub auff de mantel helie. Der i

Germany. After volunteering for the war, he was seriously wounded, using his time spent teaching at the Dresden Academy from 1919 through 1924 to recover. As an outspoken critic of the Nazis, Kokoschka was forced to flee Germany in 1934, first going to Prague, then to London. In 1953 he moved to Switzerland where he produced many of his great lithographic cycles including *King Lear*, Homer's *Odyssey*, and *Saul and David*.



21 *Das Prinzip* (The Principle)

Color lithograph, c. 1918
 34.2 x 24 (13 9/16 x 9 9/16)
 Signed on the stone, l.r.: "OK"; inscribed on the stone, l.c.: "Liberté, Egalité, Fratricide!"; signed in pencil, l.r.: "Oskar Kokoschka"; embossed l.l.: "DIE/SCHAF/FEN/DEN" (creator of this); bears inscription on verso, l.l.: "1/2 gold Drift."
 Transferred from UO/AAA, Au54:Ko1..1.

With this work, done immediately after World War I, Kokoschka has subverted the rallying cry of the French revolution "Liberté, Egalité, Fraternité" (Liberty, Equality, Brotherhood) to read "Liberté, Egalité, Fratricide" (Liberty, Equality, Brotherhood). Having been seriously wounded as a soldier during the war, Kokoschka was personally aware of

This leaf is from an elegant edition of the *Nuremberg Bible* which included stencil coloring of the woodcuts. Koberger also sold less expensive editions that included the same images without the color. M.A.P.

OSKAR KOKOSCHKA
 (Pochlarn, Austria 1886—Villeneuve, Switzerland, 1980)

Kokoschka's formative years were spent in Vienna where he studied painting as well as print and book making. In 1910 he moved to Berlin, where he produced a number of keenly psychological portraits. Kokoschka's interest in this kind of portraiture is thought to have been a result of his own neuralgia. At the same time, he produced lithographs and posters, often with religious themes, which reflected the anxieties and tensions of pre-World War I



the atrocities committed in the name of patriotism during wartime. This print, however, probably reflects Kokoschka's conservative position in relation to the German workers' revolution of 1918.

He had made an earlier lithograph of the same figure seen in *Das Prinzip* but without the addition of the red ink. This version of the portrait bust, created with slashes of dark blue, is violated by overprinting the mouth, eyes, and hair with areas of red-orange. The effect is one of tragicomedy, as what appears to be a monument to Marianne, the personification of the French Revolution, is defaced. The gashes of red can be read as blood or as clown makeup; the human image is violated by war just as the principles of revolution are destroyed by fratricide.

22 *King Lear*

Lithograph, 1963, from a portfolio of 16 lithographs on hand-made laid paper (no water marks, text on ivory paper, prints on white paper) published by Ganymede Original Editions, Ltd. 45 x 36 (18-1/16 x 14-1/8).

Signed and numbered by the artist on title page, 202 of edition of 275.

Gift of Donald L. Thal, 79:33.

Kokoschka's illustration of Shakespeare's *King Lear* is one of several print series done by the artist during the latter part of his life. Each lithograph, while alluding to a specific passage in the play, stands on its own as a psychological study of the emotional qualities inherent within the characters of the drama. In this way Kokoschka interprets rather than illustrates the text, increasing the richness and complexity of the play.

King Lear tells the story of a monarch who sets out to divide his kingdom among his three daughters according to their affection for him. While the two older daughters, Goneril and Regan, profess (falsely) an unboundless love for their father, Cordelia, Lear's youngest and most devoted daughter, refuses to indulge in hollow flattery and is disinherited by the king. The rest of the play reveals the consequences of Lear's foolish actions; as his kingdom crumbles around him, Lear learns the truth about himself and life as he brings tragedy upon himself.

Kokoschka's prints work with the text to evoke the elements of *King Lear*: the anguish of the king, the fury of the elements, the sense of evil and lunacy that pervades the play. Often the anguish of the figures is reiterated in the threatening environment which surrounds them. The rough quality of the lines, along with a consistent focus on the faces (and thus the portraits) of the main characters, act to reinforce the psychological content of the drama. In a sense, Kokoschka, through the creation of these powerful lithographs, can claim co-authorship of this printing of *King Lear*. E.K.M.

Sources: Dube, Wolf-Dieter, *The Expressionists*, London: 1985, p.179-188.

Leshko, Jaroslaw, et al., *Orbis pictus: the prints of Oskar Kokoschka 1906-1976*, Santa Barbara: 1987.

Weinstein, Joan, *The End of Expressionism: Art and the November Revolution in Germany*, Chicago: 1990, pp. 134-139.



KÄTHE KOLLWITZ

(Koenigsberg, Prussia, 1867—Moritzburg, Germany 1945)

Kollwitz worked with the democratic media of printmaking and public sculpture to express her social concerns. She drew from both contemporary and historical sources and tried to convey, as she stated, “the full force of the proletariat’s fate.” Her art, which focused on the plight of the underprivileged and oppressed, was often personal as well as political.

23 *Losbruch* (Outbreak)

Etching, pen-and-ink washout etching, textile texturing, and aquatint, 1902

50.7 x 59.2 (20 x 23.25)

Signed on plate, l.r. corner: “Kollwitz 1902”; signed in pencil, l.l. corner: “Kathe Kollwitz”; bears stamp, l.r. corner: “Druck von O. Felsing, Berlin.”

Friends of the Museum of Art and Museum of Art Council Purchase, 90:1.1.

Outbreak is the fifth print of the “Peasants’ War” cycle begun in 1902. The cycle depicts the exploitation of the peasants and the resulting revolts in sixteenth-century Germany. In this print, a peasant woman, identified by Kollwitz in a detail study as Black Anna, is shown inciting a mob of peasants.

Her monumental figure with upraised hands expresses her impassioned call to revolt. The peasants respond in a mad rush, brandishing their tools as weapons and fusing into a screaming mass. However, one old man remains aloof, watching Black Anna with attention and concern; this figure may have been intended to hint at the tragic result of this disorganized riot. The museum's print is an early state of the print and differs from the edition printed in 1921. B.L.A.

Sources: Hinz, Renate, editor, *Käthe Kollwitz: Graphics, Posters, Drawings*, New York: 1981. p. 132-134, 137.

Zigrosser, Carl, *Prints and Drawings of Käthe Kollwitz*, New York: 1969, p. x.

ROY LICHTENSTEIN

(New York City, 1923-)

Lichtenstein had his first solo show at the Ten Thirty Gallery in Cleveland in 1949. While teaching at Rutgers University in 1960, he met Claes Oldenburg and other artists who stimulated his interest in popular imagery, and he created his first works in the Pop Art style in the following year.



24 *Finger Pointing*

Lithograph, 1961

30.4 x 22.5 (13 x 9)

Gift of Robert Rauschenberg, as part of the portfolio, "New York Collection for Stockholm," 76:29.15.

Finger Pointing is among the first works which Lichtenstein created in the Pop style. Lichtenstein claims that he avoided intentionally instilling these images with social commentary, but he agrees that it is present nonetheless. The hand with the pointing finger evokes images of Uncle Sam and creates an insistent, threatening effect. B.L.A.

Source: Coplans, John, editor, *Roy Lichtenstein*, New York: 1972.

REGINALD MARSH

(Paris, 1898—New York City, 1954)

Graduating from Yale in 1920, Marsh began an artistic career as a newspaper and magazine illustrator. At the Art Students League in the early 1920s, he began to paint seriously; he eventually created over two thousand paintings, mostly in tempera and watercolor. However, his favorite medium for experimentation was the print.

25 *Modern '39 Venus*

Etching, 1939

35.2 X 25.4 (13 7/8" X 10")

Inscribed, l.r. corner: "R MARSH 1939"; bears inscription, l.l. corner: "33/100."

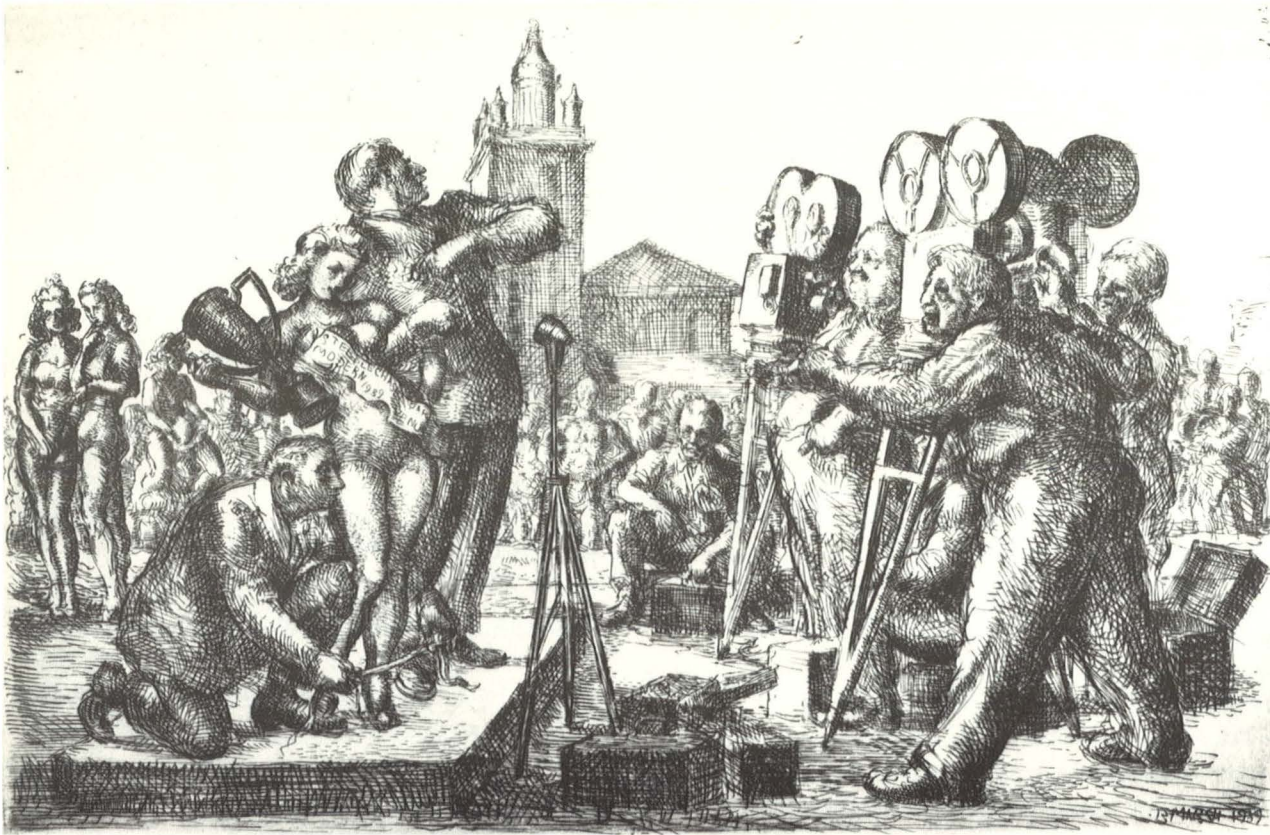
79:12.

This print reveals Marsh's fascination with the theme of women as sex objects within a commercialized society. As in his many depictions of burlesque shows and taxi-dance halls, Marsh stresses the division between men as observers and women as the observed objects. The large cameras of the male press photographers exaggerate their role as observers. The beauty queen stands in an extreme S-curve, seemingly naked as Marsh gives no detailing to her clothes.

Marsh uses short, quickly drawn lines in compact areas of cross-hatching to infuse the scene with the energy and movement of modern urban life. At the same time, his volumetric figures recall the work of the Renaissance and Baroque masters and thus monumentalize this modern subject matter. K.C.P.

Sources: Cohen, Marilyn, *Reginald Marsh's New York*, New York: 1983.

Sasowsky, Norman, *The Prints of Reginald Marsh*, New York: 1976.



EMILIO MAZZONI-ZARINI

(1869—1949)

This Italian painter, etcher, and engraver was active in the first half of the twentieth century. In 1938 he won first prize for an etching in the National Competition “Citta di Orvieto.”

26 *Montelupo* (Mountain of the Wolf)

Etching

20 x 26.3 (7.8 x 10)

Signed in pencil, l.r. corner: “E. Mazzoni-Zarini”; titled in pencil, l.l. corner: “Montelupo.”

Transferred from UO/AAA, 1963, It53:Mal..2.

Mazzoni-Zarini has depicted an idyllic rural town in central Italy, Montelupo. The village in this image appears untouched by modernity or turmoil and serves as a reminder of a more perfect past. The bridge in the center of the composition effectively seals off the area from intruders while giving the scene a sense of depth. B.L.A.

Sources: Vollmer, Hans, *Allgemeines Lexikon der bildenden Künstler des XX Jahrhunderts*, vol. 3. Leipzig: 1956, p. 359.

GIOVANNI BATTISTA PIRANESI

(Mogliano, Italy, 1720—Rome, 1778)

An architect and printmaker, Piranesi published over twenty-seven volumes on Rome’s antiquities. Following in the steps of Canaletto who had produced etchings of Venice for the consumption of tourists, Piranesi initially hoped to appeal to the same buyers with scenes of Rome. Piranesi is best known for *Carceri d’Invenzione*, begun in 1745 and reworked in 1761, and *Vedute di Roma*, begun in 1745 and continually added to until 1788. His views combine accurate archeological details with mysterious atmospheric effects.

In 1765 he was knighted by the Pope and thereafter signed himself as Cavalier Piranesi.

27 *Rovine della Terme Antoniniane*

Etching with engraving, c. 1765

44.2 x 69.3 (17 1/2 x 27 3/8)

Inscribed on plate: “Cavalier Piranesi F.” Also inscribed on plate, as the key to the print:

“Ruins of the baths of Antonius’ era consisting of the solar room [*cella*] of this, below which is what remains of the baths, and which are spread out in the large courtyard marked with an (A), and they were illuminated by many perpendicular windows, some



of which were discovered five years ago. (B) Arches that covered the area or that which was the big hall of the cella itself. (C) Atria of the cella. (D) Doors of these are closed with railings of bronze like all the other interior doors of the cella. (E) Ruins of exedra (pillared halls). (F) Ruins of the theater of the same bath. (G) Ruins of one of the academies.”

Bears inscription on verso in pencil: “Brought in—Eyles Brown from Willcox Coll. 5/26/63.”

Transferred from UO/AAA, 81:20.2.

Part of the series, *Vedute di Roma*, this print depicts the Baths of Caracalla, a Roman ruin used for grain storage during Piranesi’s lifetime. Piranesi emphasizes the historical continuity of Rome by depicting the buildings of eighteenth-century Rome in the background behind the moss-covered but monumental ruins of the baths.

Piranesi’s goal was to achieve a balance between archeological truth and a moving visual expression of the significance of the monuments of ancient Rome. He used an oblique view in order to show the baths in their entirety. Cross sections of walls reveal details of ancient Roman construction methods. Sketchy figures are reduced in scale to emphasize the monumentality of the structure. The figures walk around or inhabit the dark corners of the

tumbled walls. Moss and plants are strategically placed to create an image of time and decay, but they do not obscure the structural details.

Piranesi used a combination of engraving and etching in this print. With the engraving burin, Piranesi created tiny lines that capture minute details and help create middle tones for shadows and variations in depth. The engraved lines are most easily seen in the uneven ground adjoining the major building. Piranesi utilized etching to create larger and blacker areas. The wide lines and black pools express the primeval associations of ruins.

K.A.R.

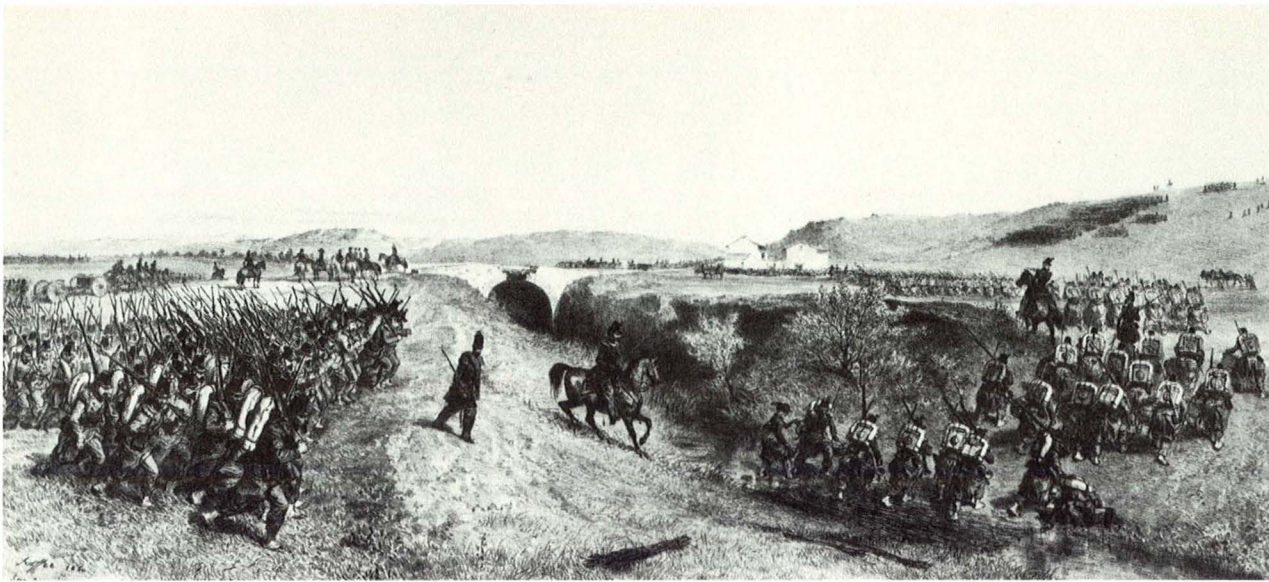
Sources: Hind, Arthur M, *Giovanni Battista Piranesi: A critical study*, (1922) reprint edition, New York: 1967.

Scott, Jonathan, *Piranesi*, New York: 1975.

DENIS AUGUSTE MARIE RAFFET

(Paris, 1804—Genoa, 1860)

A draftsman and painter, but primarily a lithographer, Raffet began his formal studies at the Ecole



des Beaux Arts in 1824. He and a few other prominent French artists worked with Godefroy Engelmann and Charles de Lasterrrie, who opened the first lithographic print shop in Paris in 1816. Raffet travelled to see the military action of the French army, and he romanticized the “Grand Armee” and its campaigns in his very popular prints.

28 *Siege of Rome, 1849*

Lithograph, c. 1850

28.4 x 44.1 (11 1/8 x 17 3/8)

Signed on the stone, l.l.: “Raffet 1850/San Dorata”; inscribed below image: “4”, “L’ARMEE FRANCAISE ARRIVE A LA MAGLIANELLA, / où l’on dépose les Sacs. / (30 Avril 1849, 9=h. du matin.)” The French army arrives at the Maglianella where they deposited their packs. (April 30, 1849, 9:00 am.); on sheet, l.l.: “Paris, Gihaut frères éditeurs, Boulevard des Italiens, 5.”; l.r.: “Paris, Imp. par Auguste Bry, 119, r. du Bac.” Transferred from UO/AAA, 76:8.302.

Raffet created several series of lithographs depicting military actions that expressed the strength of France. This print is the fourth in a series of the French siege of Rome in 1849. The series was designed while Raffet was staying at the villa of the Prince Demidoff in San Donata. The patronage of the prince enabled Raffet to travel throughout Europe and Asia to make preparatory drawings for his lithographs.

The soldiers sweep across the foreground and turn into the distance, creating an impression of continuous columns. Raffet concentrates on the foot soldiers and not the more prestigious officers and

cavalry. Most of the cavalry is in the background and only two single figures stand out. One figure with a tall hat leads his troops on foot, while a little further ahead a soldier on horseback follows another group of soldiers. Without diminishing the overall sense of the composition, Raffet manages to include many small details, as can be noted in his treatment of the uniforms. K.A.R.

Sources: Eichenberg, Fritz, *The Art of the Print: masterpieces, history, techniques*, New York: 1976, p. 228, 371-422.

Twyman, Michael, *Lithography 1800-1850*, New York: 1970.

JOHANNES THEODORUS (JAN) TOOROP

(Poerworedjo, Java, 1858—La Hague, Holland, 1928)

Toorop moved to Holland in 1869 and studied art at the Rijksacademie in Amsterdam in 1880 and 1881. From 1882 to 1885 he was a student at the Brussels Academy. Toorop gained international recognition in 1893 when his large drawing, *Three Brides*, was published in the London Studio.

29 *Arbeid voor de Vrouw* (Woman’s Labor)

Color lithograph, 1898

87.5 x 64.5 (24.7 x 19.7)

Signed on stone, l.l. corner: “J. Toorop lith.”; titled on stone, “Arbeid voor de Vrouw”; bears stamp, l.r.: “Drok van S.



Lankhout & Co, Den Haag.”
 Gift of Jane Stevens, 83:6.3.

Arbeid voor de Vrouw was done in 1898 for a poster which read, in translation from the Dutch: “[lottery] Drawing for the National Exhibition of Woman’s Labor, [tickets] priced at 50 cents, are available at depots and elsewhere. First Prize is a jewelled ornament worth 1000 guilders.”

In the foreground Toorop uses the model, Marguerite Helfrich, to represent an image of a strong, determined woman. She rests a sledgehammer on an anvil, which displays the title of the exhibition. This non-traditional view of woman’s work reflects the changing roles of women who were beginning to struggle for emancipation. Behind the

main figure are representations of the traditional roles of women. On the left, a virtuous woman holds a teacup and a rose; on the right, a woman dropping flowers symbolizes her loss of virtue and possible prostitution. A monumental female sphinx at the top may have been intended to express the mysterious and evil powers popularly attributed to women by late-nineteenth century European men. The sphinx seems to crush the women below, just as superstitions oppressed and confined them. B.L.A.

Sources: Franciscano, Marcel. *The Modern Dutch Poster: The First 50 Years, 1890-1940*, Urbana-Champaign, IL: 1987, p.12, 15.

Rijksmuseum, *De grafiek van Jan Toorop*, Amsterdam: 1969. p.13, 42.

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AN OVERVIEW OF THE GRAPHIC ARTS UNDER THE WORKS PROJECTS ADMINISTRATION

In fall of 1935 the Federal Art Project (FAP) was established as a division of the Works Progress Administration. Under the direction of Holger Cahill, the FAP represented the first major attempt by the United States government to provide patronage for the visual arts. As a former museum curator and expert on American folk art, Cahill envisioned the FAP as an instrument for the creation and dissemination of art, as well as a source of cultural education for the American people. In 1936 Cahill wrote, "The organization of the Project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme. Art is not a matter of rare, occasional masterpieces.... The importance of an integration between the fine arts and the practical arts has been recognized as an objective desirable in itself and as a means of drawing together major aesthetic forces in this country." Under Cahill's leadership the Federal Art Project sought to create a thriving community of American artists who would help to

revitalize the Depression-torn nation. For Cahill it was especially important that American culture be expressed in American terms.

The Works Progress Administration (also called the Work Projects Administration from 1939-1943) was established early in 1935 by Franklin D. Roosevelt as a program to employ the over 11 million jobless men and women, victims of the Depression. The program was two-fold in its goals: to preserve the skills and self-respect of American workers through meaningful work, and with this boost in employment, to increase the national purchasing power and thus refuel the stagnant economy. During the eight years the WPA was in existence, it employed more than 8.5 million people at a cost of 11 billion dollars. Workers were paid between fifteen and ninety dollars per week. Out of this program the nation gained some 650,000 miles of new roads, 125,000 buildings, 75,000 bridges, 8,000 parks, and 800 airports, not to mention the works of cultural and artistic significance.

Initially, the arts had been put under the aegis of the Civil Works Administration, specifically the Treasury Department, which oversaw the construction of public buildings. The Public Works of Art Project was established in 1933 to produce art to decorate non-Federal public buildings, but was disbanded in the following year and the Section of Fine Arts was created in 1934 to produce murals and sculpture for government buildings until 1943. Neither program was considered a relief program; each sought only to commission outstanding artists to produce "masterpieces" for display in public places. Nor was either program concerned with public art education. Thus, although the Treasury Programs were successful, little was done to relieve the unemployment rate among the nation's artists as a whole.

In an attempt to implement more democratic standards in the production of art, by the end of 1935 the WPA spawned four agencies whose primary functions were cultural: the Federal Art Project, the Federal Music Project, the Federal Writer's Project, and the Federal Theater Project. Each was designed specifically to reduce the number of jobless artists within their designated medium. The Federal Art Project was set up on three levels: professional artists employed by the mural, easel, sculpture, and graphic art divisions; commercial artists working in the poster and Index of American Design divisions; and less experienced artists involved in art education and technical services. Having determined that education was to play a significant role in the Project, Cahill proceeded to create more than one hundred community art centers nationwide, focusing especially on areas with little previous access to fine art. As Cahill noted, "The aim of the project will be to work toward an integration of the arts with daily life of the community, and an integrating of the fine and the practical arts."

The actual production of art constituted at least 50% of FAP expenditures, whereas art education and community centers constituted 25%, art research 10%, and other art-related work 15%. Activities were classified into roughly eleven categories: (1) mural painting, (2) easel painting (which included oils, watercolors, drawing, and graphic arts), (3) sculpture, (4) applied arts (posters, signs, etc.), (5) arts and crafts, (6) photography, (7) lectures, criticism,

and preparation of catalogues and pamphlets, (8) preparation of circulating exhibitions, (9) art teaching, (10) establishment of community art centers, and (11) work on the Index of American Design. Of these the easel painters constituted the largest single group in the FAP.

The Project was organized on a regional basis with a national field supervisor attached to state offices to coordinate local activities. Few programs were national in scope; the majority of FAP projects were adapted to fit specific local needs and talents. Success of the FAP on a statewide level was largely due to the enthusiasm of the designated state WPA administrator. For instance, E. J. Griffith, the Oregon administrator, was an active supporter of the arts. His interest was reflected in statewide activities such as the construction of Timberline Lodge at Mt. Hood, which was conceived as a mountain retreat for artists. The lodge was designed entirely by FAP artists and constructed by WPA workers.

Guidelines mandated that at least ninety percent of the artists employed by the FAP be drawn from the relief rolls. Each artist earned a weekly salary based on a set pay scale. By 1937 twenty-five percent of all FAP employees were women. Blacks were also given a prominent place within the Project; even the South was active in promoting art education among the black population. By 1937 there were 115 black artists employed by the Project in New York City alone. Unfortunately, little concern was given by the FAP to employ Hispanics, Native Americans, Asian Americans, or any other ethnic population.

One of the chief problems with the Project involved coordinating creative and working time schedules. Artists were treated, for the most part, like any other workers. Each easel painter, sculptor, or graphic artist was expected to produce one work per a preestablished number of days, depending upon the medium and dimensions. Muralists and architectural sculptors were expected to appear for on-site work a certain number of days per week. While most easel painters, sculptors, and graphic artists worked at home, most muralists and poster artists worked either on-site or in Project workshops. Even when the artists chose to work at home, they had to be present when spot-checks were made or they would lose their jobs. Given these almost assembly-line conditions it is amazing to note that

between 1935 and 1943, the FAP's ten thousand plus work force produced 2,566 murals, over 10,000 easel paintings, 17,700 sculptures, and 300,000 prints, many of outstanding quality. (In fact, and perhaps sadly, art deemed inferior was often destroyed.) Amazingly, the total expenditure by the Federal Art Project during its eight-year life span was only 35 million dollars.

From the start, Cahill encouraged the depiction of the American Scene, to document American history and culture. Given that the FAP was an organization established during the Depression, it is not surprising that much of the art produced under its auspices addressed the need for a change in the social and economic conditions of the nation during the thirties. There was, however, room for incredibly diverse expression within the ranks of FAP artists, both in terms of subject matter and style of presentation. While some of the artists offered a critical look at America's capitalistic system seeing socialism as the answer, others touted science and technology as the means to a brighter future. While some advocated a return to rural American values in order to revitalize America, others seemed content simply to record the goodness of life around them, even given the hard times of the Depression. Many artists, however, pursued traditional subject matter such as portraiture and landscape. Only nudes were discouraged for reasons of public relations.

Three interests seem to be held in common by most FAP artists. First was the use of both fine and practical arts as a method of social communication and change. Second was the dissemination of visual culture throughout the United States in hopes of creating a flourishing environment for the arts. And third was the need for an artists' organization that would provide a nationwide access to ideas. Within this environment, an exceptional degree of freedom of expression was allowed the artists.

It was within the graphic arts division that form and content of the FAP seemed to merge most uniquely. The print itself was the most democratic and educational of any artistic medium, given that its inexpensive production facilitates the creation of multiple copies which were easily disseminated. A mood of democratic cooperation and technical innovation existed at the production level; artists with little or no experience in the graphic arts were assisted by professionals in the media, and these

professionals were free to experiment. This experimentation resulted in a new process called the carborundum process and a new understanding of the silkscreen as an aesthetic medium. And in terms of covering the American Scene, the printmakers met Cahill's greatest expectations. As he noted, "it would almost be possible to reconstruct a history of our period from the prints produced on the FAP. The prints give a fresh and vital interpretation of life as it is lived in America today, and give first evidence of new directions."

In August 1935 the first plans for a print workshop were proposed by Audrey McMahon, regional director for the New York area, with the help of Russell T. Limbach who was later to become technical advisor for the workshop, and in February 1936 the graphics division studio workshop opened. Private donations helped pay for the expensive presses, and professional printers were hired to run the presses. The availability of the equipment necessary for printmaking and a new group of artists trained in printmaking techniques provided the foundation for a renaissance in printmaking in the United States.

Initially, an artist had to submit several sketches for approval, one of which would be chosen, and he would then be issued a plate, stone, or block of wood depending on the chosen medium. The artist could then either take it home or work on it in the shop. The lithographic stones would be delivered to the artist's residence and then picked up when the design was complete. When the proofs were made, the artists, printers, and supervisor would discuss any changes that might be needed, and when the image was considered satisfactory, six proofs were submitted to a committee of project supervisors for final approval.

Rarely was any aesthetic control exercised by the supervisors, but tight control of production was enforced. In the New York branch, artists produced approximately one sketch for production a month, and all artists were required to check in by 9 A.M. every morning, or they would not receive their pay. If they chose to work at home or at a particular site, timekeepers checked to make sure they were present at the appointed place.

In 1935 etching was still the major print medium, but experimentation encouraged by the group dynamics of the graphic studio division promoted

interest and innovation in many of the other media, as is demonstrated by the works in this exhibition. Most prints were produced in relatively few cities--New York, San Francisco, Chicago, Cleveland, and Philadelphia. It is estimated that within any given time in FAP history there were at least 250 printmakers active in these cities. As early as 1935, the Graphic Arts Workshop, a coalition of fifty New York City printmakers, had been organized. Within the workshops, artists were free to interact and exchange information. As one printmaker noted, "Nowhere else is there such a crosscurrent of varied technical experience and such an opportunity to practice, mixed with a bold, imaginative, and creative spirit." The University of Oregon and many other educational institutions throughout the country received portfolios of prints created under these unique, cooperative conditions. E.K.M. and K.A.R.

Note: The principal sources for this essay are included in the List of Frequently Cited Sources.

IDA YORK ABELMAN

(New York, 1910-)

Abelman, a graphic artist and painter, studied at the National Academy School of Fine Arts, City College of New York, and Hunter College. She was a member of the American Artists' Congress. Abelman worked as a graphic artist for the WPA in New York; in 1941, she painted two post office murals for the Public Works Art Project: *Lewiston Milestones* in Lewiston, Illinois, and *Booneville Beginnings* in Booneville, Indiana.

30 *Man and Machine*

Lithograph, 1938

29 x 40.7 (11 1/2 x 16 1/8)

Signed in pencil, l.r.: "Ida Abelman"; inscribed in pencil, l.l.: "Man and Machine"; bears stamp, l.l.: "Federal Art Project/NYC WPA."

WPA 56:1.1.

Abelman liked to challenge her viewers with unusual and disconcerting points of view. In this lithograph, a man gazes absently at us from between the jaws of a clam shell shovel. One quickly realizes that the mechanical device should be larger in scale and that the gloved fist grasping one edge of it could not rest there unless the jaws were only a flattened sort of cutout, rather than parts of a three-dimensional machine. The conundrum of space and



dimension is further complicated by the tiny figure of a man with a shovel to the lower right.

The artist tended to employ irrational elements in her graphic works in order to heighten their emotional impact. In *Wonders of Our Time*, also in the museum's WPA collection (WPA 56:1.2), a group of children, wide-eyed and staring, stand uncertainly beneath the wildly canted roadbed of the Brooklyn Bridge that hangs threateningly close over their heads. M.A.P.

Source: Kainen, 1972, p. 167.

FRED G. BECKER

(Oakland, California, 1913-)

Becker discovered printmaking during his student years, 1931-1933, at the Otis Art Institute in Los Angeles. From October 1935 to August 1939, Becker worked with the WPA/FAP in New York and gained recognition for wood engravings and linocuts with themes from black folklore and jazz culture. After studying with Stanley William Hayter at Atelier 17, New York in 1941, he created increasingly abstract works.

31 *John Henry and the Witch Woman*

Wood engraving, 1938

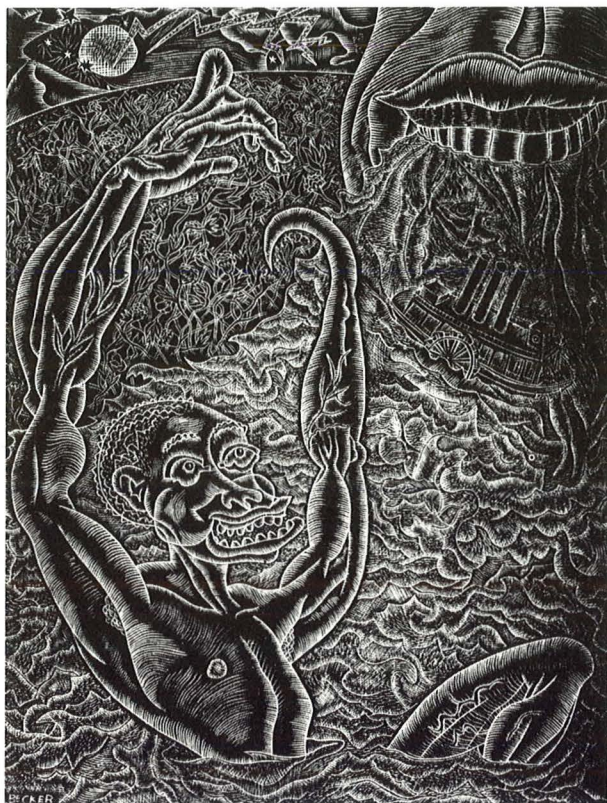
15.5 X 11.5 (6.2 X 4.6)

Signed, l.l.: "Fred Becker"; bears stamp, l.l.: "Federal Art Project/NYC WPA"; pencil inscription, l.c.: "John Henry and the Witch Woman" pencil inscription, l.r.: "Fred Becker."

WPA 56:1.11.

The American folk song of John Henry supposedly refers to events that occurred in West Virginia's Swannanoa Tunnel during the 1880s. The song's popularity rests in the glorification of the common working man: "John Henry told his captain,/ Lord, a man ain't nothing but a man,/ But before I'd let your steam drill/ beat me down,/ I'd die with a hammer in my hand."

John Henry and the Witch Woman depicts a witch explaining to Henry a prophecy that is revealed in the heart-shaped form in the background. Becker evoked the mystic quality of the folk tale by combining Egyptian-styled features with disproportionate and fantastic body parts. The large black areas and long, wandering white lines are typical of Becker's earlier works.



32 *Birth of John Henry*

Wood engraving, 1938

15.5 X 11.5 (6.2 X 4.6)

Signed, l.l.: "F. Becker"; bears stamp, l.l.: "Federal Art Project/ NYC WPA"; pencil inscription, l.c.: "Birth of John Henry"; pencil inscription l.r.: "F. Becker."

WPA 56:1.10.

In *Birth of John Henry*, the naked John Henry is spewed forth, full-grown, by a large anthropomorphic river mouth. Industrialization, symbolized by the steam boat, struggles on the river beside Henry. The stormy sky accentuates the turbulent antagonism existing between the laborer, John Henry, and the labor-saving machines produced by the new technology of the late nineteenth century. Becker used a fine weave of white lines to unify the work and to force the viewer to focus on the entire composition at once. K.C.P.

Sources: Acton, 1990, pp. 170, 250-251.

DAVID BEKKER

(Vilna, Russia 1897-)

By 1913 Bekker had both studied art and exhibited in Jerusalem and in the United States. By the 1930s Bekker had settled in Chicago, where he joined the Federal Art Project and taught art at Hull House. Bekker also wrote about woodcuts and etchings and worked as the art editor for *Pech-Schwebel Magazine*.

33 *At the Polls*

Etching, 1930s

25 X 30 (9 X 11)

signed on plate, l.l.: "D. Bekker"; bears pencil inscription, l.l.:

"Dave Bekker (at the Polls 7/20 Jule ner(?))."

WPA 56:1.13.

By depicting the democratic voting process in rustic terms, Bekker developed a popular and patriotic American image. By situating the voting polls within the barber's poles, he created the impression that voting is a basic process, as necessary and as easy as getting a haircut. Elementary scratch marks define not only the make-shift quarters, but also the figures. The small figures, the checkered floor lacking depth, and the smaller objects (electric fan, barber's chair, shaving tools) rendered without detail, merge and create an unthreatening environment. K.C.P.

BERNECE BERKMAN

(Chicago, 1911-)

Bernece Berkman was employed by the Chicago WPA Graphics Division. She was also active as a painter and later taught painting at the University of Omaha (now the University of Nebraska). She was a member of several artists' organizations including

the American Artists' Congress and the Chicago Society of Artists.

34 *Coal Haulers*

Lithograph, 1938

23.1 x 32.5 (12 3/4 x 19 1/4)

Signed in pencil, l.r.: "Bernece Berkman - 38"; inscribed in pencil, l.l.: "Coal Haulers"; pencil, l.c.: "3/25."

WPA 56:1.16.

Berkman has depicted the workers in the same contorted and exaggerated style as their environment. The men, like the truck and buildings, are faceted and broken up into planes, becoming cartoonlike. The abnormally large hands and shoulders of the workers in combination with their soot covered, almost animal-like faces, serve to emphasize their dehumanization. The man in the lower right mimics the dead tree behind him, and the borders of the figure are difficult to distinguish from the background. The rich, dark tones inherent in the lithography process help to create the sharp contrasts needed to describe this dirty environment. T.D.

Sources: Beall, 1970, p. 249.

ELEANOR COEN

(Normal, Illinois 1916-)

Coen studied at the University of Chicago with Francis Chapin, and she was influenced by his use of repetitive patterns. Her work shares with that of Max Kahn, highly stylized forms and innovative combinations of texture and color. Most of her experimentation with lithographs occurred while she was associated with the Federal Arts Project in Chicago during the early 1940s.

35 *Fish Peddler*

Lithograph, c. 1940

40 X 30 (16" X 12"); bears pencil inscription, l.c.: "Fish Peddler"; pencil inscription l.r.: "Eleanor Coen."

WPA 56:1.23.

Fish Peddler typifies Coen's early work both in style and subject. This image was probably inspired by scenes she encountered on painting trips into Mexico. The boldly simplified facial features of the mother and baby create a unified composition of interlocking circles. Coen integrated the subject with the background through color and texture rather than through line. K.C.P.



Sources: Bulliet, C.J., "Chicago Art News," *The Art Digest* 23, no.15, February 1, 1949, p. 14.

Groschwitz, Gustave von, "American Color Lithography: 1952 to 1954," *Studio* 148, no.736, July 1954, pp. 1-8.

Roos, Frank J. Jr., "Serigraphs at the University of Chicago," *Parnassus* 12, no. 8, December 1940, p. 31.

Trier, Marilyn R., "Art News from Chicago," *Art News* 54, no.1, March 1955, p. 14.

RICHARD CORRELL

(Springfield, Missouri, 1904-)

Richard Correll produced lithographs, woodblock prints, linoleum cuts, and paintings during his time with the WPA. He is also known as an illustrator and designer. During the 1930s and 1940s, he resided in Seattle, and many of his prints and paintings depict the workers found in that area, as well as folk figures such as Paul Bunyan and Blue Babe. He moved to New York City by 1953.



36 *Housing No.2*

Linoleum cut on India paper, 1941

20 x 27.5 (7 13/16 x 10 13/16)

Signed in pencil, l.r.: "Richard Correll"; inscribed l.l., in pencil: "HOUSING NO.2"; stamped along left edge: "JUN 9 1941", "Washington. Linoleum cut"; verso bears inscription in ink, at the top "142."

WPA 56:1.30.

This linoleum cut print utilizes strong, sharp lines and extreme contrasts of black and white to present a stark image of an artist's studio. With diagonals, Correll creates a dilapidated shack and a confusion of canvases. The makeshift hut, discarded paint pot, and torn canvas suggest lack of success. The wall, shack, telephone pole, and walkway all lean, thereby creating an impression of disorganization. The vertical lines of the sky contrast with the dominating dark diagonals of the shack. The India paper used here is not WPA issue and must have been supplied by the artist. Though very thin, the paper is very strong and takes clear and dark impressions. This gives a solidity to the design that might otherwise appear weak. K.A.R.

Sources: Acton, 1990, pp. 17-19.

Francey, 1988, pp. 15-17.

Kainen, 1972, pp. 155-176.

MARGUERITE REDMAN DORGELOH

(Watsonville, California, 1890-)

Dorgeloh, who studied at the California School of Fine Arts and at San Jose State Teachers College,

was accomplished both as a painter and as a graphic artist. She spent most of her career in San Francisco, where her illustrations appeared in the *San Francisco News*. Dorgeloh's lithograph *Russian Hill* was exhibited at the Golden Gate International Exposition of 1939-40.

37 *The Mart*

Lithograph, c. 1935-1940

26.5 x 28.3 (10-1/2 x 11-2/8)

Signed in pencil, l.r.: "Dorgeloh"; inscribed in pencil, l.l.: "The Mart"; bears stamp of the Federal Art Project, l.r.; bears inscription on verso: "#12 150 WPA/ Dorgdoh [sic]: artist / Lithograph: 'The Mart.'"

WPA 56:1.36.

Dorgeloh's lithograph employs a full tonal range to create the ambiance of a working produce market. The circular path traced in the foreground enlivens the scene where carts stand, laden with fruits and vegetables waiting to be sold, and men bustle in and out of the building in the background. Even the name of the mart—"G.B. Amigo"—has the cordial note of a thriving business. Dorgeloh's scene seems to link work and contentment, as all the elements of the print unite to produce an aura of quiet satisfaction that comes with physical labor. E.K.M.

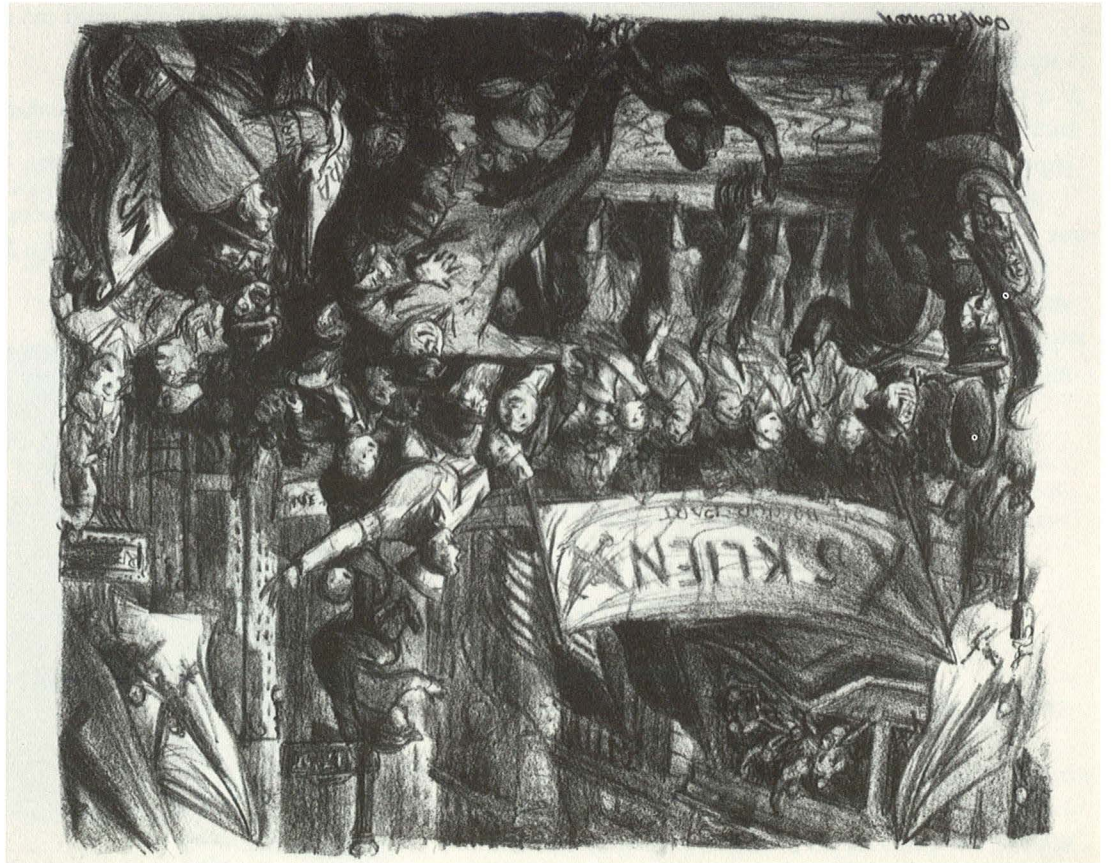
Sources: Falk, 1985, p. 170.

Hughes, 1986, p. 133.

DON FREEMAN

(San Diego, California 1908—New York City, 1978)

Citing the influence of Hogarth and Daumier, Freeman considered himself, like these two earlier artists, to be a recorder of the human scene with all its excitement, liveliness, and tragedy. In 1928 Freeman began his artistic training at the San Diego School of Fine Arts and later that same year at the Art Students League in New York with John Sloan. He once remarked that "People kept [him] going—people living out their daily lives." The first of his many theatrically based drawings was published on the drama page of the October 14, 1928 *New York Herald Tribune*. In 1934 Freeman worked for the Public Works of Art Project, but resigned after a short three-month stay, because he disapproved of the Project's insistence on limited editions. In 1936 he joined the Graphic Arts Division of the Works Progress Administration's Federal Art Project. S.M.P.



38 *The NRA Parade*

Lithograph, 1934
21.6 x 26 (8.5 x 10.25)
Signed in l.l.: "Don Freeman."
WPA 56:1.252.

Freeman depicts the September 1933 National Recovery Administration parade in New York City. A record 250,000 people marched down Fifth Avenue, while two million more watched and cheered from the sidelines. Set up during the Depression by the federal government to aid the economy, the NRA tried to reorganize the nation's businesses under a series of codes. "Codes of fair competition" were drawn up for each type of business to include price agreements, production quotas, and wage scales. A placard with a Blue Eagle was awarded to businesses that cooperated. In this print the department store, S. Klien, displays its banner with the Blue Eagle and the slogan "We Do Our Part."

In *The NRA Parade* Freeman showed the changing of Depression-era despair into wild enthusiasm. It is characteristic of his work that the crowd becomes an organic, autonomous whole depicted with theatrical overtones. S.M.P.

39 *Waiting Room*

Lithograph
16.2 x 23.6 (6-1/2 x 9-3/8)
Signed on stone, l.l.: "Don Freeman"; bears inscription, l.l.: "Waiting Room"; l.r.: "L56:1.251"; verso, u.r.: "WPA"; verso, l.r.: "326."
WPA 56:1.251.

In *Waiting Room*, as in Freeman's other print in this exhibit, *The NRA Parade*, the artist's interest in the daily lives of average people is revealed. Here he seems to summarize the stages of a marriage simply by depicting couples as they await the services of a justice of the peace. In the middle of the scene a man and a woman still experiencing the glow of romance cuddle fondly. Surrounding them are couples in various stages of courtship: a pair listens patiently to advice from an older woman, a man pleads with (or harasses) a woman who shows signs of annoyance, another man naps while his wife reads a newspaper displaying the ominous headline "DIVORCE." To the far left, a man glances impatiently at his watch, obviously waiting for someone who is late. Meanwhile, framed in the open doorway, a newlywed couple kisses as the judge looks on.

Freeman captures the diversity of people in a public space by including in his print people of different ages, economic levels, and ethnic origins. With attention focused most keenly on the figures closest to the picture plane, we become watchers and participants in the intertwined narratives of the people in the waiting room. E.K.M. and S.M.P.
Source: McCulloch, Edith, *The Prints of Don Freeman*, Richmond, VA.: 1988.

MICHAEL J. GALLAGHER

(1899 Scranton, PA—1965)

Gallagher was born in the heart of the anthracite region, and both his father and brother worked in the coal mines. At the age of nineteen, he enlisted in the army and soon contracted tuberculosis. It was during his recovery that Gallagher first began to draw. While employed by the WPA (1933-1941), he developed fully as a printmaker. He became accomplished in many printmaking media and later in his career illustrated several books with wood engravings.

40 *Mine Cave In*

Lithograph, c. 1937
25 x 35.2 (9 x 14)
Signed in pencil, l.r.: "Michael J. Gallagher"; inscribed in pencil, l.l.: "Mine Cave In 2/35."
WPA 56.1.47.

In *Mine Cave In* and many other prints, Gallagher demonstrates his intimate familiarity with daily life in mining towns. In this composition, the lack of horizontals and verticals, which might have created an effect of stability, contributes to the sense of disarray. The haunting, stormy atmosphere of the background exhibits more feeling than the people leaving the damaged home. Their unemotional manner may be related to the fact that throughout the 1930s and 1940s structures in mining towns often caved in. During these decades, restrictions on coal mining were very lax, and veins of coal were generally mined without any regard to the land and buildings above them. T.D.

Sources: Beall, 1970, p. 164.

University of Michigan Museum of Art, 1985, pp. 12, 13.
Mullen, Jay, Professor of American History, Southern Oregon State College, (interview).

DON EMIL GLASELL

(Copenhagen, Denmark, 1895-)

After studying art in Copenhagen, Glasell immigrated to the United States, where he studied at the Art Institute of Chicago and finally settled in Sioux City, Iowa. He was a member of the American Artists' Congress, an organization which endorsed government support of art unions and promoted a social realist style.

41 *The Familie*

Lithograph, 1937

17.2 x 22.9 (7.8 x 9)

Titled in pencil, l.l. corner: "The Familie"; signed in pencil, l.r. corner: "Don Glasell 37."

WPA 56:1.73.

The artist has depicted a low-income family before a modest home. Glasell imitates the format and informality of a snapshot by pushing the family to the extreme foreground and posing the figures frontally. Some of the children look directly out at the viewer, as if fascinated by the person recording the image, while others seem to be momentarily distracted.

The ugly, functional clothing and the small structure housing eight people attest to the economic hardship experienced by many Depression-era families. The barren landscape, adorned only by a virtually leafless tree, emphasizes the theme of poverty. Despite the difficulty of their lives, the members of the family express warmth to one another. The mother looks with pride upon her children, while the father hugs one of his sons.

The combination of poverty and family bonding depicted in a seemingly objective "snapshot" manner is indicative of the goals of the American Artists' Congress. This organization championed the cause of the underprivileged artists and citizens by calling attention to their problems and highlighting their virtues. B.L.A.

Source: Falk, 1985, p.234.

HARRY GOTTLIEB

(Bucharest, 1895-)

Although born in Rumania, Gottlieb received his early artistic training in Minneapolis. During the mid-1930s, he was involved in the Federal Art Project in both Woodstock and New York City. Encouraging new art audiences and the position of



artists as professionals, Gottlieb participated in many activist organizations. In 1938 he joined Anthony Velonis in his promotion of the silkscreen—a light and inexpensive medium ideal for creating affordable art.

42 *Primitive Coal Mine*

Lithograph, c. 1940

42 X 30.5 (16 X 12)

Bears pencil inscription, l.c.: "Primitive Coal Mine"; pencil inscription, l.r.: "Harry Gottlieb."

WPA 56:1.75.

Primitive Coal Mine typifies Gottlieb's graphic work from the early 1940s. Described as "academic, Social-Realist," his style is plain and direct. Gottlieb conveyed the energy of work through balanced composition and strong draftsmanship. Figures are reduced to broad planes without detail. Straight backs and swinging hammers indicate productivity, not poverty. The quiet optimism found in *Primitive Coal Mine* and in such works of 1940 as *Change of Shift* and *Zinc Plant* carries over into his works of the 1950s, such as *Stone Cutters* (1956). K.C.P.

Sources: Acton, 1990, pp. 142, 265.

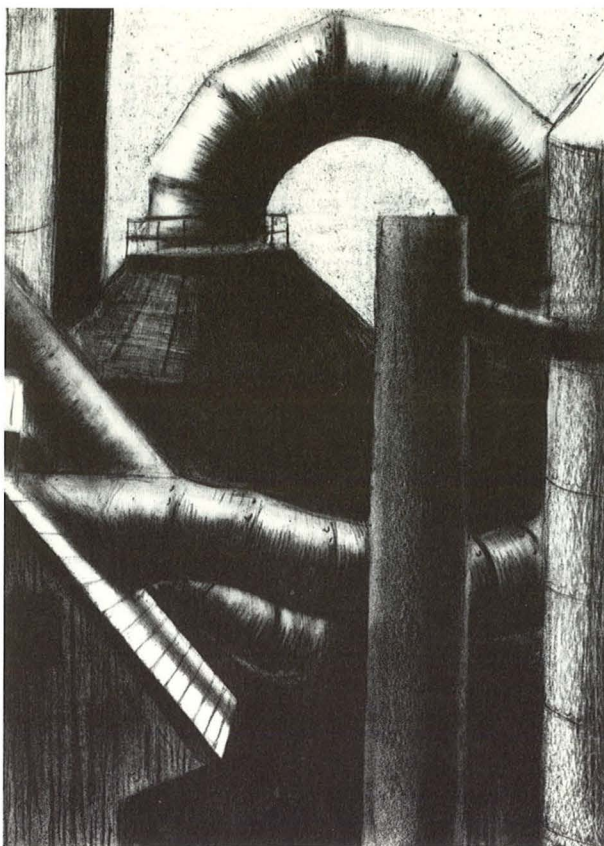
Francey, 1988, pp. 38-39.

Watson, Forbes, "Harry Gottlieb," *Arts*, 15, February 1929, pp. 99-102; "Harry Gottlieb," *Art News*, 31, October 29, 1932, p.5.

BLANCHE GRAMBS

(1916-)

Grambs received her artistic training in New York City where she participated in the Federal Art



44 *Steel Mill*

Lithograph, c. 1940
 38.8 x 28 (15 1/2 x 11 1/8)
 Signed in pencil, l.r.: "Bln. Grambs"; inscribed in pencil in the l.c.: "Steel Mill"; bears stamp, l.l.: "Federal Art Project/NYC WPA."
 WPA 56:1.78.

The advent of abstraction in modern art can be seen in this and many other prints produced under the auspices of the Work Project Administration. Grambs abstracts the factory into the formal relationships of curves and straight lines. She deliberately truncates square buildings and round columns to emphasize their geometric structures. As a result, the factory becomes an entertaining ensemble of shapes. However, Grambs retains the volume, shadows, and textures of the landscape she is depicting. Note for instance how she captures the gleam of metal, and how, with subtle shading, she creates the impression of depth. Yet in the background, the crayon is used to flatten the sky. K.A.R. Sources: Groschwitz, Gustav von, "Making Prints for the U.S. Government," *Prints*, volume 6, February 1936, pp. 135-142.

Kainen, 1972, p. 168.

University of Michigan Museum of Art, 1985, pp. 64-65.

Project workshops. In 1937 and 1938, she had exhibitions at The Art Institute of Chicago. She was one of the few who experimented with color intaglio while in the FAP Graphic Arts division. K.A.R.

43 *Back Street*

Etching and aquatint, c. 1938
 30 2/5 x 38 (11.97 x 14.97)
 Signed in pencil l.r.: "Bln Grambs"; titled in pencil l.c.: "Back Street"; bears stamp of the Federal Art Project.
 WPA 56:1.76a.

There is a clear sense of isolation and despondency in *Back Street*. Even the title suggests hopeless resignation. In this very dark composition, the natural and the man-made worlds are contrasted. The monotonous block-like houses and the row of poles are set off only by a single leafless tree. The dark and brooding quality of this print is typical of Grambs' work. S.P.

EDGAR IMLER

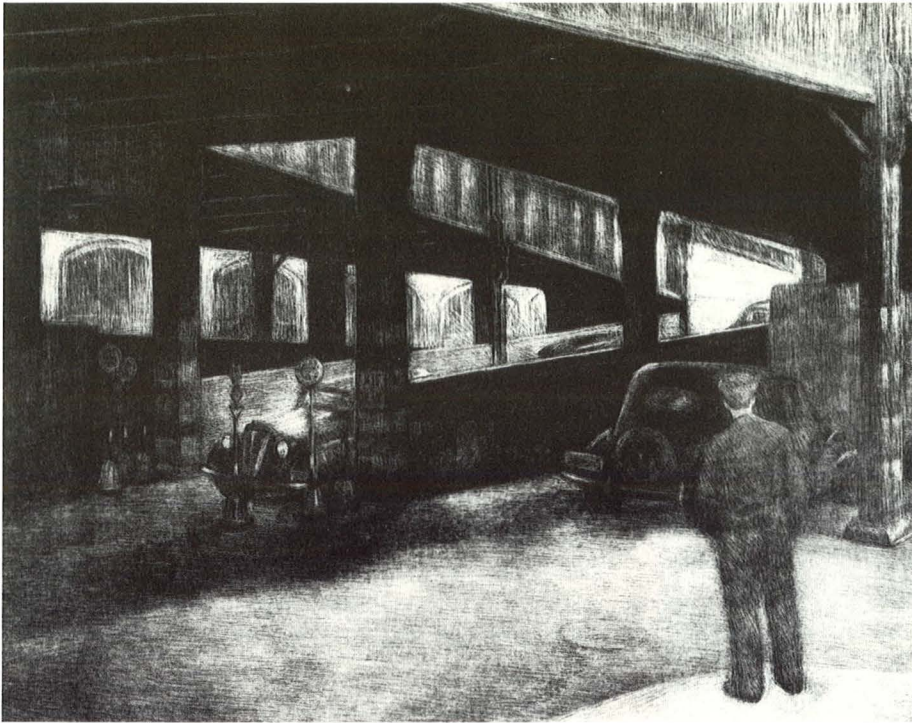
(Clairsville, Pennsylvania, 1896-)

Imler studied at The Art Institute of Chicago and at the Pennsylvania Academy of Fine Arts and became active in the Federal Arts Project in New York during the mid-1930s as a painter. In addition, he rapidly became skilled in the graphic arts. His first prints were in aquatint and etching, but he later preferred wood engraving.

45 *Circus*

Aquatint and soft-ground etching, c. 1935
 30.1 X 22.5 (11.9" X 8.9")
 Signed in pencil, l.r.: "E. Imler"; bears pencil inscription, l.c.: "Circus"; bears stamp, l.l.: "Federal Art Project/NYC WPA."
 WPA 56:1.285. → WPA 56:1.258

Imler here used aquatint to create alternating layers of opaque and transparent shading. His realistically proportioned animals contrast with his distorted human figures. Imler has captured the hypnotic quality of a circus. The amazed expressions and tightened hands reveal the psychological involvement of the five viewers who are separated by the balcony from the action below. K.C.P.



MABEL WELLINGTON JACK
(1899-)

Mabel Wellington Jack worked in the Graphics Division of the New York WPA from October 1935 to September 1939.

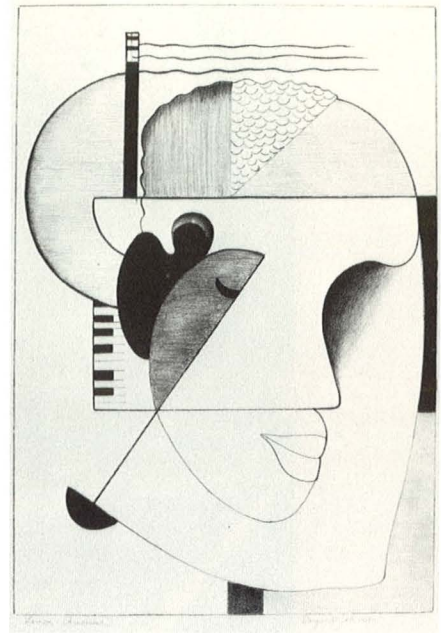
46 Ramp at West 19th St.

Lithograph, 1939
25.3 x 34 (10 1/4 x 13 1/2)
Signed in pencil, l.l.: "Mabel Wellington Jack"; inscribed in pencil, l.c.: "Ramp at West 19th St."; bears stamp, l.l.: "Federal Art Project/ NYC WPA."
WPA 56:1.88.

By depicting the solitary figure in this print with his back to the viewer, Jack emphasized his isolation. The figure's organic form distinguishes him from the urban environment, which is represented with stark diagonal lines. Jack covered the lithographic stone with an oily substance, perhaps black litho crayon, and then drew the entire image by scratching the stone with a razor blade or etching needle. Through this technique she has created a dark, dirty atmosphere. T.D.

Sources: Beall, 1970, p. 230.

University of Michigan Museum of Art, 1985, p. 68.



SARGENT CLAUDE JOHNSON
(Boston, Massachusetts 1888—1967)

A sculptor, ceramist and printmaker, Johnson studied at the Worcester Art School and the W. Best Art School in San Francisco. The WPA/FAP provided him with publicity in 1938 and enabled him to explore lithography and etching. Johnson's interest in black social and artistic concerns unifies his work.

47 Lenox Avenue

Lithograph, c. 1938-39
31.8 X 21.8 (12.7" X 8.7")
Signed in pencil, l.r.: "Sargent Johnson"; pencil inscription l.l.: "Lenox Avenue"; additional markings: oval stamp, l.r.: "Federal Arts Project."
WPA 56:1.91.

In *Lenox Avenue*, Johnson used an abstract composition of simple intersecting forms to depict the entertainment provided by a black musician. He created a mood of calm through the drifting cigarette smoke, the closed eye, and the softly curved head, chin, and lips. K.C.P.

Sources: Cederholm, Theresa, *Afro-American Artists: A Bio-bibliographical Directory*, Boston: 1973, pp. 83-84.

Chase, Judith Wragg, *Afro-American Art and Craft*, New York: 1971, pp. 36-38.

Dover, Cedric, *American Negro Art*, New York: 1960, pp. 53, 64.

EDWARD JANSEN

48 *Fishing Tugs*

Woodcut, 1937

23.4 x 28.5 (9.25 x 11.5)

Signed in pencil, l.r. corner: "Edward Jansen"; titled in pencil, l.l. corner: "Fishing Tugs"; attached document bears stamp: "Jan 21, 1937 Milwaukee, Wisconsin, Federal Art Project, WPA." WPA 56: 1.89.

In *Fishing Tugs*, Jansen presents a roughhewn scene of a rural area. In the top of the image, the curved lines combine with relatively straight lines to create the impression of a cloudy sky. The orderly rows of thin cuts on the two buildings contrast with the more chaotic lines of the mountain and water. Jansen's handling of the woodcut perhaps reflects the influence of the early twentieth century German Expressionists' woodcuts, which often are characterized by the same ruggedness, and a distinct, evocative character in each line. B.L.A.



REUBEN KADISH

(Chicago, 1913-)

Kadish began making lithographs in California in 1933 with Fletcher Martin; shortly thereafter, he made a few etchings with Arthur Miller in San Francisco. In the 1940s he completed numerous etchings and aquatints at Atelier 17 in New York City. Spending 1961 at the Tamarind Lithography Workshop helped him further develop his experimental printmaking style. He is still active as a printmaker in New York City.

49 *Paul Revere*

Silkscreen, 1941

15 x 17.5 (6 x 7)

Signed in pencil, l.r.: "Reuben Kadish"; dated in pencil, l.r.: "1941"; titled in pencil, l.l.: "Paul Revere' 4/10."

WPA 56:1.97.

Paul Revere is a highly stylized, almost abstract depiction of a man on a horse. By giving this work a patriotic title, Kadish insured its acceptance by the WPA, which normally discouraged abstract art as un-American. It is best to view this composition as a scherzo, for Kadish himself wrote of it, "As for what you call *Paul Revere*, if I put that down as a title, it was a joke." Paul Revere reveals the artist's fascination with the interaction of texture and line. Luminous colors are combined with bold strokes of black. S.M.P.

Sources: Letters from Reuben Kadish to the University of Oregon Museum of Art (in the Museum's archives).

Johnson, Una E., *American Prints and Printmakers: A Chronicle of over 400 Artists and Their Prints from 1900 to the Present*, Garden City, New York: 1980, p. 141.

ALEXANDER KING

(1900-)

King was a muralist, landscape painter, illustrator, and sculptor active in Los Angeles during the 1920s and 1930s. He studied at the Art Students League in New York and worked as a ceramic muralist and graphic artist for the WPA. While affiliated with the Federal Art Project in California, King was a pupil of Stanton MacDonald-Wright, one of the first American abstract artists and a co-founder of the Synchronist movement.

50 *Memorial Day*

Lithograph

43.5 x 35 (17-3/16 x 13-15/16)

Signed in pencil, l.r.: "Alexander King"; bears inscription in pencil, l.r.: "L56:1.101 6"; l.l.: "King"; stamp, l.l.: "Federal Art Project/NYC WPA."

WPA 56:1.101.

Backed by a country church and framed by spindly trees, two cadaverous faces stare back at the viewer. The scene evokes comparison to Grant Wood's *American Gothic*, and thus entices the viewer to consider the place of this elderly couple within a typical American community. King uses shadows to reinforce the age of the couple, contrasting their darkness to the whiteness of the back-



ground. The heavy, curved lines of their clothing emphasize their sagging posture and fix them solidly into the scene. The title of the print explains their appearance. They are evidently mourners for a relative lost in war. In this lithograph King has created a memorial to ordinary people as the foundations of American society. E.K.M.

Source: Hughes, 1986, p. 133.

AGATHA BEATRICE KIRSCH

(Creston, Iowa 1879—Seattle, 1954)

Kirsch lived in Seattle for 58 years. She worked as a commercial artist for Bon Marche and Best's Apparel from 1909 to 1929. In 1929, at the age of fifty, she

began to teach and work independently as an artist. She was a member of Women Artists of Washington and exhibited with the group at the Seattle Art Museum.

51 *Artists at Work*

Lithograph

42 x 34 (17 x 13)

Signed in pencil, l.r.: "Agatha B. Kirsch"; inscribed in pencil, l.l.: "Artists at Work."

WPA 56:1.102.

Kirsch made *Artists at Work* while she was employed by the WPA in Seattle. Like many WPA artists, she made labor her subject. Her workers were the WPA artists themselves. Graphic artists employed by the WPA worked together in large studios

to prepare their drawings and sketches for proposed works. After the preliminary drawings were approved, the printmakers frequently finished the plates, stones, or wood blocks at home.

The triangular composition, the solidity of the figures, the illusion of three-dimensional space, the attention to the reflection of light on the faces, and other naturalistic details indicate Kirsch's interest in traditional artistic styles. She seems to have delighted in delicate details. The pattern of the legs of the chairs is particularly appealing. Her style is very well suited to the lithographic medium which permits very soft and gentle graduations in tone. M.A.P.

Sources: Kingsbury, Martha, *Art of the Thirties: the Pacific Northwest*, Seattle: 1972.

Seattle Times, October 17, 1954, obituary.



HARLOW LENT

52 *Ivory*

Lithograph

30 3/4 x 32 (12 x 13)

Signed l.r.: "HLent."

Inscription in l.l.: "No20" and below, "LENT."

WPA 56:1.108.

A melodic and rhythmic tone surges through the composition. The straight lines of the musician's right arm and of the piano legs are juxtaposed against the vibrant curves of the musician's left arm and left leg and of the chair. The artist creates a

visual equivalent to jazz syncopation by creating an image realistic enough to be recognizable, yet exaggerated enough to be "off the beat." S.M.P.

ARTHUR MURPHY

(Tiffin, Ohio, 1906—San Francisco, 1946)

As a youth Arthur Murphy moved to New York City, where he worked as a freelance cartoonist while taking classes at the Art Students League. In 1933 he moved to San Francisco, where he studied at the San Francisco Art Institute and decided to devote himself to the fine arts, abandoning all commercial work.

Murphy worked in both the graphic and easel divisions of the WPA from 1935 to 1940 in San Francisco. He showed mainly as a watercolorist, but he was recognized for his lithography as well. In 1939 the De Young Museum exhibited a group of his horse and cowboy lithographs.

53 *Taos Plains #3*

Lithograph

24.6 x 34.2 (9 3/4 x 13 5/8)

Initialed on stone, l.l.: "A.M."; inscribed in pencil l.l.: "Taos Plains #3 Calif. - Litho"; signed in pencil, l.l.: "Arthur Murphy." WPA 56:1.142.

Arthur Murphy's reduced and refined handling of landscape appears similar to that of a Chinese scroll painter. His work is atypical of WPA artists in terms of content. He sometimes includes horses and cowboys in his images but most often depicts the unspoiled American landscape, void of any sign of human struggle.

In *Taos Plains #3* Murphy uses the lithographic process in an unusual manner. The print has the appearance of his watercolors; it is free, sweeping, and wet, as if he had used washes of thin paint. This effect is achieved with the use of tusche, an oily substance that when delicately applied to the stone, produces the softest, most subtle transitions of tone. T.D.

Sources: *Art News*, 41, June-July 1942, p. 40.

Hughes, 1986, p. 324.

M. LOIS MURPHY

(Lyons, Kansas, 1901-)

Murphy studied at the Art Students League in 1932 with Hans Hoffman, who stressed introspection and

technical prowess in his teaching. Although she exhibited a pastel at the New York World's Fair of 1939, Murphy was active primarily as a printmaker. She produced woodcuts and wood engravings for the WPA of New York in 1936 and 1937.

54 *Fish Day*

Wood engraving, c. 1938

22.6 x 17.7 (9.8 x 6.9)

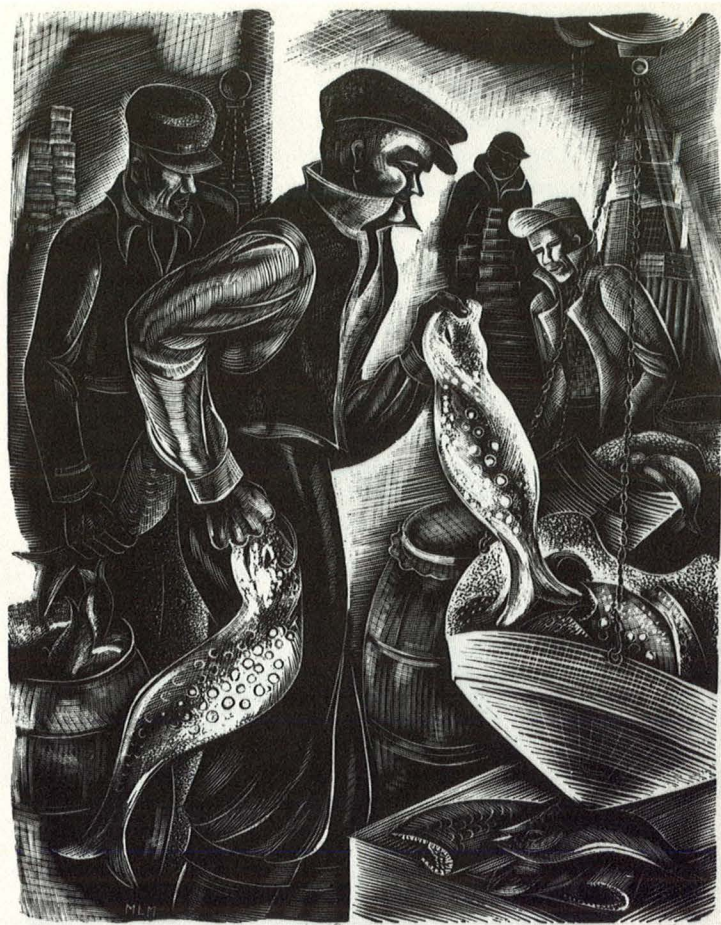
Initialed on block, l.l. corner: "MLM"; signed in pencil, l.r. corner: "M. Lois Murphy"; titled in pencil, l.l. corner: "Fish Day"; bears stamp, l.l.: "Federal Art Project/ NYC WPA." WPA 56:1.144.

In *Fish Day*, Murphy revealed the influence of Hoffman's teaching by emphasizing the visual dynamics of movement. The foreground figure leans forward while swinging the fish onto the scale; the fish grasped in the man's right hand reverses the shape of his bent arm, creating an S-curve. Murphy has shown the men engrossed in their own tasks, and in no way acknowledging the presence of one another.

From the documentation of another copy of this print in the collection of the University of Michigan, a tentative date of 1938 can be assigned to this work. B.L.A.

Sources: Falk, 1985, p. 439.

University of Michigan Museum of Art, 1985, p. 130.



OTIS WILLIAM OLDFIELD

(Sacramento, 1890—San Francisco, 1969)

Oldfield began studying art in 1908 in San Francisco. By 1910 he had moved to Paris, where he studied at the Académie Julian and the Académie Montmartre. During WWI, he worked as a draftsman at Fort Mason Marine Repair. At the end of the war, he became an assistant professor of the College of Arts and Crafts in Oakland, California. In 1925 he established a studio in San Francisco and began to teach at the California School of Fine Arts.

55 *Bay Bridge Series #625*

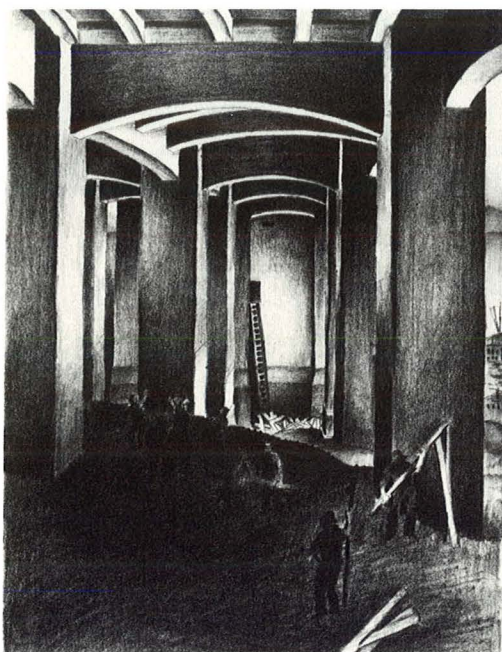
Lithograph, 1936

32.5 x 24 (13 x 9.5)

Signed in pencil, l.r.: "Otis Oldfield"; titled in pencil, l.l.: "Bay Bridge Series."

WPA 56:1.148.

This lithograph was commissioned by the WPA in 1936 to represent the final stages of the construction of the San Francisco-Oakland Bay Bridge. This structure was already expected to be the most





important of the San Francisco bridges, because it would end the city's dependence on ferry service.

Oldfield gives a convincing sense of volume and depth to the smooth, towering foundations. Underneath these foundations, the softly rendered workers appear rather fragile and waif-like. S.M.P.

Sources: Hailey, 1987, pp. 2814-2863.

Hughes, 1986, p. 338.

The Writers' Program of Northern California, *San Francisco: The Bay and its Cities*, American Guide Series, New York: 1947.

AUGUSTUS HAMILTON PECK

(Maryland, 1906—New York City, 1975)

Peck was raised in Cleveland, Ohio, where he first

exhibited in 1927. Between 1936 and 1939, Peck worked as an artist, shop foreman, general foreman, and junior superintendent for the WPA graphic arts project in New York. As director of the Brooklyn Museum Art School between 1946 and 1960, Peck built the institution into a major training ground for the visual arts. Most of his graphic works—including etchings, lithographs, and drawings—date from the 1930s. Beginning in the 1940s, Peck primarily did paintings.

56 *The Ward Heelers*

Etching

30.4 x 22.6 (12 x 6)

Signed in pencil, l.r.: "Augustus Peck"; inscribed in pencil, l.c.: "Ward Heelers"; bears stamp, l.l.: "Federal Art Project/ NYC WPA."

WPA 56:1.55.

This line etching captures the popular view of ward heelers of the 1930s. These foot soldiers of the big city political machine arranged bribes, delivered votes, and ran errands for their political bosses. The members of this cynical trio seem to be planning the next move to insure a party victory at the polls. These figures exhibit the standard attributes of the servants of the political machine: coarse features, substantial paunches, derby hats, and cigars. M.A.P. Sources: Brooklyn Museum Art School Bulletin, Vol.6, No. 2. (1950). Kainen, 1970, p. 158.

JULIUS JOHN POMMER

(San Francisco, 1895—San Francisco, 1945)

Pommer received his formal training as an artist at the California School of Fine Arts under Otis Oldfield, and in 1926 he organized with Oldfield an art cooperative called the Modern Gallery. During the 1930s, he was an active member of the School Committee of the California School of Fine Arts and the Board of Directors of the San Francisco Art Association and a participant in the Federal Art Project.

57 *The White House*

Etching, 1938

28 x 22.8 (11 x 9)

Signed in pencil, l.r.: "Julius Pommer"; inscribed in pencil, l.l.: "The White House."

WPA 56:1.166.

Julius Pommer remained in the San Francisco Bay Area for his entire life, and his art reflects the attachment he obviously had to his environment. *The White House* presents a contented vision of a farmhouse nestled in the rolling, yet majestic hills surrounding the Bay Area. The quick progression from small wild flowers and grasses to undulating hills creates a dramatic depth of field. The house appears comfortable and lived in, although no figures appear.

Pommer recreates the great variety of vegetation indigenous to the hills by varying the density and length of the finely etched lines. Long graceful lines depict the contours of the hills and contrast with the straight and sharp lines of the house and its fence. The shaded areas created with aquatint convey the appearance of the gently rolling hills. K.A.R. Source: Hailey, 1987, pp. 2690-2711.

TOM ROST

(Richmond, Indiana, 1909-)

Rost, who lives in Cedarburg, Wisconsin, is a printmaker and painter. He painted two post office murals for the Public Works Art Project: *Pioneer Postmen* in Elkhorn, Wisconsin in 1938; and *Rural Mail Carrier* in Paoli, Indiana in 1938.

58 *The Excavator*

Woodcut

29.4 x 36.7 (12 1/4 x 15 1/2)

Signed in pencil, l.r.: "Tom Rost"; inscribed in pencil, l.l.: "EXCAVATOR."

WPA 56:1.250.

Rost made the excavating machine seem monumental; he used coarse and powerful marks to give it a rugged character. The horizontal landscape moderates the angular mass of the power shovel so that the machine seems to move slowly and ponderously through its routine.

Rost was concerned with accuracy and authenticity in his Midwestern images. For instance, when preparing the mural for Paoli's post office in 1938, he collected photographs of the community—buildings, inhabitants, and horse teams—in order to better convey a local flavor. It is easy to imagine that he made such preliminary studies for this print also.

When this image was printed, the wood block was not uniformly covered with ink. As a result there is a noticeable vertical area on the left side of the print that is a lighter tone. M.A.P.

Sources: Letters from Rost to Paoli, Indiana Post Office, 1938; information supplied by Raymond Radcliff, Postmaster.

Telephone conversation with Rost, February 1991.

MITCHELL SIPORIN

(New York City, 1910—New York City, 1976)

Siporin's family moved to Chicago shortly after his birth, and he began his art training as a child at the Chicago Art Institute. Before employment with the WPA, he held various jobs, ranging from truck driver to scene painter. He worked for the WPA mural division in Chicago from 1935 to 1940 with the exception of a brief period in 1939 when he explored lithography in the graphics division. After his first one-person show at the Downtown Gallery in N.Y.C. in 1939, he exhibited widely. During World War II he served as a war artist in Europe,



and in 1946 he was awarded a Guggenheim Fellowship. He later taught at Brandeis University, where he was chairman of the Fine Arts Department.

59 *Railroaders*

Lithograph, c. 1939

55.9 x 30.9 (22 1/2 x 12 1/4)

Signed in pencil, l.r.: "Mitchell Siporin"; inscribed in pencil, l.l.: "Railroaders 12/15."

WPA 56.1.193.

Sympathetic response to the worker and the poor characterized much of Siporin's work. This aspect of his work drew much attention, not all of it positive. In 1940 the Chicago Tribune described his work as "communistic and un-American in theme and design."

Railroad yard workers were widely known during the Depression for their heartless and violent treatment of the homeless, whom they removed from shacks and abandoned railroad cars. In Siporin's *Railroaders*, the furrowed, grimy faces of the railroad workers express the evil and militaristic attitude of these men, calloused and hardened by years of labor.



Siporin utilized the simple technique of drawing directly on the lithographic stone with an oil base crayon, adding to the rawness of the image. T.D. Sources: Beall, 1970, p. 449.

Miller, Dorothy C., *Americans, 1942 - 18 Artists from 9 States*, New York: 1942, pp. 112, 113.

O'Connor, Francis, *Art for the Millions*, Greenwich, CT: 1973, p. 291.

CLARA SKINNER

(Sterling, Colorado, c. 1903-)

Skinner studied at Colorado State College, the University of California at Los Angeles, and the Art Students League of New York. She was interested in lithography, sculpture, and water color as well as wood block prints. Skinner worked for the WPA in New York in 1934 from January through April, during which time she made three wood engravings: *Three Women*, *Industry*, and *Theatre No. 1*.

60 *Theatre No. 1*

Wood engraving, 1934

25.5 x 35.6 (10 x 14)

Signed in pencil, l.r.: "Clara Skinner"; inscribed in pencil, l.l.: "Theatre #1."

WPA 56:1.249.

According to WPA records, Skinner intended to do a series of wood block prints on the American theater. This is the only one she completed.

Skinner carved the image in the end grain of a boxwood block. She engraved very small fine lines, creating delicate shading and representing the texture of hair, furs, and the fuzzy indefinite net of the dancers' tutus.

The print depicts an American audience in which women in elegant evening dress mingle with couples in caps and overcoats. The motion and energy in the scene is accented by the looping curve of the balcony. The balcony swings out over the crowded cavernous theater, uniting the foreground figures

with the anonymous crowd below in their concentration on the dancers on the stage. M.A.P.

CLAY SPOHN

(San Francisco, 1898—New York, 1977)

After graduating with a degree in economics from UC Berkeley in 1922, Spohn attended the Art Students League in New York until 1925. In 1926 he studied with Othon Friesz and Fernand Leger at the Académie Moderne in Paris, where he became a friend of Alexander Calder. Spohn returned to San Francisco and was involved with the WPA during the late 1930s, working in numerous formats including printmaking and mural painting. His lithograph *Greek Myth*, on which he worked for two years, was awarded the “Artist Fund Prize” at the San Francisco Art Association’s Annual Exhibition of Drawings and Prints at the San Francisco Museum of Art in 1939.

61 *Greek Legend*

Lithograph, 1937

32.8 x 29 (13 x 11-1/2)

Signed on stone, l.l.: “CS”; titled in pencil, l.l.: “Greek Legend”; signed in pencil, l.r.: “Clay Spohn—1937”; bears inscription, l.l.:

“SPOHN”; bears blind stamp, l.r.: “Federal Art Project”; bears inscription on verso, u.l.: “#220”; u.r.: “311”; l.l.: “1843-1942 Calif. Litho.”

WPA 56:1.198.

In *Greek Legend* Spohn employs continuous narrative—a technique whereby crucial episodes of the story are revealed simultaneously—to relate the myth of Ariadne, a tale first recorded by Ovid. Ariadne, daughter of the king of Crete, helped Theseus, son of the king of Athens, to defeat the Minotaur, a monster who was half man and half bull. On the condition that he marry her, Ariadne provided Theseus with a ball of string to help him find his way out of the labyrinth where the Minotaur lived. Theseus slew the Minotaur, retraced his steps out of the maze, and took Ariadne away with him (only to abandon her later on the island of Naxos). Theseus had promised his father to fly white sails if he was successful in killing the Minotaur, but in his zeal to return home he forgot. The king, upon seeing the black sails of Theseus’ ship, assumed that his son was dead and in his grief threw himself off the Acropolis.

In *Greek Legend* Spohn has cleverly presented the viewer with all of the crucial elements of the myth of Ariadne. In the foreground, Ariadne slumps despondently after being deserted by Theseus, as the ball of string uncoils from her hand and through the labyrinth in the lower right. At her feet, the Minotaur lies dead, while in the distance Theseus sails away, his ship still flying the black sails. The labyrinth continues up the right side of the print and is transformed into the Acropolis from whose heights Theseus’ father throws himself in anguish.

Spohn employs the subtle shading available in lithography to round the figures, thus creating a sense of the three-dimensional throughout the print. This classical modeling gives a solidity of form to the images that is reminiscent of ancient marble architecture and statuary. E.K.M.

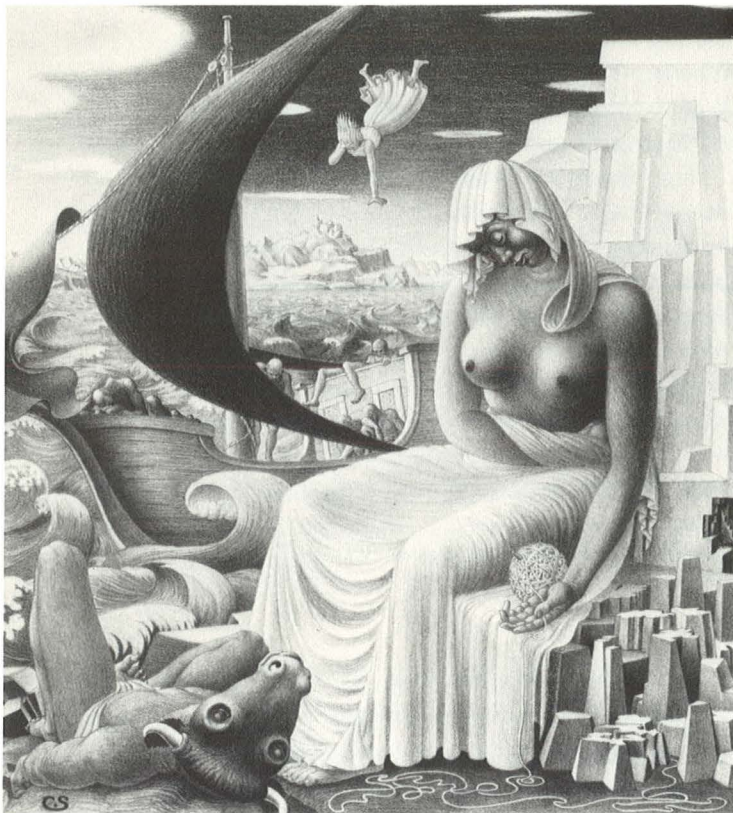
Sources: Daudy, Doris, *Artists of the American West: A Biographical Dictionary*, Chicago: 1981, vol. 2, p. 276.

Falk, 1985, p. 588.

Fuller, Mary, “Portrait: Clay Spohn,” *Art in America*, 51, (December 1963), pp. 78-85.

Hughes, 1986, p. 437.

Grimal, Pierre, *The Dictionary of Classical Mythology*, trans. by A.R. Maxwell-Hyslop, New York: 1986, pp. 448-450.





ADRIAN TROY
(Hull, England, 1901-)

The earliest record of Adrian Troy in the United States is in 1933 when he exhibited in the New York World's Fair. He became an active member of the Illinois Art Project and was involved in the Artist Union's activities in the late 1930s. In May 1937, he participated in a sit-down demonstration outside the WPA building in Chicago, protesting the work conditions of artists imposed by the Federal Art Project. He continued to exhibit with the Chicago Society of Artists until 1946. The majority of Troy's work are wood engravings and linoleum cuts.

62 The Tool-Checker

Wood engraving on India paper., c. 1940

17.7 x 22.2 (7 15/16 x 8 3/4)

Signed in pencil, l.r.: "Adrian Troy 16/25"; inscribed on the woodblock, l.l.: "The Tool-Checker."

WPA 56:1.208.

Very few prints produced under the WPA allude to the project as blatantly as does this one, which includes a street sign inscribed "WPA STRE" and a background object labeled "WPA." The unusual framing creates a limited field of vision, which cuts off parts of words and objects. The bad condition of

the tools and a damp environment are clearly indicated, and a pessimistic mood is evoked by the overall black field. Nevertheless, the smoothly flowing lines work to create a lighthearted mood. Whether Troy is trying to create a positive or negative impression of the working conditions of WPA artists is uncertain.

The Illinois Art Project limited editions to twenty-five or thirty pulls. We learn from the pencil inscription "16/25" that this print was limited to twenty-five impressions. The artist turned in the plate to the Project with the completed edition. After printing, the block, copper plate, or image on the lithographic stone was destroyed. The artists were given three artist's proofs for their portfolios with the stipulation that these could not be sold while the artist worked for the Project. K.A.R.

Source: Mavigliano, George J. and Richard A. Lawson, *The Federal Art Project in Illinois 1935-1943*, Edwardsville: 1990, pp. 22, 44.

WILLIAM SAMUEL SCHWARTZ
(Smorgon, Russia 1896—Chicago, 1977)

Schwartz studied at Vilna Art School where he became interested in modernism. After immigrating



to the United States, he settled in Chicago where he graduated from the Art Institute. He worked in a variety of styles during the first half of the twentieth century, including abstraction, surrealism, and cubism. During the 1930s, Schwartz painted three post office murals for the WPA in Illinois: *Old Settlers in Fairfield*, 1936; the *Champ Clark Bridge* in Pittsfield, 1938; and *Miners* in Eldorado, 1939.

63 *Man on a Park Bench*

Lithograph

40.5 x 29.3 (16 x 11 1/2)

Signed in pencil, l.r.: "William S. Schwartz"; inscribed l.l. on plate: "WILLIAM S. SCHWARTZ."

WPA 56:1.190.

In the 1920s, Schwartz had used lithography to depict sensual female nudes, still lifes, and abstract images of beauty and pleasure. Working in 1937, in the depths of the Depression, he instead chose to show the disturbing form of an unemployed man. The man's elongated angular body and blank despairing gaze create a mood of exhaustion and incomprehension. M.A.P.

Source: Chapman, Manuel, *William S. Schwartz: A Study*, Chicago: 1930.

FRANCIS BERNARD SHIELDS

(New York City, 1908-)

Shields studied at the Art Students League, and from 1935 to 1939, was employed by the Federal Art Project of New York. During and after his involvement with the WPA, he illustrated stories for the New York Public School System and worked as a commercial illustrator, contributing to such magazines as *Boy's Life* and *Natural History*. In his independent lithographs, Shields explored surrealist ideas and symbols.

64 *Cold Inferno*

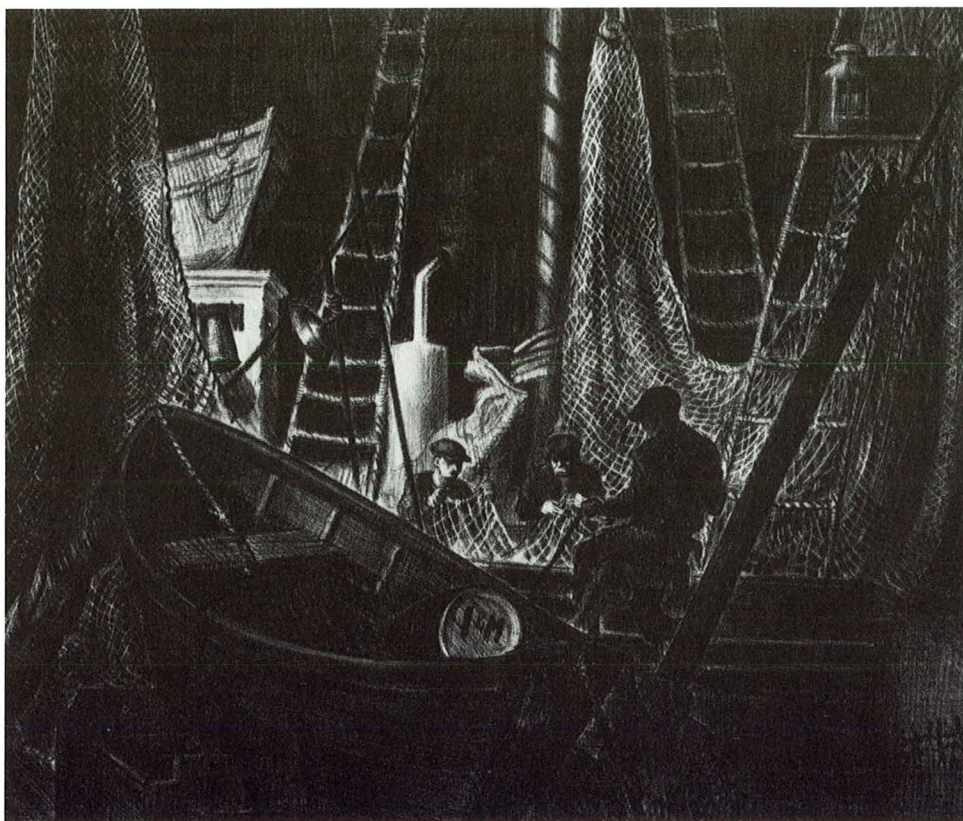
Lithograph, 1937

31.3 x 46.3 (12.4 x 18.3)

Signed in pencil, l.r. corner: "Francis Shields"; titled in pencil, l.c.: "Cold Inferno"; bears stamp, l.l.: "Federal Art Project/ NYC WPA."

WPA 56:1.192.

The elements in this fantastic scene can be read in many different ways. For instance, the white half-circle in the background could either be a moon or the entrance of a cave. The black area in the left corner might be an endless abyss or a black lagoon. The eye might be part of a monster, but we cannot be sure of this. The sharp light and dark contrasts



add to the sense of mystery. B.L.A.

Sources: Beall, 1970, p. 446.

Falk, 1985, p. 565.

University of Michigan Museum of Art, 1985, pp. 172-3.

RAYMOND SKOLFIELD

(Portland, Maine 1909-)

Skolfield received his formal training in painting and lithography at the Art Students League in New York from 1922 to 1923, studying with Guy Pene DuBois, among others. Skolfield worked for the Federal Works of Art Project during 1934 and for the WPA in New York from 1935 to 1938. The Museum has three of these lithographs—*Sun, Wind, and Steam*, as well as the two exhibited here—all concerned with the lives of working people. E.K.M.

65 *Sea Nets*

Lithograph, 1938

29.9 x 35 (11.7 x 13.7)

Signed and dated on stone, l.r. corner: "Skolfield 1938"; signed and dated in pencil, l.r. corner: "Raymond Skolfield 1938"; titled in pencil, l.c.: "Sea Nets"; bears stamp, l.l.: "Federal Art Project/ NYC WPA."

WPA 56:1.194.

As a resident of Portland, Maine, Skolfield was familiar with the scenes of nautical life which he represented in his lithographs. He depicted fishermen with sensitivity and gave dignity to these common men and their activities. Here, the dinghy, nets, rope ladders, and poles isolate the men in a protective cocoon. Lit by an invisible source, the scene conveys the quietness of night and the isolation of the fishermen who work in harmony. B.L.A.

Sources: Beall, 1970, p.447.

Falk, 1985, p. 573.

University of Michigan Museum of Art, 1985, pp.178-9.

66 *The Street Hawkers*

Lithograph, 1936

25 x 35.5 (9-15/16 x 14-1/8)

Signed on stone, l.r.: "Skolfield"; signed in pencil, l.r. "Raymond Skolfield 1936"; titled in pencil, l.c.: "The Street Hawkers"; bears stamp, l.l.: "Federal Art Project/ NYC WPA"; bears inscription on verso, u.r.: "#217308."

WPA 56:1.195.

Skolfield depicts the gap between the marginal world of the street hawkers and the comfortable environment of permanent businesses. We as viewers are placed within the first category as we glimpse



this scene of commerce from over the shoulder of a seated pretzel vendor. On the near side of the street, roving street merchants sell their wares, attracting little attention, while across the way crowds of people bustle past a row of established businesses whose signs advertise two luxuries: “JANICE” and “HOSIERY.” Some of the street hawkers seem disinterested in their work—one even reads a book. Yet, the contrast of their clothing to that of the well-dressed woman, reminds the viewer of the dichotomy between rich and poor and thus the importance of sales to these vendors.

Skolfield employs a wide tonal range, using a grainy texture throughout the print to impart a sense of the urban environment to the scene. By thrusting the viewer into the crowd on the side of the street hawkers, Skolfield creates an awareness on a new and more personal level of the economic issues facing the poor. E.K.M.

Sources: Beall, 1970, p. 449.

Falk, 1985, p. 573.

University of Michigan Museum of Art, 1985, pp. 137-138.

BERNARD STEFFEN

(Noedsha, Kansas 1907—Woodstock, New York, 1980)

In 1929 and 1930 Steffen studied with Thomas Hart Benton at the Kansas City Art Institute. During the later 1930s, he was an important contributor to the Federal Art Project as a printmaker, painter, and muralist. He was a founding member of the American Artists' Congress in 1935. Between 1936 and 1937, he worked as an instructor and staff artist for the Federal Resettlement Administration. In 1940 he won first prize in the Printmaking Competition at the Museum of Modern Art in New York.



67 *Pennsylvania Hill Town*

Lithograph

32 x 27.5 (12.6 x 10.8)

Signed in pencil, l.r.: "Bernard J. Steffen"; titled in pencil, l.c.: "Pennsylvania Hill Town"; bears stamp, l.l.: "Federal Art Project/ NYC WPA."
WPA 56.1.199.

Pennsylvania Hill Town attests to the influence on Steffen of the Regionalist style promoted by Thomas Hart Benton, John S. Curry, and Grant Wood to depict small American communities. However, Steffen did not include any satirical elements of the sort often found in the works of other Regionalist artists. He typically infused modernist elements into his scenes. The patterned grass, the repetitive fence slates, and the bubble-like cars create an expressive rhythm that contributes to the cheerful mood of this composition. B.L.A.

Sources: Beall, 1970, p.465.

Falk, 1985, p. 615.

University of Michigan Museum of Art, 1985, pp. 186-7.

JOHN TURNER

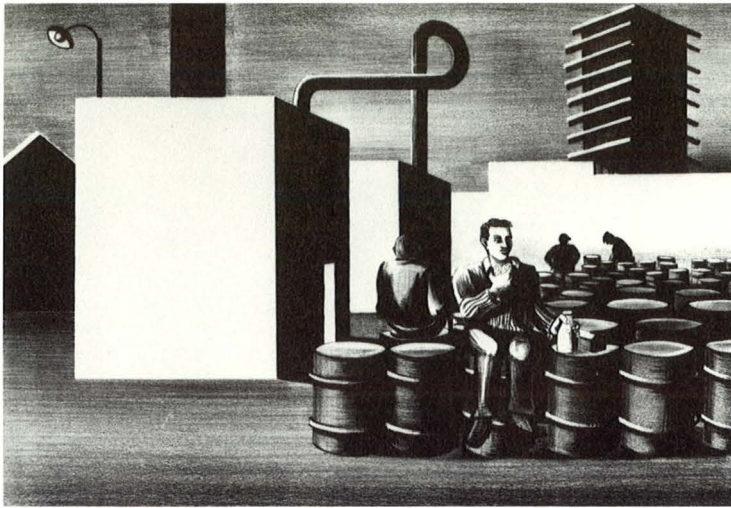
68 *Driftwood*

Carborundum tint intaglio, c. 1940

18 x 23.5 (7 1/8 x 9 1/4)

Signed in pencil, l.r.: "John Turner"; inscribed in pencil, l.l.: "Driftwood 4/35."
WPA 56.1.210.

In the early years of the Graphics Division in Philadelphia (1934-1935), Michael J. Gallagher (see cat. no. 40, above) and co-workers Dix Thrash and Hubert Mesibov persuaded the Carborundum Company, makers of silicon carbide abrasive, to



69 *Lunch Time*

Lithograph, c. 1935-40

51 x 35.5 (20 x 14)

Signed in pencil, l.r.: "HVOLZ"; titled in pencil, l.l.: "LunchTime."

WPA 56:1.216.

Relying heavily on a strong use of light and dark, this print conveys a feeling of isolation. The theme of loneliness is emphasized by the expressionless worker who sits facing the viewer as he eats his lunch. The background is dominated by windowless, square buildings and a looming high rise. S.M.P. Sources: *Magazine of Art*, 36, October 1943, p. 230. *Art News*, 36, November 27, 1937, p. 18.

provide materials and technical data for experiments which led to the development of the carborundum tint or carbograph. In this process, small carborundum particles are sprinkled evenly onto the copper or zinc; then the plate is rolled through the press, pushing the carborundum down into the metal and thus creating recesses which will hold substantial amounts of ink. When printed, the plate produces a rich, dark tonal quality.

John Turner's *Driftwood* effectively uses the dark tonal quality of the carborundum print or carbograph. The light tones and subtle transitions are achieved by burnishing the metal plate down to a smooth surface that will not hold ink.

The two men sit tired and limp, unaffected by the activity on the river. The somber mood of these figures summarizes the empty, desperate isolation of the unemployed during the Depression. The giant suspension bridge represents the powerful capabilities of American technology which ironically offer no hope to men such as these. T.D.

HERMAN VOLZ

(Zurich, 1904-)

Volz studied during World War I at the Commercial Art School in Zurich and at the Academy of Fine Art in Vienna. He immigrated to the United States by the 1930s. Throughout his career, he created works that expressed social consciousness and profound psychological insight.

HYMAN WARSAGER

(New York City, 1909-)

Hyman Warsager studied at the Pratt Institute in Brooklyn. He intermittently produced illustrations for the *New Masses*, a left wing periodical that attacked government policy and racism in the United States. Warsager worked for the Federal Art Project Graphics Division between 1936 and 1939. Beginning around 1939, government officials closely scrutinized the political affiliations of artists at FAP to prepare lists of individuals to be laid off. This new supervision of artists' political activities probably motivated Warsager's departure from the Federal Art Project. He subsequently opened a serigraph shop with Anthony Velonis.

70 *Horseshoes*

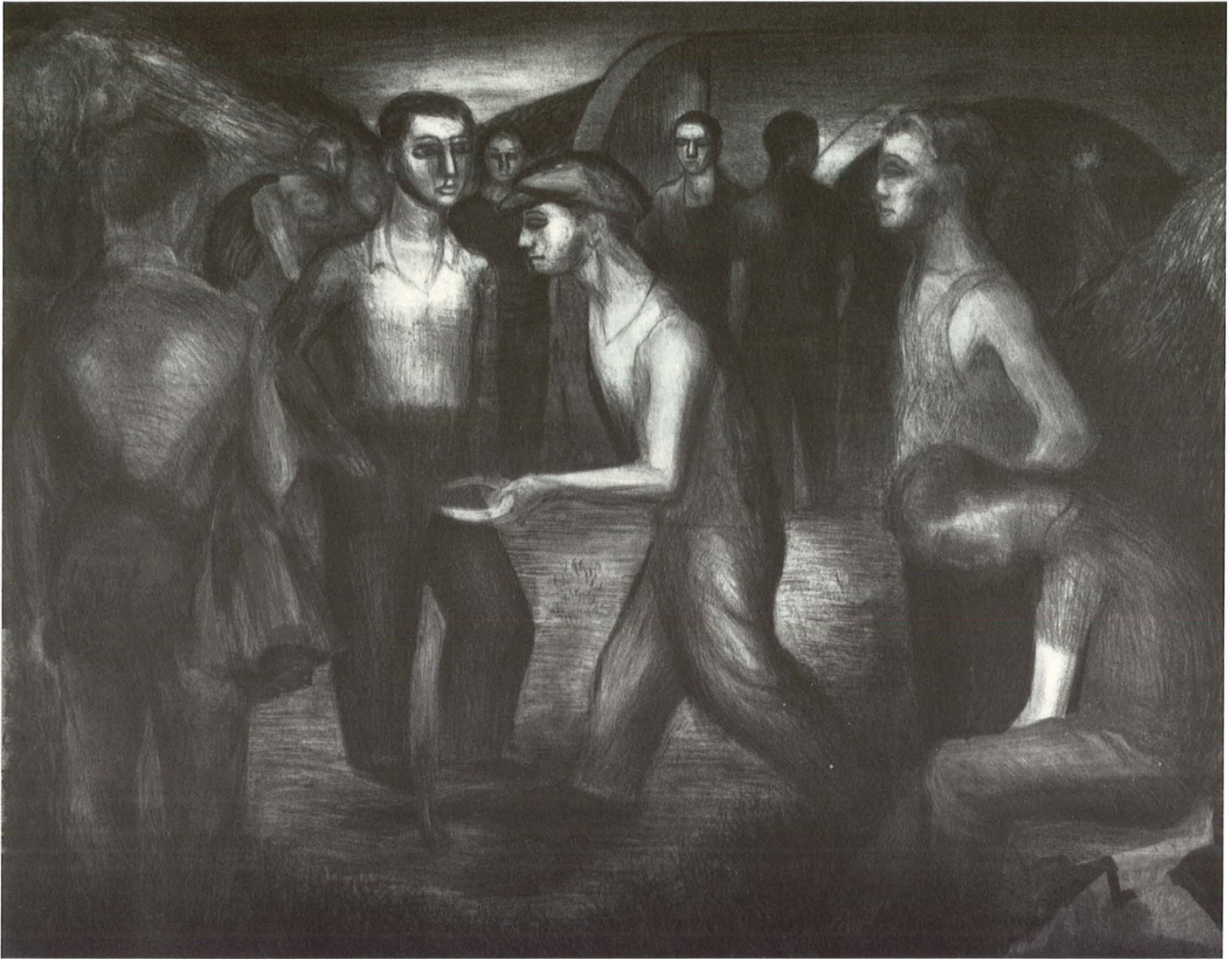
Color lithograph, 1936-39

38.8 x 49.9 (15 1/2 x 19 3/4)

Signed in pencil, l.r.: "Hyman Warsager"; inscribed in pencil, l.l.: "WARSAGER"; titled in pencil, l.c.: "Horseshoes"; bears stamp, l.l.: "Federal Art Project/NYC WPA."

WPA 56:1.218.

Warsager joined Anthony Velonis' new department for silkscreen which was developed within the graphics department of the Federal Art Project in New York City. This department introduced a new artistic use for silkscreen in the United States and invented the term "serigraph." Warsager was one of the group who experimented with this medium in a manner that allowed the artist to create many different effects. Although *Horseshoes* is a lithograph, the large areas of color and the overlapping of the brown and green to create depth are characteristic of



his experimentation in serigraphy. A loose drawing effect is combined with scratching and varying densities of color to produce areas that glow.

Warsager's involvement with the *New Masses* may have influenced his choice of subject matter. These workers participate in a game of horseshoes as if they were automatons. Neither their faces nor bodies display any emotion or exertion. They move or stand blankly, apparently seeing nothing. The figure in the left corner hangs his head like an abandoned machine. The strange tubular build of the men and their stunted legs further dehumanize them. The oppressive light treats men, haystacks, and the concrete structure alike. By choosing not to show the men at work, Warsager depicts the useless

containers these men have become. They cannot escape the inhumanity of their jobs even in their recreational activities. K.A.R.

Sources: DeNoon, Christopher, *Posters of the WPA*, Los Angeles: 1987, pp. 29-30, 76.

O' Connor, Francis, *Art for the Millions*, Greenwich, CT.: 1973, pp. 294, 295, 301.

Shapiro, David, *Social Realism*, New York: 1973, pp. 3-28.

PAUL WELLER

(Boston, 1912-)

Paul Weller studied at the National Academy of Design in New York City and subsequently produced paintings, lithographs, photographs, and



illustrations. From 1936 to 1940 he worked intermittently for the Federal Art Project. His total recorded print production for the FAP is only nine works. He also completed a large canvas mural, *Gateway to the West*, for the Post Office in Baldwinsville, New York in 1941.

71 *Noon*

Lithograph, 1939

29.5 x 37.5 (11 3/8 x 14 3/4)

Signed on stone, l.r. corner: "P. Weller"; signed in pencil, l.r. corner: "R. Weller"; titled in pencil, l.c.: "Noon"; bears stamp, l.l.: "Federal Art Project/NYC WPA."

WPA 56:1.284.

The hardship of migrant workers was well documented by such Farm Security Administration photographers as Dorothea Lange. Paul Weller's *Noon* presents a similar factual representation of a mother and nursing child in the expansive flat plains

of America. The extremely deep background commonly seen in FSA photographs includes the temporary tents and cars that served as homes for these itinerant workers. Weller's simple approach emphasizes the stark reality of this woman's life.

The woman and child completely occupy the foreground, which quickly recedes back to the horizon. The woman's body is made up of a series of sharp angles covered with cloth similar to the tent frames covered with white sheets behind her. Her position and life thus become just as temporary as the tents. Her hand cradling the baby's head, face, and breast convey the only comfort and humanity in the scene and emphasize the fortitude required of these people to survive. K.A.R.



LLOYD WILLIAM WULF

(Avoca, Nebraska 1913—Nebraska 1965)

A versatile artist who became skilled in painting, lithography, and engraving, Wulf studied at the California School of Fine Arts. During the 1930s and 1940s he lived in San Francisco, where he actively participated in the arts community as a member of the San Francisco Art Association. Wulf was awarded the Parilia Purchase Prize by the Association at the San Francisco Museum of Fine Arts in 1937. From 1936 to 1940 he participated in the Federal Art Project, producing numerous lithographs. In 1941 Wulf moved to Quito, Ecuador, where he taught and worked as an artist until 1960, when he returned to Nebraska.

72 *Burlesque Dancers*

Lithograph, 1937

25.8 x 29.1 (10-2/8 x 11-1/2)

Signed on the stone, l.r.: "Wulf"

Print has been cut around the borders; at one time the Museum had a detached strip signed by the artist in pencil with date "7-11-37" and edition number "11/31."

WPA 56:1.229.

Burlesque was a type of music hall entertainment popular in the United States for nearly one hundred years. As an art form, it had been imported from England in the mid-1800s and was considered to be a lower-class amusement because of its broad, often risqué, humor. Burlesque reached its height of popularity in 1914 in New York, but touring companies performed throughout the country, causing it to remain a popular form of theatre through the 1940s. Stars such as Al Jolson, Fannie Brice, and W.C. Fields got their start on the burlesque circuit. The "burley-cue," as it was commonly called, employed a set pattern where the first and last acts involved ensemble singing, dancing, and comedy skits with the middle section composed of specialty variety acts. Following the comedy finale, the "Extra Added Attraction" often included boxing matches or suggestive dances. After World War I, striptease—plus the more than reasonable price of admission—became the chief draw of burlesque shows. As American Scene artist Reginald Marsh commented, "Burlesque . . . is the only entertainment, the only presentation of sex that [the poor

man] can afford.” During the Depression, burlesque’s bawdy humor and light-hearted entertainment provided at least a temporary respite from the hardships of everyday life.

Wulf uses the lively line available in lithography to characterize both the sexual and comedic aspects of the performance. The viewer is made aware of the low-brow nature of burlesque through the nonchalant expressions and poses of the dancers, their less-than-perfect bodies, and the inclusion of a smoking cigarette and trash on the stage floor. By tilting the floor downward, masking off the middle ground with a curtain, and pushing the dancers forward, Wulf invites the viewer to experience burlesque as if in the audience. E.K.M.

73 *In the Street*

Lithograph, c 1936-38

29.8 x 39.5 (11-11/16 x 15-11/16)

Signed in pencil, l.r.: “Wulf”; numbered in pencil, l.l.: “22/28”; titled in pencil, l.c.: “In the Street”; bears blind stamp, l.r.: “Federal Art Project”; bears inscription on verso, u.l.: “262 339”; on verso across bottom: “1979-2078 Jul 29 1938 School of Architecture and Allied Arts.”

WPA 56:1.230.

As in *Burlesque Dancers*, Wulf chooses to depict more cheerful, uplifting Depression-era scenes. Here Wulf captures the community spirit of a Salvation Army band. Founded in London in 1865 by General William Booth, the Salvation Army established a social relief network that assisted many people during and after World War I. As a religious organization, the Army used a military framework, including marching bands, to reform wayward souls, preaching temperance world-wide.

Wulf frames the scene with two flags (one American, the other the Salvation Army’s), creating a wedge of figures that is at once enlivening and inviting. The lithographic process is used to create naively rendered figures who seem at home even in the modest environments of the street. E.K.M.

Sources: Falk, 1985, p.697.

Hughes, 1986, p. 518.

Goodrich, Lloyd, *Reginald Marsh*, New York: 1972, p. 37.

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