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The Art of Printmaking: Part 3. Master Prints From the Nineteenth and Twentieth Centuries

Norman A. Geske

Sheldon Memorial Art Gallery

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the art of printmaking

Master Prints From The Nineteenth And Twentieth Centuries
BONNARD, PIERRE

French, 1867-1947

Born at Fontenay-aux-Roses. He was associated with the artists Maurice Denis, Felix Vallotton and Edward Vuillard, who constituted the leadership of the group known as the Nabis. Bonnard, a furniture and textile designer as well as a painter-printmaker, began designing posters in the 1890’s. The poster of the nineties was characterized by flat tones arranged in an asymmetrical composition, each a homogeneous design with lettering and imagery formed to complement each other. Bonnard was also a book illustrator.

III-1 La Petite Blanchisseuse, 1896 (The Little Laundress) from Vollard’s second ALBUM DES PEINTRES-GRAVEURS, published 1897

color lithograph, 11 5/8” x 7 13/16”
signed and dated in the stone; signed and numbered in pencil
Roger-Marx catalogue no. 42, edition 10 of 100
Pennell Fund, Library of Congress
BOYS, THOMAS SHOTTER

English, 1803-1874

Born at Pentonville. He was apprenticed to the etcher, George Cooke and studied with Richard Parks Bonington in Paris. Boys, the British equivalent of Isabey, exploited in his technique the finely grained surface of Bavarian limestone. For the same reasons as Turner and Isabey his views of England and France are architecturally precise, and, thanks to this exactitude, we are able to see how early nineteenth century England and France looked. Boys' views have the added advantage of color, which is not printed but painted on by hand.

III-2 Laon Cathedral, 1839
from PICTURESQUE ARCHITECTURE IN PARIS, GHENT, ANT-WERP AND ROUEN, London, 1839
lithograph, hand colored, 11" x 15½"
unsigned
F. M. Hall Collection, University of Nebraska
CEZANNE, PAUL
French, 1839-1906

Born at Aix-en-Provence. The son of a wealthy manufacturer. In 1863 he abandoned his law studies in order to study painting. He exhibited with the Impressionists, and later left Paris for Aix where he spent the rest of his life removed from almost all outside contact, and developed a style which was to have a profound effect on twentieth century painting. His lithographic essays, like his water colors, are filled with light and air, and because they are so few have become today, objects of artistic veneration.

III-3  Bathers, between 1890 and 1900
color lithograph, 9" x 11½"
unsigned
Venturi catalogue no. 1156
Pennell Fund, Library of Congress
DAUMIER, HONORE
French, 1808-1879

Born at Marseilles. He studied painting with Alexandre Lunois and lithography with Charles Ramelet. Of all the political cartoonists and magazine illustrators of the nineteenth century, Daumier was the most imaginative and prolific (4,000 prints). His development, along the lines of Goya, continued throughout his life, and as he became older his draftsmanship became freer. Daumier used all four types of grease crayons available, hard to soft, often applying one on top of the other to achieve a variety of greys and rich blacks. He also employed the scraper to bring out highlights.

III-4 Je n'y redescends plus!...je crois qu'il y a des Ecrevisses...
from the series LES BAGNEURS (I am not going down there anymore!...I think there are crayfish...)
lithograph, 8 1/4” x 10 3/8”
signed with initials in plate
Delteil catalogue no. 760
University Collection (Anonymous loan), University of Nebraska
DEGAS, EDGAR
French, 1834-1917

Born at Paris, one of the leading Impressionists, he may have learned printmaking from Joseph Tourny. His prints, which he rarely exhibited and which were known only by a few friends, exerted little or no influence on his contemporaries. It was not until after his death that his prints achieved artistic influence. His method, largely in etching and aquatint, employed every kind of formula and technique. He had only to hear of a new tool to adopt it: drypoint, soft ground, stipple, roulette. He could not leave his plates alone, constantly retouching, and working them over, trying various inks and papers. There are twenty different states to the print MARY CASSATT AT THE LOUVRE.

III-5 Mary Cassatt at the Louvre, ca. 1876
etching and aquatint, 117/8" x 47/8"
unsigned
Delteil catalogue no. 29 (xx state)
Batchelder Collection, Library of Congress
DELACROIX, EUGENE

French, 1798-1863

Born at Charenton. Studied under Jean Guerin and the Baron Gros. He was one of the chief exponents of romanticism and began lithography under the influence of Gericault, however, his method of execution was different. In a letter dated 1824 he describes his technique to a pupil, “Once you have drawn your picture in charcoal on the stone, rub until you have shaped it as you want. Then take a scraper and remove as much of the black as you think necessary, but taking care not to uncover the grain of the stone. Don’t be too timid; you will find out the trick for yourself.” Delacroix’s illustrations for Shakespeare and Goethe, and his representations of wild animals justify his appellation as leader of the Romantics.

III-6 Il gagne et n’ose vous aborder; il se couche sur le ventre; il remue la queue, 1828
from the illustrations for Goethe’s FAUST (He growls and does not dare come to you; he lays down on his chest; he wags his tail)
lithograph, 9¼” x 8½”
unsigned
University Collection (gift of Robert Gwathmey), University of Nebraska
DORE, GUSTAVE

French, 1832-1883

Born at Strassburg. Dore began his career in 1847 as a caricaturist for the JOURNAL POUR RIRE. His only formal training was received from the director of a small Parisian academy. In time he changed from caricature to the illustration of books with wood engravings. His work includes illustrations for the BIBLE and DON QUIXOTE, plus volumes by Balzac, Byron, Dante and Rabelais. Most of his engravings were cut by craftsmen adept at translating Dore's intentions. Dore's powers of invention and observation seldom failed him and the list of his prints numbers 10,000.
FANTIN-LATOUR, HENRI

French, 1836-1904

Born at Grenoble. He was a pupil of Lecoq de Boisbaudran and Gustave Courbet. Fantin-Latour, nicknamed the "Schumannist", took the subjects for many of his lithographs from the symphonic poems of Berlioz, Brahms, Schumann, or Wagner. He exhibited with the Impressionists and was associated with the Symbolists. His technique is essentially the same as that used by Redon.

III-8 Nuit d'extase, 1894 (Night of Ecstasy)
from his illustrations for Berlioz' LES TROYENS A CARTHAGE,
act II, scene 2
lithograph, 11¾" x 8¾"
signed in stone; executed for the Gesellschaft fur Vervielfaltigundekunst, Vienna
Hediard catalogue no. 117 (iv state)
Hubbard Fund, Library of Congress
GAUGUIN, PAUL
French, 1848-1903

Born at Paris. The story of Gauguin's beginnings as an amateur artist and the subsequent desertion of his family in order to become a professional artist is well-known. His lithographs and his one aquatint are less important than the woodcuts made in Tahiti in that the latter revolutionized the illustrated book. Their elementary, simplified shapes, derived from Japanese prints and Aztec sculpture, as well as their typographical ornament, were unlike anything previously done, and helped restore the level of the illustrated book to what it had been during the eighteenth century under Moreau le Jeune.

Maruru, ca. 1891-1893
color woodcut, 8 1/16" x 14"
signed in the block: P. Go.; penned note in lower left margin, "du Tahiti lointain ce qu'y vit Gauguin une idole repue"
Guerin catalogue no. 24
stamp on verso, "DOUANE VI-6"
Pennell Fund, Library of Congress
GOYA, FRANCISCO JOSE

Spanish, 1746-1828

Born at Fuendetodos. Goya was a pupil of Jose Luzan and Francisco Bayeu. He was fifty-three when he produced his first original etchings, the CAPRICHOS, which grew out of a series of satirical drawings, comments on human vice and folly. Up until that time his only prints had been etchings done after Velasquez. The CAPRICHOS employed aquatint which had recently been invented and was primarily used for the reproduction of wash drawings, but Goya demonstrated the dramatic qualities of light and dark inherent in the medium. His other two series of prints, the PROVERBIOS and the TAUROMACHIE, were published after his death.

III-10 The Sleep of Reason Produces Monsters, 1799 plate no. 43 from LOS CAPRICHOS etching and aquatint, 8\(\frac{1}{2}\)" x 6"
unsigned
Delteil catalogue no. 80
F. M. Hall Collection, University of Nebraska

III-11 Desparates General plate no. 9 from LOS PROVERBIOS etching and aquatint, 8\(\frac{1}{2}\)" x 12\(\frac{3}{4}\)"
unsigned
Delteil catalogue no. 210
F. M. Hall Collection, University of Nebraska

III-12 Plate from LA TAUROMACHIE etching and aquatint, 8\(\frac{1}{4}\)" x 12\(\frac{3}{8}\)"
unsigned
Delteil catalogue no. 246
F. M. Hall Collection, University of Nebraska
GROS, BARON ANTOINE JEAN
French, 1771-1835

Born at Paris. He was a pupil of Jacques Louis David and studied at l'Ecole des Beaux-Arts. A noted history painter of the First Empire, he, more than any other artist, helped establish the Napoleonic legend. Later, at the end of the Empire, under the influence of romanticism, he turned to North African subject matter. Like many painters he was intrigued by the new lithographic process and experimented with it in two lithographs, both of African subjects.

III-13 Arabe du Desert, 1817 (Desert Arab)
lithograph, $7\frac{3}{8}" \times 10\frac{1}{4}"
unsigned
Beraldi catalogue no. 260.2
F. M. Hall Collection, University of Nebraska
ISABEY, EUGENE

French, 1803-1886

Born at Paris. Isabey, the son of a miniaturist, was one of the earliest nineteenth century artists to realize and develop the potentialities of lithography. He collaborated with several artists in the production of the illustrations to Baron Taylor's VOYAGES, as well as contributing to other portfolios of landscape views. Isabey was skilled in the handling of atmospheric affects without a loss of precise detail, a skill much in demand as the portfolios were to serve, for those who purchased them, as souvenirs and reminders of the places illustrated.

III-14  Souvenir de St. Valery sur Somme
lithograph, 11 7/8" x 9 9/16"
signed: Lith. par Eugene Isabey,
Imp. par Ch. Motte. Paris, publie par
Morlot, Galerie Vivienne, No. 26 London,
published by McLean, 26 Hay Market
Hediard catalogue no. 9 (ii state)
Pennell Fund, Library of Congress
MANET, EDOUARD

French, 1832-1883

Born at Paris. Manet, influenced by the seventeenth century Spanish artist, Velasquez, was the first Impressionist. Printmaking was a side-line for him. Most of his plates remained unpublished at his death, and were largely unknown until 1906. His contacts with printers were few, and he was not particularly interested in the techniques of printmaking. It seems he was drawn to the process through his admiration of the work of Goya, which in many instances his plates resemble.

III-15 Odalisque
etching and aquatint, 4¾” x 7½”
unsigned
Moreau-Nelaton catalogue no. 20
F. M. Hall Collection, University of Nebraska
MILLET, JEAN-FRANCOIS
French, 1814-1875

Born at Greville. He was a member of a group of landscape painters who settled in Barbizon, a village at the edge of the forest of Fontainbleau. Millet was another painter who successfully experimented with printmaking. His etched plates, influenced by Rembrandt, number twenty, and like his paintings are studies of peasant life.
MERYON, CHARLES

French, 1821-1868

Born at Paris. Son of an English doctor and a dancer, a self-taught artist, he began etching in 1849 under the influence of the engraver Eugene Blery. He learned by copying the works of Karel du Jardin, Salvator Rosa, Willem van de Velde, and Reynier Nooms Zeeman whose views of Paris inspired Meryon to produce his own set which he dedicated to Zeeman. Meryon’s views were different from other topographical engravings in that his search for accuracy never made his work dull. He insisted that his plates should be published just as they were without any touching up, consequently flat white tones remain white, and create a strong contrast to the blacks. He influenced printmaking for fifty years, and helped create the etching revival of the latter half of the nineteenth century.

III-17 Tourelle, Rue de l’Ecole de Medicine, 22, Paris, 1861
etching, 8¼” x 5½”
unsigned
Delteil catalogue no. 41
F. M. Hall Collection, University of Nebraska
PISSARRO, CAMILLE
French, 1830-1903

Born on St. Thomas Island, West Indies. Pissarro along with Degas was the most productive printmaker among the Impressionists. He attached much importance to his prints, so much so that he kept a complete record of them, listing number of states and number of proofs printed. His first prints were influenced by Corot and Millet. From 1879 onwards he used aquatint. His method was to etch the outline of his subject before applying the aquatint ground for which he, like Degas, used salt. Thereafter he burnished, scraped, hatched, and cross-hatched.

III-18 Woman in a Vegetable Garden
etching and aquatint, 9¾" x 6¾"
signed in margin
Delteil catalogue no. 30
F. M. Hall Collection, University of Nebraska
REDON, ODILON

French, 1840-1916

Born at Bordeaux. Redon was a pupil of Jean Leon Gerome, and learned printmaking from Rodolphe Bresdin. In his graphic work he is the spiritual heir of Poe, Flaubert, Huysmans, and the APOCALYPSE. He was adopted by the Symbolists, who searched for realities in the shadowy regions of the imagination and inner consciousness. Redon is certainly among the most mystical and poetic of modern artists. Redon established the general contours of his design with the aid of transfer paper, then worked over the stone with grease pencil and ink until he achieved the desired blackness, finally, he scraped and scratched on the stone to bring out the whites.

III-19 Child's Head
lithograph, 9 15/16" x 8 5/16"
signed in pencil in image
Mellerio catalogue no. 169
ex collection of Albert McVitty
Pennell Fund, Library of Congress
La revue blanche
bi-mensuelle
le n° 60 cent.
12 francs par An
1 rue Laffitte
Paris
Charpentier et Riquelle, éditeurs
11, rue de Grenelle
TOULOUSE-LAUTREC, HENRI DE

French, 1864-1901

Born at Albi. He studied with the animal painter Rene Princeteau, with Leon Bonnat, and with Fernand Cormon. He worked in Paris and knew most of the Impressionists. Between 1891 and his death he executed nearly four hundred prints. His posters, constituting his first lithographic efforts, overshadowed those of his contemporaries and created standards of excellence by their brilliant drawing, free use of color, design and typography. These asymmetrical compositions, derived from Japanese prints and the Art Nouveau influenced subsequent poster designers, the Nabis and the Fauves.

III-20 La Revue Blanche, 1895
color lithograph, 49¼” x 36”
signed and dated in plate
F. M. Hall Collection, University of Nebraska
TURNER, JOSEPH MALLORD WILLIAM

English, 1775-1851

Born at London. Turner, the son of a barber, was a professional artist from his early teens. He traveled extensively through England and the continent. The result of these travels was a series of seventy-one landscape views, entitled LIBER STUDIORUM, which were engraved in competition with Claude's series of views, known as the LIBER VERITATIS, published in 1777. Turner, working from drawings, etched the main outlines, and then turned the plates over to a mezzotint engraver to finish. The purpose of the series, according to the prospectus, was, "...to attempt a classification of the various styles of landscape, viz. the historic, mountainous, pastoral, marine, and architectural."

III-21 Lake of Thun Swiss, 1808
from LIBER STUDIORUM
etching and mezzotint, 8⅜" x 11⅞"
signed in plate
Bradley Collection, Library of Congress
BECKMANN, MAX

German, 1884-1950

Born at Leipzig. The son of a flour merchant, he studied at the Weimar Academy. Beckmann was a member of the Berlin Secession prior to World War I. After the war he turned away from impressionism toward an expressiveness derived from the Gothic, a style characterized by angularity of form, deformation of parts of the body, and an overall arbitrariness of design. Also, with the change in style there was a change in his allegiance, he joined Die Neue Sachlichkeit group (George Grosz and Otto Dix), whose paintings and prints illustrated the tragedies, tensions, and violence that underlaid German life in the 1920's.

III-22 Self Portrait, 1917
etching, 12" x 10"
signed in margin
F. M. Hall Collection, University of Nebraska
BRAQUE, GEORGES

French, 1882-1963

Born at Argenteuil-sur-Seine. He studied at l'Ecole des Beaux-Arts in Le Havre and Paris. He began as a Fauve, met Picasso in 1907 when they joined to develop Cubism. After World War I, Braque softened and varied the severe cubist style, though still life remained his principal theme. Following a limited number of prints made during the early cubist phase and between 1921-1934, he produced over seventy after 1945.

La danse, 1934 (The Dance)
etching, 9 1/2” x 6 13/16”
signed in pencil
watermark: BFK RIVES
Pennell Fund, Library of Congress
KANDINSKY, WASSILI

German, 1866-1944

Born at Moscow. At the age of thirty he abandoned his law career and went to Munich to study painting. In 1902 he opened his own school and became a member of the Berlin Secession and the German Association. He painted his first completely abstract picture in 1910. In 1911 he exhibited in the first Blue Rider exhibition. Kandinsky's first woodcuts were influenced by Art Nouveau. His later ones continued to show strong ornamental tendencies and resemble constellations.

III-24 Die Kleine Welten, 1922 (The Small World)
color lithograph, 10 15/16" x 9 1/16"
signed in margin
F. M. Hall Collection, University of Nebraska
KIRCHNER, ERNST LUDWIG

German, 1880-1938

Born at Aschaffenburg. He studied architecture at the Dresden Technical Institute and painting at the Munich Academy. In 1905 Kirchner, along with Karl Schmidt-Rottluff and Erich Heckel formed Die Brücke; the name was suggested by F. Nietzsche's ZARATHUSTRA. Kirchner, perhaps the most original and prolific of the group, was aware of the inherent capabilities of each graphic medium. His woodcuts, for example, are not mere translations of drawings, but works which could not be done in any other medium. The outstanding quality of his work is its intensity, power, and sensitivity.

III-25 Woman and Child
woodcut, 19 1/8 x 15 5/8
signed in margin
F. M. Hall Collection, University of Nebraska
KOLLWITZ, KATHE

German, 1867-1945

Born at Konigsberg. She studied under Karl Stauffer-Bern at Berlin and under Ludwig Herterich at Munich. She was an intellectual possessed with a sense of the wrongs done to the downtrodden. She and her husband, a doctor, lived and worked in the slums. Her graphics, reflecting the chaos and suffering in the lives of the poor, are drawn and cut with dramatic simplicity and economy, at once monumental and expressionistic.
LIEBERMANN, MAX

German, 1847-1935

Born at Berlin. He was the son of a Berlin business family and a painter in the realistic tradition of Adolf Menzel. On a trip to Paris during the 1870's he discovered impressionism, changed his style accordingly, and in the manner of the American, Robert Henri, turned artists away from a literary outlook to a naturalistic world view. The artists around him formed a group called the Secession, which fought against official, academic, German painting and showed, for the first time in Berlin, the French Impressionists and Post-Impressionists, whose styles they transformed into modern expressionism.

III-27 Portrait of the Philosopher Cohen, 1912
(Herman Cohen, 1842-1918)
drypoint, 10⅞" x 8⅛"
signed in pencil; publisher's dry stamp; published Berlin, Bruno Cassirer
Schiefler catalogue no. 145 (ii state)
Library of Congress Purchase, Library of Congress
MUNCH, EDVARD

Norwegian, 1863-1944

Born at Loten. He worked in Oslo, and traveled to Berlin in 1889, passing through Paris where he saw the work of Van Gogh and Gauguin. In Berlin his style changed from impressionism to themes of greater subjectivity. Like many late nineteenth century artists he received inspiration from French symbolist poetry, Russian novels and Scandinavian theatre. And like Toulouse-Lautrec it is in his printmaking that his art shows its true significance. More than any other artist he is the father of German expressionism. His chief source of income throughout his life was derived from the sale of his prints, mainly in Germany where they were acquired by museums and private collectors.

III-28 The Day After, 1895
drypoint and aquatint, 8 1/8" x 11 9/16"
signed and dated in pencil (iii state)
Schiefler catalogue no. 15; Willoch catalogue no. 14 (iv state)
watermark: monogram MB
ex collection of Heinrich Stinnes and Dr. Kallmann
Pennell Fund, Library of Congress

III-29 Girl Sitting on a Stone, 1920
lithograph, 24 1/2" x 18 3/8"
signed in pencil
Schiefler catalogue no. 482
Pennell Fund, Library of Congress
MATISSE, HENRI
French, 1869-1954

Born at Cateau-Cambresis. He studied at the Academie Julian and in Gustave Moreau's studio. The work of the Impressionists, Pointillists, Cezanne, and his own planar style molded Matisse into one of the leading Fauves during 1905-1907. He was a prolific printmaker, beginning with fauvist lithographs and linoleum cuts in 1906. After 1922 his lithographs, largely of sensuous nudes and odalisques, were drawn with sensitive, graceful lines. His only etchings, commissioned by Albert Skira, were made in the early 1930's as illustrations for the poems of Mallarme.

III-30  Nude Reclining on a Bed
lithograph, 5 1/16" x 7 1/2"
signed in pencil
number 50 of an edition of 50
Pennell Fund, Library of Congress

III-31  Head and Shoulders of a Girl, 1938
linoleum cut, 11 15/16" x 9"
signed with initials and dated in block
Pennell Fund, Library of Congress
PECHSTEIN, MAX

German, 1881-1955

Born at Zwickau. He was the son of a textile worker and at the age of fifteen was apprenticed to a house painter. He later attended the Dresden School of Fine and Applied Arts. In 1906 he met the Brucke painters and joined the group. He immediately began to do woodcuts in which appeared the boldness and crudeness of Gothic prints, as well as the influence of Cezanne, Van Gogh, and primitive African sculpture. Certain decorative tendencies are also evident in Pechstein's woodcuts. Stylization and pattern are important to his compositions.

III-32 Village Scene, 1919
woodcut, 12½” x 15¾”
signed in margin
F. M. Hall Collection, University of Nebraska
PICASSO, PABLO RUIZ

Spanish, b. 1881-

Born at Malaga. Picasso, perhaps the most prolific artist of the twentieth century, has made prints since his arrival in Paris in 1901. The styles of his prints have followed the styles of his paintings, beginning with the Blue and Rose period of 1904. He is, as an artist, only to be compared with Rembrandt in the force of his imagination and mastery of technique. He lives on the Riviera.

III-33 Le table, 1911 (The Table)
from Max Jacob's ST. MATOREL
drypoint, 7 3/8" x 5 5/8"
unsigned
Stern Collection catalogue no. 91
F. M. Hall Collection, University of Nebraska

III-34 Blind Minotaur, no. 3, 1934
aquatint, 9 11/16" x 13 5/8"
signed in pencil
Hubbard Fund, Library of Congress

III-35 Woman in an Armchair, 1947
color lithograph, 19 3/16" x 12 9/16"
signed in red pencil
Mourlot catalogue no. 69; no. 29 of an edition of 50
Pennell Fund, Library of Congress
ROUAULT, GEORGES
French, 1871-1958

Born at Paris. He was apprenticed to a stained glass artisan. In 1891 he became a pupil of Gustave Moreau at L'Ecole des Beaux-Arts. Rouault, generally classified as a Fauve, or a French Expressionist, developed a method of printmaking which was completely non-traditional in that his prints began with a photomechanical plate made from wash drawings and then were worked over by him so thoroughly with the scraper, the roulette, the file, and acid, that only occasional traces of the original reproduction remain.

III-36 In the Land of Thirst and Terror, 1943
plate no. 26 from MISERERE ET LA GUERRE
etching, 16 13/16" x 22 13/16"
signed and dated in plate

F. M. Hall Collection, University of Nebraska