Expressions of Society: Selections from the Meyer P. and Vivian O. Potamkin Collection at Dickinson College

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6 FEBRUARY – 14 MARCH 1998

THE TROut GALLERY
EMIL R. WEISS CENTER FOR THE ARTS
DICKINSON COLLEGE
Acknowledgements

It is hard to believe that an entire semester has passed and that the hard work of twenty senior art history majors—our largest graduating class ever—has now come to fruition. In the process of selecting the objects, researching the entries, making decisions about the catalogue, brainstorming on educational programs, and planning opening events, we have incurred many debts of gratitude which we would here like to express.

Our sincere thanks go to the staff of the Boyd Lee Spahr Library, and, in particular, to our liaison Isabella Tomijanovich and to the interlibrary loan librarians, Tina Marcus, Natalia Chronoulis, and Sue Norman. Their assistance with locating and retrieving reference and scholarly materials has enriched the text of this catalogue immeasurably. The members of the Art History department—Michael Gun, Sharon Hirsh, and Melissa Schlitt—were also instrumental in helping us find information and bibliography. We are all grateful for your valuable contributions. Beyond the limestone walls of Dickinson, we benefited from the advice of and Melissa De Ruiter and Kristen Kelly at the Pennsylvania Academy of the Fine Arts, who helped us to track down some elusive dates and affiliations for former students and faculty at the Academy. We are also thankful for the helpful comments of Conrad Graebner, an expert on American and European prints. And, of course, we very much appreciate the time and the invaluable information that Pat and Vivian Potamkin shared with us while we were mounting this exhibition. They have our thanks, especially, for inviting us to spend a most pleasant afternoon with them in November.

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The catalogue also required a major investment of time and energy, for which we are grateful to Kelly Alsedek for finding creative solutions to the innumerable difficulties that arose throughout its production. We would also like to thank photographer Pierce Bounds for fitting in two demanding days of shooting in the midst of a hectic semester. Not to be overlooked was the generous sharing of the copy stand equipment by slide librarian Peggy Ottens. We thank, in advance, Bob Cavenagh and the staff of the Media Center, for their help in creating a virtual exhibition that is slated to open on 6 February.

Catalogues of this size and ambition are not produced without substantial underwriting. We therefore gratefully acknowledge the financial support we received from the Ruth Trout Endowment, as well as from the Offices of the President, the Dean, the Treasurer, and the Vice-President of External Affairs. Thus we thank Lee Finischler, Lisa Rossbacher, Michael Britton, and Bob Freeden.

As adviser to the Art Historical Methods Seminar, I would like to take this opportunity to congratulate the senior majors on their impressive accomplishment. It has been a pleasure collaborating with you on this exhibition and the accompanying catalogue. I have learned a good deal from our discussions and from the process of mounting this show.

Last, but hardly least, we reserve our heartfelt thanks for Meyer P. and Vivian O. Potamkin who have expressed their devotion to Dickinson College in countless ways. The establishment of the Potamkin collections at Dickinson College in the 1950s continues to enrich, illuminate, and delight those of us who have the good fortune to visit the Campus and its Gallery. Your vision has helped to create an important cultural oasis in Central Pennsylvania.

The members of the Art-Historical Methods Seminar, Peter Lukehart, adviser

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On the cover: Detail of Cat. 14, Sarai Sherman.
INTRODUCTION

Collections are our material autobiography, written as we go along and left behind us as our monument.

Susan Pearce

In this 225th anniversary year for Dickinson College, the Trout Gallery has organized a series of exhibitions celebrating the College's historic art collections. During the summer of 1997, we provided a survey of recent gifts and acquisitions. This was followed, in October and early November, by a survey that included highlights of the more than 6000 objects that have been donated to or acquired by the College since its inception in the late eighteenth century. What we have learned in the process of these retrospective exhibitions is that we are remarkably fortunate to be part of an institution of higher learning that has always made art a centerpiece of the cultural and intellectual life of the campus. From the antiquities given by Commodore Jesse Duncan Elliott in 1836, to Auguste Rodin's St. John the Baptist Preaching donated by Meyer P. and Vivian O. Potamkin in 1993, we are the stewards of a rich and diverse visual heritage.

The current exhibition, Expressions of Society: Selections from the Meyer P. and Vivian O. Potamkin Collection at Dickinson College, adds yet another important dimension to this anniversary year. Pat and Vivian have been integral to every aspect of the growth of the College's art collections in the twentieth century, even as they have been staunch supporters of other programs that Dickinson provides.

The history of the Potamkins' philanthropy to the College's collections deserves some attention as it helps to explain the timing and the range of their gifts. Beginning in the 1950s, Pat and Vivian were moved by a request from the President to supply works of fine and decorative art to enhance the interior of the President's House. They graciously complied, and thus began what was to become a legacy of generosity that has continued to this day. In 1957, the Potamkins wrote to Vice President Gilbert Malcolm and asked whether the College might be interested in receiving approximately forty important prints by artists such as Leonard Baskin, Marc Chagall, Jean-François Raffaelli (cats. 3, 4a-c), Helen Siegl (cat. 5), Benton Murdock Spruance (cats. 1, 2), Georges Rouault, and Renzo Vespignani. Although Malcolm remained circumspect, Professor Milton E. Flower, who graduated from Dickinson a year before Pat and was then teaching in the Political Science and Art departments, hastened the College's decision by driving to Philadelphia himself in order to pick up the works. A longtime friend who shared their passion for collecting, Milton Flower (d. 1996) deserves our gratitude for seizing an important opportunity to bring original art to the Dickinson campus.

In 1961 the Potamkins gave a group of paintings by modern masters—Antoni Clave (cat. 6), Roland Oudot (cat. 8), Harald Hansen (cat. 7), José Palmério (cat. 9), and Charles Camoin (fig. 1), among others, again to enhance the interior of the President's house. A second large gift of works on paper was given in 1969, including two extremely significant suites by Marc Chagall—Les âmes mortes (figs. 2-3)—and Georges Rouault—Miséricore (cats. 16-18), as well as several important prints by Picasso. In addition, Dickinson received Georges

![Fig. 1. Charles Camoin (1879-1965). Still Life with Fruit, undated. Oil/canvas, 15 3/4 x 19 in. (33.02 x 41.28 cm.). Gift of Dr. and Mrs. Meyer P. Potamkin, 1961.1.1.](image-url)
Braque's *L'oiseau et son ombre* (cat. 19), a print by Maurits Cornelis Escher (cat. 12), and a selection of complete copies of the series of monographs produced by Aimé Maeght, *Dernière le minuit* (for example, cats. 10, 11)—from which we highlight Giacometti and Kandinsky—as well as works by Käthe Kollwitz (cat. 13), and Sarai Sherman (cats. 14, 15). One can easily see that the College’s holdings of American and European artists increased by leaps and bounds within the span of a decade.

In 1972 the Potamkins made the decision to create an archive of poster art at Dickinson, and the students have selected two advertisements for *Punch* magazine by Frederic H.K. Henrion (cats. 20, 21) to represent a much larger donation. About a decade later they gave a suite of prints by Sante Graziani after Ingres (cats. 23, 24), a complex series of images that engage the history of art as well as challenge the technical limits of the print medium.

Throughout the 1980s Pat and Vivian built on the foundation of the two- and three-dimensional collections they had shaped in the previous thirty years. In 1984, for example, they added an important Dali print (cat. 25); and, in 1987, the famous quartet of English hunting prints by John Frederic Herring (cats. 26–29). A year later they donated an unusual and deeply personal suite of Baskin’s prints on the theme of the Rabbi (cats. 31–34). They closed the decade with an enormous gift of over 100 objects in 1989. The students again selected a few works to stand for that year’s donation: Georges Dayez’s *Nazare* (cat. 38), Peter Lister’s calendar called *Rainbows* (cat. 30 a, b), James C. Lueder’s drawings of Paris (cats. 36, 37), and Théophile Steinlen’s large landscape prints (cats. 40, 41).

Most recently, the Potamkins have been making targeted donations to our collections, which they know intimately. They have augmented the poster collection, in 1990, with works such as Elisabeth Frink’s Amnesty International poster (cat. 42). This image forms part of a gift of a whole series of posters commissioned by Amnesty International from well-known artists. And in 1993, they donated an exceptionally fine cast of Rodin’s *St. John the Baptist Preaching* (cat. 43), which was unveiled amidst great fanfare in the spring 1994 (fig. 4). It is now the centerpiece of our Western sculpture collection, and a work that attracts visitors to our Gallery. In the last several years (1996 and 1997), we have continued to receive prints and drawings, including nineteenth-century images of Carlisle by Augustus Kollner, and two lithographs by the Mexican artist (b. American), Pablo O’Higgins (cats. 44, 45).

During these five decades of magnanimous donations from the Potamkins, which now number over 400 objects, the College not only houses the works of art, but also displays them in public spaces on the campus. The Potamkins’ intention was, of course, that the College would use these works for educational purposes as well as for establishing a perma-
nent collection. Some of the works grace the President’s house; others are on view in administrative offices. Perhaps more to the point of the Potamkins’ intended usage are the scores of works that have been included in temporary and semi-permanent exhibitions, first in the Holland Union Building (from the 1960s through the early 1980s), and later in The Trout Gallery (founded 1983). Many of these exhibitions have been curated by students, an experience that affords the art history majors at Dickinson the opportunity to select, research, interpret, and install works of art. In the process, they have catalogued scores of objects from the Potamkin collection during the past twenty to twenty-five years. For their part, the students learn intellectual and practical skills that prepare them for advanced work in research or museum studies. It is, in fact, thanks to the Potamkins, and other important donors of art to the College, that our art history majors are able to study significant works of original art.

In preparation for creating their own exhibition the members of the senior seminar have been reading a wide array of art-historical and theoretical materials, some of which appear as references in their catalogue entries. One of the most significant of the texts that we jointly read was a complex new study called On Collecting: An Investigation into Collecting in the European Tradition by Susan Pearce. Pearce makes a compelling argument for looking at collecting as not merely psychologically or personally motivated, but also as a socially constructed phenomenon. Thus she traces the history of collecting in Western culture to its origins in, on one hand, ancient Greek and Roman traditions, and, on the other, Northern European tribal customs. Using historian Fernand Braudel’s model of short-term (dureé), medium-term, and long-term mentalities (mentalités), Pearce weaves a rich narrative that makes sense out of the historical, social, and personal motivations of collectors since the beginning of recorded history. In the course of reading and discussing this text, we were made acutely aware of where we ourselves fit into the categories of collecting. More to the point, it helped us understand why families or individuals such as the Potamkins are drawn to collect and why they feel such a strong civic duty to share their collections with a wider audience (which is clearly not always the case). Of the three types of married collectors that Pearce, following Baekeland, identifies—hurtful, supportive, bonding—it is the last which best characterizes the nearly sixty years of collecting in which the Potamkins have been engaged. For Vivian and Pat, collecting art is an integral part of their life together; it complements and enriches their home, yes, but it is also a tie that binds. As a British couple who collect Studio Pottery opined, “[Collecting] is more satisfying [than other ways of spending time and money together], very evocative, and, for a married couple, gives a sense of permanence, and... bonding.” One could equally say this of the Potamkins, where the amount of time, effort, and love invested in collecting now helps to define their identity as a couple.

This year’s students have selected works according to their own likes and preferences. I provided no guidelines other than that they should choose two (in some cases three or four) works that spoke to them, whether aesthetically, iconographically, or personally. Expressions of Society therefore represents a cross-section of the Potamkin collection which is as diverse and individual as the twenty students who selected the works. Similarly, their methodological approaches to the material are idiosyncratic. Since this course combines theoretical and practical concepts, the students absorb to varying degrees, even as they respond to different stimuli.

Although there is no single, overarching critical approach that can be traced from entry to entry, one can discern thematic clusters. For example, several students chose to write from the vantage of reception theory, where they examined the period response to the artist and his or her work. For some, this meant also adopting a feminist or an essentialist strategy. Others focused more specifically on social-historical issues. And, yet another group chose the nearly archaeological methods of material culture, which worked particularly well.
for the consumable art: posters, calendars, and the like. By contrast, there were those who opted for more traditional methods, such as iconography and formal analysis. Finally, a handful of students pursued the methodologies that they had researched for their class presentations, including structuralism and deconstruction.

The students made the decision to choose works that represent all aspects of the collection, including not only drawings, paintings, prints, and sculpture, but also books, art periodicals, and posters. Thus the exhibition includes both fine art and material culture, which we jointly felt spoke to the breadth and the variety of the Potamkin collection at Dickinson. On one level, Expressions is a show about the Potamkins as collectors; on another, it bears witness to the personal and emotional responses of the students to individual works within that collection. We have organized the objects by accession number in order to underline the chronology of the donations to Dickinson.

The eclecticism of the entire learning process now laid bare, we hope that the reader can better understand the range of the selection and the treatment of the works of art under discussion. This is by no means a "cutting edge" critical study, but it is, I think, an attempt by the students to bring to bear the theories they have learned on the works they have chosen to study. If there was no consensus on approach, they were able to identify as a common thread the concept of society. The students posit "society" to mean a variety of things: the artist's relation to the larger culture; the work of art's relation to culture; and the donors' relation both to the works of art and to the artists. This latter principle, the students contend, is one that galvanizes the collection into a cohesive whole. They agonized over the title which refers both to theme of humanity that runs through the art and to the social activism of the Potamkins themselves. Beginning his career as a social worker in Philadelphia, Pat developed a deep and lasting respect for all members of his community, and this is often reflected in the subject matter of the works of art. In addition, we have learned, either from watching the video Collector's Love Story or from personal conversations with the Potamkins, the depth of Pat and Vivian's interest in artists not only as producers of a commodity but also as human beings who communicate with the public. Furthermore, the Potamkins have or have had personal relationships with many of the contemporary artists, such as Leonard Baskin, Antoni Clavé, Martin Jackson, Peter Lister, James Lueders, Sarai Sherman, and Helen Siegl, among others. It is that level of intimacy and familiarity with the artists and their subject matter that characterizes this show and the works the students have chosen to present.

Peter M. Lukehart
Adviser to the Senior Art-Historical Methods Seminar

7. Pearce (1995), 229; quote from Backeland as in note 6 (without page number identified).
8. There is a summary biography published in the program for the Van Der Zee awards ceremony (Brandywine Workshop) on 16 October 1997, a copy of which can be found in the Gallery files.
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BENTON MURDOCH SPRUANCE (1904-1967), AMERICAN

St. Francis-The Market, 1953
Color lithograph, 22 1/4 x 17 in. (56.5 x 43.2 cm.)
Signed: b.r.: Spruance 53; in print: l.r.: BS
Inscribed: b.l.: 30 35; b.c.: S. Francis-The Market
Gift of Dr. and Mrs. Meyer P. Potamkin, 0.2.33
Not previously exhibited
Unpublished

Judith from Vanities II, 1950
Color lithograph, 22 1/2 x 15 5/8 in. (57.1 x 39.7 cm.)
Signed: b.r.: Spruance 50; in print: l.r.: BS
Inscribed: b.l.: 30/40; b.c.: Judith-
Gift of Dr. and Mrs. Meyer P. Potamkin, 57.1.16

Lithography was an undervalued medium in the earlier part of the twentieth century. Benton Murdoch Spruance became an impassioned advocate for lithography and helped to revive interest in the medium among American artists and collectors. After a turbulent childhood and despite his not being encouraged to follow his creativity, Spruance was able to translate his talents into a unique style that found popular success. Throughout his career he maintained a special interest in the art of lithography.

Born in Philadelphia in 1904, Benton lost his father two years later, and his mother soon remarried into an affluent Philadelphia family. Despite his wealth, Benton had a strong work ethic which carried over into all his future endeavors. He brought this same determination to his desire to learn the craft of lithography. While attending the Pennsylvania Academy of Fine Arts in 1928 he was honored with the Cresson Award which allowed him to spend a summer studying in Paris at the Académie Montparnasse. It was in the Paris workshop of Edmond Desjobert and his son Jacques that Spruance discovered lithography and began honing what would soon become his principal medium.

As is evident from the works illustrated here, Spruance enjoyed working in color lithography, adding new depth to his composition. St. Francis-The Market is enlivened through its use of arbitrary color; the vibrant blues and reds capture the viewer's eye. The figural composition has a quasi-historical title, giving a deeper meaning to the work as a whole. The title, a borrowed reference to St. Francis of Assisi, a lover of all animals, is now given to a contemporary figure who stands among a multitude of caged birds. A popular story about St. Francis tells how he preached to a large group of swallows and other birds while walking:

And he went into the field towards the birds that were on the ground. And as soon as he began to preach, all the birds that were...
on the trees came down toward him. And all of them stayed motionless with the others in the field, even though he went among them, touching many of them with his habit. But they did not leave until he had given them his blessing.2

This print is one of a series of three, all of which contain a figure interacting with birds in a contemporary composition. Because Spruance chose to work hard in his youth, despite his family’s affluence, he could identify closely with the working class society of the twentieth century. The clothing of the figure here denotes an early twentieth-century European laborer, one of the “incidental modern touches,” identified by Lloyd Abernethy, that helps to “confirm the present significance of past religious events.”3 The reflection back to the historical figure can be viewed as Spruance’s comparison of the working class to the host of saints, especially St. Francis, who preferred to live among and minister to common people in his lifetime rather than to enjoy his aristocratic birthright.

Spruance’s portrayal of the popular biblical scene of Judith (57.1.16) is quite different from many other artists visions that have preceded it. This print combines easily readable figures against an abstract background. As with the St. Francis, Spruance chooses two complementary colors—green and orange-red—which enliven the picture. The colors are, once again, arbitrary, and nowhere is this more evident than in the figure of Judith’s servant in the lower left corner who is depicted with muted green flesh. Judith herself is much more naturalistic, both in flesh tone and in figurative style. By contrast, the maidservant has no discernable facial features which, in addition to the green skin color, diminishes her importance and focuses attention onto Judith.

Judith’s large size and central placement in the composition underline her importance, but the eye is drawn further still, to the end of her upraised arm where she holds aloft the head of Holofernes. This triumphant gesture contrasts sharply with the look of sorrow on her face as she rests her head in her hand. In this image Spruance thus responds to the work of one of his well-known predecessors, Caravaggio.4 Caravaggio’s depiction (Rome, Galleria Nazionale d’Arte Antica; fig. 5) of the same subject shows Judith decapitating Holofernes. Like Spruance, Caravaggio’s Judith is also visibly disturbed by the action she is committing; however, there is none of the triumph that is seen in Spruance’s depiction. Whereas Caravaggio presents a static, almost snapshot-like view of the action, Spruance has chosen to portray the moment after the deed is completed; the moment where the action has calmed and Judith has time to reflect on what she has just done. On one hand, Caravaggio’s static image seems to slow down the action; on the other, Spruance’s image implies that the murder of Holofernes was done in a quick act of passion during which Judith did not have time to think. Spruance pushes his heroine to the emotional limit by showing the Judith who needed to perform this task in order to gain the freedom of the Jewish people, as well as the Judith who was emotionally drained after performing this gruesome deed. The raw emotion is further abstracted as Spruance suppresses both the sword and the blood. The emotion is gained instead through the figure of Judith alone; the violent details are not needed.

Spruance’s use of biblical subjects is by no means limited to these two works. His many works on biblical/Christian themes serve as metaphors to which the educated western culture can easily relate, even if they are not understood immediately. It can not be said that Spruance’s use of these subjects is arbitrary or devoid of symbolism. The two works displayed here are fine examples of how Spruance manipulat-ed traditional themes in such a way that they are also imbued with personal and original meaning.

J. Pat Holden

Jean François Raffaelli displays his blend of Impressionist technique and the Realist tradition in the etching, *Le Marchand de Marrons*, or *The Chestnut Seller*, from 1880.1 The *Chestnut Seller* is one of the prints done for the publication of *Croquis parisiens* which was a popular art journal in late nineteenth- and early twentieth-century Paris. Both works, *Le grand-père*, and The *Chestnut Seller*, are representative of Raffaelli’s realistic suburban subjects, characterized by strong outlines and shaded with irregular, fragmented lines that emphasize the poverty of his genre subject. Although he learned much from the Impressionists, such as extremely free handling of line, Raffaelli retained the use of darker colors and focused on the petits bourgeois and lower classes as subjects, which distinguishes his work from theirs.

*The Chestnut Seller* can be characterized as an old food vendor from the streets of suburban Paris who is slowly roasting chestnuts over a grill and looks away to his right in a seemingly apprehensive pose. The Structuralist methodology would categorize all the visual symbols of the work as representative of the signifiers: the tentative glance, the oversized hand, the grill with chestnuts, as well as each definitive line in the etching. The small lines themselves are signifiers because they are used as the formal elements of shape, shading, texture, etc., from which can be assigned a larger meaning. The lines are used in context to create the form and the contour of the chestnut seller himself, complete with folds, wrinkles, and his distinctive facial features. Each small line is insignificant until it is seen in relation to the whole, which in turn, shapes its meaning. The individual lines are thus the signifiers and the contour and form of the chestnut seller become the signified. The line is suggestive not only of contour, but also texture, atmosphere, depth, and weight of all the visual symbols.

The chestnut seller is depicted at the moment when he uncovers the steaming chestnuts and directs his attention somewhere to the right. The view that Raffaelli denies us of the buyer intimates that there is another figure outside of our range of sight. Thus, the glance of the chestnut seller implies the presence of another, absent person, and there is a partially unseen relationship taking place between vendor and customer. The chestnut seller’s actions and his engagement with the unseen buyer are evidence of a transaction. The Structuralist method would qualify the presence and particular gestures of the vendor as the signifiers that hint at the deeper meaning of Raffaelli’s print; on one level this must concern the transaction between vendor and customer which is the implied signified meaning.

Alexis Hurley

1 See the references for the following entry, cat. 4.
ed in the Impressionist group shows at the Salon des Refusés in 1880 and 1881 along with many of France’s best-known contemporary artists.¹

There is some controversy as to whether Raffaelli was an Impressionist or an artist of the Realist tradition. Although Raffaelli was creating a name for himself as an Impressionist artist and protégé of Degas, his art was stylistically dissimilar from that of his peers. His works captured various aspects of reality, such as the vicissitudes of contemporary society and the common people who participated in it. Raffaelli’s works in the Salon drew the positive attention of the critics who, even as they praised him, also noted that he was really closer to an older tradition of Realism than to the other Impressionists:

Raffaelli was primarily interested in the picturesque and the anecdotal. His style was lively and topical and benefited from the freedom of Impressionist technique in a superficial manner."²

At the same time that he used Impressionist technique, Raffaelli tended to concentrate, almost exclusively, on the expanding proletariat class of Paris. Whereas his Impressionist contemporaries recorded the transformation from the old city to the new, or modern display of wealth and culture in Paris, Raffaelli focused on the inhabitants of the industrial zones along the banks of the Seine: “i.e. vagabonds, absinthe drinkers, petits industriels, workers, petits bourgeois, and rag pickers... as symbols of alienated individualism in modern industrial society, the expression of his own positive outlook.”³ He depicted the lower classes of France in their normal day-to-day activities in and around the suburbs of Paris. While the Impressionist artists exhibiting at the Salons recorded the leisure activities of the wealthy elite, Raffaelli was observing the essential character of the lower-class citizens and depicting individual personalities.

Though not a professional illustrator, Raffaelli occasionally provided works for newspapers and books in the 1880s and 1890s. It was during this time that he introduced a new technique in which he would create a number of plates for a single print executed in drypoint etching. One can study this technique in his 1895 work entitled Le grand-père, or Farmer and Child. Here, we see several stages of the work, beginning with the first states of the print in which he includes all the lines he wanted to be brown. The red color is applied by hand (57.1.13a). The work then progresses to the second plate onto which blue ink is added (57.1.13b). In the final stage, Raffaelli adds black so that each image is properly outlined and shaded (57.1.13c). The drypoint technique is most evident in the farmer’s pants and in the tree trunk because the three plates are aligned in such a fashion that it creates a fully contoured image. The many fragmented lines provide the images with detailed texture and shading around the man’s face is evidence of his elderly age. The subjects are typical of the works of the Realist tradition because they show humble
people, perhaps farmers of the land, and they appear to be neither fashionable nor well-to-do. Raffaëlli's extremely free handling of line is accented with his subtle integration of colors, which is traditional of Impressionism, and, together, they create an exciting visual composition.

From the social historians, we learn that one of the favorite and most popular subjects of the Impressionists was leisure activities. In Grand-père we see a farmer and a child taking a walk in the countryside, enjoying the landscape. For Karl Marx, the farmer would represent the proletariat, or working class. We could arrive at this conclusion either by reading the title, Farmer and Child, or by studying the costumes of the figures. The farmer is dressed in what looks to be working pants and shirt. Unlike most Impressionist painting which depicts the upper, or bourgeois, class enjoying leisure activities, Raffaëlli shows a Realist point of view in which even the lower class enjoys free time. Raffaëlli chose to depict the most populous class of Parisian society specifically because, "as the vagabond class, these social outcasts served as unexplored territory."  

Jean François Raffaëlli's career peaked during the years he exhibited with the Impressionists in the 1880 and 1881 Salon des Refusés. The Salon was by then a very well-known alternative exhibition space open to the public and it always drew large crowds as well as critics and connoisseurs. Raffaëlli elicited more positive critical attention than any other artist at the show. His more conservative manner, attention to detail and subject matter proved particularly appealing.  

We can learn much by approaching these Salons as Thomas Crow did their eighteenth-century predecessors. Crow and his fellow reception theorists believe that the work only lives during the process of its being received. This process is always determined by the public audience who views the art and reflects on it in the most direct manner possible which is most often the time the art was first shown. The reaction of the critic is determined by class, race, personal views, cultural background, etc. The Salon was the first public exhibition space to accommodate all classes in French society and, therefore, the audience was always diverse in its own cultural and economic makeup. A heterogeneous audience would naturally receive the art in a number of different ways.

The Salon would be like an annual public audit for artistic productivity... a public appears with a shape and a will, via the various claims made to represent it; and when sufficient members of an audience come to believe in one or another of these representations, the public can become an important art historical factor.  

Considering the diverse audience at the Salon, the lower classes related to Raffaëlli's subjects while the upper class related to his Impressionist style and prestigious reputation. The broad base of Raffaëlli's public thus secured his place in the world of late nineteenth- and early twentieth-century art.

Alexis Hurley  
Carrie Norris

2 Denver (c. 1990), 184.  
3 Denver (c. 1990), 846.  
HELEN SIEGL (b. 1924), AMERICAN

Madonna and Child, n.d.

Woodblock print, 9 × 12 3/4 in. (22.9 × 32.4 cm.)
Signed: Helen Siegl
Gift of Dr. and Mrs. Meyer P. Potamkin, 57.1.15
Exhibited: Twentieth-Century Graphics from the Potamkin Collection (Carlisle, PA: Dickinson College, April 1975); The Human Image: Twentieth-Century Prints (Carlisle, PA: Dickinson College, Fall 1981); The Human Figure in Art (Carlisle, PA: The Trout Gallery, 1988).
Published: The Human Image: Twentieth-Century Prints exh. cat. (Carlisle, PA: Dickinson College, Fall 1981), cat. 4; The Human Figure in Art exh. cat. (Carlisle, PA: The Trout Gallery, 1988), n.p.

Helen Siegl is known for her woodblock prints and illustrations for children's books. Helen K. Haselbergher was born in Vienna, Austria, on 18 August 1924. Here she spent her childhood and studied at the Akademie für Angewandte Kunst, graduating in 1947. Upon graduation she had a variety of jobs, such as assistant to a well-known architect, designing toys, illustrating books, and decorating store windows. In 1952 she married and followed her husband to America. In America, Siegl continued her artistic career, making relief prints, usually from wood, linoleum, or plaster blocks and exhibited them in local art galleries. As her prints became better known, she soon began to show her work throughout the country. At approximately the same time, Siegl began to illustrate specific manuscripts with woodblock prints.

Together, she and her husband, Theodore Siegl (Conservator of Paintings at the Philadelphia Museum of Art), had seven boys and one girl, Madonna and Child, by Helen Siegl, thus embraces the essence of the mother-child relationship, a bond with which, in her own words, Siegl states she was intimately familiar.1

Here, Siegl represents two anonymous figures—a mother holding a baby. The artist's simple style and the natural medium of woodblock reflect her love for "wholesome depictions of children, animals and religious events."2 As her work evolved, Siegl became more interested in religious subjects, leaving behind her images of children and animals. Madonna and Child may have come somewhere in the midst of this narrative evolution, for she depicts a theme that reflects her interest both in religious and childhood subjects.

In the upper right-hand corner there is a sun, and the rays extend downward toward the two figures, following the path of the wood grain. The wood grain enhances the theme of the print, serving even to outline the two figures. Siegl allows the wood grain to leave its natural setting and become part of the image making a very unaltered setting for Siegl's genuine depiction. The figures are simplified to the point that it shows the very essence of her theme. The body and the face become an extension of the sun's rays and, when combined with Siegl's principal colors—blue and gray—encourage the viewer to focus on the figural and emotional relationship. In addition, the medium itself expresses warmth and strength.

If we approach this work from a feminist viewpoint, we could say that this emphasis on the figures makes the mother-child relationship very apparent. Thus Siegl's love for children in general, her own children in particular, and her experiences of motherhood compelled her to depict such a theme. The elements of medium, colors, and depiction all enrich the emotional response that Siegl intended to evoke. Furthermore, by linking these elements with religion, Siegl magnifies her love and admiration for the mother-child relationship.

Carrie Norris

1Quote taken from a letter written by Helen Siegl to Stephen Smith on 6 November 1988.
2Joanna Foster and Lee Kingman, Illustrators of Children's Books (Boston: Horn Book, 1968), 175.
ANTONI CLAVÉ (b. 1913), SPANISH

Woman with Cigarette and Fan, c. 1950

Oil on canvas, 35 × 30 5/8 in. (88.9 × 77.8 cm.)
Image: 24 7/8 x 20 3/4 in. (63.3 x 52.8 cm.)
Signed in oil, b.r.: Clave
Gift of Dr. and Mrs. Meyer Potamkin, 61.1.2

Antoni Clavé, who was born on 5 April 1913, in Barcelona, Spain, is known for his important works as a painter, engraver, lithographer, and illustrator. His interest in art was awakened when, at the age of thirteen, he began taking night classes at a local art school. Having to abandon these studies when his mother became ill, Clavé became an apprentice to a house painting crew that was run by an amateur painter,1 where he remained for six years. “They were years of drudgery, but they provided him with a mastery of the painter’s craft and considerable dexterity in the use of its tools: brushes, paints, chisels, and the like.”2 He later enrolled at the Fine Arts Academy in Barcelona.

Until 1936 Clavé worked as an illustrator for a children’s magazine, during which time he painted posters and billboards as well.3 When the Spanish Civil War broke out, he served as a soldier and remained in Spain until 1939, when he fled to France with members of the Spanish Republican Army and was imprisoned in a concentration camp. Following his release, he went to Paris where he became involved with “the revolutionary artists who joined the School of Paris and helped to change the face of world painting—from Cubism to Surrealism—with such artists as Pablo Picasso, Joan Miró, and Salvador Dalí.”4

Clavé’s ties to the Parisian avant-garde introduced him to different styles, such as Cubism; his relationship with Picasso, in particular, “left an indelible mark on the younger man for the rest of his life.”5 However, Clavé’s Spanish roots also played an important role in his development as an artist. He drew upon current trends in Spanish painting, and Spanish critics defined the work of the expatriate artists as either “dramatic, romantic or geometric abstraction.”6 This blending of Clavé’s traditional Spanish training with both the styles of the school of Paris and Cubism can be seen in his 1950 work entitled Woman with Cigarette and Fan.

Although the work depicts a woman, without the title it would be difficult to tell because of her androgynous features. The angular lines of the hair around the woman’s face and the thick strokes used to indicate eyebrows emphasize the woman’s more masculine characteristics. The use of arbitrary colors and unnatural light add to the abstract nature of the work: for example, we lose all sense of where the green in the background ends and the color in the face begins. Clavé also uses harsh outlines, especially on the left-hand side of her body, while in some places, like the woman’s fingernails, he merely sketches in the details. This contrast of hard lines and sketchiness reflects the Spanish influence of drama and geometric abstraction in Clavé’s work.

This abstraction is evident in the disproportionate of the woman’s body as well as the block-like strokes of the fan which floats, implausibly, well above her left hand. The proportions of her head, which takes up most of the composition, are greatly exaggerated. This exaggeration allows the artist to emphasize her face and expression rather than her body, which he leaves virtually without detail. For instance, the woman’s left arm seems almost detached from her body, and her torso remains obscure aside from the visible use of square shapes and quick brushstrokes in her dress.

Clavé’s transformation of the figure into an abstract and androgynous form lends itself to feminist interpretation, with its many different discussions of the representation of women in the visual arts. For instance, in The Expanding Discourse, Norma Broude and Mary Garrard contend that male artists often control the portrayal of the female models in their art. “Much recent writing on the body proceeds from the idea that the male in culture and art has been the privileged subject and exclusive possessor of female subjectivity, while the female has been primarily object, stripped of access to subjectivity.”7 Clavé controls his subject in this way by giving the woman androgynous characteristics. This combination of androgyny and abstraction confuses the issue of the woman’s sexuality and gender and, in effect, negates it. Clavé’s unusual portrayal of the figure in Woman with Cigarette and Fan serves as an example of the way in which he breaks down the standard portrayal of male and female forms. Instead of representing them as two separate and distinct entities he merges their characteristics into a single figure, creating a strong composite image.

Jan Inners

1 Chaim Gamzu, Clavé: Graphic Works exh. cat. (Tel Aviv: The Tel Aviv Museum, 1973), 1.
2 Gamzu (1973), 1.
3 Gamzu (1973), 2.
5 Gamzu (1973), 3.
Harold Hansen (1890-1967), Danish

Path in the Forest (Skovvej: Summer), n.d.

Oil on canvas, 33 1/4 x 30 1/4 in. (84.4 x 76.8 cm.) (framed), 27 x 23 7/8 in. (68.6 x 60.8 cm.) (stretcher)

Signed: H. Hansen
Gift of Dr. & Mrs. Meyer P. Potamkin, 61.1.5
Not previously exhibited
Unpublished

Harald (Harold) Hansen was the son of the painter Peter H. Hansen. He attended the University of Copenhagen where he was instructed by V. Johansen and P. R. Boysen. The majority of his works are now found in the State Museum for Art in Copenhagen. Although not much is known about Harold Hansen's personal biography, the time period and style in which Path in the Forest were executed tell the viewer a great deal about the artist. The work is done in a style very similar to that of Paul Cezanne's whose art, of course, preceded Hansen's by at least a generation.

Hansen's work was created during the period of Abstract Expressionism in the United States. Because Hansen was born a full generation earlier and resided in Copenhagen, however, he was not particularly concerned with the New York School. What Hansen shared with the Abstract Expressionists was a joint heritage in the art of late Cézanne and the early cubist images of Picasso and Braque. (2) Whereas the New York school largely abandoned representation, Hansen's scenes remained quite recognizable. It is clear that the subject matter of Path in the Forest is taken from nature, but it is created in such a way that the spatial and planar arrangement are in flux. This ambiguity can be related both to Cézanne and to the theory of deconstruction, which will be discussed later.

Hansen creates a space that vibrates between two and three dimensions. By illuminating the center of the path as the brightest spot between two relatively flat planes of green, this light helps to distinguish between the foreground, middle-ground, and background. At the same time, the trees and ground cover more in and out of the plane. The colors of the painting owe much to Cézanne, while the way in which the scene is composed is closely related to the early works of Braque, such as Houses at L'Estaque (1908). Hansen translates the Mediterranean model into scenes of the Scandinavian wilderness that were familiar to him, here the forests around Skovvej.

Hansen utilized very thick, flat brushstrokes which appear to be very broadly or simply painted. This is also similar to Cézanne's work as, for example, Bathing Women, from 1900-1905. Both artists create trees that are very long, narrow, and flat. Although they do not exhibit much texture, it is easy to perceive them as trees observed in nature on the basis of shape, color, and limited shadow.

The way in which Hansen executes his brushstrokes and colors helps the viewer to perceive light and dark, as seen in the path. These characteristics also reveal objects in their three-dimensional form. The path, for example, is created with very light tones and therefore leads the way into the forest. It is also there that the source of natural sunlight falls which makes it a more realistic scene.

The theory of Deconstruction, which is often associated with the French philosopher Jacques Derrida, can be introduced into the analysis of this work of art. One of the deconstructionist's main goals is to find conflict and possibilities in a work of art. The practitioners of deconstruction deny that there is a single, intrinsic meaning. Although there may be one goal in the mind of the artist, the viewer may come up with completely different meanings from the one the artist intended. Even when the title of the work clearly states the intention or subject, the viewer may see something other than that which the artist consciously planned. Because of the flat forms that Hansen chose to paint, the viewer may not see a realistic scene of nature with a path, but rather random shapes. For example, one may see in the composition circles, triangles, and squares. This disjunction of intended and interpreted meanings shows the conflict between the artist's idea and the viewer's perception.

In conclusion, although there is not much information to be found on the artist of the Path in the Forest, one can observe the sources of his influences and analyze the style in which he chose to paint. One may also see that many meanings may be advanced even without knowing the artist's intention.

Allana Weiss

ROLAND OUDOT (1897–1981), FRENCH

Femme aux Feuillages, c. 1955
Oil on canvas, 32 3/8 x 28 3/4 in. (82.2 x 73 cm.)
Gift of Dr. and Mrs. Meyer Potamkin, 61.1.7
Not previously exhibited
Unpublished

Born in Paris in 1897, Roland Oudot was a French artist who was proficient in textile design, tapestries, mural decoration and painting. Oudot studied at the École des Arts Décoratifs from 1912–1916. His first exhibit took place at the Salon d’Automne in 1919, and throughout his career he had subsequent exhibits at the Salon des Tuileries, and the Musée des Beaux-Arts. His style is most often characterized as Poetic Realism, though he experimented with Cubism and Fauvism as well.

Oudot was part of a group of artists who called for a return to the figure. Certain young artists, born around 1900, though not linked in any other way, were concerned with figurative art. Their subject matter was traditional, intended to please and not to surprise. These painters included François Desnoyer, Roger Lirnouse, Roland Oudot and others.

Oudot also experimented with the Mediterranean style which was exemplified by the sculptor and painter Aristide Maillol, who was a "Mediterranean man and a true heir of the Greeks who confined his sculpture to studies of the female nude which are truly classical in their monumentality and timelessness and their objective treatment of form." Maillol’s classical elegance and nobility of form found a kindred spirit in Oudot, whose work has been described as “a combination of classical restraint and lucidity with imaginative power.”

Oudot was painting during the increasingly nationalistic period between World War I and World War II. His realist background and the influence of artists like Maillol inspired him as well as many of his contemporaries to create work that reflected classical values and a strong French society.

The phenomenon which had taken place soon after the First World War occurred again after the Second, and to an even greater degree. Each nation was bent on proving its vitality in all fields. Furthermore, each nation encouraged the talents of its intellectuals and artists. There was not one country that was not soon to pride itself on a national literature, a national theater and a national school of painting, architecture or sculpture.

This resurgence of nationalist spirit, seen in Femme aux Feuillages, provides one possible explanation of Oudot’s choice to return to the classical representation of the figure. Considered in stylistic and formal terms, the Greek influence can be seen in the leaves in her hair, which was a traditional crown for athletes and poets, as well as in the classical drapery and style of her clothing.

The woman also appears restrained, as evidenced by her impassive expression. Because she does not confront the viewer with her gaze, we observe her as a distant, idealized image. Thus, she could represent an unchanging paragon of virtue and steadfastness. If looked at in feminist terms, however, the return to classical figural representation and morality are not merely benign; rather they allude to a need to return to pre-modern values, which is to say the age before women in Western Europe shared the same rights as men. Oudot’s work, Femme aux Feuillages, is used as a vehicle both to portray the resurgent nationalist spirit which flourished after World War II, and to reestablish the importance of the classical female figure.

Jan Inners

2Osborne (1981), 422.
3Osborne (1981), 422.
6Osborne (1981), 422.
7Huyghe (1961), 299.
José Palmeiro studied at the Royal Academy of San Fernando in Madrid from 1922 to 1925. He then settled in Paris in 1926 where he attended the Académie de la Grande Chaumière and the Académie Julien. By 1929 he was exhibiting work at the Salon d’Automne and the Salon des Tuileries. His first one-man show was at the Galerie Cheron in the 1930s, and this was followed by many others in France. From 1951 to 1956, while living in South America, he exhibited in Buenos Aires, Lima, and São Paulo. Upon his return to Paris in 1957, he had an exhibition at the Galerie Drouet. Palmeiro’s work resembles Poetic Realism, which is characterized by ambiguous shapes, indistinct forms, and arbitrary color. \(^1\)

Realism is defined as an art that aims to reproduce reality exactly. \(^2\) However, when Palmeiro works with a realistic subject, he does not portray it in a completely faithful manner. Like Oudot’s work (see cat. 8), Palmeiro’s style contains many arbitrary elements that resist a simple realist interpretation. His style is more similar to that of Cézanne’s work as well as that of Hansen’s in the *Path in the Forest*. Palmeiro’s painting was also executed around 1952; that is, during the time when Abstract Expressionism prevailed in New York. Like Harald Hansen, however, Palmeiro did not reside in the United States; therefore, he adopted his own European style during this time, one that has much more to do with the School of Paris.

Palmeiro employs very flat, broad brushstrokes similar to those of Cézanne. His brushstrokes appear to very dry and left deliberately unfinished, as for example, in the brighter blue brushstroke of paint that is placed on the right-hand side of the still life. The painting appears as though it is a loose sketch of the work that will be completed in more detail later. Evidence of Palmeiro’s loose brushwork can be seen in both the foreground and background. The darker shading is used in the foreground to represent the table upon which the flowers are placed; the lighter coloring denotes a wall. By making the foreground darker, it is possible to distinguish it from the background.

The very oppositional nature of the compositional elements and the technique of Palmeiro’s painting lend themselves to the deconstructionist method. Derrida, the principal theorist of the movement, conceived four main principles for interpretation: différence, hierarchy reversal, marginality and centrality, and iterability and meaning. \(^3\) Of these, the one that applies best to Palmeiro’s work is Derrida’s theory of marginality and centrality, which will be discussed in the next paragraph. In addition, Palmeiro’s painting exemplifies another principle of the deconstructionists: that a work of art denies a single, intrinsic meaning. This is nowhere more true than in the work *Still Life with Flowers*, which one would immediately remark, is representative of nature—a vase containing flowers. Since the model for these flowers came directly from nature, this would be an appropriate hypothesis. One can argue the opposite of this idea, however, and say that the flowers are depicted in so stylized a manner that they look artificial, and that they are placed in an artificial (not from nature) vase. If we accept the latter reading, Palmeiro’s painting would not represent nature at all. Rather, *Still Life with Flowers* would represent artificiality which is a simulacrum, or stand-in, for nature, one that calls attention to the lack of reality in Palmeiro’s depiction.

The principle of marginality and centrality allows the viewer to examine the “important” and “not-important” in a work of art. According to Derrida, the margins of a work give direction to the center or central region, \(^4\) which is here the vase. Since the vase is located in the center of the table, it takes precedence over the background of the picture, which is very empty. If the vase were placed further over to one side, the table or the background would have more priority in the painting because the table and wall would then command the physical center of the picture.
Although José Palmeiro is compared to the Poetic Realists, he appears to have at least as much in common with the Post-Impressionists. The ambiguous shapes and indistinct forms with which Palmeiro portrays his subject, do not resemble those of a realist painter, for the image slips too easily in and out of plane. The subject is very recognizable, but it is not an exact copy of the model from which the artist was probably painting. Palmeiro’s ambiguities—whether spatial, coloristic, or illuminative—call attention instead to the artist’s subversion of the definitions of Realism and Neo-Impressionism.

Althoun

1 Curatorial files in the Trout Gallery.

10

VASYLY KANDINSKY (1866-1944), RUSSIAN

Derrière le miroir (vol. 60, 61, 1953), French

Lithographs, 15 x 11 in. (38.1 x 27.94 cm.) (13 pages, 5 images)
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.15.6
Not previously exhibited
Unpublished

11

ALBERTO GIACOMETTI (1901-1966), SWISS

Derrière le miroir (vol. 65, 1954), French

Lithographs, 15 x 11 in. (38.1 x 27.94 cm.) (22 pages, 14 images)
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.15.9
Not previously exhibited
Unpublished

Derrière le miroir is a French magazine that premiered in the late 1940s. It was published by the art dealer Aimé Maeght, and typically each issue was devoted to one of Galerie Maeght’s artists. Names like Picasso, Matisse, and Miró graced the cover of the magazine. In reality, the magazine was a catalogue that accompanied each of the Galerie Maeght’s exhibitions. Each issue of Derrière le miroir (253 in total) was designed as a lavish, large-format album illustrated with lithographs, reproductions, and background material on the featured artist. Many of the issues contained original lithographs. Each issue was published in editions of about 2,500 copies with a separate deluxe, boxed printing of 150 to 300 signed and numbered copies. These deluxe editions were printed on a better quality paper. The original lithographs were normally also issued in signed, numbered editions apart from either of the above printings. They were printed on off-set presses and not hand pulled. On account of the rarity of these publications, it is more often collected for the artists and images than as literature. The process of lithography was commonplace and became very popular in Paris after 1945, not only with Maeght’s Derrière le miroir, but with other publishers, such as L’Œuvre Gravée and Guild de la Gravure. Although the issues were printed in a large-scale run, it was the fact that they were among the first to be published in this manner that makes them important to the history of printing.

The two issues that I have chosen pay tribute to the works of Vasily Kandinsky and Alberto Giacometti, respectively. Vasily Kandinsky, who lived from 1866 to 1944, was a Russian painter, printmaker, stage designer, decorative artist and theorist. He was a central figure in the transition from representational to abstract art. His work evolved from landscapes into, in his words, “concrete,” or completely abstract, art. Kandinsky felt that the elimination of representation was a way of rejecting materialistic values, but he feared that he would not be able to communicate with a wide audience if he eliminated all recognizable content. The five works that
were included in *Derrière le miroir* (vols. 60, 61) are visible manifestations of this idea.

The work that I have chosen to exhibit is reproduced on the cover of *Derrière le miroir*. The magazine dates from 1953 and Kandinsky's work dates to the 1920s. The work on the cover has no recognizable referents to nature. It consists of simple shapes and colors that combine to make a complex image. Scholars debate what Kandinsky's images symbolized: some say nothing; others see distinct narratives. Having died only nine years prior to the publication of this catalogue, Kandinsky was, by that time, already canonized as an established master and teacher of modern art. His works are balanced in composition and carry an elegance and grandeur. Regardless of the imagery and the artist's intention, his paintings bring to life issues that concern all artistic production. What is art and where can art take us are a few of the questions that Kandinsky's work challenges us to answer.

Alberto Giacometti, who lived from 1901 to 1966, began drawing around 1910 and later moved into painting and sculpture. He is now best known as a sculptor, who created his characteristically elongated figures in such works as *City Square*. He studied in formal schools off and on until 1925 when he stopped drawing in order to concentrate on his sculptures. For inspiration he looked to totemic figures, Brancusi's formal simplicity, and African art. While Giacometti's sculptures have become his principal legacy, his drawings were an important step in his development. They offered him a chance to explore the human form in light and distance without the obstruction of color. Giacometti did not give color to many of his works, possibly in reaction to his father, a painter in Switzerland. Of the pages exhibited here, page 8 is one such illustration from around 1950. The previous page displays a photograph of one of Giacometti's well-known walking figures (page 7). It is done in Giacometti's canon—slender, but yet still a beautiful representation of the human figure. His figures are interpreted as capturing the desolation and loneliness in the figure created in the post-World War era.

The sketch illustrated shows a figure seated at a table with a lamp overhead, which is a common theme in Giacometti's drawings. Giacometti typically set his figural studies in a familiar and secure environment, surrounded by recognizable household objects. By contrast, the figure is once again faint. Indeed, the sitter conforms to Giacometti's aesthetic. "He stripped away the flesh so as not to exploit his fellow-men, but to make them more similar to himself or to general survival. A Shadow . . . Extended, distorted forms. Ghosts." Both Kandinsky and Giacometti shared a desire to transform social values through their art. Kandinsky provided a mystical response to the material world through his paintings. His abstract designs are meant to lead the viewer to answers about life. He often compared painting to music, saying:
“Painting can develop the same energies as music.” He believed the interplay of the figures and colors in a swirling composition could penetrate the viewer and induce a truly moving reaction. Unlike Kandinsky, Giacometti retained the human form; however he, too, wished to evoke a response from the viewer. He looked at the human form through his modernist eyes and created his own lonely, yet beautiful people. Existentialist philosopher Jean-Paul Sartre wrote for a 1948 exhibition, “If the figures can be said to shrink from the space in which they stand, they can also be said to assert themselves in it, possessing the earth with their mighty feet.”

Kandinsky and Giacometti, separated by disparities in style and experience, were both working towards similar goals. The fact that Aime Maeght chose to exhibit each of them in separate publications of *Derriere le miroir* testifies to their success and public acceptance. Each artist considered himself as a shaman of sorts, pushing viewers to discover worlds that they would not normally see. Giacometti’s naked ghosts make the viewer look anew at the human figure and its stripped down, essential beauty. Kandinsky’s abstraction encourages the viewer to abandon traditional interpretation and to adopt instead a rebellion against material values. As Kandinsky wrote in his autobiography:

> Painting is a thundering collision of different worlds, destined to create a new world in, and from, the struggle with one another, a new world which is the work of art. . . . The creation of works of art is the creation of the world.”

The catalogue *Derriere le Miroir* is one of the important vehicles in which these artists shared their viewpoints with the world.

Zach Dorr

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1 I would like to offer my sincerest thanks to Conrad Graeber for his insightful discussions on *Derriere le miroir*. Much of the information presented here relates to our e-mail correspondence in October/November 1997.


9 Lynton (1980), 218.

Maurits Cornelius Escher, born in Leeuwarden in 1898, was the most famous Dutch graphic artist of our century. Although he experimented with printmaking at an early age, Escher never considered it a possible career until he met Samuel Jessuran de Mesquita at the School for Architecture and Decorative Arts in Haarlem. Escher attended this school with the intentions of becoming an architect; however, after Mesquita saw Escher’s early woodcuts he encouraged him to continue his work in the medium. Following this meeting, Mesquita became Escher’s confidant and critic. Mesquita served as Escher’s artistic mentor in his early career (beginning in the 1920s) during which he worked mainly in woodcuts. Nonetheless, Mesquita’s influence can also be seen in his later lithograph, *Encounter*, dated May 1944.

*Encounter* is representative of Escher’s unique style of imaginative illusions and distinctive spatial relationships which require the viewer to examine the work closely. During each examination, the viewer might discover a new figure, object, or a different perspective. In *Encounter*, the background consists of a complex pattern of small black and white men interlocked on a two-dimensional plane. Escher’s use of interlocking shapes and patterning was a direct result of his visit to the Alahambra Palace in Spain of 1936 where he was impressed by the efficient use of space in the tiled patterns that decorated the walls of the palace. The patterns consisted of congruent shapes placed adjacent to each other, leaving no blank space in between the forms. Escher became so enthralled by this idea that he used it as a model for the majority of the works he created after 1936. He called this model the regular division of the plane, which he defined in this way:

> A plane, which should be considered limitless on all sides, can be filled with or divided into similar geometric figures that border each other on all sides without leaving any empty spaces. This can be carried on to infinity according to a limited number of systems.

In *Encounter*, Escher somewhat revises the concept of regular division of the plane, using recognizable, tangible figures rather than abstract geometric designs. In this regard he clung to traditional Western art, feeling that the concrete depiction of figures was more engaging both to himself and viewers.

Escher’s fascination with the transformation from two-dimensional to three-dimensional space is also evident in *Encounter*. The men in the background are flat, but as they move into the foreground they transform into three-dimensional figures. Moving in a circular pattern, the men meet in the center of the image. Throughout the forward motion, their arms are extended indicating a potential handshake; in the middle, the two men are actually shaking hands.

This mixing of two-dimensional and three-dimensional space leads viewers to question their own perceptions of reality. In his prints, Escher wished to portray the orderly world in which he lived as opposed to the chaos many people saw there. Escher’s art presents the viewer with ideas that can be observed and experienced, yet still remain unexplainable.

> “Escher wanted his graphic work to be not only visual expressions of puzzling concepts, but puzzles themselves....”2 The viewer may also find a sense of playfulness in Escher’s work. He delighted in knowing that the viewer enjoyed his clever constructions and that they were “not afraid to relativize their thought about rock-hard realities.”3

The color and the handshake are important symbolic components in this work. The color black signifies depression and hopelessness while white is a sign of cheerfulness and hopefulness. Even the facial expressions can be seen to illustrate these two opposing attitudes. The black men have upturned noses and frown while the white men have bulging eyes and smiles. The handshake represents the union between these two opposing ideas. Escher described the two figures in the foreground as “... a white optimist and black pessimist shaking hands with each other.”4

The two views mirror the emotions expressed between Mesquita and Escher during the time of German occupation in Holland. Mesquita, who was a Jew, was arrested by the Germans in January 1944, four months before the production of *Encounter*. Three years earlier, Escher had moved to Baarn and was fortunate to work uninterrupted, while Mesquita, his friend and mentor, was detained as a political prisoner. During this time, the two artists were able to correspond, and *Encounter* represents the conflicted emotions they shared during this time. The uncertainty of the war only added strain to their difficult friendship.

In light of Escher’s relationship with Mesquita, the title of this work, *Encounter*, might have additional resonance for the younger artist. Escher’s meeting or encounter with Mesquita at the School for Architecture and Decorative Arts in 1919

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*Encounter*, 1944
Lithograph, 18 1/4 x 22 1/4 in. (46.3 x 56.5 cm.); image, 13 1/2 x 18 1/4 in. (34.3 x 46.4 cm.)
Signed: b.r.: M.C. Escher
Published: M.C. Escher. The Graphic Work of M.C. Escher (Zwolle, Holland, 1960; New York: Ballantine Books, 1971, revised); An Exhibition of Selections of Twentieth-Century Graphics from the Meyer P. and Vivian Potamkin Collection (Carlisle, PA: The Trout Gallery, 1975); A Selection of Prints from the Dickinson College Collection (Carlisle, PA: The Trout Gallery, 1986); The Human Figure in Art (Carlisle, PA: The Trout Gallery, 1988); The Human Figure in Art (Carlisle, PA: The Trout Gallery, 1990).

had a profound effect on his career. Without Mesquita's guidance and encouragement it is possible that Escher would never have discovered the extent of his artistic ability. Moreover, Mesquita taught Escher techniques that he would use throughout his artistic career. This knowledge from Mesquita, combined with Escher's own artistic ability, allowed him to explore new inventions and produce complex—yet playful—and innovative images such as *Encounter.*

Neela Shiralkar

3Schattschneider (1990), 239.
Käthe Kollwitz (1867-1945), German

Proletariat: Kindersterben, 1925

Woodcut, 24 3/4 x 18 5/8 in. (64 x 47.2 cm.)
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.23

Exhibited: An Exhibition of Selections of Twentieth-Century Graphics from the Meyer P. and Vivian Potamkin Collection (Carlisle, PA: Dickinson College, 1975); The Human Image: Twentieth-Century Prints (Carlisle, PA: Dickinson College, 1981); A Selection of Prints from the Dickinson College Collection (Carlisle, PA: The Trout Gallery, 1986); The Human Figure in Art (Carlisle, PA: The Trout Gallery, 1988); Unraveling the Mask: Portraits of Twentieth-Century Experience (Carlisle, PA: The Trout Gallery, 1997).


Whatever their limitations, the theories of Marxism and methods of social art history are relevant to the interpretation of Käthe Kollwitz's woodcut Proletariat: Kindersterben. Raised in an unconventional family and married to a doctor with a strong social conscience, Kollwitz's art represented a nonconformist and reactionary view of German culture in the late nineteenth through the twentieth centuries. Kollwitz felt that she was an advocate for the German working class. The working class, more specifically the working class mother, was the main theme of her work, as we see in Kindersterben.

Encouraged by her family to pursue an artistic career, Kollwitz attended an all-girls art school from 1885-1888. After two years there Kollwitz came to the conclusion that "her natural gifts better fitted her for drawing and print-making." Her natural gifts, combined with the fact that Kollwitz lived in Germany through both World Wars and understood the effect poverty had on the people of Germany, affected both her style and her subject matter. Refusing to hide her social conscience in esoteric subjects, she stated that, as an artist, "I must not draw back from the task of acting as an advocate. I must speak out about the sufferings of the people." Kollwitz thus used her art to draw attention to the plight of the proletariat in Germany. The artist often portrayed female figures as mothers, a subject that became even more important to her after the birth of her first son in 1891. For the artist, the female figure, "was a mother, and since she came in contact with so many sick people at her husband's surgery, a grieving mother."

Kollwitz was highly esteemed during her lifetime. In 1907 she was awarded the Villa Romana Prize, and gained a year's residence in Florence, Italy. This award demonstrates that Kollwitz's work was seen by audiences throughout the world. For the bourgeoisie, whose acclaim and support sustained Kollwitz's professional career, her work illustrated the tragedies that the German proletariat had endured.

The woodcut Proletariat: Kindersterben reflects the strain of the proletariat to survive in 1925. Even without knowing anything about the subject of this woodcut or of the suffering in Germany, one could still conclude that the print expresses the hardship common people encountered. The woodcut consists of a mother, placed in the center of the work, who holds a small coffin. This woodcut demonstrates Kollwitz's preferred theme of the grieving mother; this theme was more prevalent after the death of her first son Peter during World War I. Kollwitz uses the grain of the woodcut to show the worn face and hands of this working-class mother. The title...
Kinderscherben, or Infant Mortality, implies that the coffin the figure holds is a baby's coffin, which is reinforced by comparing the size of the mother's hands to the coffin. The feeling the woodcut evokes, then, is very solemn. The figure, overcome by an expression of grief or numbness, stares at the viewer. The mother grips the coffin close to her in a protective manner. The coffin itself is not an extravagant one. In other words, the coffin does not appear to be something that a member of the bourgeoisie would use to bury her/his child. The title, Proletariat: Kindersterben, implies that one of the hardships of being a proletarian was dealing with the untimely death of a child.

Kindersterben is in fact part of a three-print series on the subject of the proletariat. The other woodcuts in this series are Unemployed and Hunger. This series moves progressively from illustrating how, in 1925, proletarians experienced widespread unemployment to illustrating untimely death of children. In the series, Kollwitz underscores the tragic cycle of poverty: unemployment and lack of money lead to hunger, and hunger leads to infant mortality.

In this woodcut, Kollwitz demonstrates her allegiance to the Expressionist movement. One of goals of Expressionism was to evoke empathy, or extreme identification on the part of the viewer, which was an essential purpose of Kollwitz's work. The feeling of empathy is evoked in the viewer by using the simple but powerful subject of the grieving mother in Kindersterben. Another influence of Expressionism is manifested in the style of the print. The flat patterns, the abstraction, and the distortion of the figure reveal this art movement's influence. For example, in this woodcut only essential details are included. The actual body of the mother disappears into the background. Thus, only the face, the hands, and the coffin can be deciphered. Even though Expressionism was, until that time, a movement dominated by men, Kollwitz broke through the patriarchal boundaries to become one of the most recognized artists both of her time and of the present day.

Kollwitz portrays women as bearers of grief and suffering: humans, not objects to be placed on display in a home or museum. She was trying to demonstrate that both men and women of the proletariat were suffering. As a result of her class, social conscience, and liberal husband, Kollwitz was not limited to the domestic sphere. She painted subjects (both men and women) in the work place and in the home. Kollwitz never depicted leisurely domestic works of art. In that respect, she was the antithesis of Mary Cassatt and Berthe Morisot. For example, Kollwitz eschewed tea parties, domestic hobbies, and anything suggesting leisure. Thus, she broke through the limitations of the domestic spheres (the spaces of femininity), and entered into the lower class public sphere.

Kollwitz's woodcut Proletariat: Kindersterben reflects the time period when it was created. In 1925, Germans were fighting for survival, especially the proletariat. Kollwitz documents this working class struggle in her art. She also demonstrates her uniqueness in creating subjects that were not often treated by women. Kollwitz's talent and determination to turn the audience's attention toward the suffering of the proletariat brought her recognition in a time period when few women were considered talented artists. The woodcut not only reminds us of Kollwitz's talents, it also becomes a powerful reminder of how the working class battled for survival in a poverty-stricken country. There is a timeless quality in Kollwitz's work even as it relates to specific events. She therefore humanized the strife of the lower classes to benefit the people of her own era and of future generations.

Leigha Jennings

5 Klein and Klein (1972), 73.
SARAI SHERMAN (b. 1922), AMERICAN

I Am The Rose of Sharon and the Lily of The Valley, Plate I from the series The Song of Solomon, 1966

Etching, plate size: 25 3/5 x 19 5/8 in. (65 x 49.9 cm.); image: 17 x 13 3/5 in. (43 x 34.5 cm.)
Signed: b.r.: Sarai Sherman
Inscribed: b.l.: 9/25
Gift of Dr. Meyer P. and Vivian O. Potamkin, 69.1.31

Sarai Sherman, a native of Philadelphia, completed her studies at the Tyler School of Fine Arts at Temple University. She received her master’s degree in art history and painting from the University of Iowa, Iowa City. In 1951, Sherman studied in Rome as a Fulbright scholar, an experience that became a shaping factor on her artistic career. Currently, Sherman continues to work both in Italy and the United States, where her work is noted for its intense emotion and unique perspective. Sherman’s images reflect daily human existence in such a way that often evoke reflective thoughts and feelings in the viewer. In her work, Sherman strives for a variety of effects:

To give conscious feeling to death, love, sex . . . to consciously exploit the banal symbols of the daily existence of man, to gather the force of an emotional energy (with whatever stylistic variation at hand) so as to disarm the spectator to a point where he desires to start again to re-do his visual world. 2

This passion and emotion are key elements in a series of etchings entitled Song of Solomon, which Sherman created in response to a commission for a work of her choice with a religious subject. There were thirty-five copies made of the series, and Dickinson College owns the ninth made in the edition.

Sherman chose the Song of Solomon because of their universal themes of spiritual and romantic love. The Songs are erotic poems from the Old Testament in which two lovers unabashedly share their love for each other. Sherman created nine etchings that illustrate a variety of narratives from the passage. She was attracted to the sensuousness that the poem exudes, emotions that she tries to capture in her print series. 3

She equates religion with sensual love, contending that the link between the two is that they both produce passionate emotions that cannot be explained. Sherman is intrigued by the fact that some of the strongest emotions that humans feel are left unspoken. 4 Even though in the poem the two lovers are very explicit about their feelings, there are still underlying emotions that are not voiced. In this series of etchings, Sherman attempts to give expression to these unvoiced emotions.
In plate 1 of the series entitled “I am the Rose of Sharon and the Lily of the Valleys,” Sherman shows a cropped image of a woman’s head, a visual representation of the passage upon which the title is based. Since the passage is especially long and filled with many images, Sherman focuses on a particular verse: 2:14, which begins “My dove . . . .” As the passage continues, the lover says “show me your face.” Sherman uses these literary references from the biblical verse as a point of departure to depict the face of a woman with a dove. The woman is seen in the etching as she is described in the verse: a temptress with long, dark hair, a direct glance, and full lips.

Through color and shape Sherman directly alludes to another part in the passage in which the woman says to the man, “Like an apple tree among trees . . . , I delight to sit in his shade, and his fruit is sweet to my taste.” Sherman once again uses the text as the inspiration for her etching: the red pigment Sherman applies here can be seen as the color and shape of the apple, which is also representative of the shape of the woman’s breasts.  

Sherman was an artist who worked in the mid-twentieth century during a time when women artists were competing with their male counterparts to receive equal respect and recognition. Her radical depiction of verse 2:14 represents the woman as a strong, independent person who is not afraid that her sexuality might undermine predominant social conceptions of femininity. The woman in the etching directly addresses viewers, confronting them with a sense of eroticism. The etching’s red pigment, a color commonly associated with passion and love, exemplifies the strong emotions depicted in the work. The bird, perched on the woman’s finger unrestrained and free, represents the woman’s chastity, even as it supports the idea of her independence as someone who possesses a spirit of sexuality. The uncaged bird and red tones of the work present the viewer with emotions of intense passion similar to those expressed in the biblical poem.

Sherman’s use of simple forms and shapes to represent the woman provide the viewer with only the essential details needed to suggest the subject, allowing the viewer more room for speculation and interpretation. The angular, abstracted lines combine to compose the features of the woman. Sherman’s idiosyncratic style thus elicits a more intellectual and personal response from the viewer.

Sherman created the Song of Solomon while she was in Italy. During the time the etchings were produced, Italy was still recovering from the devastation of World War II. For the Italians, this was a time of economic difficulty in which fear of impoverishment and feelings of hopelessness were prevalent. In the midst of this anxiety, Sherman’s etching evoked an emotive response from viewers, one that could possibly have reawakened their spirituality. Sherman confronts viewers with the passion and eternity of love, whether it be love of a person, God, or an overall love of life.
Tell me, O Thou Whom My Soul Loveth, Where Thou Feedest, Where Thou Makest Thy Flock to Rest at Noon., Plate IV from the series The Song of Solomon, 1966

SARAI SHERMAN (b. 1922), AMERICAN

In 1966 Sarai Sherman was commissioned to make a series of prints representing a religious theme. She chose the Song of Solomon, a series of short poems located between the books of Ecclesiastes and of Isaiah in the Old Testament. For Sherman, these poems emphasized sensual love and emotion. One print in particular, taken from the Song of Solomon 1:7, is conceived within the context of the "unspoken": "Tell me, o thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon."

In an interview Sherman stated, "This poem is commonly interpreted as a romantic dialogue where a deep love is the concentrated theme." Sensual love, like religion, evokes a deeply felt emotion which can only be expressed with difficulty. Sherman's idea is that these complex emotions should deliberately be left unspoken. The image that accompanies this passage presents a dreamy and pensive effigy of a young girl and a sheep, which is, more precisely, a spiritual complement to the Biblical text. The young girl is absorbed in dream-like contemplation and seems to focus on the past.

[Sherman's] psyche and memory bring forth the context of an impulsive, personal experience that is so intense as to appear to become physical in nature, transmuted into sensitive forms indistinguishable from her way of feeling and reacting and in which is found the construct of a poetic identity.

As in all her work, Sherman has integrated a part of her past in this print. In this case, we learn that while in Italy, the artist spent a considerable amount of time lying in the rolling hills of Tuscany watching the herds of sheep in the pasture. Here, the head of a sweet, innocent young girl rests on her hands in a somewhat isolated reflection, and a sheep stands to her immediate right. Sherman sees time as she does love and religion: the uncontrollable and inexpressible. The print encompasses entities that everyone experiences, yet can not understand or explain.

Dora Stavrolakes

16
GEORGES ROUAULT (1871-1958), FRENCH

Sous un Jésus en croix oublié la . . . . (Under a forgotten Jesus on the cross the . . . .) from Miserere, 1920-1927
Engraving and aquatint, 25 3/4 x 20 in. (65.4 x 50.8 cm.)
100/427
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.50.20
Not previously exhibited
Unpublished

17
De profundis . . . . (Out of the depths . . . .) from Miserere, 1920-1927
Engraving and aquatint, 25 3/4 x 20 in. (65.4 x 50.8 cm.)
100/427
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.50.47
Not previously exhibited
Unpublished

18
Debout les morts! (Dead men, arise!) from Miserere, 1920-1927
Engraving and aquatint, 25 3/4 x 20 1/16 inches (65.4 x 51 cm.)
100/427
Gift of Dr. and Mrs. Meyer P. Potamkin, 69.1.50.54

Born in Paris in 1871, Georges Rouault entered life during a time of war, societal turmoil, and political unrest. As the son of a working-class family, he grew up mistrustful of those who were above him in society—the bourgeoisie, judges, lawyers—and with a dislike for certain ideas of “French” tradition and spirit. This mistrust is reflected in his works from the beginning of his career, as the majority depicted prostitutes, the courtroom, demagogues, the pitiable clown, the smug and arrogant upper-class ladies, and the self-satisfied sophisticates, while he strictly avoided personalization of identity. Rouault’s works were thus a means of expressing his inner-most feelings about what was going on around him in a universal, non-specific language.

Thick, black outlines dominate Rouault’s style, in both his paintings and his prints. This characteristic may reflect the artist’s early training as a glassworker; the black outlines possibly represent the metalwork used in stained-glass windows. These black lines also contribute to the overall emotional effect of the works. Similarly, his use of color may also derive from his knowledge of stained-glass. As with Mr. X (1911; Buffalo Albright-Knox Art Gallery), these thick lines contrast with the short dashes of color and white Rouault used to accent his works.

As a faithful Catholic, Rouault’s works depicted the sins of contemporary society, the fall of humanity and the misery felt...
by the faithful, rather than a mockery of society’s values. Rouault’s Miserere, one of many religious works he created, demonstrates both his deep sense of sadness for humankind and his faith in Christ. Commissioned by agent Ambroise Vollard, the idea began as Miserere et Guerre, with fifty works in each cycle, and became solely Miserere, a series of fifty-eight prints depicting the sin and fall of man as well as the suffering of Christ to save humankind.

In addition to the religious theme, Miserere includes some prints with themes of war. It should not be forgotten that a brutal war was raging around Rouault while he was creating and designing his etchings for Miserere. From 1914-1918, sights and impressions from World War I remained in the artist’s mind, deeply saddening the sensitive man. Rouault was overwhelmed by the horrors he had seen and retreated to his own thoughts while he processed his feelings. All the while he created works that expressed these inner-most emotions. “He was no longer able to single out hateful features of contemporary society—it was all bad. The ravages of the war were too monstrous, and the artist took refuge in meditation and piety.”

In addition to Miserere’s religious and military significance, it also represents the re-popularization of series works in France and Germany during the early twentieth century. These narratives have been used throughout history to tell stories scene by individual scene, as opposed to compressing multiple scenes in a single work. Series were often used in Ancient temples as well as in Early Christian churches as didactic tools. The popularity of the series, or print portfolio, increased around the turn of the present century. The re-emergence of these privately produced deluxe editions of prints were created in contrast to the prints mass-produced in the form of pamphlets, handbills, and other informative materials.

Rouault’s commission began as a series of ink drawings he later transformed into paintings. Next, Rouault carefully reworked these paintings into copper plates, which were printed only in 1947 to create the 425 copies of Miserere which were finally printed in 1947. Dickinson’s copy is number 100 in the edition. By restricting the number of printed books, Rouault ensured the value and importance of his work.

Rouault illustrated scenes that accompany lines of the Miserere, the story of the Passion of Christ. Somber black-and-white images tell the story of a fallen people and Jesus’ self-sacrificing love for them. Included in this religious narrative are images that refer to the tragic war that had gone on around him. Calmly and clearly depicted in Debout les morts! (Dead men arise!), of 1920-1927 (cat. 18), are three skeletons, coming up out of the ground as if they are being called or
even resurrected. Although they seem to be moving, our rational minds tell us that these skeletons, who were once living and fighting soldiers, are now dead. The upright figure wears a military cap, referencing World War I. The two crosses in the background signify a cemetery, and are a sign of death. Perhaps these visions linger to haunt us, as did Rouault’s own thoughts about the tragedy of war.

Sous un Jésus en croix oublié la . . . . (Under a forgotten Jesus on the cross the . . . .) also of 1920-1927 (cat. 16), is found within the first third of the series. In this print a solemn Christ stands completely alone, his presence amplified by the lack of any sort of background or any other objects that might detract from the figure. Rouault’s definitive, thick black outlines create a serene, sad, muscular Christ with long arms and closed eyes, as if in a meditative state. On account of his own profound knowledge of and faith in Catholicism, Rouault successfully communicated the calm, deep sadness he believed Christ felt at the time he decided to give up his life for humankind.

Rouault reminds viewers of the power and love of Christ in De profundis . . . . (Out of the depths) again from 1920-1927, (cat. 17). In this moving print, relatives have laid out a dead man. He is alone in the room with a picture of the head of Christ on the wall that seems to glow. The picture is positioned over the dead man’s head, as if he, too, can see the vision of the Savior with a glowing crown of light rays. To the left of the work, family members and perhaps friends stand in a separate room, mourning their loss. Here, Rouault suggests the calmness that comes, even in death, by means of the presence of Christ.

It is significant that Miserere was finally published in 1947 after the conclusion of yet another devastating World War. People who had not seen the tragedy of World War I were able to identify with and appreciate Rouault’s emotions, having just experienced war themselves. It must have been very difficult to have these memories resurface, especially for the artist himself, while at the same time reassuring believers in the tenets of their faith.

Sarah K. Wasylyke

3 Dorival (1984), 9.
Exhibited:

Ecole, Braque went largely unnoticed as a painter. His father Edward, an artist, had taken up painting as a hobby. Both his father and grandfather had taken up painting as a hobby, so it was no surprise when the younger Braque decided to devote his life to art. When he was fifteen years old, he began taking classes at the Académie Humbert in Paris. It was there that he was introduced to the Fauve movement. When Braque attended classes at the Ecole des Beaux-Arts at Le Havre. During his years at the Académie Humbert in Paris, Braque went largely unnoticed as a painter. His father insisted that he find himself a suitable job that would allow him to paint while earning a living. So, in 1899, Braque gained an apprenticeship with a local painter.

At the turn of the century, Braque wished to further his education as an artist and began taking classes at the Académie Humbert in Paris. It was there that he was introduced to the Fauve movement. For a few years Braque participated as a full-time student; however, he eventually decided that his education was complete and discontinued his affiliation with the Académie. Immediately after this decision, in 1904, he took a studio in Montmartre, where he met Picasso. With a shared interest in the works of Cézanne, Picasso and Braque began to experiment with innovative ways of representing natural forms. Their experiments eventually led to the Cubist movement. It is within the analytical phase of the Cubist movement that Picasso and Braque worked together closely. Braque dismissed form to the point that he reduced everything he created to geometric schemes and cubes. Thus, the forms with which Braque and Picasso experimented were less clear to the viewer, for the paintings were constructed of shapes that only vaguely represented the object. Braque’s Portuguese and Violin, from 1911, and Woman with Guitar, from 1913, are three of his most famous examples of early cubism.

From that point forward, Braque moved away from the Cubist style of painting and, from around 1950 until his death, he began to focus on open spaces and freedom of movement. Bird and His Shadow, from 1961, represents this change in style. In addition, it is well known that the subjects he created at that time held personal meaning, and provided insight into his personality, passions, and ideals. This print seems to capture the bird in three dimensions. Combining an emboising technique, in which the image is raised from the surface, and strong color contrasts, Braque infuses the bird and its shadow with a physical or spiritual presence.

In this print, the white bird is recognizable, but not obvious. The geometric shapes that comprise the bird and its shadow are simplified into forms: white, black, and grey curvilinear shapes. Approaching the print from a psychoanalytic viewpoint, one recognizes the white object as a bird, or more specifically, a dove. The next assumption would be that the white dove represents peace; however, that identification is uncertain. The object could, in fact, be any bird portrayed in white, thus representing either flight, movement, or more generally, spirituality. Further, the bird could symbolize ideas of the artist’s motivation, inspiration, and spirituality, or, it might refer metaphorically to the creative process taking flight. Regardless of its specific meaning, a point to which we will return, Braque undoubtedly chose the bird for a particular reason.

It is known, in fact, that Braque was fascinated by birds. Furthermore, biographer Bernard Zurcher reminds us that we know in the summer of 1935, Braque visited a bird sanctuary in Camargue. Braque studied numerous exotic birds and confirmed his intense passion for them while visiting there. At this time, he began drawing birds as a simple observation of a subject that intrigued him. Referring to Bird and His Shadow, during an interview that Jean Leymarie had with Braque, the artist stated that he was simply making acute observations of events and everyday occurrences of objects that caught his eye. Furthermore, Braque insisted that he did not want to imbue his bird subjects or other objects that he studied from nature with any form of symbolism. However Braque intended, this notion later changed, for the artist began to use the birds as a trademark or a signature in his works, which were then deliberately invested with symbolic meaning.

This idea is first witnessed in his series of Studio paintings. Here, Braque created eight works that showed all of the objects in his studio that were dear to him. Zurcher explains that in Braque’s paintings, everything seemed confined except the bird which always appeared in the bottom left of the painting. Six of the eight paintings had this trademark bird at the bottom in place of a signature. When questioned about this repeated occurrence, Braque told Jacques Kober that the bird often symbolized the creative spirituality of the artist. In Bird and His Shadow, the bird is large and fills the center of the print. If the bird, in fact, carried any of the implied meanings previously mentioned, the shadow must also have relevance. We are thus left with many unanswered questions. Is the shadow the opposite of the artist's spirituality, thus suggesting the restraint of the artist? Could the shadow be what?
one person—or even Braque himself—may not escape, for one's shadow is always with them? Or, may one simply look at *Bird and His Shadow* as a symbol for Braque himself, and the shadow as the opposing or balancing force behind him or his work?

Veronika Lubbe

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2 Zurcher (1988), 256.
Frederic Henry Kay Henrion was a graphic designer who, throughout the course of his lifetime, engaged in many artistic pursuits but is perhaps most noteworthy for his poster designs. Henrion was born in Nuremberg, Germany, in 1914, but, due to his emigration to England during the 1940s, his name has been synonymous with post-war British design. He studied textile design in Paris under Paul Colin until World War II, when he moved to Britain permanently. Throughout the war he designed posters for the Office of War Information and the American Office of War Information. In all his design work Henrion responded to contemporary twentieth century European art, using surrealist forms as graphic metaphors to convey information to the common viewer.\footnote{Henrion Design Associates which specialized in projects dealing with trademarks, stationery, product design, packaging, exhibition design, and architecture. He was awarded Member of the British Empire (MIB) for his service during and after the war.\footnote{In addition to his importance to the war effort, Henrion acknowledged that his role as an artist was also instrumental in the creation of posters.}}

These posters, \textit{Topical, Critical, Witty & Wise, Take Punch Home for the Fun of It} (cat. 20), and \textit{Domesticated & Sophisticated, Take Punch Home for the Fun of It} (cat. 21), raise the question of whether or not there is a difference between graphic design and art. On the whole, the two disciplines can be seen as very similar in terms of requiring imagination and talent, but each has very different objectives and disciplines. In design, particular information must be conveyed effectively to an audience in order for them to act on the message, whether that means buying a certain brand of clothing or flying a specific airline. Throughout most of history, information and art have been linked hand-in-hand, telling stories or illustrating certain events. In the past few centuries, however, fine art and commercial art have been separated. Commercial art, since it deals with mass communication, is rarely considered to be \"high art\". A new sense of \"high art\" has developed in which presenting information to large amounts of people is no longer an assumed goal. In modern society a work of art is really only considered \"high art\" if it brings the viewer to an elevated state, affects or changes them in some important manner.\footnote{Under these terms, graphic design is therefore not considered \"high art\"; however, this double standard does not diminish the importance or effects that it can and does have on the audience.}

Both of the \textit{Punch} posters exhibited here, for example, were created with a certain viewer in mind. \textit{Punch} is a popular illustrated comic journal that specializes in political and social commentary. Therefore, this satiric magazine would need a catchy, witty image to grab its intended buyers/readers. Conveying humor in layout can be a very tricky and a delicate proposition. It takes a talented artist to create humorous material that can be considered both artistic and tasteful. Layout must also be an important factor to consider when dealing with humorous content for the size of a poster can drastically affect how the image is seen and received. What must be realized is that the artist has to keep in mind that his image must grab the eye of a beholder who most likely is in motion and/or at a distance. The message and the image must therefore be bold, simple, direct, and dramatic.\footnote{Henrion approaches both these images with enough humor to hook the viewer, but not so much as to offend him.}

The first image, \textit{Topical, Critical, Witty & Wise, Take Punch}, was meant to attract the attention of the male viewer. It presents two faces meshed together to create one larger face. One is of a joker, representing the humorous side of the man, while the other face is that of a well-dressed lady. Together, these two faces present the idea that a women can be sophisticated and intelligent while also humorous and playful. The essence of the \textit{Punch} reader. The second image takes women's perspective into account. The image shows again two faces combined to create one larger face. One, the face of a homemaker, while the other is that of a well-dressed lady. Together, these two faces present the idea that a women can be sophisticated and intelligent while still being able to perform the mundane daily tasks, like housework. The quote on the image brings the point home, \"Domesticated and Sophisticated, take Punch home for the fun of it.\" Similar to the first image, this poster is meant to catch the eye of the average woman who is or aspires to be a complex person. The words and images presented on the poster imply that one can be both worldly and domestic if they read \textit{Punch} magazine.
design was an emerging field and becoming a significant form of artistic expression. The images also embody the qualities that the average middle-class man or woman was striving for in the 1930s. Thus, they were successful in attracting the attention of the everyday person of this time period. On another level, the image of the two faces of the woman places the picture in a historical context, when domesticity was an important or even integral part of most women's lives. Looking back to objects from a time past helps modern society to understand the culture of that period. The values, ideas, attitudes, or assumptions are reflected in objects from that particular time period. These two posters are important in this respect because they explain how one would capture the attention of the larger part of society during the 1930s. It is significant that, then as now, humor and wit remain the most effective ways of reaching people.

Tracy Ferro

4Glaser (1973), 11.
Jack Zajac's marble work, *The Swan*, is one of many modern, abstracted sculptures the artist has produced in his long career. *The Swan* is particularly important, however, as it marked his "movement away from rugged, harsh subjects," such as his rams and goats for which he was previously known.1 Zajac began his career as a painter and later moved into sculpture. He took great interest in the sculpture of Brancusi, and it is clear that *The Swan* responds to the latter's attention to fluid line and motion. Zajac's *Swan*, in fact, resembles Brancusi's work, *Mme. Pogany*. They both mirror each other with their simple lines and soft, sweeping curves. It has been said that Zajac's sculpture embodies "elements of a consistent scheme, a continuity of imagery that transcends the usual estrangement of representational and abstract modes of creation,"2 words that could just as easily have been used to describe Brancusi's sculpture.

*The Swan* captures the grace and elegance of the animal itself. Zajac recreates a sense of natural curves and organic forms. As a work dating to his abstract period, it is a simple, flowing and balanced form. It seems as if the swan's "wings [have been] crystallized now into [a] hard, tangible form."3 The undulating curves and continuous lines create a sense of vitality and strength that evoke the character of a swan.

The swan, itself, is traditionally the symbol of eternity and/or purity, and Zajac's use of the carrara marble enhances this idea with its "pure whiteness [that] represents a sense of peacefulness."4 For Zajac, swans "represent the cycles of life and death," and he also believes that "swans possess spirituality and dignity."5 *The Swan* embodies all of these meanings.

Zajac uses the subject matter and the material in harmoniously: they balance and complement each other.6 A further aspect of importance to this work is that of gentleness. The wings of the swan and the overall contours and shadows are all gentle, sloping curves with no harsh edges. These repeated shapes, in turn, reinforce Zajac's idea of eternity and continuity. *The Swan* thus conforms to Zajac's own prescriptions for genuine subject matter: "an instinctual response [that] counters pure formalism and perhaps even dictates the fullest aesthetic experience."7

Anne Hyde

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3 Kotrozo and Lewis (1983), 69.
4 Weisberg (1990), 13.
5 Weisberg (1990), 13.
6 Weisberg (1990), 13.
7 Kotrozo and Lewis (1983), 72.
SANTE GRAZIANI (b. 1920), AMERICAN

The Family—From Homage to Ingres, 1967
Lithograph and silkscreen, 14 3/4 x 18 1/4 in. (37.5 x 46.4 cm.).
Signed: b.r.: Sante Graziani
Inscribed: b.l.: IX/X
Gift of Dr. and Mrs. Meyer P. Potamkin, 83.8.2.10
Not previously exhibited
Unpublished

After Sante Graziani returned from fighting as a private in World War II, he entered the art industry by painting a mural for the Museum of Fine Arts in Springfield, Massachusetts.1 In this mural he displayed the surrealist tendencies that would inform his art throughout his career.2 Each of Graziani's numerous works falls into one of two extremely disparate types of art: realistic portraits and abstract shapes.

On one level, Graziani's works deal with the art of the great masters of the past. He copied paintings in museums—such as those painted by artists Ralph Earl, Thomas Eakins, and Paul Cézanne—that would be recognizable to most viewers.3 Against these well-known images Graziani juxtaposed his own principles of abstraction. These ideas derived from his education at the Yale School of Fine Arts prior to de Kooning's influence, when students were still learning "the skills of the Medieval workshop—craft, draftsmanship, and calculated use of color and value to balance composition."4 Graziani's abstraction departs from the style of the masters whom he copied in three fundamental ways. The first is in their shapes. When copying the works of others, Graziani uses fluid contours and soft edges, but he sets these drawings against hard-edged, linear geometric forms. The second aspect of difference is color. While his portraits are generally black and white, Graziani "[modernizes them] with a rainbow-like color spectrum"5 that is bright and visually energetic. The final and most obvious way Graziani differs from his models is that his portraits are realistic while his patterns are abstract.

Graziani bases his abstraction on the ideas of symmetry, balance, and order. Nonetheless, in 1953 he was criticized for his lack of consistency. One critic commented that "the symbol and the source are not integrated."6 If we assume that a correlation between the two dimensions in his work was crucial to Graziani's conception, this criticism probably played a major role in the shift that occurred in Graziani's work during the 1960s. By the time he produced The Family in 1967, he had begun to overlap the two contrasting elements in his work so that his "geometry [commented] on the original."7
In *The Family*, the artist uses his predilection for abstraction to enhance the meaning of family he is attempting to portray in his copy of an Ingres portrait. The family is shown twice, each image mirroring the other. The two representations of the father are thus placed on the outside ends of the work; the two of the child beside him; and the two images of the mother are placed in the center directly beside each other. Graziani may have intended the placement of the figures to be a comment on contemporary family structure. Combined with the portrait is a grid, manipulated so that it seems to be warped. The pattern owes much to the Op-art that was then popular in the United States and Europe. This effect gives the work a three-dimensional quality because the warped grid leaves pockets of space that emphasize various parts of the family portraits. The placement and meaning of these pockets are open to conjecture. The largest open space is located in the center, focusing on no one figure in particular, but perhaps it, too, is a comment on family unity.

We can also assume that because his grid is so strictly based on geometrical symmetry, Graziani would be equally interested in the emulated image and its relationship to the grid pattern. The fact that the image is mirrored creates an abstract relationship between the placement of the heads, which appears to be almost random. Because of the simple relationships between the limited number of formal types in this print, we can see that "there is nothing in these mat, well-[crafted] compositions that doesn't mean something." Graziani was probably consciously attempting to integrate the source and its symbolic reuse when he contrasted the roundness of the forms with the sharp corners of the grid.

We can also assume that through his use of both geometric forms and his undisguised copies of old masters, Graziani is making a statement about American society in the modern era. His images "create an iconography of their own" with the combination of two artistic extremes which imply that the "now popular images of Americana" therefore have a deeper meaning than simply the immediately accessible aesthetic one.

Katharine R. Martin

8 Raynor (1965), 65.
SANTE GRAZIANI (b. 1920), AMERICAN

*Nude Woman - From Homage to Ingres, 1962*

Print, 14 3/4 x 17 1/16 in. (37.5 x 43.2 cm.)
Signed, b.r. Sante Graziani
Inscribed: b.l.: IX/X; on coversheet: Nude Woman - After a Drawing for the Figure Representing Smyrna in the Painting by Ingres, *The Apotheosis of Homer* Musee Ingres, Montauban, France
Gift of Dr. And Mrs. Meyer P. Potamkin, 83.8.2.8
Not previously exhibited
Unpublished

The manner in which an artist perceives and depicts the human body reflects his personal interpretation of a model and is often affected not only by the politics and society that surround him, but by the works of artists who preceded him as well. The title alone of this colorful print by Sante Graziani—*Nude Woman - Homage to Ingres*—confirms the influence of a past artist. It also becomes apparent, at first glance, that Graziani's depiction of the female figure is the reformulation and adaptation of a subject that was originally based upon an ancient, "classical" ideal, reminding one both of the modeling of Greek statuary as well as later representations of the female in paintings by such artists as Botticelli and Poussin. In doing so, Graziani firmly allies himself with his academically trained forebears.

In an interview before a joint exhibition with several of his contemporaries, appropriately entitled *Homage*, held in the spring of 1981 at the Danforth Museum in Framingham, MA, the artist explained that he, like so many other artists, has often looked to the past and studied the masters as a source of inspiration. This method has led Graziani to study artists as diverse as the eighteenth- and nineteenth-century Americans from Ralph Earl to Thomas Eakins as well as French masters from Ingres to Paul Cézanne, among others. Yet, Graziani doesn't attempt to create literal copies of these artists' works. Instead, he is interested more in playing on the familiarity of the image, which we see in this print that is based on Ingres' drawing of Smyrna in *The Apotheosis of Homer*.1

Surrounded by brilliant hues of yellow, orange, and green, Graziani depicts, in the center of the print, a nude woman who gently cups her hands beneath her breasts. Two additional, nearly identical figures are represented on either side of this central figure, one turned on her head, the other inverted, yet both maintain in the same contrapposto pose. The figures stand confidently in their positions, the weight of their legs resting slightly to one side. Each of the figure's faces...
appear only in profile, yet their eyes cast a sideward glance toward the viewer, whom they directly—even decidedly—address. Their forms are well defined; that is, they are realistically portrayed, and the contrapposto pose lends itself to the creation of shadow and therefore provides depth in the figures. Graziani’s use of foreshortening, which he conveys through light and shadow in the women’s legs, bespeaks his attentiveness to classical proportions and creates a sense of realism. The curves and shapes of their bodies, from which sensuousness radiates, are fluid and supple. Graziani seems thus to temper the idealized figure borrowed from a former artist with his own realist aesthetic.

There are many possible acts of artistic homage, from the literal copying of the academic tradition, to the subtle realm of influences, or more direct variations on a theme, as we see in this print. In each case the source is recognizable, but so, too, are the alterations to the original image. This transformation was central to the theme of the Homage exhibit in 1981 that displayed works by Graziani and it remains so in this print depicting nude women.

When asked, during preparation for the Homage exhibit, to discuss why they chose to create variations on previous, well-known works, the artists, including Graziani, explained their objects as studies that helped them to learn more about their craft. They described the creation of their own work as a long-standing process of self-discovery that proved to be central to their overall development as artists and enforced the notion of how much we might learn from the past. They also contended that the use of past imagery creates a starting place or point of reference from which contemporary artists might begin their own work.

While utilizing a realistic approach in representing the proportions of the figures, however similar to that of previous artists, the bodies of the women are still rather idealized and it is here that Graziani begins most obviously to depart from the style of Ingres. The way in which the women grasp their breasts, standing confidently, heads turned to the side and addressing the viewer, suggests that the subjects possess some degree of internal control over their bodies. This seemingly natural pose and representation of mental control, in turn, symbolize a synthesis, or connection, of body and mind. Although the figures embody the “classical” ideal of the female—who represents beauty, tranquility and birth—it is she who sets forth and asserts that for which the body of a female stands. Just such an attitude characterizes current feminist ideology. It is an ideology present in the women’s images as they convey their message, a message that comes from the intensity of form and palpability of their bodies as well as from their unmistakably direct gaze, which is aimed at the viewer.

Followers of current feminist ideology might argue, however, that Graziani’s depiction of the female is not indicative of the strong, independent nature of women, but representative of the object of male desire that seeks only to portray women as the ideal objects of this desire. Yet, one cannot overlook the sense of internal, mental strength exhibited by the women depicted in the print. They suggest the power and independence a woman might possess. The viewer understands that the women should not be appreciated simply for aesthetic reasons. Rather, Graziani’s Homage represents an understanding of what is undeniably basic not only to the theory of feminism, but to each and every woman seeking respect and appreciation from a society that so often sees her only as a mother and wife, caretaker of the home, husband, and children. Graziani’s print thus depicts a timeless image with which women and men alike can identify.

Sarah J. Bonnice

4 See the controversial study by Camille Paglia, Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson (New Haven: Yale University Press, c. 1990).
virtuosic talent and technical brilliance were rivaled only by his unforgettable personality. As a painter, sculptor, film maker and writer, Dali was considered by many to be one of the century’s most extraordinary artists. Today, he is best known as a surrealist. Although shunned by the tight circle of surrealists and considered the excommunicate of the group with whom he commenced his career, Dali proved to be the truest to the tenets of the movement. He was the first to apply Sigmund Freud’s theory of psychoanalysis to painting and, with his acute sense of imagination, Dali translated the workings of the subconscious into visual images.

As is typical of the work of a surrealist artist, Dali presents the viewer with abstract images that are more commonly misconstrued and misinterpreted than not. To understand his work, one must fully understand the artist himself. Dali constantly reinvented himself, creating new styles and new personae as necessary. One development in particular, which
could be considered more of an obsession, was that of his enthralment with religion and what would appear to be its antithesis: eroticism. For Dali, eroticism added a dimension to his mysticism. In his own words, “Eroticism is the royal road of the Spirit of God, we are all children of God, and the entire universe tends towards the perfection of mankind.” The first part of this statement may be interpreted as mystical or blasphemous, which as a topic of controversy would have delighted Dali, but which, in relation to this L’Incantation, is only meant to be the former.

This print comprises two large central figures, a mountainous background, a tiny figure with a cross, bones, and two unidentified semi-spherical objects. These elements act as symbols that give meaning to the work. The figure on the right represents a classical nude woman and the figure on the left is a surreal man. Dali has created a binary opposition between these two figures: the woman is volumetric and realistically portrayed, and the man is a lanky stylization that verges on being unidentifiable. Although there is no physical interaction between the two figures, somewhere embedded in the dreamlike image a magical connection is being made and a message is being communicated between the two. The surreal man reaches toward, or perhaps past, the woman with both arms, one of which is blown apart. His head is shaped like a funnel and his body is made up of a series of ink blots which are random and almost mistakenly placed. Directly above his head sit the two semi-spherical objects.

The relationship between the two figures may not be automatically apparent due to the abstraction of the image. But given the title L’Incantation, which translates as “The Enchantment,” it is possible that in the context of a religious theme, this image refers to the enchantment of Adam and Eve and their banishment from the Garden of Eden. In this case, the two semi-spherical objects allude to the fruit in the garden, one of which has already been bitten into, thus foreshadowing the inevitable fall. Perhaps “Eve” averts her eyes downwards in shame because she realizes that she has disobeyed divine law, and the outcome of their future outside the Garden of Eden is signified by the angel at their feet who holds the cross. We can determine that this tiny figure standing with a cross is an angel since during Dali’s spiritual period (late 1940s to 1960s), he was completely captivated by angels: “nothing has as stimulating an effect on him as the idea of the angel.” Thus, we may conclude that the angel mediates between the two central figures: one represents the inevitable doom of Adam and Eve; the other, the eventual crucifixion of Christ which will bring salvation.

Dora Stavrolakes

2 Descharnes and Néret (1993), 169.
3 Descharnes and Néret (1993), 166.
JOHN FREDERICK HERRING, SR. (1795-1865), BRITISH

Fox-Hunting Series, 1874 (published posthumously)
The Meet (26), Breaking Cover (27), Full Cry (28),
The Death (29)

Color engravings, each: 17 1/2 x 30 3/4 in. (44.4 x 78.2 cm.)
Engraved by J. Harris; published by G.P. McQueen, London
Gift of Dr. and Mrs. Meyer P. Potamkin, 87.1.1-87.1.4
Not previously exhibited
Unpublished

Although not widely known outside his native country, John Frederick Herring, Sr., was one of the most famous sporting painters in nineteenth-century England. Recognized principally for his portraits of famous race horses and their jockeys, Herring did venture into other subjects, such as fox-hunting scenes. His careful observation and detailed accuracy made him famous not only among horse owners and trainers, but also among the nobility, including George IV and the Duchess of Kent, as well as Queen Victoria and Prince Albert.¹

Herring was born into a modest working family of Dutch descent. He avoided the family upholstery business, choosing instead to roam the countryside visiting local stables and sketching the horses whenever possible. Although he never received any formal training, his artistic talent was evident at a young age. He left home at age 18 and began working as a coach driver. Perhaps this experience is what led to his deep knowledge of the horse’s physique as well as of tack and saddlery. On the side, Herring was commissioned to paint horses for the signs at local inns, which led to commissions from several local training centers.² In 1818 his first work was accepted into the Royal Academy exhibition; twenty-one other works would eventually follow throughout his career. What is most surprising about Herring’s entry into the Academy’s exhibition was that Sir Joshua Reynolds, President of the Royal Academy, disapproved of sporting or horse pictures and believed that history and portrait painting should take precedence. Only one of Herring’s race horse paintings had ever previously been exhibited in the Royal Academy, which shows the academicians’ interest lay in Herring’s skill, not his subject matter.³

From 1815 to 1850, Herring was commissioned to paint the annual winner of the St. Léger Derby for publication in the Doncaster Gazette. His images included not only the horses, but also actual portraits of the leading trainers and jockeys in the racing circle. Over 500 of his paintings were engraved and hung in homes, inns, and tackrooms.⁴

Hunting scenes became another popular subject for Herring. He created two types of hunting scenes within his oeuvre: the first are views of an actual hunt, which are more naturalistic; the others are composed scenes of events from the hunt that do not derive from a specific chase. Herring pub-
lished four sets of hunting scenes in relatively the same format in 1846, 1852, 1854, and 1874 (posthumously). All have approximately the same titles referring to The Meet, The Find, Full Cry, and The Death. These prints were designed most likely from his earlier sketches and combined with memories of similar events. Whereas many have claimed that Herring was not a participant in such hunts due to his lower middle-class status in society, the detail and accuracy of his images suggest otherwise.

Although Herring’s scenes do show his careful observation in the accretion of details, however, they lack a certain realism. The horses and their riders are missing the traces of mud, dirt, and sweat that would appear during a cross-country ride. He also does not show the danger and hazards that arise during such an event. A fox hunt is more than a leisurely ride across beautiful terrain. The horses, riders, and hounds encounter many obstacles and problems in their frenzied ride over fences and water as well as through thick brush.

 Nonetheless, the scenes display a sense of the excitement and enthusiasm that attend a fox hunt. The kill was the grande finale to the hunt, but Herring never focused on that action itself. Instead, he would direct the viewer’s gaze to the gathering horses, as the hounds attacked the fox in the distance.

 Herring shows the intelligence, talent, and social refinement of the riders as a fundamental part of the hunt. By documenting these scenes, Herring includes himself within the circle of the wealthy and elite. Although he does not include a self-portrait, per se, his intimacy with the hunters and their mounts implies familiarity.

 Three of John Frederick Herring, Senior’s eight children followed in his footsteps as a painter. John Frederick, Jr., Charles, and Benjamin became equine painters, yet they worked on other subject matter as well. John Frederick, Jr.’s paintings so closely resembled his father’s works, that many problems arose over the question of attribution.

 John Frederick Herring, Sr., had gone from sketching horses to become the most famous equine painter in contemporary England. His talent opened up possibilities in a subject matter that had been either obscure or undervalued until the mid-nineteenth century. By not giving in to the fixed standards of the Royal Academy in terms of subject matter, Herring allowed his skill alone to make him successful. As Herring, Sr. himself said, “Whatever I do, I do to the best of my ability.”

Nichole A. Halbritter

Peter M. Lister’s Rainbows, 1974, is a series of prints that serve as a portfolio calendar for 1975. This calendar, created by Lister while a student at the Pennsylvania Academy of the Fine Arts, is in an edition of 120, of which this particular example is number 57. Lister’s signature is on the inside cover of the calendar, while each month is also initialed by the artist. Lister currently teaches a course on printmaking at the University of the Arts, in Philadelphia, PA.

The two months I have chosen to highlight are June and September. In June (cat. 30 a), Lister created an interchanging pattern of a circle enclosed in a square. The predominant colors in this month are complementary shades of red and green. Lister’s style is reminiscent of non-objective painting, similar to that of Kandinsky. In his calendar, Lister uses very bright and vivid colors. This is the main element that ties each of the months together, and undoubtedly the reason for Lister’s title.

In the month of September (cat. 30 b), Lister creates a geometric image of a ball being supported by three black ladders. The ball is divided into several different variations of squares, all of which are printed predominately in shades of pink and blue ink.

Lister’s series does not have a unified subject matter, yet each month is composed in the same non-objective or abstract way. It is instead his choice of colors that connects each month to the others. Further, Lister chooses to depict images of shapes for the majority of the months, rather than to create familiar scenes. All his images are non-representational and evoke a personal interpretation from the viewer.

Calendars are essential possessions for most people, and they aid in the shaping of lives. Without them, the daily routines of people would run less smoothly. Objects such as calendars, “help to keep our society in being,” by serving as organizational and cultural tools.¹ Because of their roles in helping to define material culture and society, calendars are in high demand. For this reason, millions of calendars worldwide are mass-produced yearly. Lister has created a more unique calendar, which one might assume at first glance to be a mass-produced work of art; instead, it should be considered a museum-quality, hand-made object.

According to Martin S. Lindauer, “mass-produced art is an affordable and popular type of decorative art” that sells for $50.00 or less.² Most calendars fit both of these criteria. It is particularly fitting that Lister himself is dedicated to the premise that art should be affordable by the general public.
For this reason he began creating the calendars, a practice he continued for approximately 20 years. There are calendars made of hundreds of types of images: from pets to snack products, from natural wonders to super models. People choose to purchase a specific calendar according to their personal tastes, and also according to the appeal of the images represented on the calendar. Buyers generally also choose calendars that will match the decor and surroundings of the space in which they will be displayed. The same principal holds true for mass-produced art.

By contrast, Lindauer defines museum art as “[works that] were selected, discussed and promoted by experts: museum curators, art historians, educators and critics.” By this definition, Rainbows may thus also be included as museum art because it is owned by a gallery, is being reviewed by art historians, and is valued at more than $50.00. Rainbows would also most likely appeal to an audience that preferred museum art, as opposed to mass-produced art because of Lister’s personal expression through his abstract and unobvious images.

Calendars appeal to all ages and both genders. As noted above, they may be examples of both museum and mass-produced art. Lister has created a work of art that serves as a good example for the comparisons between museum and mass-produced art because it tests the boundaries of the two extremes. On one hand, it is a practical and functional object meant for daily use. On the other, it is a carefully crafted, unique work of art.

Christina Hazangeles


3We thank Vivian and Pat Potamkin for sharing with us a brochure on the artist. No author is listed, nor is there a date.

31

**Leonard Baskin (b. 1922), American**

*The Rebbe, 1968*

Etching, 3.9 x 5.7 in. (9.9 x 14.9 cm.)
Gift of Dr. and Mrs. Meyer P. Potamkin, 88.6.2
Not previously exhibited

32

*The Rebbe Taking a Walk, 1968*

Etching, 3.9 x 5.7 in. (9.9 x 14.5 cm.)
Gift of Dr. and Mrs. Meyer P. Potamkin, 88.6.3
Not previously exhibited

33

*Rebbe Preaching/Activities of the Mysterious Rebbe, 1968*

Etching, 3.7 x 5.6 in. (9.3 x 14.3 cm.)
Gift of Dr. and Mrs. Meyer P. Potamkin, 88.6.4
Not previously exhibited

34

*Solitude, 1968*

Etching, 4 x 5.7 in. (10.2 x 14.6 cm.)
Gift of Dr. and Mrs. Meyer P. Potamkin, 88.6.5
Not previously exhibited

Literature serves as source, inspiration, and purpose for Leonard Baskin. Baskin’s figures, which appear in the majority of his images, are most often grounded in religious scriptures and mythology, but his subjects also include portraits of authors and artists. The series of the Rabbi is similar to many of his well-known works in that it has a religious subject; however, what is notably different is that although the subject is a figure, the human figure or the nude does not dominate the composition.

The subject matter of the Rabbi reflects deeply ingrained issues from the artist’s personal life, his religion, and his family. Critic Edward Lucie-Smith, stated,

He is very conscious of being American . . . and even more conscious of being Jewish. The Jewishness comes out not only in choice of subject matter, but in typical inclination towards figurative expressionism.¹

Baskin uses Hebrew scriptures as a source for many of his images; many of his works of art incorporate the Hebrew
alphabet within the compositions. In addition, he has done extensive illustrative works accompanying Hebrew scripts such as *Bible. O.T. Five Scrolls. Hebrew*. 1984. Moreover, and perhaps more compelling for the series exhibited here, Baskin's own father was an Orthodox rabbi. Leonard Baskin was educated with a stern hand, rabbincally trained, and steeped in Jewish traditions. The subject of the etchings is arguably his father or perhaps more personally a self-portrait as clergyman. The artist once noted, "I fully believe that all my figures are me." In this respect, the Rabbi series follows Baskin's predilection to suggest the essence of his subject rather than to make a slavish likeness. As Robert Taylor remarked, "... though they bear titles such as 'William Blake,' they make no pretense to describe Blake; Baskin describes the effect Blake makes on him through an imaginary face." Baskin's abstraction of physiology, based on reactionary interpretations, results in a highly emotional image. His representational works are not based on replication of nature and physiology but rather an interpretation that serves his purposes. In his recent sculptural series called *Angel to the Jews,* works inspired by the Persian Gulf War, he dressed his figures in mummy-like cloths or as one critic described them, garb worn by prisoners in concentration camps.

The *Rabbi* print series works together to form a loose narrative. The titles specify the rabbi and various aspects of his life, but the images signify the prevalent themes found in Leonard Baskin's works. His exploration of the human condition is extensive. Although Baskin's images consistently show a melancholy disposition toward themes of human suffering, death, and eventual decay, hope is not eliminated from the human condition. *The Rebbe* (cat. 31) looks to the viewer but his head is slightly turned. He is not confronting us; rather, he poses, still and contemplative. The delicate marks of his hat, beard, and coat, which soften the rabbi's disposition, result in an overall calm composition. *The Rebbe Taking a Walk* (cat. 32) depicts a frail man bloated (at least his stomach) from old age. The coat almost covers his entire body, exposing only his thin ankles. The cane, also thin and frail, emphasizes his old age and physical weakness. The absence of background provides no point of reference and distances the subject from the viewer.

*Rebbe Preaching* (cat. 34) shows a more spiritual moment. Instead of a sermon to a congregation, Baskin depicts a personal, inward struggle of the spirit. The rabbi stands nude in a position of inner conflict. His facial expression is indistinct but the lines that darken the background express harsh agitation. These expressive marks imitate the emotions of the subject and set the mood. *Solitude* (cat. 34), by contrast, shows a seemingly closed-eyed figure in contemplation. The rabbi is set to the left side of the plate and a darkened band stretches across the composition. The band itself is straight and calm.
perhaps imitating the stillness of the rabbi; however, the lines that darken the band are full of bold crosshatchings accordingly reflecting the mental, emotional, and/or spiritual activity of the rabbi.

These different depictions of the subject reflect Baskin's visions, "centered on the grandeur and frailty of the human condition, explor[ing] both the tragic and noble aspects of mortality, establishing a spiritual linkage . . . ."5 The Rabbi series, unlike Baskin's typical Jewish images of prophets and sibyls, concentrates on a more common figure. This series differs from Baskin's usual works in other ways, too. The images are quite small in relation to his other works. Baskin is an artist noted for large scale drawings and prints (some as large as six feet long). The subject of the rabbi reflects a personal matter especially from an artist who violently avoids sentiment. Describing the artist, O'Doherty states, "Leonard's moments of tenderness are immediately murdered by his remote and icy intellectual pride."6 In a deconstructionist sense, the shrunken and ambiguous images of the Rabbi make monumental the presence of his own father and their relationship. Baskin speaks fondly and respectfully of his father, who let Baskin alone.7 The polarities used to describe his works could also describe Baskin's relationship with his father. There is a sense of total involvement and lonely remoteness. The depiction of his father as a great man, the rabbi, and at the same time the common man, the father, show the contradictions that may reflect personal struggles specifically modeled after those faced by the artist or his father.8 When asked to remark specifically about a work of his, the artists replied, "Ambiguity gives depth to the art."9 In the general sense, these image might also represent the loose narrative of solitude, the mundane, and the struggles to which all humans are subjected.

Baskin relies on line as the fundamental tool for his graphics. Shading is accomplished primarily by linear hatching, but his keen technical abilities as a draftsman do not limit the grayscale in his compositions. His expressive lines become as significant as the subjects themselves. The moods of the works are very much dictated by the character of the lines. Unlike the bold and contrasting lines found in many of his woodcuts, the Rabbi series was predominantly executed in a delicate, linear manner, a style prevalent in his drawings and prints of predatory birds, such as the illustrations done for Ted Hughes' Cave Birds: An Alchemical Cave Drama, 1978. Baskin, who belonged to a post-war generation of artists, sought to use the human figure to communicate expression. It went against the more popular, non-representational style of the Abstract Expressionists of the period. Although the marks create a recognizable form, Baskin's linear marks themselves are full of expression and emotion.

Jiyun Agnes Han

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11O'Doherty (1963), 120.
12O'Doherty (1963), 122.
What is the idea behind my works and what appeals to people about them? It is the pivot on which all art turns - equilibrium, a counterbalancing of masses which gives rise to movement. That is the crux of art, whether those who conceive art as something different from 'crass' reality like it or not. Art is love. For many people it is a dream, an event of the soul, a palace, a sweet odor, a jewel. But none of these are the real thing. What is essential in love is union.... The same is true of art.... Once you have realized this, you know everything. It is simple, but you have to see it. Academic artists don't want to see it.... When you follow nature, you find everything.... It is not a matter of creating 'The New'; the word 'creating' and 'inventing' are superfluous words. Revelation comes only to those who perceive with their eyes and minds. Everything is contained in what surrounds us.... A woman's body, a mountain, a horse are one and the same thing in terms of conception, and they all are built according to the same principles.” Rodin

This revelation, that art comes from the union of eye and mind, was difficult for Rodin to achieve, for reasons both physical and creative. Born with severe myopia, on 12 November 1840, François Auguste René Rodin began overcompensating with other senses. The psychoanalyst Felix Deutsch claims that Rodin's nearsightedness was so debilitating that he was continuously using his hands to touch, create, and play with whatever objects came into his environment. For example, when his mother purchased prunes, the merchant would wrap them in paper with illustrations that Rodin would later confiscate and duplicate. In addition, he was apparently captivated by the forms that were created when his mother would prepare the dough for cakes. He would gather leftover pieces and frantically construct numerous objects that were eventually left all around the house.

When Rodin came of age, in 1850, he attended Beauvais, an all-boys boarding school. Because of his awkwardness as a nearsighted, skinny redhead, he was left to sketch in the corner of the classrooms. Rodin claimed that it was at this point that he realized his vocation: “One day I found a big book on the table. It was a book of engraved prints after the works of Michelangelo. They were a revelation to me... I had found my calling!”

Rodin eventually entered the Petite Ecole de Dessin in Paris around 1855. This art institution was free and allowed him to gain a technical and traditional basis for his artistic endeavors. The Petite Ecole was less ambitious than the neighboring Ecole des Beaux-Arts, for the Petite Ecole was
geared more for artisans and craftsmen. Rodin's school did not offer painting, nor did they have nude models. Rodin, through the encouragement of friends and peers, began to teach himself the fundamentals of drawing, including the study of the human figure. In the mornings before school, Rodin would find illustrations and prints from which he could make numerous sketches and copies. In the evenings, after school, he would re-copy his copies with a much more careful style. In this way, he would produce over twelve sketches in a short period of time.\(^5\)

Most of his sketches were from life models which he had carefully observed or remembered. Rarely would Rodin create a drawing as an experiment for a sculpture. Instead, he made numerous sketches from his sculptures. The drawings that Rodin created seemed to be used as tools to help him understand the concepts of movement.\(^6\) His drawings were all very small, usually 10 x 12 inches. This small size is explained by the method that Rodin used to create the drawings. He would draw without looking at the paper, which forced him to keep his arm relatively motionless in order not to lose his place.\(^7\)

The series of twelve sketches entitled *Douze aquarelles inédites* are from a larger collection of twenty-four. As the producer of the album, Marcel Aubert claims these sketches were created either from life or after past masters. All the sketches show great awareness of the movement and structure of the human. Through the feverish pencil marks, one can see how Rodin's mind may have been moving faster than his hand.

Rodin's watercolors varied in the type of movement depicted, yet all are so free in execution that it is difficult to date them accurately. Marcel Aubert put together twelve of the twenty-four sketches in order to demonstrate to the public the variety of drawings Rodin created. These drawings were a part of the educational process for Rodin; they enabled him to experiment with motion in order to understand the workings of the human body.

The sketches show Rodin's fascination with expressing potential or latent movement.\(^8\) The thin, nervous lines, with wisps of directional impulse convey a strong sense of motion and quickness. In addition to the movement shown in these sketches, they also confirm Rodin's belief in first observing nature and then aligning one's self with it: "[W]hen you follow nature, you find everything . . ." Rodin's mastery at capturing the precise motion of figures could only have come from direct observation. Although Rodin's fame today derives mostly from his sculpture, we have much to learn from the arduous and important work he did with sketches. They served to teach and prepare him for his other artistic endeavors and, most particularly, his sculptural projects.

Veronika Lubbe

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\(^3\) Grunfeld (1987), 14.
\(^7\) Eben (1963), 156.
\(^8\) Grunfeld (1987), 22.
\(^9\) Gerhard (1984), 1.
James C. Lueders (1927-1995), American

Bridge in Paris, 1950
Pen and ink on paper, 8 11/16 x 5 5/16 in. (22.1 x 13.6 cm.)
Inscribed: b.l.c.: Trinité Paris 50
Gift of Dr. and Mrs. Meyer P. Potamkin, 89.1.30
Not previously exhibited
Unpublished

37
Paris Opera, 1950
Pen and ink on paper, 8 11/16 x 5 5/16 in. (22.1 x 13.6 cm.)
Inscribed: b.l.: Opéra Rue Saris
Gift of Dr. and Mrs. Meyer P. Potamkin, 89.1.31
Not previously exhibited
Unpublished

Anyone who has ever visited the streets of Paris, if only for an afternoon, has felt the movement and liveliness of her streets, the sense of activity and ephemerality inherent in her character. James C. Lueders beautifully captures this feeling that is the very nature of Parisian life in his ink drawings entitled Bridge in Paris and Paris Opera. His quick, irregular, and ever-changing strokes reflect the mood and the movement of the figures who embody transience; that is, their unfinished appearances lack detail and attention to individual or identifiable characteristics. Lueders' strokes are abbreviated, like the occurrences in the street, one rather unlike the last and yet mingling together to create another.

Lueders made these drawings in Paris in 1950 while traveling on the Cresson Prize he had received from the Pennsylvania Academy of the Fine Arts where he was then a student. These few short years after the Second World War constituted a period when many progressive American artists felt that the formerly dominant School of Paris was moribund and lacking in new or innovative ideas. The so-called "decline" of European innovation in the 1940s along with catastrophic events on the Continent, however, had the paradoxical effect of stimulating a period of experimentalism among young American artists.1

Although neither of his drawings belong to any major post-war movement that may have resulted from this experimentalism, such as Surrealism or Abstract Expressionism, Lueders does employ the same sort of freedom and spontaneity of expression and representation that gave rise to these avant-garde styles and to what was called "informal abstraction." This informal abstraction implied a capacity for poetry, its inner motivation, or its procedures ("lyrical abstraction," "psychic improvisation," and "gestural painting," respectively), and responded to the post-war need for freedom and informality in artistic expression.2 This style allowed the artist to communicate directly through his materials without feeling constrained or forced to represent clearly detailed and recognizable forms and figures. By using informal abstraction, as we see it through Lueders' drawings, the artist could freely convey his subjects, thoughts, and ideas as he himself saw and experienced them.

This freedom of expression is one any viewer perceives immediately upon looking at Lueders' drawings. Paris Opera (cat. 37) is filled with a movement and action that draws the observer directly into its center as the eye follows the curve of the street back toward a distant building. The automobiles move in the opposite direction, toward the viewer, and our sense of motion is heightened by the contrast. We nearly become participants in the busy scene of figures on the sidewalk, and Lueders' quick, staccato marks upon the page echo the pace of the street.

Bridge in Paris (cat. 36), though seemingly less active and busy, has much the same effect. Here again the viewer is drawn in through the composition—this time across a bridge—and meets passers-by along the way. We can distinguish a hat and an umbrella belonging to the figure in the foreground, yet like the figures to the left and along the bridge, this one, too, is unfinished and lacks detail that would render it more clearly identifiable. This technique is constant in both of Lueders' drawings. Although the architecture, for example, is recognizable as characteristic of Paris, Lueders shuns precise detail. We can neither identify male or female figures, nor style or make of automobile, etc. Areas of ambiguity exist in the drawings and we are unable at times to determine clearly what might be represented by certain lines. The artist provides us with more of an impression than a self-contained image and therefore asks the viewer to complete the composition.

It seems, thus, a style perfectly suited to the creator of these drawings. "Kind and quiet," "gentlemanly and good-hearted" are the words Dr. and Mrs. Potamkin use when remembering the artist who worked for them while studying at the Pennsylvania Academy.3 Lueders liked to paint scenes depicting people in public places, taking part in daily activities. His enthusiasm for and delight in the energy of post-war Paris is communicated well in these drawings of the Pont Ste. Trinité and Charles Garnier's Opera House.4

Sarah J. Bonnice

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2Gowing (1983), 942.
3Interview with Meyer P. and Vivian O. Potamkin, 21 November 1997. I would like to thank Dr. and Mrs. Potamkin for the insights and information they shared on that occasion.
4Although neither of his drawings belong to any major post-war movement that may have resulted from this experimentalism, such as Surrealism or Abstract Expressionism, Lueders does employ the same sort of freedom and spontaneity of expression and representation that gave rise to these avant-garde styles and to what was called "informal abstraction." This informal abstraction implied a capacity for poetry, its inner motivation, or its procedures ("lyrical abstraction," "psychic improvisation," and "gestural painting," respectively), and responded to the post-war need for freedom and informality in artistic expression. This style allowed the artist to communicate directly through his materials without feeling constrained or forced to represent clearly detailed and recognizable forms and figures. By using informal abstraction, as we see it through Lueders' drawings, the artist could freely convey his subjects, thoughts, and ideas as he himself saw and experienced them.
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GEORGES DAYEZ (b. 1907), FRENCH

Nazare, n.d.

Etching and aquatint, 15 x 20 1/2 in. (38.1 x 52 cm.)
Gift of Dr. and Mrs. Meyer P. P. Potamkin, 89.1.50
Not previously exhibited
Unpublished

Georges Dayez’s Nazare is a twentieth-century print that carries much symbolic content. Dayez has created a religious scene which, at its simplest level, represents the birth of Jesus of Nazareth. The translation for the word Nazare is Nazarene, or resident of Nazareth, which, of course, refers to Jesus Christ. In order best to understand this complex print and the many subthemes it embodies, an iconographical reading would provide the viewer with a basis from which to begin interpreting the images represented.

Panofsky defines iconography as “that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form.” An iconographical analysis attempts to provide an interpretation of the work of art by first identifying each narrative element, including figures, objects, and attributes in the image, and then moving on to increasingly subtle readings of the whole. In the case of Nazare, each of the images shown is associated with the life of Jesus of Nazareth. Based on my iconographical analysis, I believe the main theme of this print is the foreshadowing of Christ’s teachings, and His Resurrection.

In his Studies in Iconology: Humanistic Themes in the Art of the Renaissance, Panofsky has divided an iconographical study into three parts: primary or natural subject matter, secondary or conventional subject matter, and intrinsic meaning or content. The first part is concerned with “identifying pure forms, ... such as human beings, animals, plants ... and so forth.” This may be done simply by looking at a work of art and noting the elements represented. The second part concerns the connection of figures or objects with their textual and conventional sources. For example, Panofsky states, that a male figure with a knife represents St. Bartholomew, that a female figure with a peach in her hand is a personification of Veracity, that a group of figures seated at a dinner table in a certain arrangement and in certain poses represents the Last Supper. 

Panofsky goes on to say that “the identification of such images, stories and allegories is the domain of iconography in the narrower sense of the word.” The last step of Panofsky’s method is apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion—unconsciously qualified by one personality and condensed into one work.

This final step concerns itself with analyzing whether or not a work of art has any connection to the artist’s personality, the society in which the artist is living, and/or the “religious attitude” of the artist, among others. Panofsky states that these factors “are generally unknown to the artist himself and may even emphatically differ from what he consciously intended to express.” Therefore, the last step of an iconographical analysis is based upon a more profound interpretation by an educated viewer.

If analyzing Dayez’s print according to Panofsky’s method, the first step would be to identify the figures and images. They include a woman with her infant child, two other women, a large boat, and two animals.

The second step provides the visual and narrative sources for the various scenes in Dayez’s print. Dayez has, in fact, altered the traditional representations and combinations of images associated with the Nativity. Many unusual symbols and unconventional images are included in Dayez’s print. For example, there is a large boat in the background. Its appearance here must represent both the Ark of Salvation through Jesus Christ and a metaphor for the Disciples as “fishers of men.” To the right of the print stand two women, one of whom is pointing to her palm. Dayez has not included the traditional group of believers who are associated with the Nativity, like Joseph, the shepherds, or the Three Wisemen, but has instead chosen two women. These women are probably Mary Magdalene and Mary, the Mother of James. The appearance of the two Marys also foreshadows Christ’s death since they were the two women who arrive at His tomb, and witness the aftermath of His resurrection. The act of pointing to the palm foreshadows Christ’s crucifixion on the cross. The woman making the pointing gesture may also possibly be an allusion to the story of Thomas, who doubted the resurrection of Christ, by emphasizing the hole in the palm of her hand.

Each figure in Dayez’s print has overly exaggerated hands and feet. This peculiarity also relates to Christ’s resurrection because all of the figures in the print are those who proclaimed his resurrection, and traveled by foot to announce the news. There are two animals, hard to identify more accurately, in the background, similar to those said to have borne witness to the birth of Christ. One of the animals appears to be a donkey, which was used to take the Virgin Mary from Israel to Egypt after the nativity of Christ. A donkey also carried Christ through the town of Bethany on Palm Sunday, days before his resurrection. Inexplicably, the animals in the print seem to be in motion, ready to exit from the composition.

The third step of Panofsky’s method is difficult to achieve in the case of Nazare because of the lack of information about the artist or the culture in which he produced this print. Therefore, the viewer is not provided with religious or personal information concerning Georges Dayez. The question of the deeper meaning of Dayez’s image will thus remain unanswered. At the present time we can venture only a provi-
sional reading based on Panofsky’s studies in iconographical analyses: the images represented in Nazare may be combined to form the interpretation that Christ’s resurrection is foreshadowed in his nativity.

Christina Hazangeles

2 Panofsky (1962), 5–7.3.
3 Panofsky (1962), 5.
5 Panofsky (1962), 6.
6 Panofsky (1962), 7.
7 Panofsky (1962), 8.
8 Panofsky (1962), 8.
9 Mark 1:17 RSV (Revised Standard Version).
10 Luke 2:16 RSV.
11 Luke 24:10 RSV.
12 John 20:25 RSV.
13 John 12:1 RSV.
The great European graphic artists Aubrey Beardsley, Charles Cochran, and George Frederick Scotson-Clark each had a profound influence on American poster style. Cochran and Scotson-Clark, for example, brought to America the latest styles in European poster art when they came to New York in 1891. Beardsley greatly influenced the great American poster artist Will Bradley, who was an early participant in the artistic movement that swept the United States around the turn of the century. In regard to “the magnitude of output, never was there such facility in the production of posters” as there was in early twentieth-century America.

Because American posters derive from the British model, there are many similarities between the two nations’ styles. One clear example of this linked heritage can be seen in a comparison between an unknown American artist’s poster entitled Here Comes Daddy and a contemporary British poster by E.V. Kealey, Women of Britain Say-Go. These designs have almost identical subject matter. In both works, the artist depicts a woman with children looking out a window. The similarities between these two works, however, extend beyond the visual. The working conditions of the poster artists of England and the United States were also comparable. In both countries bureaucrats (who made the decisions about government poster commissions) did not pay much attention to the poster artists’ technical and artistic abilities, and, as a result, poster artists themselves lacked critical attention and were unappreciated.

Despite the fact that Americans failed to appreciate the skill and rarely commented on the aesthetics of poster art of the poster artist, Here Comes Daddy represents a provocative view of women in post-World War I America that allows us to examine the culture that produced such objects. This work engages many issues that have come to light in recent feminist literature. Before the existence of the women’s movement, the general public was not aware of the major discrepancy facing art historians who discussed gendered space. Throughout history unchaperoned women were confined by social convention to the indoors, so that both their working space as painters and their living space as subjects in images reflects these limitations. Women painters could only paint what they knew, so the majority of their subjects were interior compositions, such as those we see in the works of Mary Cassatt or Berthe Morisot. When women were portrayed in art, they were most often painted inside and usually in the midst of a domestic activity. Such is the case with Here Comes Daddy, in which the female is standing in a cozy room with her arm around her daughter. The imagery makes this point more emphatically when we take into account the fact that the mother and her daughter are looking out the window to the outdoors, the typically male-dominated space. The gaze of the women from the interior further demonstrates the absence of the male in the home. When we consider the title, Here Comes Daddy, the separation of male and female spaces becomes an inescapable reading. Society accepts the fact that “the public space was officially the realm of and for men,” whereas if the mother were to venture out alone, she would have been scorned and her respectability would be questioned. The artist here depicts, whether consciously or unconsciously, the restrictions of women. Thus, Here Comes Daddy represents, at least on one level, a commentary—here laudatory—on the space and place of women in early twentieth-century America.

Katharine R. Martin

3 Hardie and Sabin (1920), 31.
5 Pollock (c. 1992), 235–236.
Works of art have not always been created solely for aesthetic purposes. Bearing this in mind, one should routinely ask, "why, then, or for what purpose was this work created?"

To answer this question, it is first necessary to research the problem. One needs to learn not only about the artist, but also the time period in which the work in question was created. These are the questions and the goals with which I have proceeded to interpret Théophile Alexandre Steinlen's etchings.

Steinlen was a Swiss-born artist who moved to Paris early in his career (1881). The time at which he moved to Paris was one filled with social turbulence. Severe animosity between the lower classes and the bourgeoisie was clearly felt and seen. Bombings of major public places were common place. The lower classes were overworked and oppressed; those who were activists wanted change and a chance at a fairer life. This uprising became more evident when, in 1881, a new law was passed giving freedom to the press. As a result of this new right, multiple anarchist journals were published and began to circulate among the French population. Steinlen avidly supported these periodicals and other artistic publications, contributing artwork to many of the weekly and monthly journals, such as Chat Nois, Courrier Français, Gil Blas, Gil Blas Illustré, Le Chambard, Le Mirliton, La Feuille, La Semaine artistique et musicale and La Revolte, and Les Temps Nouveaux, to name a few.

Steinlen himself belonged to this overworked, poor lower class and so defended it in a way that came most naturally to him: through art. He created satires for these journals, depicting significant, identifiable scenes of social injustices such as exploited, overworked miners. To reinforce this theme of social injustice, Steinlen used workers' bodies and showed them as physically strong from the manual labor. Typically, they were sweaty and dirty from the work. Shackles bound to their wrists intensified the image of their slave-like position in society. Alongside these men one would usually see a bare-chested allegorical woman holding a torch and guiding them to (one can only assume) a new freedom. She was the clear signifier of liberation and social freedom in the latter nineteenth century. The significance and the messages in these satires were hard to miss, even for the most uneducated field hand. These didactic prints were intended to create hope for a different future.

In making these prints, it is as clear to viewers today as it was to Steinlen's contemporaries, that Steinlen was deeply involved with the workers' protests: he advocated similar actions for these Marxist journals. This historical information is a great aid for the modern viewer to understand both the context in which the works were interpreted and the frame of reference for the artist. Steinlen's works were very well circulated as there was a huge audience for these radical and very popular journals. He was considered to be, "in terms of public visibility ... the Norman Rockwell of the 1890's." Since these publications were so well read, one can safely assume that the various journals circulated to anyone who wanted to read them and could get their hands on them. The artists' manifestoes may, however, have been intended for a more intellectual, refined public while the Marxist manifestoes were geared towards anarchists and their "sympathizers.

Keeping this history in mind, one can now turn to the two Steinlen etchings from The Trout Gallery at Dickinson College. Both these prints show bleak Swiss landscapes. In Belmont near Lausanne the land comprises three-fourths of the work; the sky is clearly not the central point of the work. The absence of clouds forces the viewer to focus even more closely on the land, this hilly, rugged scene that is dotted with a random scattering of trees. On a promontory that penetrates the sky, stands a house at the summit of a somewhat flat hill. Dividing the land in half is a path that winds diagonally from the lower left to the top center of the print. Looking more closely, one notices a few houses in the upper right of the work that blend into the landscape.

The land is rough and looks worked, perhaps overworked. Steinlen conveys this sentiment to the viewer through the use of lines, most of which are rough, and left purposely imprecise. His technique emphasizes that the land has been worked by someone, just as this landscape has been created by a human hand.

Steinlen's second landscape incorporates both the same treatment and interpretation. The scene of the unitled Swiss landscape has been evenly divided between the sky and the land. The sky has been depicted in a violent, uneven, and irregular fashion. There are greys and whites (the darkest sections have been reserved for the land), as well as an area that has clearly defined clouds that contrast the turbulent area of the sky. In looking more closely at the print, one can decipher
some dark, dingy houses—which blend into each other as well as into the background. These houses stand a little to the right of the center of the print.

Analyzing these prints and knowing that Steinlen supported the lower classes, one may be surprised to see that both images are devoid of people. Conversely, one may say that the lack of people is precisely the point of the artist's print. By omitting what is expected (farmers—working-class people), Steinlen only brings more attention to these absent people. The fact that the viewer does not find what is anticipated only heightens the fact that there is something missing.

These works are by no means uplifting; nor do they provide us with beauty (in its most traditional senses). Instead, they are meant to educate and raise awareness. The land, as represented in Steinlen's print, is something the working class had to deal with on a daily basis. In order to survive, the lower classes were obligated to invest all their strength and energy—dedicate all of their lives—to an earth that did not even belong to them. With this in mind, the absence of the farmers becomes that much more obvious and important. This is, in fact, the substance of Steinlen's social commentaries: a grim reminder that the desolate land the working classes inhabited held no promise.

The time in which these prints were created was filled with turmoil and unhappiness for the lower classes. Their dissatisfaction with unequal working conditions, taxation, and educational opportunity paved the way for radical change. These two etchings clearly reflect the bleak aftermath of the industrial revolution in the nineteenth century: dark, dreary, and devoid of life. Steinlen's images may have been created as a lesson for all of society. Their purpose may have been to educate those people who were unaware of how the lower classes were forced to live. Steinlen's choice to represent these conditions as they were, without flinching from the subject, allowed him to convey the harsh realities of life to those who were fortunate enough not to have to experience them other than vicariously.

Caroline Mortimer

3 Cate (1977, 57) details the artist's contributions: "Steinlen produced illustrations for over 100 books, approximately 2,000 illustrations for 50 journals, close to 200 lithographic music sheet covers, 300 individual lithographs and etchings and 36 large lithographic posters . . . .”
4 Springer (1979), 262.
5 Springer (1979), 262.
6 Springer (1979), 262. Springer explains that this figure was used purposely because she “belonged to the long line of females personifying some aspect of freedom in the 19th-century French art.” (This clearly indicates the influence of Delacroix's 1830 painting La Liberte guidant le Peuple (262), among other contemporary examples).
7 Although neither Cate nor Springer directly stated that a sense of home emanated from these works, it was implied throughout both articles.
8 The readership for these journals was enormous; for example, Gil Blas "reached an average weekly audience of 200,000" and the "socialist journal Le Chambard . . . had a weekly circulation of 50,000" (Cate [1977], 57).
9 Cate (1977), 57.
10 Cate (1977), 56.
11 Springer (1979), 262.
Dame Elisabeth Jean Frink was born the 14th of November 1930, in Suffolk, England. Although, she is best known for her monumental bronze figural sculptures, Frink also gained recognition for her prints and book illustrations, especially of the classics, including the Homeric epics and Chaucer’s *Canterbury Tales*. Frink studied at the Guildford School of Art and The Chelsea School of Art in London. Frink’s work shows a commitment to naturalism, expressed with enormous energy, most prominent in the figures of animals and nude men. Elisabeth Frink commented in the catalogue raisonné of her work in 1984 that, “I have focused on the male because to me he is a subtle combination of sensuality and strength with vulnerability.”

Elisabeth Frink’s long commitment to human rights is well documented through the subject matter of her art work. While still a student at the Chelsea School, Frink won a prize in a competition for a *Monument to the Unknown Political Prisoner* which was exhibited at the Tate Gallery in 1953. Her early images of soldiers, predatory birds, and pilots can be seen as a result of her childhood wartime experiences. Growing up in war-torn Europe, and experiencing the traumatic events of World War II must have had a tremendous effect on Elisabeth Frink’s psyche which is demonstrated in her choice of subjects. She was further inspired by the Algerian Civil War in the 1960s, causing her to begin a series of sculpted heads to honor the victims of human oppression and brutality. Elisabeth Frink was also commissioned to create a sculpture at the Kennedy Memorial in Dallas. Her concern for human rights continued when she returned to England from France in 1970.

At that time, she began to focus almost exclusively on the male nude. The British critic Bryan Robertson commented on Frink’s work saying,

> Frink’s sense of vitality is very strong. All of her figures, despite the constraint of their impassive, muscular energy, have a special quality of survival, endurance and vigilance. Her sculptures ... are essentially post-Freudian in their representation of the violent aspects of masculinity and the blank face of aggression.

Frink’s longstanding interest in human aggression and personal freedom, led to her decision to produce a poster for Amnesty International. Amnesty International is an organization that seeks to inform the public about violations of human rights, especially the abridgements of freedom of speech and of religion and the imprisonment and torture of political dissidents, and which actively seeks the release of political prisoners.

Frink’s social conscience manifests itself in both her drawings and sculpture and relates directly to Amnesty International’s mission to draw public attention to global human concerns.

The Amnesty International Poster created by Elisabeth Frink is a simple image composed of the single male figure on a white background. This background causes the viewer to see the male as almost floating in space, and is unable to affiliate the figure with any society or culture. This representation communicates the message that Amnesty International stands for humankind without placing a hierarchy on culture. Poster making by artists such as Elisabeth Frink bridges commercial art and fine art. According to Jim Lapide of the International Poster Gallery, “Around the world in the past ten years, the popularity ... of vintage posters has risen.” Posters, by their easy accessibility to a wide variety of audiences, have the unique advantage of being able to influence and motivate society in a way that other, more traditional, art forms are unable to do. Frink’s Amnesty International Poster demonstrates both her concern for human rights and her interest in the male nude.

Erin S. Dempster


St. John The Baptist Preaching, c.1878-1880

Bronze, 32 x 21 x 12 in. (81.3 x 53.3 x 30.5 cm.)
Gift of Dr. and Mrs. Meyer Potamkin, 93.4


St. John The Baptist Preaching, by Auguste Rodin is a fine example of realist sculpture from the late 1800s. The figure in itself is impressive, yet it is only when a viewer analyzes the formal properties of the sculpture that the full extent of the artist's ability becomes evident. When looking at the work, there is clearly a sense of balance. Not an even, symmetrical balance but an asymmetrical one. St. John's arm is extended out in a sign of preaching and his legs and body are caught in mid-movement, a pose that does not conform to a perfect axis. Yet, there is a sense of fluidity in his movement that makes him look real and natural. These effects result from Rodin's extraordinary control of line; in fact, there are no visible straight, harsh lines. Instead, curved, s-shaped lines work together to create the naturalistic musculature and body definition of the saint.

In terms of color, Rodin uses real shadow and highlight to express detail and definition. There are also the subtle hints of patina and natural bronze color that add flesh tones and hints of texture to the overall work. The way the artificial light falls on the nude figure allows the viewer to see every line, indentation, and detail on the figure. This could also be a way in which the viewer discovers the imperfections of the sculpture. Highlight and shadow vary to the degree that those areas are more affected by the light sources in the space in which it is installed. There are several patches of discolored bronze along parts of his body which could be the result of oxidation or just a natural aging.1 The other noticeable feature of the sculpture is its highly polished surface. This texture should be discussed along with color, because it affects the viewer's perception of the material, which Rodin has conceived as a dark, sleek bronze. Rodin's decision to use a reflective surface means that St. John the Baptist responds to the relative strength of the light that falls on the saint's body; the polished surface also adds to the figure's sense of idealism.

St. John's overall form is idealized much like the statues of ancient Greece and Rome. Even if one did not know from reading the Bible that St. John the Baptist was a commanding prophet, he or she would still be able to see and comprehend the importance and power of the figure as interpreted by Rodin. Much like his Greek forebears, Rodin conveys St. John's sense of power and authority by the use of body language and hand gestures. Yet, there is also a sense of serenity emanating from the figure, which is communicated through the gestures of his hands. Rodin also emphasizes naturalism by particularizing muscle definition of St. John; he is shown as a robust man of about 35-40 years of age. Even as St. John the Baptist is idealized, however, there is a sense of realism, not just in Rodin's anatomical exactness, but also in the way that John has his mouth slightly open as if ready to speak. St. John is, therefore, a living, breathing presence.

In contrast to these easily legible features, St. John also exhibits an inchoate abstraction, which many today associate with Rodin. This quality is seen in many works, such as Rodin's Head of the Warrior from La Défense. Rodin wanted to be able to "create a dynamic work that would hold the viewer's attention through movement and expressive content."2 It has been said that "one might associate St. John's incomplete movement with the elements of dance."3 (see cats. 35b, c) "Take my St. John, for example," Rodin explained to Paul Gsell, "while he is represented with both feet on the ground, a snapshot of a model executing the same movement would probably show the back foot already raised and moving in the direction of the other."4 Rodin worked with this idea of partial abstraction by studying each individual body part separately from the rest. He detached the limbs and other extremities in order to consider each part separately: the body without the head; the torso by itself, which in isolation looked particularly Michelangelesque; and the hands alone, so that he could consider how to achieve the right balance with the rhetorical gestures.5

Rodin's intense concentration on each section of his figure enabled him to create a "more forceful and dynamic, though awkward and angular" form.6 This sense of angularity is seen in the pose, which resembles a fencer's maneuver, and in the strong, tense position of St. John's back. However, it gives the figure a sense of power and control over both himself and perhaps others, his intended audience.

Anne Hyde

1See condition report in the Gallery files.
4Robert Descharnes and Jean-François Chabrun, Auguste Rodin (Secaucus: Chartwell Books, Inc., 1967), 244.
5Butler (1993), 116-117.
6Butler (1993), 117.
Cat. 43
Paul O'Higgins was born in Salt Lake City on 1 March 1904. He spent his childhood and youth in Utah and Los Angeles studying music. O'Higgins later abandoned music because he desired "to create rather than perform," and moved to Mexico City taking the name Pablo. The artist was considered a Mexican citizen not simply because he spent the majority of his life there, but because of "his devotion to Mexico and its people." Pablo O'Higgins immersed himself in Mexican culture and thus did not consider himself an outsider. He was neither a tourist nor a foreigner exploiting his subjects for public recognition, as is seen in his works which lack the quaintness which tourists usually favor.

In 1925 Pablo O'Higgins accepted an invitation to study with the Mexican muralist Diego Rivera. Rivera taught O'Higgins the techniques of fresco painting when he lived in Mexico from 1924-1928. Rivera had studied in Spain and was a friend of Picasso and Braque until he returned to Mexico in 1921 and decided to create a national art. He based this mural movement on revolutionary themes that would decorate public buildings following the Mexican Revolution. Though the revolution was never fully identified with a single set of interests, it brought a new consciousness to Mexico. When the revolutionary leader Alvaro Obregon was inaugurated as President in 1920, he initiated a period of hope and optimism, which fostered the first mural movement. Rivera was an active participant in this movement which "flooded the walls with torrents of images, in a variety of modes: realistic, allegorical, satirical, presenting the many faces of Mexican society, its aspirations, conflicts, history and cultures." During the later oppressive rule of Plutarco Elias Calles public opinion was suppressed and mural painting suffered, causing many of the painters—including Rivera—to flee the country, only to return in 1934 with the rise of General Cardenas to power, and a new era of Mexican mural painting began. From this time on, professional and amateur painters went to the Mexican people and through the painting of markets, schools and factories, gave the movement a more popular and publicly accessible direction.

All of Rivera's fresco paintings, including those that O'Higgins worked on, such as the Ministry of Education Murals, depict Mexican agriculture, industry, and culture. These same indigenous themes continue to emerge in the later work of Pablo O'Higgins, like Mujeres de Cuetzalan (96.8.1), and Carreta (96.8.2). In fact, his principal subject, both in his murals and in his prints, is the Mexican peasant. O'Higgins' interest in creating monumental images of peasants and laborers, can also be seen here in both Carreta and Mujeres de Cuetzalan. Though influenced by the famous Mexican artist, O'Higgins developed a more realistic style of painting than that of his teacher Rivera.

By 1927 Pablo O'Higgins became a member of the Communist Party and had long been committed to Socialist art in Mexico. This is also true of most of the artists who formed Rivera's circle. He helped found La Liga de Escritores y Artistas Revolucionarios (LEAR), The League of Revolutionary Writers and Artists. When this group was disbanded in 1938, O'Higgins became a founder of the Taller De Grafica Popular (People's Graphics Workshop) where he produced posters and prints. The purpose of this later group was to provide facilities for printmaking and "also guidance for artists not trained in graphic techniques." The artists in this workshop also produced many lithographs and woodcuts that chronicled the exploitation of the poor and the abuses they endured.

In addition to providing testimony of his technical skill, O'Higgins' socialist and communist ties are clearly reflected in his art. His attitudes toward art are reflected in the Declaration of Principles of the People's Graphics Workshop. According to the Declaration, "in order to serve the people, art must reflect the social reality of the times and have unity of content and form." For the members of the People's Graphics Workshop the work produced was meant to help protect and preserve Mexican culture. O'Higgins demonstrates this commitment in his choice of subject matter in the two lithographs on view. For example, in Carreta (Wagon) (cat. 45), O'Higgins depicts a cow, a wagon, and a working-class Mexican man laboring in the stark environment of the desert. Since the title of the lithograph is Carreta, one surmises that the wagon plays a vital role in this working man's life. The man is leaning over, apparently picking up something heavy and placing it in the covered wagon. The object moved is not clearly defined; it could be a rock or a bale of hay. In Mujeres de Cuetzalan (cat. 44) by contrast, the significant and
Cat. 44

Cat. 45
central figures are two Mexican peasant women, dressed in their traditional clothing, sitting at the base of a staircase. At the top of the staircase, we find two men working, both of whom are, again, clearly peasant laborers. These figures, clothed in the dress of workers, were not posed by O’Higgins for propagandist purposes. Pablo O’Higgins’ dedication to the truthful depiction of Mexican life and his presentation of the people as he saw them, without making them into either heroes or victims, characterizes his form of social commentary. His accurate portrayal of nature does not shrink from illustrating the harsh realities of the proletariat and highlighting his concern for social issues. Whether the subjects are at work or at rest, “they have the individual dignity of the Mexican race.”

Leigha Jennings
Erin Dempster

1 It is believed that Pablo O’Higgins died in 1983, but there is a certain amount of conflicting information allowing for the possibility of his death in 1979.
6 Ades (1989), 151.
10 Stewart (1951), 88.
12 Ades (1989), 326.
13 Stewart (1951), 88.