



THE ART OF WELL-BEING

The Curatorial Project
Spring 2021

Department of Art & Art History and Muscarelle Museum of Art

Published in conjunction with the exhibition *The Art of Well-Being* on view April 16 to August 22, 2021, at the Muscarelle Museum of Art and curated by Liberty Bassett, Caitlin Blomo, Emma Capaldi, Isabella Chalfant, Moss Davis, Tori Erisman, Brianna Gettier, Katie Gibson, June Hodge, Kristen Lauritzen, Hannah London, Inez Olszewski, Savannah Singleton, Katherine Welch, Isabel Williams, and Stephan Zhou—students curators in *The Curatorial Project* (ARTH 331, Spring 2021), a course taught by Catherine Levesque, Associate Professor of Art History.

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Front image caption: **FAITH RINGGOLD** (American, born 1930) | *The Sunflower Quilting Bee at Arles*, 1996 | **Color lithograph**, 94/100 | Faith Ringgold © 1996 | Museum Purchase | 2000.023

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THE ART OF WELL-BEING

Liberty Bassett '22
Caitlin Blomo '21
Emma Capaldi '23
Isabella Chalfant '22
Moss Davis '21
Tori Erisman '22
Brianna Gettier '22
Katie Gibson '21
June Hodge '21
Kristen Lauritzen '21
Hannah London '21
Inez Olszewski '22
Savannah Singleton '21
Katherine Welch '21
Isabel Williams '22
Stephan Zhou '23

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UNKNOWN (French, 16th century) | *Single leaf from a printed Book of Hours* (detail) | **Engraving printed in red and black inks on vellum** | Public domain | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2017.030

HENRY OSSAWA TANNER (American, 1859 – 1937) | *Moonlit Landscape* (detail), circa 1898 – 1900 | **Oil on canvas** | Public domain | Purchase, Gene A. (W&M 1952) and Mary A. Burns Art Acquisition Fund | 1997.114

KENOJUAK ASHEVAK (Canadian [Inuit], 1927 – 2013) | *Women Speak of Spring Fishing* (detail), circa 1991 | **Lithograph**, 13/50 | © Kenojuak Ashevak, courtesy of Dorset Fine Arts | Purchase, Museum Acquisition Fund | 1992.001

FRIEDENSREICH HUNDERTWASSER | Austrian, 1928 – 2000 | *Street for Survivors* (detail), 1971 – 1972 | **Silkscreen with metallic embossing**, 1903/3000 | © NAMIDA AG, Glarus, Switzerland | Gift of Theodore and Diana Bodner | 2011.111

CLAUDE MELLAN | French, 1598 – 1688 | *Study for the engraving of Saint Francesco De Paola (circa 1416 – 1507)* (detail), 1627 | **Black and red chalk** | Public domain | Gift of the Frederick and Lucy S. Herman Foundation | 1993.081

ACKNOWLEDGEMENTS

Our thanks to the many individuals and institutions at William & Mary who made this project possible.

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Melissa Parris, Laura Fogarty, Lauren Greene, and Steve Prince at the Muscarelle, provided crucial advice and assistance at every stage. Kevin Gilliam prepared the exhibition and guided us through its installation. We thank David Brashear, the Director of the Muscarelle, for his generosity in opening the museum for us as, in his words, “a laboratory for learning.”

Adriano Marinazzo photographed the process and David Williard provided a video news story. Brendan Reed provided the visual graphics and design for the exhibition. All three are consummate professionals.

The Art History Department was, as always, supportive. Chair Mike Jabbur was always available for encouragement and advice. Michael Draeger helped set up our virtual exhibition and guided us throughout that process. Cathy Jacobs and Pamela Hawkes supplied administrative backup. Brian Kreydatus generously lent his expertise, tools, and examples of work for our display of printmaking techniques. My colleagues—Alan Braddock and Xin Conan-Wu—who preceded me in doing this project made everything seem possible by sharing their experience and advice.

Jennie Davy, of the Special Collections Research Center at Swem Library, shared both her expertise with digital curation and also brought a number of items to our attention that will greatly enrich the online version of *The Art of Well-Being*.

We would also like to thank Jacob Hall, our tech advisor (a student in the Geology Department who came to us by way of the Studio for Teaching & Learning Innovation), who helped set up our digital exhibition site, provided a video walkthrough of the exhibition and acted as a liaison with Tim von Stetten from the Alumni Association to arrange webinars held in conjunction with this exhibition.

Catherine Levesque &
the class of *The Curatorial Project* (Spring 2021)



THE ART OF WELL-BEING

This exhibition—*The Art of Well-Being*—will not attempt to define either art or well-being. Rather it presents a range of works from the collection of the Muscarelle Museum of Art selected to explore those ideas. The exhibition has five sections—individual; kin; community; natural world; and art making. Individually and in groups, the paintings, drawings, prints, photographs, and other media shown here express the needs, pleasures, desires, and aspirations of individuals, communities, and the wider world. At the same time, the works chosen evoke the web of connections among these perspectives, whether providing a space for quiet contemplation or a call to action; freedom from worldly interests or concern for society; a reminder of communal bustle and conviviality or identification with the non-human. Art—as these choices suggest—is a way of knowing, doing, and being in the world that prompts reconsideration of what well-being means. It also provides a “language” (in the words of philosopher Nelson Goodman) with which to communicate complex ideas about the world. The language of art (which in all its iterations combines skill and creative thinking) has an advantage over many other languages in its nuance of approach and tolerance of ambiguity; art encourages complex thinking and empathy. Our hope is that reconsidering well-being through the lens of art will expand what that term means.

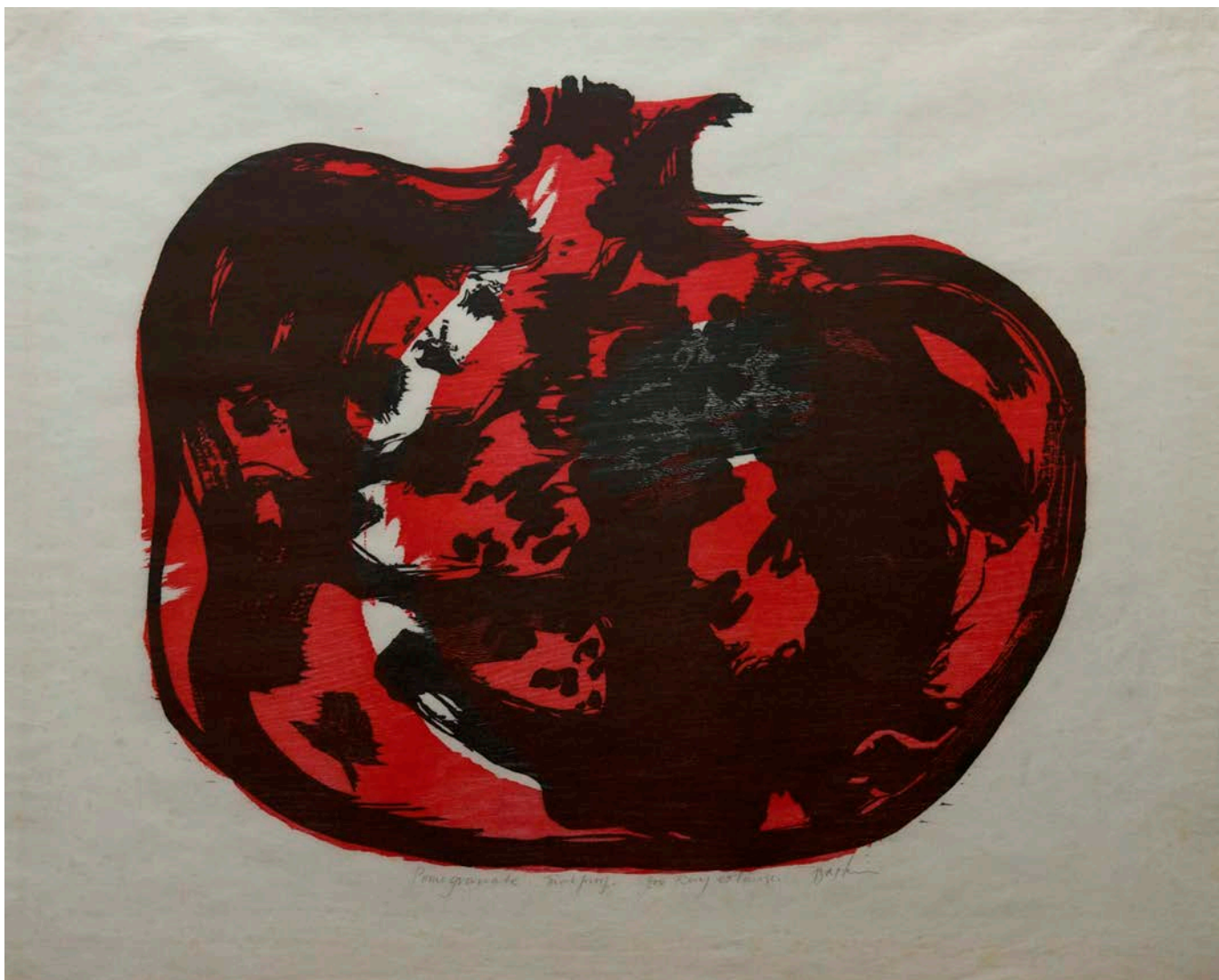


INDIVIDUAL

Individual well-being—expressed directly by portraiture, ordinary objects revealing individual use and memory, or personal symbols conveying something of an unknown inner life—is complex. Consequently, works depicting individual well-being encompass an entire spectrum of emotions and responses to the world and often convey that which is subjective, the part of a person’s life that is inward and personal. Conclusions about meaning are provisional even when the person or object is known to the artist or viewer. Perhaps, for that reason, works with symbols representing individual memories or experiences are so resonant. These can represent comfort, peace, power, longing, or evoke a personal memory. Individual well-being in these pictures does not merely look to that which is positive, but rather to things that reveal aspirations and desires, pensiveness, or the passing exuberance of the moment.

Liberty Bassett '22
Katie Gibson '21
Inez Olszewski '22

PAUL GAUGUIN (French, 1848 – 1903) | *Woman with Figs (La Femme aux Figs)* (detail), after 1966 | **Etching**, state III/III | Plate 1894; printed posthumously after 1966 | Public domain | Gift from the collection of C. Patrick Laughlin, MD, in memory of Marge Giesecking | 2018.013



LEONARD BASKIN (American, 1922 – 2000) | **Pomegranate** | **Woodblock print**, trial proof | © Artist's estate | Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman | 1985.102

Though Leonard Baskin considered himself a sculptor, he is best known for his woodcuts. The pomegranate is a consistent motif in his work. It appears in numerous devices for his Gehenna Press books, as an object in his bronze sculpture *Man with a Pomegranate*, and in several of his woodcut New Year's cards. In Greek mythology, the story of Persephone eating six of the twelve pomegranate seeds offered to her by Hades explains the seasons. In Jewish tradition the pomegranate represents righteousness, and some scholars argue it was the forbidden fruit in the Garden of Eden. Whatever its precise meaning here, this recurrent motif in Baskin's works suggests it was a personal symbol for him.

Inez Olszewski '22



CLAES THURE OLDENBURG (American, born 1929) | **Baked Potato with Butter**, 1972 | **Color lithograph**, 1/100 | © Claes Oldenburg | Purchase, Museum Acquisition Fund | 1987.028

Claes Oldenburg became a prominent figure in the Happenings and Performance art movements of the late 1950s and early 1960s. In 1959, the Judson Gallery exhibited a series of Oldenburg's enigmatic images, ranging from monstrous human figures to everyday objects and made from a mix of drawings, collages, and papier-mâché. Oldenburg used the potato as his subject in many different works, recreating the image of the baked potato across a range of media: soft sculpture, cast resin, drawings, and prints. This large lithograph of a bright, bold, oversized baked potato with butter is at once ordinary, heroic, and humorous. It is also a food that represents the fulfillment of craving and comfort to the individual who consumes it.

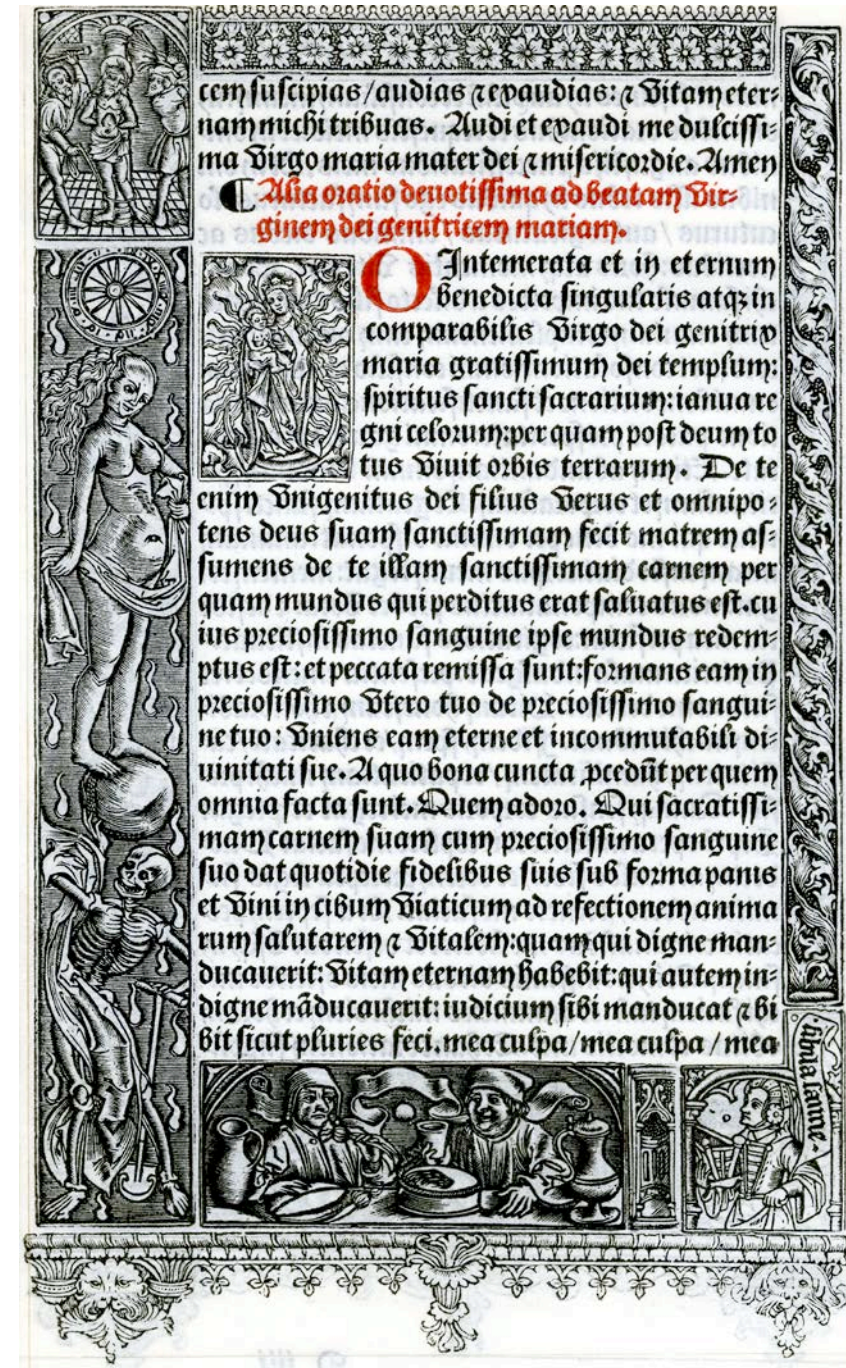
Inez Olszewski '22



HORST JANSSEN (German, 1929 – 1995) | *Langenhorn Freundschaft II (Old Shoe)*, 1982 | **Etching** | © Horst Janssen estate / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany | Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman | 1984.036

Horst Janssen was born in Hamburg, Germany in 1929. He attended that city's Fine Arts College and published his first work in 1947, two years after the end of World War II. Janssen is best known as a lithographer and printmaker noted for his line work. That skill is evident in this etching where the intricate web of finely etched lines conveys the form and life of this well-worn shoe. The inscription—*Langenhorn Freundschaft*—is intriguing. "Langenhorn" is part of Hamburg, and "Freundschaft" translates as friendship.

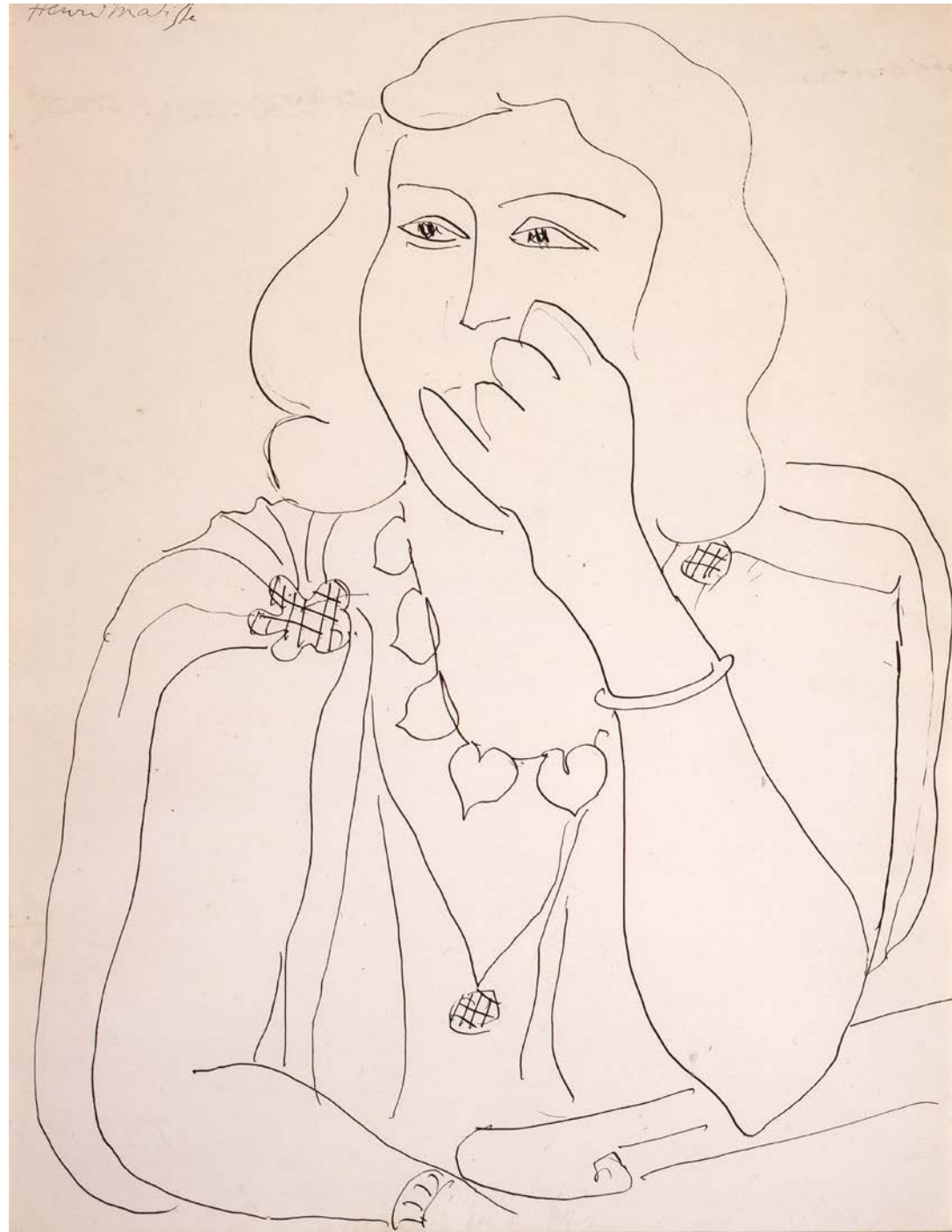
Katie Gibson '21



UNKNOWN (French, 16th century) | *Single leaf from a printed Book of Hours* | **Engraving printed in red and black inks on vellum** | Public domain | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2017.030

This vellum page from a Book of Hours dates to the 16th century, but its origins and creator are unknown. It contains a prayer to the Virgin Mary surrounded by a border, with a number of small vignettes along the left side and the bottom. Here, in a simplified adaptation of more expensive handmade Books of Hours, the texts and images are somewhat individualized. From the prayer and border, we can assume that the owner was a woman—quite likely a mother. For her, the book must have held personal significance and the prayers could be related to her own life.

Inez Olszewski '22



HENRI MATISSE (French, 1869 – 1954) | *Young Girl Leaning on Her Elbow (Jeune Fille Accoudée)*, circa 1947 | **Pen and ink on paper** | © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York | Bequest of Gertrude Perrin | 1999.004

Henri Matisse was born in Le Cateau-Cambrésis, France. Though he is most well-known for his brightly colored and vivid paintings, he was also a masterly draftsman who drew continuously throughout his artistic life. *Young Girl Leaning on Her Elbow* is typical of his fluid and elegant ink drawings. The young girl, too, is characteristic of his pensive female subjects, who seem unaware of the artist's penetrating gaze.

Liberty Bassett '22



JOHN FREDERICK PETO (American, 1854 – 1907) | *Teacup and Bread on a Ledge*, 1899 | **Oil on academy board** | Public domain | Purchase, Gene A. (W&M 1952) and Mary A. Burns Art Acquisition Fund | 1997.118

John Frederick Peto was born in Philadelphia in 1854. He enrolled at the Pennsylvania Academy of Fine Arts in 1878 and opened a studio in 1880. He is best known for his illusionistic “rack” paintings, which often contain items that can identify the patron who commissioned the work. Peto also painted numerous still lifes of everyday items. Here, the delicate teacup, biscuit, knife, and napkin—small in scale and refined in technique—invite the viewer to partake in a quiet moment.

Liberty Bassett '22



HANANIAH HARARI (American, 1912 – 2000) | *Man with Things*, 1959 | **Oil on canvas** | © Artist's estate | Gift of Jayne W. Barnard | 2012.125

Hananiah Harari was born in Rochester, New York. He studied at the Rochester Memorial Art Gallery and the School of Fine Arts at Syracuse University. Although he was involved with the Abstract Expressionists, his own work alternated between abstraction and expressionism. He rejected true abstraction because he saw it as "separate from life." Here, he depicts a man surrounded by objects—including many pictures. We are left to ponder the relationship between the man and the things.

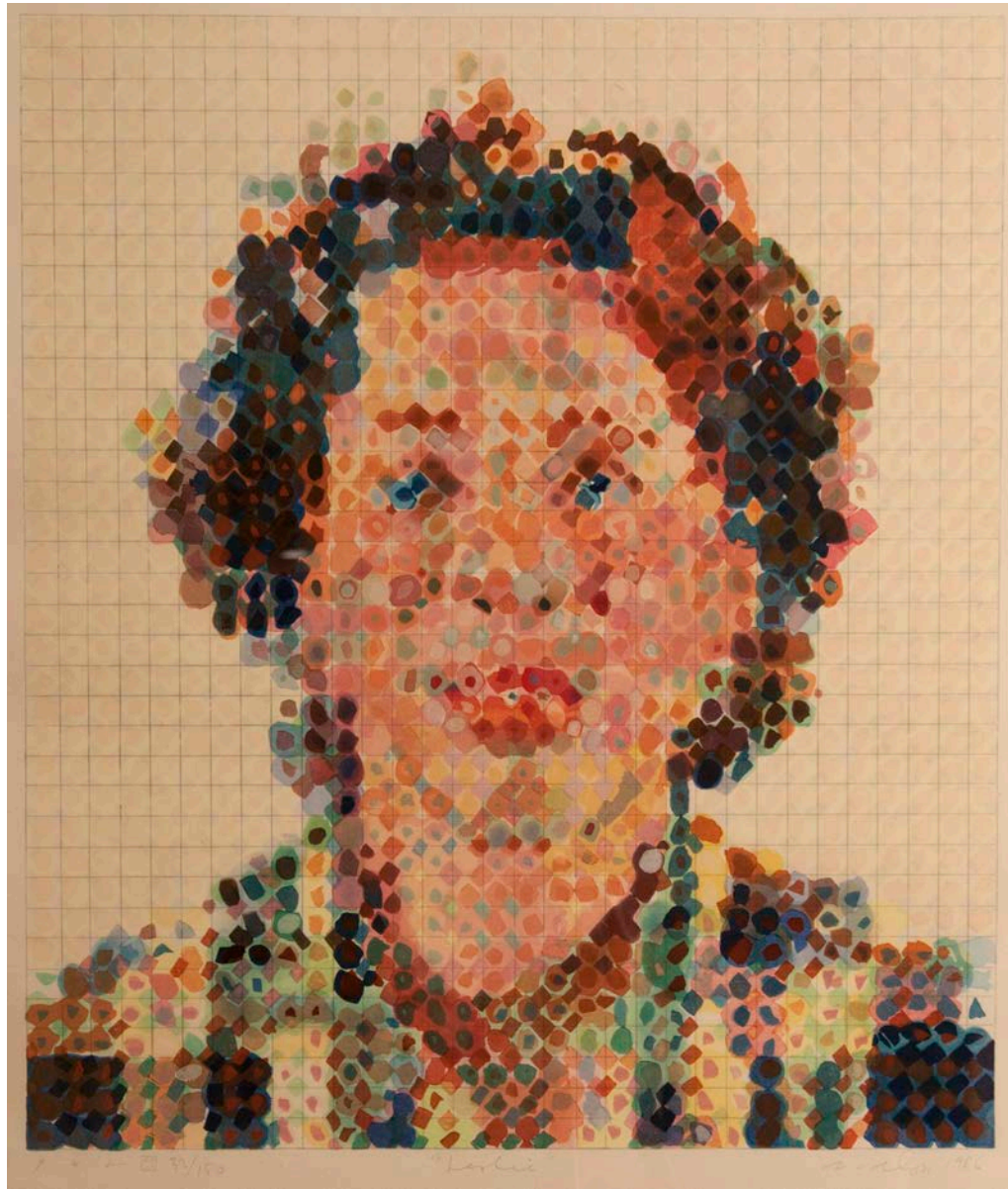
Liberty Bassett '22



PAUL GAUGUIN (French, 1848 – 1903) | *Woman with Figs (La Femme aux Figs)*, after 1966 | **Etching**, state III/III | Plate 1894; printed posthumously after 1966 | Public domain | Gift from the collection of C. Patrick Laughlin, MD, in memory of Marge Giesecking | 2018.013

Paul Gauguin is well-known for his unconventional use of brilliant color. Consequently, this black and white print seems atypical. Nonetheless, the fluid juxtaposition of strong tonal shapes is a muted version of forms seen elsewhere in his work. The abrupt spatial contrast between the near foreground and distant background is also characteristic of Gauguin. The effect of this disjunction is telling. The woman who sits at a round table does not look at the bowl, the napkin, the textured cloth, or the figs before her, but toward the distance. She appears as a self-contained individual who draws our attention to the landscape, even as she ignores us and remains alone.

Inez Olszewski '22



CHUCK CLOSE (American, born 1940) | *Leslie*, 1986 | **Color woodblock print on Echizen Kozo Suki Paper**, 32/150 | © Chuck Close | Purchase, Museum Acquisition Fund | 1987.030

Chuck Close is best known for his work in photography and his photorealist paintings, but here he has successfully translated his style into woodblock prints that feature a wide variety of colors. He achieves this color through the Japanese printmaking style of *ukiyo-e*, which involves many blocks being cut for different colors and printed with water-based ink to achieve a light, subtle color scheme. The master print was created by Tadashi Toda. *Leslie* portrays Close's former wife. The print is striking in the way it provides a remarkably precise map of Leslie's face but reveals little, if anything, of her character or mood. We know her name and appearance and are struck by the technical brilliance of the work, but are given little else in this portrait by her husband of forty-three years. This seeming indifference to his then-life partner is perhaps a look into the psyche of an artist who has since been accused of sexual assault by other women. By displaying this work, we do not condone his actions and recognize the gravity of these allegations.

Liberty Bassett '22



KATSUKAWA SHUNSO | Japanese, 1726 – 1792 | *The Retired Emperor Yozei*, circa 1770 | **Woodblock print** | Public domain | Gift of Mr. and Mrs. Herbert Libertson | 2015.078

Japanese painter and printmaker Katsukawa Shunso was a major exponent of the *ukiyo-e* style. Traditional subjects include female beauties, kabuki actors, sumo wrestlers, travel scenes, landscapes, flora and fauna, and, occasionally, erotic subjects. This print is a portrait of sorts. It shows only a small part of Emperor Yozei, who was forced from the throne and lived in seclusion. Perhaps the calligraphy inscribed on the top half of the print, a love poem by the Emperor addressed to the Princess Tsuridono-no-Miko, tells us more about him. It reads: The Mina stream comes tumbling down/From Mount Tsukuba's height;/Strong as my love, it leaps into/A pool as black as night/With overwhelming might.

Katherine Welch '21



KIN

Those closest to us—family, friends, and lovers—constitute our most intimate connections and are frequently the first line of defense and support against life’s hardships. Kin can include those groups into which we are born and grow, as well as the ones we find, create, and nurture. Beyond oneself, these family units are the greatest source of potential health and happiness. When we flourish, they celebrate our successes and joy with us. When we suffer, they console and commiserate with our pain. The bond with our intimates is such that one individual’s status affects the entire group. Moreover, family (immediate or extended) has the capacity to transmit culture, bequeath knowledge, and imbue spaces with the warmth and the nostalgia of home. The power of these bonds is captured and remembered through pictures, as is evident in the works shown here. As humans, we are and have always been social beings with an innate need for emotional and physical connections. No matter the century or place, artists have considered and explored the significance of such relationships—and the well-being they embody—through works of art.

Caitlin Blomo '21
Moss Davis '21
Isabel Williams '22

PETER ANGERMANN (German, born 1945) | *Feast in the Forest (Waldfest)* (detail), 1990 – 1991 | **Lithograph** |
© Peter Angermann | Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman | 1994.161



MARC CHAGALL (Belorussian-born French, 1887 – 1985) | *The Bay (La Baie)*, 1962 | **Lithograph** | © 2021 Artists Rights Society (ARS), New York | Purchase | 1973.017

Marc Chagall was born into a devout Jewish family in Belorussia (now Belarus). He studied painting in St. Petersburg and then Paris where, except for the period of World War II, he lived most of his life. Beyond painting on canvas, Chagall designed sets and costumes for the theater, created stained glass windows, and worked as a printmaker. Chagall's *oeuvre* features a number of personal motifs, and the image of flying lovers is one of these. The woman figure in this lithograph most likely represents his third wife, Vava. Chagall's seemingly naive illustrative style and explosions of bright color establish a fantastical realm where the two lovers are both in their own world and immersed within nature. The print evokes Chagall's belief that "Love and fantasy go hand in hand."

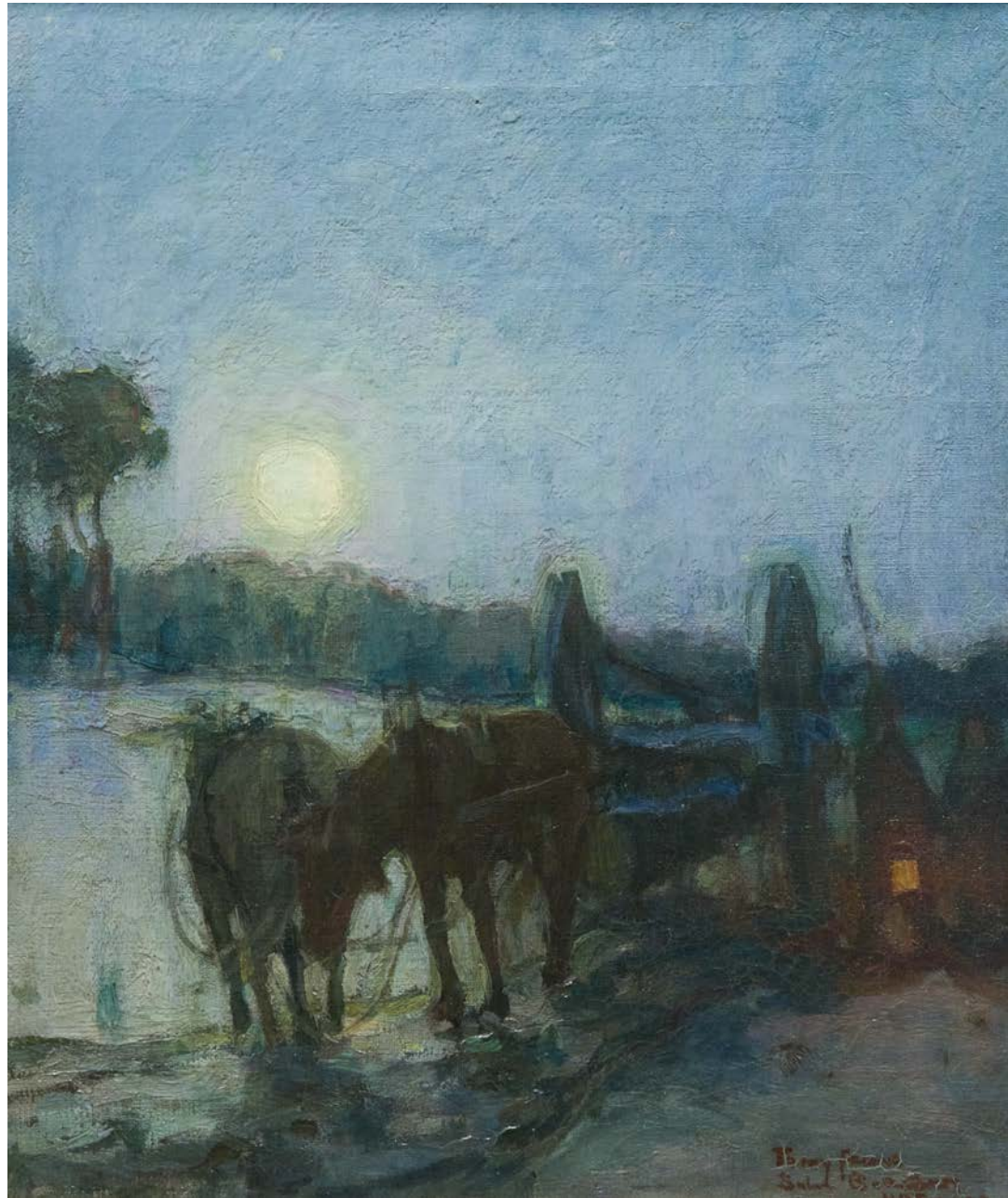
Moss Davis '21



JAMES TISSOT (French, 1836 – 1902) | *The Return*, 1881 | *The Prodigal Son in Modern Life* | **Etching**, state II | Public domain | Purchase, Museum Acquisition Fund and Williamsburg Chapter of Delta Delta Delta Sorority | 1986.036

James Tissot was a French artist best known for his genre scenes of high society women in fashionable dress. In the 1880s, he underwent a religious conversion after which he primarily focused on biblical scenes. The Parable of the Prodigal Son tells the story of a son of a rich man who leaves his family, falls on hard times, and when he returns, is welcomed back by his father. Tissot was clearly fascinated by this story. In 1863, he painted a version in a medieval setting, and in 1886 he made a watercolor of the scene in its traditional setting. *The Return* is the third of four prints in Tissot's series illustrating this story.

Caitlin Blomo '21



HENRY OSSAWA TANNER (American, 1859 – 1937) | *Moonlit Landscape*, circa 1898 – 1900 | **Oil on canvas** | Public domain | Purchase, Gene A. (W&M 1952) and Mary A. Burns Art Acquisition Fund | 1997.114

Henry Ossawa Tanner was born in 1859 in Pittsburgh, Pennsylvania, the eldest son of Tucker Tanner, a minister and later Bishop of the African Methodist Episcopal Church, and Sarah Miller Tanner, a former slave. In 1880, at age twenty-one, Tanner enrolled in the Pennsylvania Academy of the Fine Arts. Despite his clear talent, racial prejudice made it hard for him to establish his career in the United States. He traveled to Paris in 1881 and lived there until his death in 1937. Best known for his religious subjects, Tanner also created a number of splendid landscapes. *Moonlit Landscape*, with its pair of tired horses, empty wagon, and two indistinct figures with a lit lantern, suggests a possible journey or homecoming. The varied light sources—moonlight, reflected light, and the lantern—evoke Tanner’s moonlit biblical scenes.

Isabel Williams '22



MARY CASSATT (American, 1844 – 1926) | *Nurse and Baby Bill (No. 2)*, circa 1889 – 1890 | **Soft ground etching and aquatint** | Public domain | Anonymous gift | 2001.015

Mary Cassatt was born in Pittsburgh but traveled throughout Europe and spent many years studying the Old Masters. In 1874, she settled in Paris permanently. She was a friend of Degas and the first American artist to exhibit with the Impressionists. Cassatt’s prints were inspired by Japanese woodblocks. She is best known for her domestic images of women and children. This piece depicts a close maternal relationship between a nurse and her charge, whose beauty and dependency are in no way lessened by the absence of a biological bond. The small scale and sketchy technique contribute to the work’s intimacy.

Moss Davis '21



ANNIBALE CARRACCI (Italian, 1560 – 1609) | *The Madonna of the Swallow*, 1587 | **Engraving printed with tone on laid paper** | Public domain | Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest | 2010.028

Annibale Carracci was an influential Italian painter active in Bologna and Rome. In 1582, together with his brother Agostino and his cousin Ludovico, he founded the Accademia degli Incamminati, a group that promoted a new, more naturalistic style of painting. In Rome, where Carracci moved in 1595, he was especially famous for his frescoes. One of Carracci's rare prints, *The Madonna of the Swallow* shows the extended Holy Family, including John the Baptist. Mary sits with Jesus in her lap. He holds a swallow, while his cousin, the young John the Baptist, holds one of the bird's feathers. In Carracci's day, the swallow was a common symbol of the Resurrection, and John's feather perhaps alludes to his role as a prophet. The swallow also had a second meaning: Mary's maternal love.

Caitlin Blomo '21



ALBRECHT DÜRER (German, 1471 – 1528) | *The Madonna with the Monkey*, circa 1498 | **Engraving on laid paper** | Public domain | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.116

Famous in his day and ours, Nuremberg artist Albrecht Dürer was a painter and printmaker. The son of a goldsmith, Dürer was trained as an engraver from his early years. In *The Madonna with the Monkey*, Dürer's abilities as an engraver are on full display. The marvelous texture of the monkey's fur and the detail of Mary's dress show his meticulous technique. Dürer's attention to the human relationship is also evident. Mary holds her son Jesus lovingly but firmly. The chained monkey (a symbol of sin) represents the redemption of humanity through Christ's birth. Both figures are integrated into the natural world; the background scene was taken from a watercolor Dürer did from life.

Caitlin Blomo '21



PABLO PICASSO (Spanish, 1881 – 1973) | ***Mother and Children (Mère et enfants)***, both 1953 | **Etchings on Arches paper** | © Estate of Pablo Picasso / Artists Rights Society (ARS), New York | Purchase, Jean Outland Chrysler Memorial Fund, Lucille Godfrey and Alexander M. Quattlebaum Endowment Fund, and the Enid W. and Bernard B. Spigel Endowment Fund | 2000.014 & 2000.015

Pablo Picasso, born in Málaga, Spain, was a hugely prolific and highly influential artist who worked in numerous styles throughout his life. Best known as one of the founders of Cubism, Picasso's works are instantly recognizable. In *Mother and Children*, Picasso depicts a tender scene in which his partner at the time, Françoise Gilot, plays with their two children, Claude and Paloma. Ironically, given Picasso's manipulative and misogynist tendencies, the scene Picasso depicts here was unattainable for his family in real life. In comparing the two states of *Mother and Children*, one can physically see the process of his art making. The first state depicts simple line figures while the second state shows greater detail and stronger lines. Both states convey the affectionate relationship between mother and children, and brother and sister.

Isabel Williams '22



FAIRFIELD PORTER (American, 1907 – 1975) | ***The Christmas Tree***, 1971 | **Color lithograph on Arches paper**, 40/100 | © The Estate of Fairfield Porter / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.072

A descendant of distinguished American families dating back to the Mayflower, Fairfield Porter was raised in an affluent New England family. He studied fine arts at Harvard and, after graduating, joined the Art Students League in New York City. Working at the height of Abstract Expressionism, Porter nonetheless remained a representational artist throughout his career. Most of his paintings portray people in domestic settings or beautiful landscapes. Porter experienced a remarkably unsentimental upbringing: his parents spent little time with the children and his family did not celebrate Christmas or even birthdays. This emotional dearth is contrasted by Porter's lithograph, a colorful work depicting a romanticized holiday scene in which the power of family life and tradition is conveyed by a home that evokes warmth, love, and nostalgia.

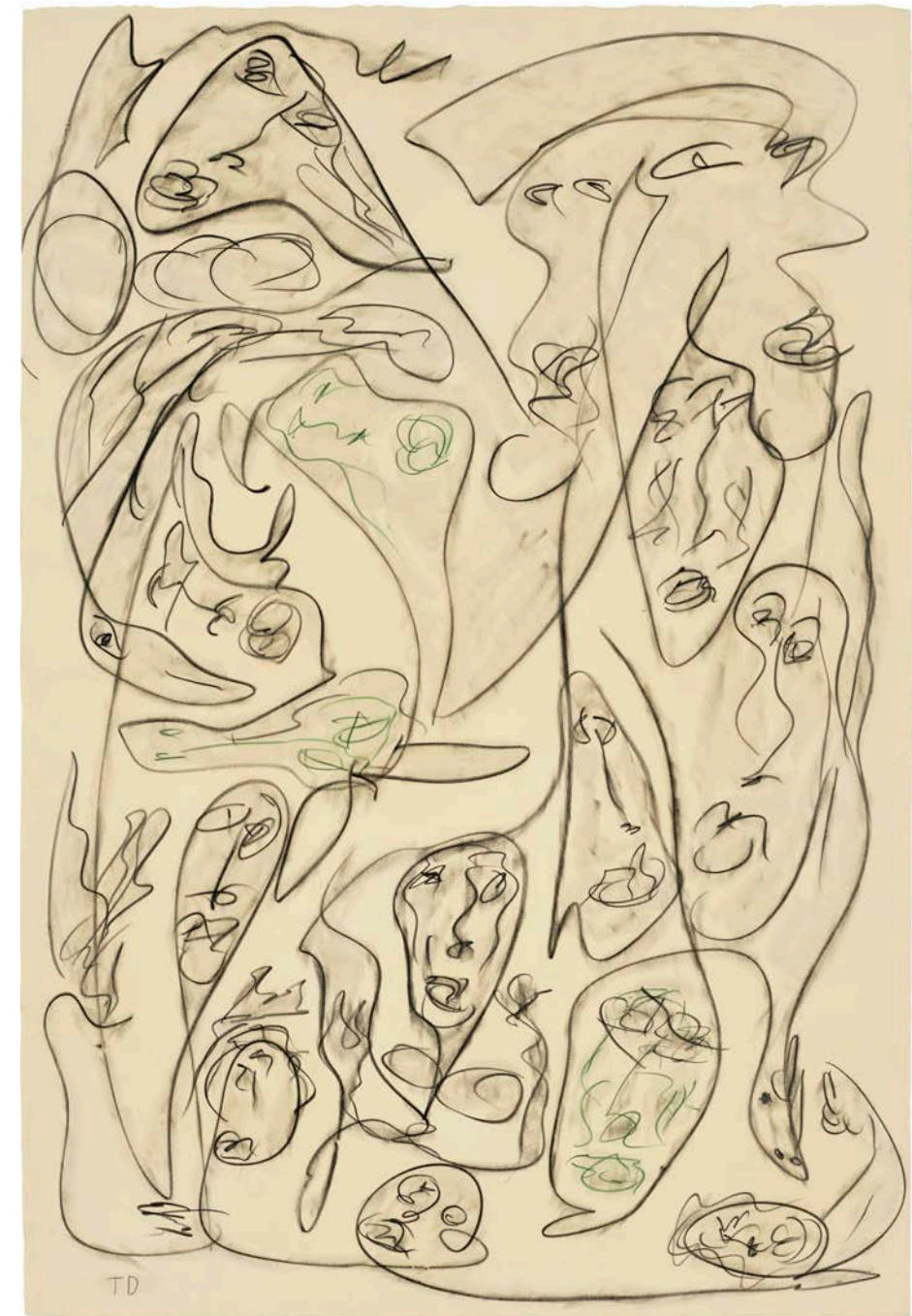
Moss Davis '21



PETER ANGERMANN (German, born 1945) | *Feast in the Forest (Waldfest)*, 1990 – 1991 | **Lithograph** | © Peter Angermann | Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman | 1994.161

Peter Angermann studied at the Academy of Fine Arts in Nuremberg from 1966 to 1968. In 1979, along with Jan Knap and Milan Kunche, he created a group called "Normal," which rejected artistic elitism and individualism. To this end, many of their pieces were created in public and as a group, lending transparency to the practice of art making. Angermann's work, which includes many landscapes, applies an anarchic wit and absurdist perspective to the quotidian. This dynamic image presents an exuberant scene of merry-making replete with music and drink. The somewhat debauched crew of critters suggests a group of friends whose intimacy is evident in the inner ring of figures, who join hands in a circle and are emblematic of the kinship that is found and celebrated in a diversity of connections.

Moss Davis '21



THORNTON DIAL (American, 1928 – 2016) | *Life is Altogether*, 1994 | **Charcoal and colored pencil on paper** | © Estate of Thornton Dial / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.010

Thornton Dial was born on a former cotton plantation in rural Alabama where members of his family worked as sharecroppers. Dial, with no formal art training and limited formal education, created a unique style with a personal iconography. His works often portray strong social issues such as America's history of slavery, racism, poverty, and war. *Life is Altogether* depicts the interconnectedness of human life. The fluidity of line and expressive faces illustrates the inescapable connection between people.

Isabel Williams '22



COMMUNITY

Well-being as shown in these artists' imagined communities encompasses interactions between strangers and friends alike. The interconnectedness of a community, whether a neighborhood, small town or big city, requires that people share a sense of well-being. The artwork in this section explores and expands what community means. We invite you to consider the ways that the construction of community in pictures might impact the well-being of its members, and how the members' own well-being is reflected in that shared image. A community's welfare is related to individual and familial well-being, as those two components constitute the fabric of a community. However, a community's well-being also includes political and economic elements and is tied to its sense of equality. The social and economic inequalities touched on in this section threaten a community's well-being. Furthermore, community and environment go hand-in-hand since a community can only exist within a built or natural environment. This section on community shows how the themes that run throughout this exhibition on art and well-being are interwoven; community properly understood embraces them all.

Isabella Chalfant '22
June Hodge '21
Kristen Lauritzen '21
Savannah Singleton '21

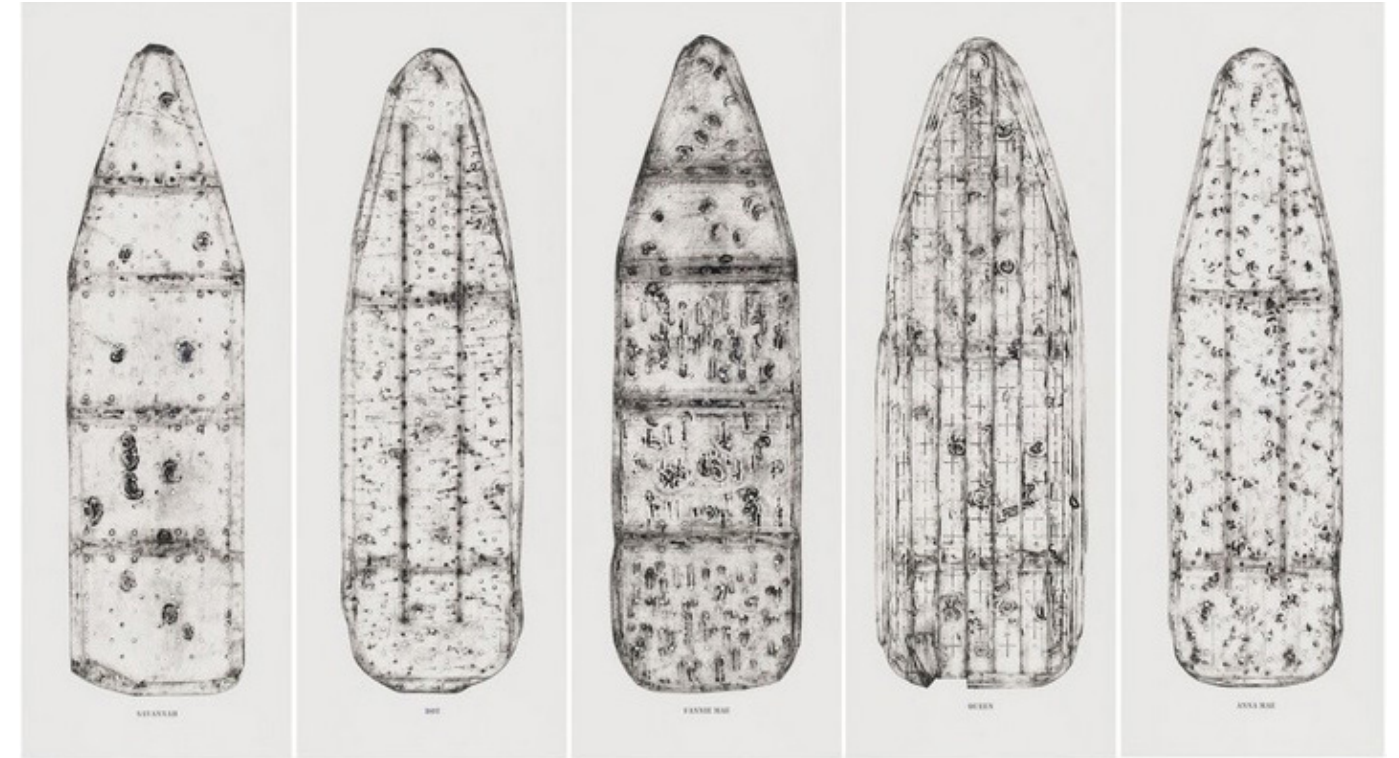
JACOB LAWRENCE (American, 1917 – 2000) | *The Swearing In* (detail), 1977 | *Inaugural Impressions* | **Color screenprint**, 14/100 | © The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.006



FAITH RINGGOLD (American, born 1930) | *The Sunflower Quilting Bee at Arles*, 1996 | Color lithograph, 94/100 | Faith Ringgold © 1996 | Museum Purchase | 2000.023

Faith Ringgold's *Sunflower Quilting Bee at Arles* touches on all of the themes central to this exhibition. It celebrates eight Black women—Madam C.J. Walker, Sojourner Truth, Ida B. Wells, Fannie Lou Hamer, Harriet Tubman, Rosa Parks, Mary McLeod Bethune, Ella Baker, and Willia Marie Simone (a fictional character)—who, like Ringgold herself, overcame obstacles of race and gender. The text on the quilt asserts their joint identity and goal: THE SUNFLOWER QUILTERS SOCIETY OF AMERICA . . . IS AN INTERNATIONAL SYMBOL OF OUR DEDICATION TO CHANGE THE WORLD. Ringgold's image honoring these individual women invokes our themes of kin and community. Moreover, the quilting bee takes place in a glorious field of sunflowers that exude the well-being of the natural world. Finally, this picture is about the role of art making. The women come together as quilters. Not only are their quilted flowers echoed in nature but also in the work of Vincent van Gogh—a fellow artist.

Tori Erisman '22
Kristen Lauritzen '21
Isabel Williams '22



WILLIE COLE (American, born 1955) | *Five Beauties Rising* (Left to Right: *Savannah, Dot, Fannie Mae, Queen, Anna Mae*), 2012 | Intaglio and relief | © Willie Cole and Highpoint Editions | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2017.003, 1 – 5

Willie Cole's work across various media is defined by its conflation of the mundane and the unexpected. His *Five Beauties Rising* series, printed from crushed and hammered ironing boards, taps into the symbolic memory behind these everyday objects, exploring the intertwined legacy of domestic work and institutional racism. Each print features the name of a woman—acknowledging individuals but also creating a sense of kinship. *Five Beauties Rising* simultaneously celebrates African art and culture while forcing viewers to acknowledge the history of oppression. These prints taken from ironing boards also evoke the labor of printmaking—of which this is a virtuosic example.

Kristen Lauritzen '21



KENOJUAK ASHEVAK (Canadian [Inuit], 1927 – 2013) | **Women Speak of Spring Fishing**, circa 1991 | **Lithograph**, 13/50 | © Kenojuak Ashevak, courtesy of Dorset Fine Arts | Purchase, Museum Acquisition Fund | 1992.001

Kenojuak Ashevak is an internationally acclaimed Inuk artist, widely known for her prints and drawings. Originally from South Baffin Island in arctic Quebec, she moved to Cape Dorset, now known as Kinngait, in 1966 where she worked with the Cape Dorset workshop to display her art and develop her drawings into prints. Her strong graphic imagery was inspired by her father, a respected shaman, as well as traditional Inuit designs. This lithograph depicts a gathering of five anthropomorphic women, four of whom are part fish and one of whom is a composite seagull figure.

Savannah Singleton '21



JACOB LAWRENCE (American, 1917 – 2000) | **The Swearing In**, 1977 | *Inaugural Impressions* | **Color screenprint**, 14/100 | © The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.006

American painter Jacob Lawrence was devoted to representing the African American experience in his works, which are vividly colored, dynamic, and frequently have a strong narrative. This color screenprint was commissioned by the Carter-Mondale Inaugural Committee as a way to raise money to keep museums in Washington, DC open in the evenings during Inauguration Week. The print shows a crowd that has gathered amongst the trees at the swearing-in of President Carter. People are coming together to witness a political process that is both historic and an essential part of being involved in one's own government. This celebration shows community as vital in determining the leadership of the nation and therefore the general well-being of the people.

Isabella Chalfant '22



ALFRED STIEGLITZ (American, 1864 – 1946) | *The Steerage*, 1907 | **Photogravure on tissue** | © Estate of Alfred Stieglitz / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.134

The Steerage, considered the first modernist photograph, was taken during Stieglitz's trip to Europe in 1907. It has often been interpreted through a formalist lens, but also offers a unique social commentary on community in the early 1900s. Stieglitz's primary motivation in capturing this moment was to showcase the geometric relationships and abstractions that would elevate this photograph to the realm of fine art. However, it also provides the viewer with clear evidence of social hierarchy: the wealthy can be seen on the upper deck, while the lower class occupies the steerage below. Community here—as ever—is complex.

Kristen Lauritzen '21



DINANDA H. NOONEY (American, 1918 – 2004) | *Bicentennial Celebration, Greenpoint*, 1976 | **Black and white silver print** | © Artist's estate | Gift of Dinanda H. Nooney in memory of her parents Ferdinand Hansen and Jeanne Réveillon Hansen | 1998.006

Dinanda Nooney's photograph offers a unique look into the bustling Brooklyn neighborhood of Greenpoint. Home to a large population of immigrants, as well as a site of increasing gentrification in recent years, Greenpoint acts as a microcosm of community well-being in the melting pot of New York. The American flag, featured in the center of the image, reinforces this idea, allowing viewers to ponder what it means to live in America. Nooney's ability to encapsulate a rich communal street life lets the viewer experience 1970s Greenpoint.

Kristen Lauritzen '21



ROBERT COTTINGHAM (American, born 1935) | *Barrera-Rosa's*, 1986 | **Color lithograph**, Artist proof 4 | © Robert Cottingham | Purchase, Museum Acquisition Fund | 1988.091

Robert Cottingham was born in Brooklyn and studied at the Pratt Institute. He is known for his paintings and prints of the urban scene and frequently depicts building facades, shop fronts, and signs. This lithograph is part of a suite of three; the other versions are done in woodcut and etching. *Barrera-Rosa's* depicts the signage of a group of storefronts along an urban street. The perspective and scale place the viewer as a passerby who is positioned to become part of this everyday city scene, aware of ordinary places and small businesses that are often forgotten yet instrumental to the well-being of a community.

June Hodge '21



KÄTHE KOLLWITZ (German, 1867 – 1945) | *Four Men in a Pub*, 1892 – 1893 | **Etching and aquatint**, Restrike | © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn | Purchase | 1976.016

Primarily a printmaker, Käthe Kollwitz's work focused on the working class and poor. This etching shows four men in a darkly lit pub engaging in communal camaraderie. This piece has been related to *Conspiracy*, a later print in Kollwitz's series *The Weaver's Revolt*. This scene lacks the dark mood and fraught facial expressions of that print. Even though *Four Men in a Pub* takes place in a dimly lit room, the pub evokes a feeling of communal well-being and the men appear to be enjoying each other's company after a long day's work. Their relaxed postures suggest unwinding rather than conspiring, as they listen intently to each other. This print is a restrike, meaning someone other than the artist used the original plates to create the piece.

Isabella Chalfant '22



TOSHI YOSHIDA (Japanese, 1911 – 1995) | *Hyoroku*, 1985 | **Woodblock print** | © Artist's estate | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2015.015

A warm atmosphere suffuses this woodblock print of a night scene in which women dressed in traditional garb and men in western clothing walk along a street lined with restaurants and lit with glowing lanterns. The design is influenced by the 20th-century Japanese *shin-hanga* movement, which combined the techniques used to create traditional *ukiyo-e* style prints (in which the artist, carver, printer, and publisher collaborated to create the piece) but addressed a westernized audience. The western additions here are evident in the light effects and mood of the piece. The tactile quality of the modern paper and pigments are also a characteristic of western influence.

June Hodge '21



JOHN BIGGERS | American, 1924 – 2001 | *Birmingham...Children of the Morning*, 1964 | **Linoleum cut on paper**, 10/12 | © John T. Biggers Estate / Licensed by VAGA at Artists Rights Society (ARS), NY, Estate Represented by Michael Rosenfeld Gallery | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.004

This linoleum print by John Biggers depicts the four little girls (Cynthia Wesley, Denise McNair, Addie Mae Collins, and Carole Robinson) who were victims of the 16th Street Baptist Church bombing on the morning of September 15, 1963. This tragic event drew international attention to the violent struggle for civil rights, galvanizing support for the passage of the 1964 Civil Rights Act. Biggers positions the figures between a cemetery in the distance and a flight of doves, evoking Martin Luther King Jr.'s eulogy for the girls: "The innocent blood of these little girls may well serve as the redemptive force that will bring new light to this dark city," and in parting saying: "And may the flight of angels take thee to thy eternal rest. God bless you."

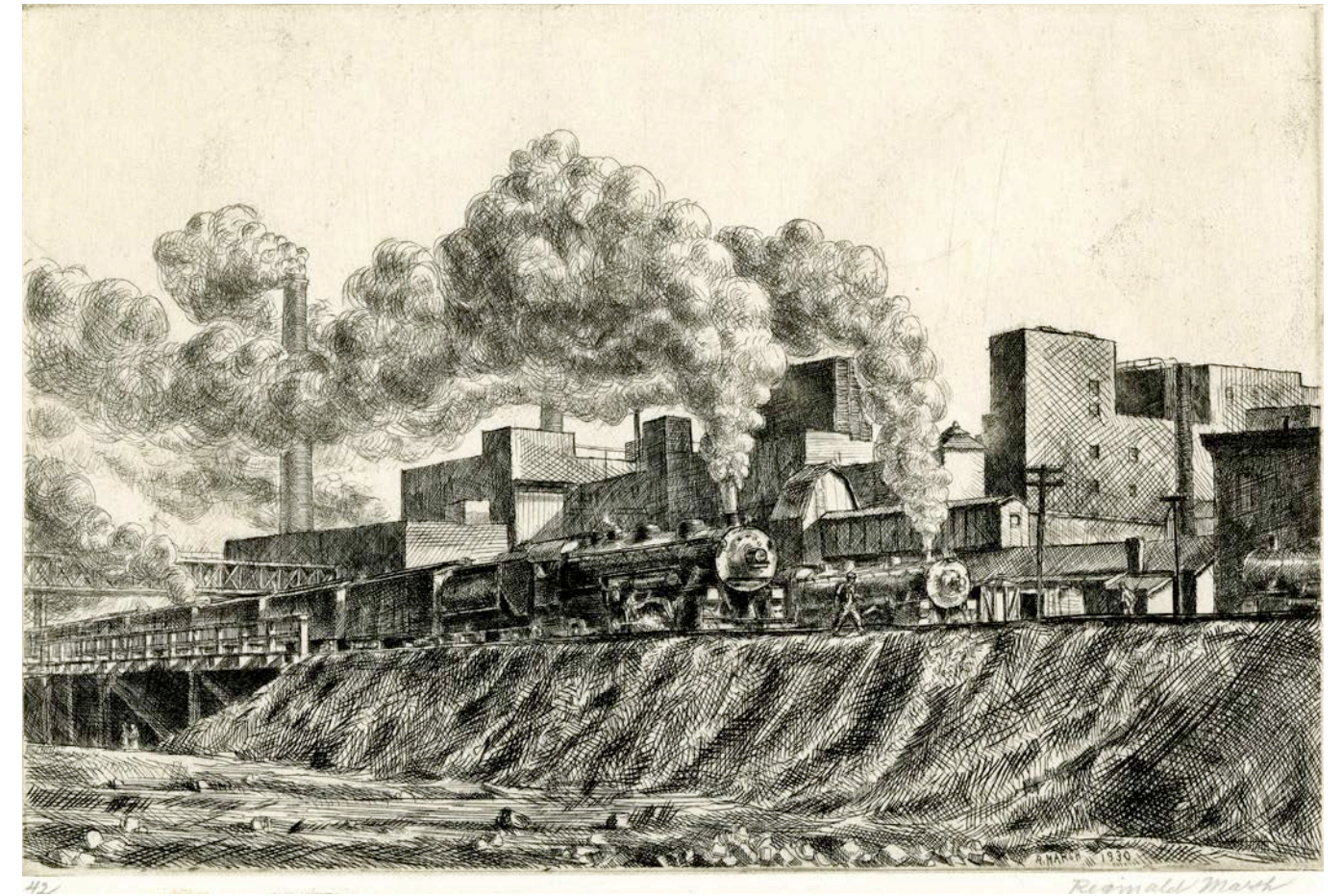
Savannah Singleton '21



ALLEN STRINGFELLOW (American, 1923 – 2004) | *Red Umbrella for the Youth*, 1994 | **Mixed media on Arches paper** | © 1994 Allen Stringfellow | Gift of Essie Green Galleries with the permission of Allen Stringfellow | 1996.005

Stringfellow was well-known for his bright collages and mixed-media works that often depict scenes of the Black middle class, ranging from everyday events and settings to religious celebrations, such as this outdoor baptism. Vibrant red umbrellas are also a common motif, as are exuberantly joyous figures. His art was influenced by his upbringing: he was the son of a jazz musician and a night-club singer and was raised by his deeply religious grandmother.

Savannah Singleton '21



REGINALD MARSH (American, 1898 – 1954) | *Erie RR and Factories*, 1930 | **Etching**, 42/45 | © Estate of Reginald Marsh / Art Students League, New York / Artists Rights Society (ARS), New York | Gift of the Thaddeus W. Tate Jr. Revocable Trust | 2017.015

Reginald Marsh mostly lived and worked in New York, and much of his work captures urban life in his home city. Marsh was also fascinated by industry, evident throughout his numerous paintings, prints, and drawings featuring industrial motifs. This etching features a steam train in motion with a backdrop of factories, offering a realistic depiction of industrial America and the transportation systems that enabled its ever-increasing modernization. Marsh makes no attempt to romanticize the scene, yet it is done with a degree of meticulous care that makes the train and factories almost personal. When looking at this picture, it is impossible not to consider that even in 1930, amidst the Depression, industrial America was piling cargo onto steam engines that moved forward with tangible energy.

Kristen Lauritzen '21



ANDREAS B.L. FEININGER (French-born American, 1906 – 1999) | *Lower Manhattan*, 1941 | *Vintage New York* | **Silver gelatin print**, 23/35 | © Estate of Andreas Feininger | Gift of Mr. and Mrs. Andrew G. Gerry | 1988.115

Andreas Feininger started his artistic career as a freelance photographer before taking up work with *Life Magazine*. He is best known for his images of New York, especially Manhattan. This large photograph depicts the vast expanse of the lower Manhattan skyline. The scale of the city and the reach of its buildings is enhanced by the composition, where the streets and minute details of city life are set against the vast cityscape and tall buildings. *Lower Manhattan* conveys the macrocosm of an urban community.

Isabella Chalfant '22

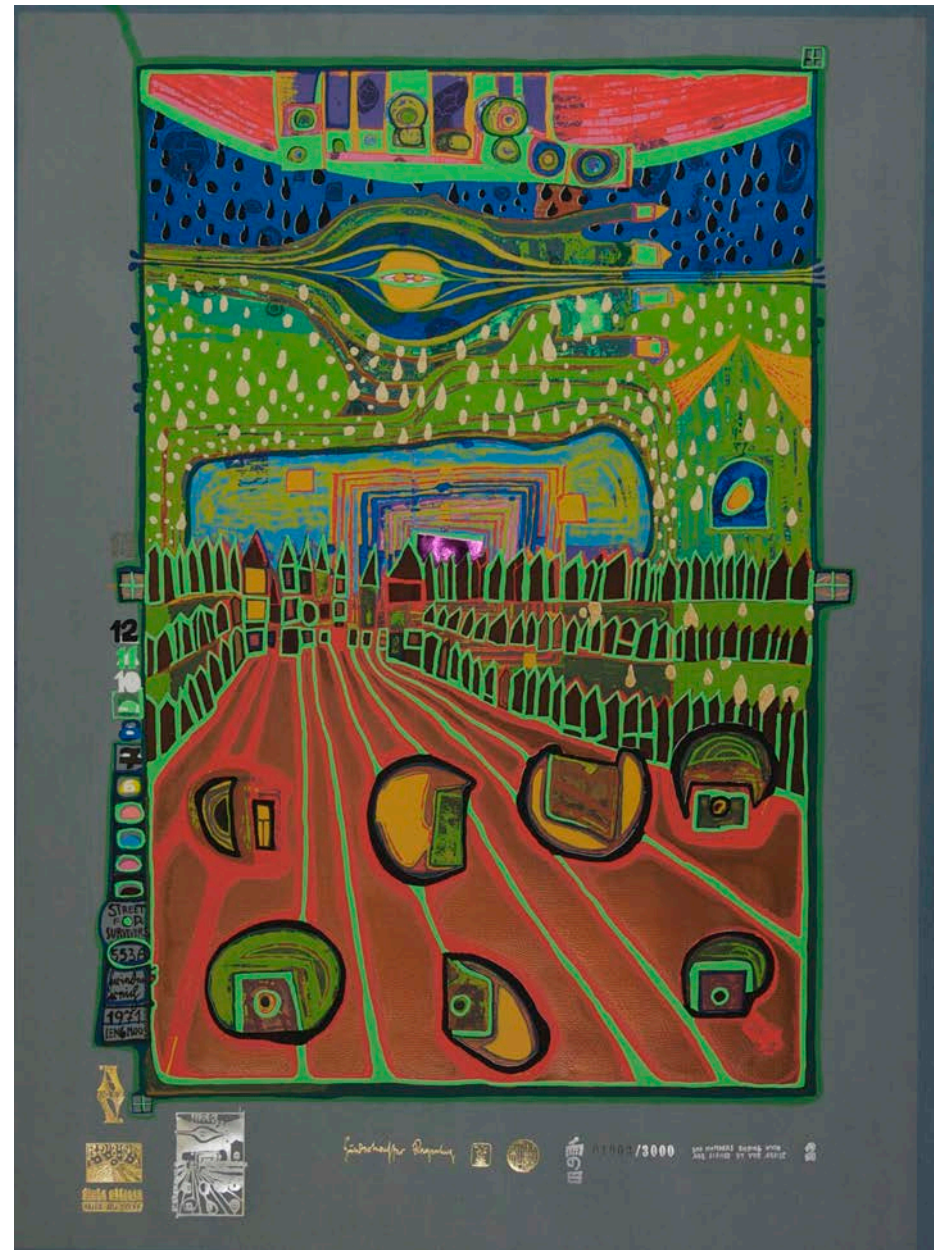


NATURAL WORLD

The natural world is central to any consideration of well-being. The environment embraces the well-being of the individual, kin, and community, and transcends them. These works express the variety of relationships between nature and culture, human and non-human, and the world as a macrocosm. Foregrounding nature is paradoxical, however, because in depicting nature, the human presence as artist or viewer becomes inescapable. The reciprocal relationship between the natural world and human well-being is more complicated than its role as the object of our making or gaze. In providing our most basic needs—water, food, and shelter—the natural environment is fundamental to human existence. For most cultures, it has been central to spiritual well-being. The sublimity of nature has inspired a variety of spiritual movements emphasizing harmony between human and environmental well-being. Moreover, the land itself and the creatures on it have their own right to exist; as such, we have chosen certain works that decenter (or expose the threats of) the human to allow for this perspective.

Tori Erisman '22
Brianna Gettier '22
Stephan Zhou '23

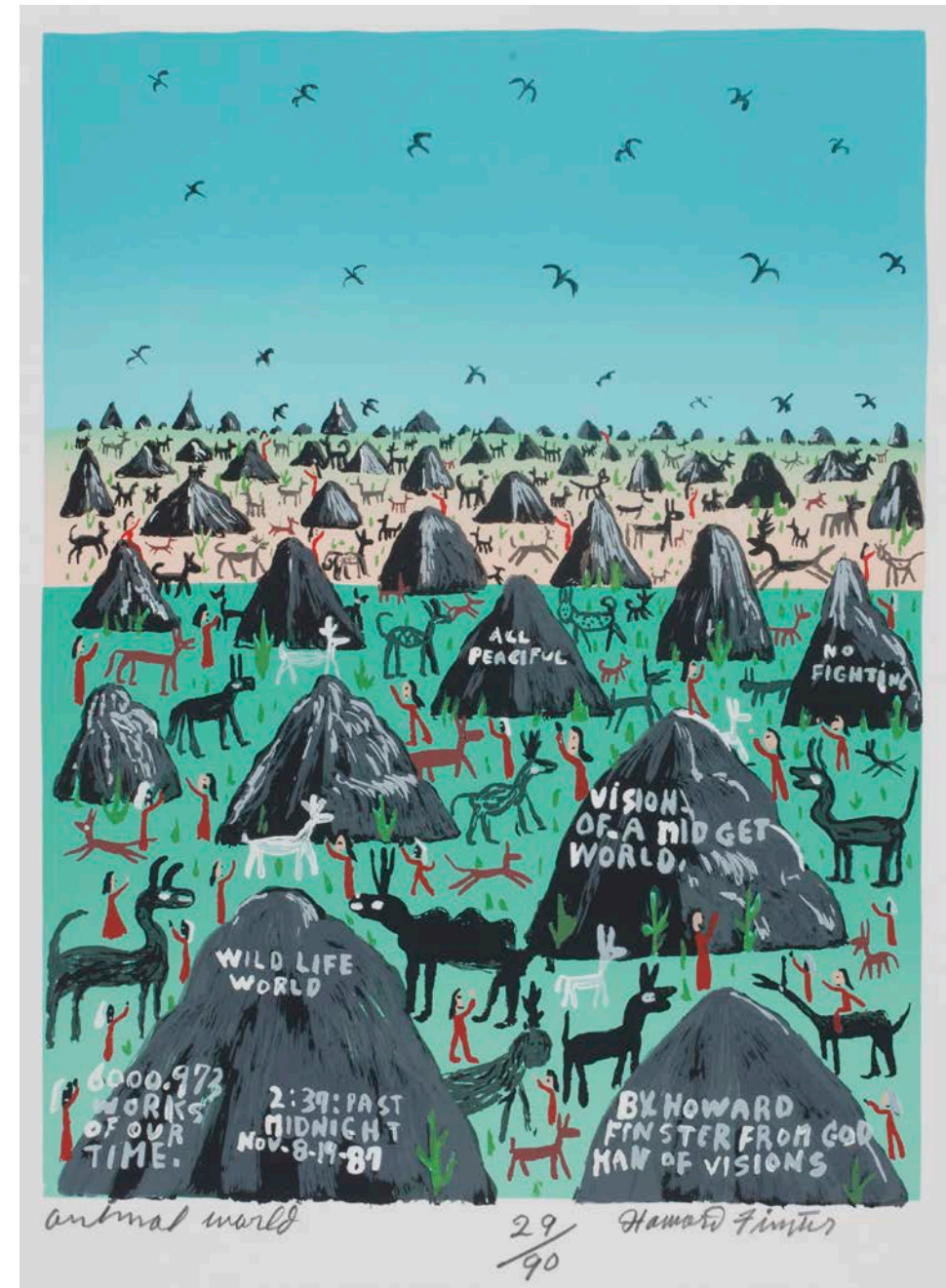
ANDO HIROSHIGE (Japanese, 1797 – 1858) | *Buddhist Robe Hanging Pine Tree on the Shore of Senzoku Pond (Senzoku no Ike Kesakake Matsu)* (detail), circa 1856 | **Woodblock print** | Public domain | Gift of Mr. and Mrs. Henry Sullivan | 1986.097



FRIEDENSREICH HUNDERTWASSER (Austrian, 1928 – 2000) | *Street for Survivors*, 1971 – 1972 | **Silkscreen with metallic embossing**, 1903/3000 | © NAMIDA AG, Glarus, Switzerland | Gift of Theodore and Diana Bodner | 2011.111

Friedensreich Hundertwasser was a visionary artist, innovative architect, and committed environmentalist. In all of his endeavors, Hundertwasser demonstrated his belief that creativity is what allows humans to prosper and reach paradise. His vibrant, colorful prints and his organic sustainable architecture spoke to his strong reaction against any limits to creative potential. *Street for Survivors* shows eight houses on a boulevard, bordered by rows of repeating pentagonal houses. The survivors referred to in the title are those who have endured the slow erosion of aesthetic and psychological creativity by refusing to trade creative freedom for sterility. Through their creativity, the survivors' individuality and well-being persevere, as demonstrated by their built environment.

Tori Erisman '22



HOWARD FINSTER (American, 1916 – 2001) | *Animal World*, 1987 | **Silkscreen print**, 29/90 | © Estate of Howard Finster | Gift of Ray Kass | 1993.321

Howard Finster was a preacher who had a vision telling him to "paint sacred art." Following that vision, Finster produced structures, paintings, and prints in considerable numbers and of diverse subjects. His self-taught, folk style reflected his visionary beliefs and desire to spread Christianity in a variety of media, from sermons to prints. Finster was also concerned about pollution and animal endangerment and he incorporated these issues into his work. *Animal World* explicitly deals with the relationship between the natural world and spirituality as twin requirements for well-being. The print represents a world in which humans and non-humans live in peaceful harmony and so speaks to Christianity's concept of humans as stewards of the earth.

Tori Erisman '22



ANDO HIROSHIGE (Japanese, 1797 – 1858) | **Buddhist Robe Hanging Pine Tree on the Shore of Sensoku Pond (Senzoku no Ike Kesakake Matsu)**, circa 1856 | **Woodblock print** | Public domain | Gift of Mr. and Mrs. Henry Sullivan | 1986.097

Ando Hiroshige was a Japanese *ukiyo-e* (meaning “images of the floating world”) artist who was well-known for his vertical-format landscape series *One Hundred Famous Views of Edo*. This print is part of that series; it depicts Sensoku Pond with the Robe-Hanging Pine Tree. The tree received its name from a legend about a Buddhist priest, Nichiren, who once stopped at Sensoku Pond and hung his *kesa* (a sash-like garment) on a nearby pine. Combining the religious context of the woodblock print with a natural scene makes this work an exemplary illustration of the spirituality of the natural world.

Stephan Zhou '23



PITSEOLAK ASHOONA (Canadian [Inuit], 1904 – 1983) | **Woman and dogs**, 1967 | **Engraving**, 6/50 | © Dorset Fine Arts | Gift of Sheila Ellis | 1982.132

Pitseolak Ashoona was a self-taught Inuk Canadian artist who worked in drawings and prints. The death of her husband in the early 1940s inspired her turn towards art-making, as art made her “the happiest since he had died.” Her joyful, autobiographical works depicting Inuit lifeways helped her grieve her husband and overcome her pain. To that end, she took part in the Cape Dorset workshop, a program founded in 1957 to adapt traditional art forms and subjects with contemporary techniques. This engraving demonstrates the traditional indigenous worldview, in which community well-being includes both humans and non-humans.

Tori Erisman '22



GIOVANNI BENEDETTO CASTIGLIONE (Italian, 1609 – 1664) | *Pan reclining at an urn*, circa 1645 | **Etching** | Public domain | Gift of Patrick Hayes | 1988.045

Giovanni Benedetto Castiglione was a brilliant etcher who invented monotype printing. Trained in his native Genoa, his prints were styled after Rembrandt, while his paintings (especially his oil sketches) show the influence of Van Dyck and Rubens. As a painter, Castiglione worked across genres, but his imaginative etchings, whether pastoral, mythological, or religious, most often treat themes that suggest transience. *Pan reclining at an urn* was part of a series Castiglione produced illustrating Theocritus' *Idylls* and Virgil's *Eclogues*. Both in subject matter and style this etching evokes Pan's place within the natural world and the peace and well-being central to the pastoral vision.

Tori Erisman '22



Attributed to FRANS SNYDERS (Flemish, 1579 – 1657) | *Two Dogs on a Bank*, 17th century | **Black, red, and white chalk on blue paper** | Public domain | Gift of the Frederick and Lucy S. Herman Foundation | 1993.013

Frans Snyders was famous for his depiction of animals and became one of the first specialists in that genre. He frequently collaborated with Peter Paul Rubens and contributed many creatures to his compositions. In addition to Snyders' many paintings, he also drew animal studies. *Two Dogs on a Bank* is similar to other drawings of dogs by Snyders and though well rendered, lacks something of their precision and vivacity. This drawing stands out due to the *trois crayons* technique, which is defined by the use of three colors—in this case black, red, and white—and the artist's decision to use gray-blue paper. This technique of drawing was popularized by Rubens. The subject itself, a contentedly sleeping dog with a companion, embodies the well-being of an animal; it suggests both companionship within the non-human world and connection with its natural surroundings.

Brianna Gettier '22



CLYDE BUTCHER (American, born 1942) | *Loxahatchee Wildlife Refuge 1*, 1999 | **Selenium toned silver gelatin print** | © Clyde Butcher | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.034

Clyde Butcher is an American large-format camera photographer. While his earlier works were in color, he switched to black-and-white after his son died. Butcher is best known for his wilderness photography of Florida landscapes. This work speaks to the relationship between well-being and the natural world and was made as part of an effort to save the Everglades. As such, it invokes the necessary preservation of endangered environments. The wide, almost distorted, black-and-white image creates an immersive, compelling picture of the Loxahatchee Wildlife Refuge drawing the viewer into the natural beauty and harmony of the scene.

Tori Erisman '22



KAY JACKSON (American, born 1952) | *Endangered Species: Sea Horse*, 2000 | **Gold leaf and tempera on gessoed wood** | © Kay Jackson | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2014.007

Kay Jackson's work focuses on endangered species, environmental concerns, and other modern subjects, using techniques from the Old Masters and ancient peoples. Her *Endangered Species: Sea Horse* uses an ancient Egyptian gilding technique in which a wooden panel is covered with layers of gesso (chalk and animal hyde glue), which are molded to form a relief through the *pastiglia* technique. This gessoed wood is then painted with bole (clay mixed with glue), coated with gold leaf, and, finally, burnished with agate to create a reflective surface. Parts of this surface are removed to reveal the paint below, a technique called *sgraffito*. Jackson's art demonstrates how critical animals are to human survival, reminding us that some of the oldest known artworks are depictions of animals. Her use of ancient techniques contrasted with modern environmental issues reminds us of the symbiotic relationship between the artistic process and the natural world.

Tori Erisman '22



LÉON-AUGUSTIN LHERMITTE (French, 1844 – 1925) | *The Harvest (La Moisson)*, circa 1900 | **Pastel on paper** | Public domain | Acquired with funds from the Board of Visitors | Muscarelle Museum of Art Endowment | 2017.006

Léon-Augustin Lhermitte was a painter who achieved considerable recognition in his day. Aligned with the Realists, he was known for his paintings of rural scenes of the working poor. He was invited to participate in one of the Impressionist exhibitions but refused. His brilliant use of pastels and full-hearted depictions of peasant life served as an inspiration to van Gogh. This pastel depicts the harvesting of wheat, presenting the hardworking life of rural farmers within a fruitful landscape. *The Harvest* celebrates the hard but necessary life of rural labor. While recognizing its hardship, Lhermitte also shows the authenticity of this relationship with the natural world.

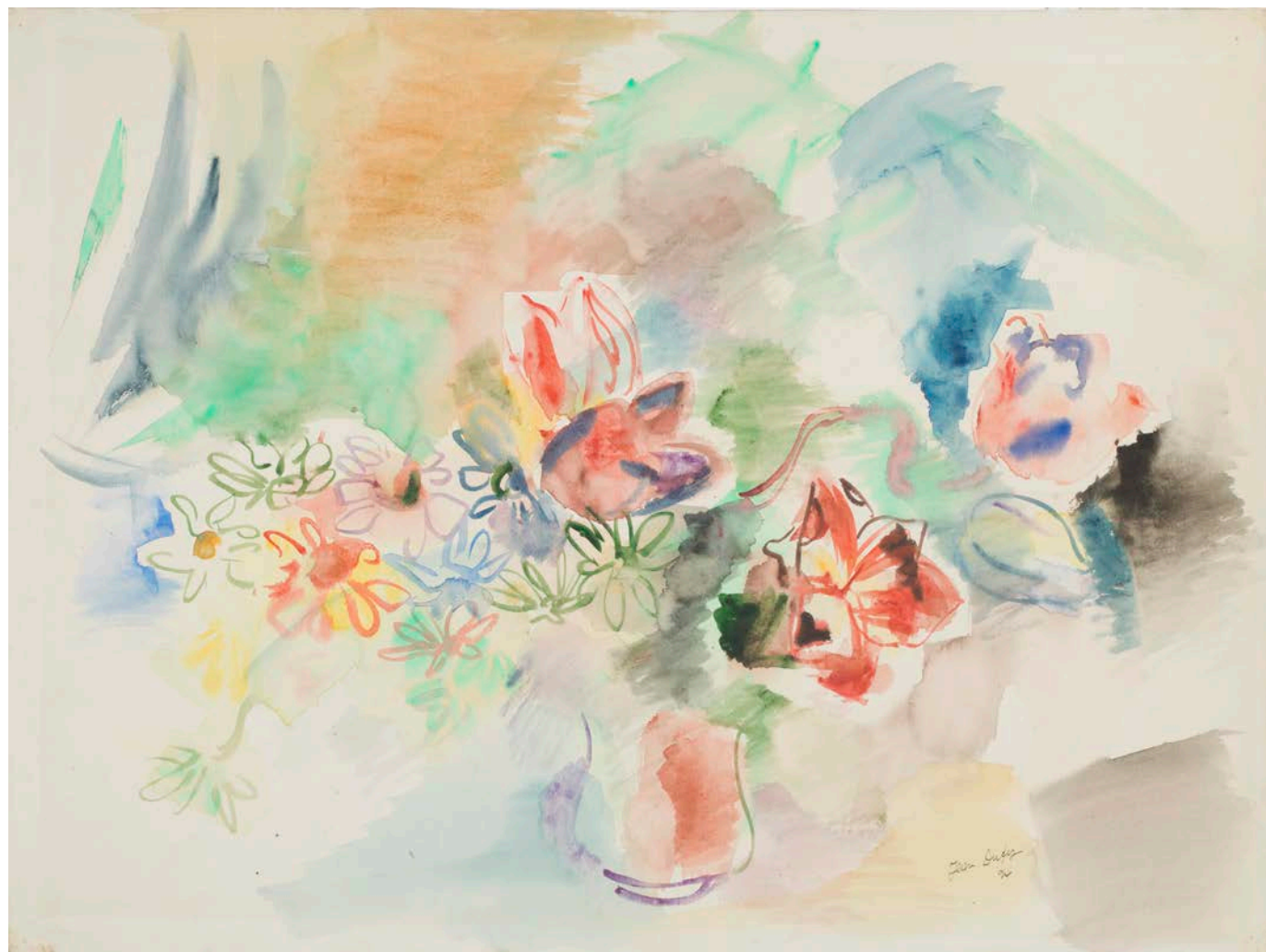
Brianna Gettier '22



HANS GROHS (German, 1892 – 1981) | *Dancing in Sunlight*, 1967 | **Watercolor, pen and ink, and gouache** | © Frauken Grohs Collinson-Grohs Collection Trust | Gift of Mrs. Frauken Grohs Collinson | 1993.350

The German artist Hans Grohs lived through both World War I and the Nazi regime in Germany, experiences that are reflected in the subjects and style of his early career. These works, mostly woodcuts, often focus on themes of life and death. After World War II, Grohs traveled extensively. He increasingly turned to watercolor during this period and used landscape to express his personal devotion. For Grohs, a work like *Dancing in Sunlight* conveys the presence of God within nature and a sense of spirituality that connects spiritual well-being to the natural world.

Brianna Gettier '22



JEAN DUFY (French, 1888 – 1964) | *Bouquet of Roses and Daisies (Boquet de Roses et de Marguerites)*, 1926 | **Watercolor on paper** | © Artists Rights Society (ARS), New York | Purchase, Muscarelle Museum Acquisition Fund | 1984.023

Jean Dufy was a French painter best known for his depictions of post-war Parisian society, notably jazz musicians who arrived with American soldiers. He served in World War I, though his generally joyful and charming work does not reflect this experience. *Bouquet of Roses and Daisies*, a cheerful watercolor painted with soft and bright colors, is typical of his work. The spontaneous brushstrokes and painterly use of light offer a feeling of joy and relaxation. This watercolor illustrates the healing potential of the natural world. The flowers, a smaller component of the environment, evoke the soothing and restorative power of nature.

Stephan Zhou '23



BETTY HAHN (American, born 1940) | *Chamisa*, 1997 | **Four color lithograph and photogram** | © Betty Hahn | Gift of the Artist in Memory of Diana Okon | 2014.042

Betty Hahn's work explores the possibilities of photography as a medium. She combines photography with other techniques, such as lithography or painting, and also looks to vernacular and folk art for inspiration. *Chamisa* exemplifies the way Hahn's work defies conventional definitions. It combines lithography with photogrammetry to create a modern piece that looks like a 19th-century cyanotype. The work is an homage to the British botanist Anna Atkins (1799 – 1871). Looking to the past for inspiration results in a feeling of preservation and timelessness. *Chamisa* provides a reminder of how critical the natural world is to our own individual well-being; its timeless harmony is very timely.

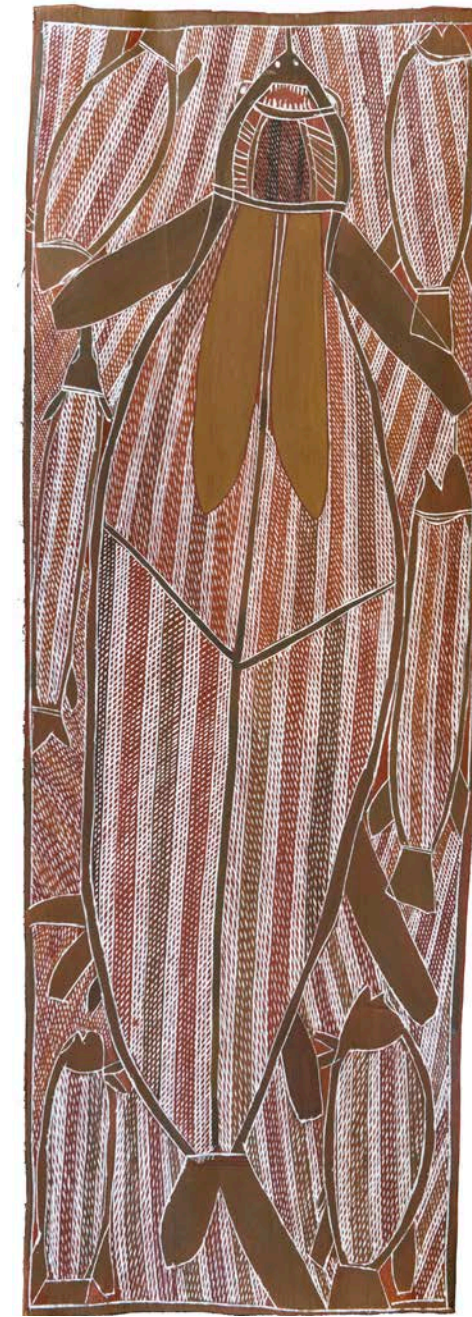
Tori Erisman '22



MILTON AVERY (American, 1885 – 1965) | **Landscape in Blue and Green**, 1957 | **Watercolor, gouache, and oil on paper** | © 2019 Milton Avery Trust / Artists Rights Society (ARS), New York | Gift of Jean Outland Chrysler | 1973.466

Milton Avery was a pioneer of American modernism. Working full time to support his family he was only able to really devote his time to art making when he moved to New York where he took classes at the Art Students League. Avery is best known for his portraits, still lifes, and landscapes. Although his work became increasingly abstract over the course of his career, he always retained a link with representation. This painting—watercolor, gouache, and oil on paper—expresses the idea of a seascape in its simplest form, through vivid strokes of blue and green paint that evoke waves.

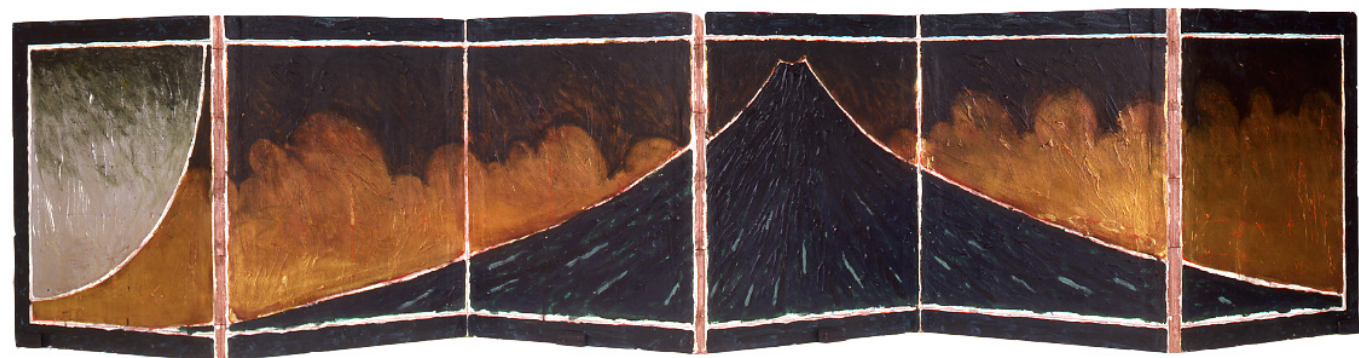
Emma Capaldi '23



MICKY WUNGULBA (Australian [Nagara], 1939 – circa 1988) | **Untitled (Shark and Pup with Other Fish)** | **Ochre pigments on Eucalyptus bark** | © Artist's estate | Gift of the Thaddeus W. Tate Jr. Revocable Trust | 2017.018

Micky Wungulba was a member of the indigenous Nagara (Nakara) people of the Arnhem Land in Australia. This culture is especially noted for the people's appreciation and devotion to the natural world. Their art is rooted in the landscape and the people's link with their land has been passed down through generations living in their ancestral place and through art making. Arnhem Land painters are well-known for their use of natural minerals (ochre pigments) on bark (*Eucalyptus tetradonta*). Paintings such as this one do not simply depict an animal but represent a complex social hierarchy and an intimate kinship between the natural world and the ancestors.

Brianna Gettier '22



TOM NAKASHIMA (Japanese-American, born 1941) | *Six Images* (front), 1995 | **Oil and mixed media on Byobu folding screen** | © Tom Nakashima | Purchase, Museum Purchase Funds | 1997.105

Tom Nakashima is a Japanese-American artist who grew up in the United States; much of his work addresses his Japanese heritage. *Six Images* is composed of six hinged wooden panels with both sides intended for display. The front side portrays only a view of Mount Fuji in dark colors with flakes of gold. The back side treats each panel individually with a variety of subjects using mixed media. Taken as a whole, this piece expresses the relation between the macrocosm and microcosm in the natural world. It suggests the way in which the microcosm (the items in the six individual scenes) make up the macrocosm (Mount Fuji). This idea of the microcosm within the macrocosm speaks to the Taoist belief of the mountain as the center of the natural world, embodying all other parts of nature within it.

Stephan Zhou '23



TOM NAKASHIMA | Japanese-American, born 1941 | *Six Images* (back), 1995 | **Oil and mixed media on Byobu folding screen** | © Tom Nakashima | Purchase, Museum Purchase Funds | 1997.105

This side of *Six Images* treats each panel individually using a variety of subjects and different techniques and textures. The panels include a leafless tree painted with an application of thick, unblended strokes; a cylindrical shape set into a cut panel; a one-eyed face or mask with black lines radiating from the sides of the head, suggesting energy coming from the object or acting upon it; a large circular spiral with a curved fish laying on its belly on the lower right; a flattened tin can; and a simple, three-leaved plant in various shades of green-gray. Seen as a whole, *Six Images* expresses a Taoist view that the microcosm (the items in the six individual scenes) makes up the macrocosm (Mount Fuji).

Stephan Zhou '23



ART MAKING

Art Making is connected to well-being through an artist's creative act or the reflection it inspires. The works in this section of the exhibition were chosen to prompt the viewer to reflect on an artist's art making as an informed mediation that considers the creative act and her or his own response. Viewing art attentively requires being aware of an artist's self-conscious technique. Noting her or his way of putting pen to paper, stroking a paint-soaked brush across a canvas, carving flesh from a block of wood—all encourage an understanding of the creative process. The viewer literally follows the tracks of the artist and perhaps comes closer, not only to the work of art but also to the culture of the maker. Importantly, this intellectual re-creation of an artist's work provides an outlet for one's own creative expression. In creating a work, the artist reimagines her or his world and ours. The works in this exhibition, from closely observed self-portraits to expressive abstractions, share their creative well-being through craftsmanship and creative intelligence, by means of color, figural expression, form, or other elements of art making. We hope that this section inspires you to reconsider the role of craft and technique in the works throughout this exhibition and suggests ways of thinking about your own well-being and that of the world we all share.

Emma Capaldi '23
Hannah London '21
Katherine Welch '21

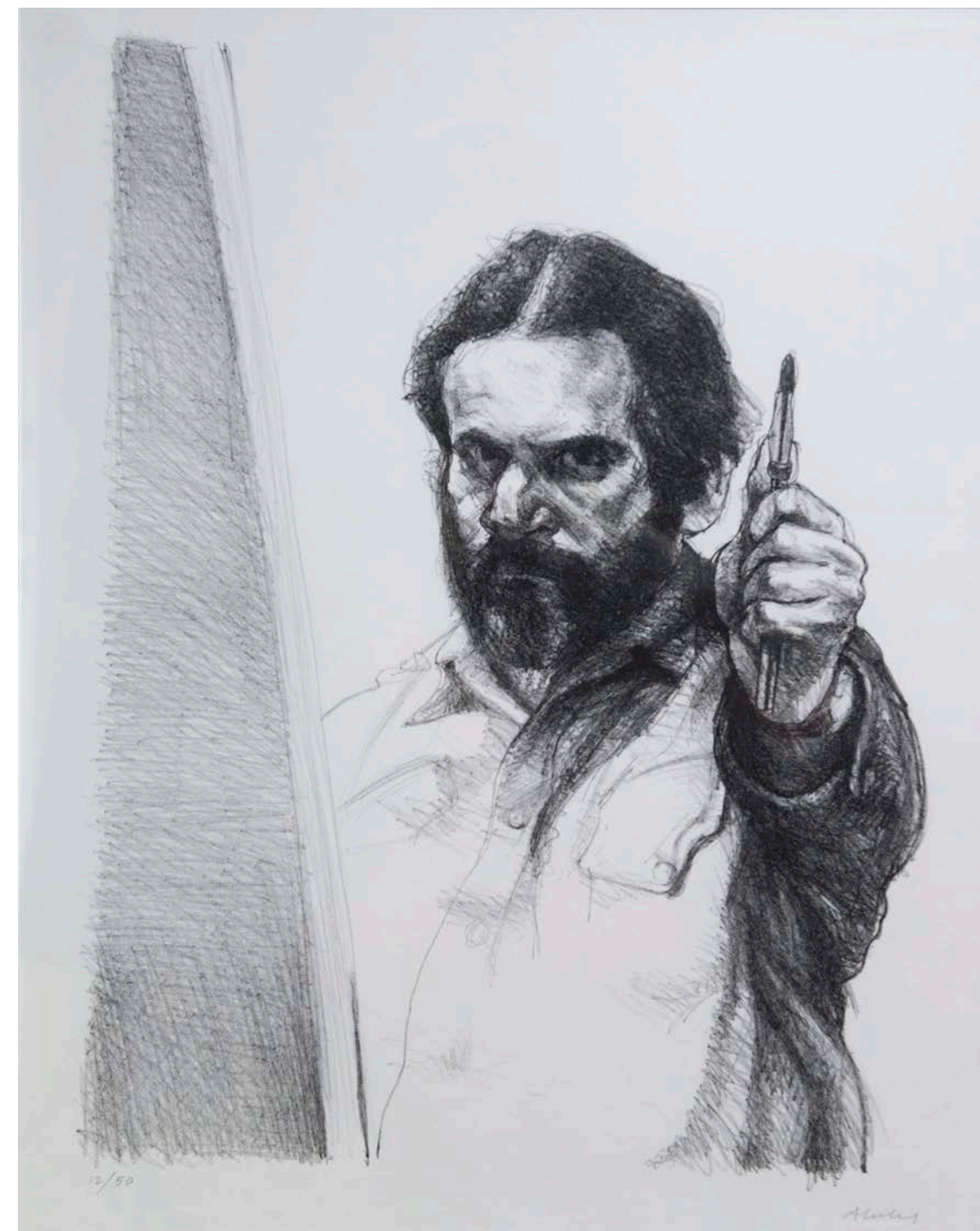
UNKNOWN (Indian, 18th century) | **Study of birds** (detail), circa 1780 | **Graphite pencil and watercolor on paper** | Public domain | Gift of Ralph and Catherine Benkaim | 1983.028



WILLIAM HOGARTH | English, 1697 – 1764 | **William Hogarth Painting the Comic Muse**, 1764 | **Engraving and etching**, state VII | Gift of Donald Miles Nelson | 1991.103

This humorous print is a self-portrait of William Hogarth in the midst of painting Thalia, the muse of comedy and artistic inspiration. Despite his subject—the comic muse—the painter looks serious and a loose page of his theoretical treatise *The Analysis of Beauty* peeps out from a portfolio at his feet. The pot behind him contains his engraving tools. Perhaps this and his subject, comedy, was a sly dig at the hierarchy of painting in which comedy was ranked lower than tragedy, and prints lower than paintings.

Katherine Welch '21



SIGMUND ABELES (American, born 1934) | **Measuring Up—Self-Portrait**, 1976 | **Lithograph** | © Sigmund Abeles | Purchase, Muscarelle Museum of Art Associates | 2008.203

Sigmund Abeles studied art at the University of South Carolina and Columbia University. Primarily working as a figurative artist, he has also been active as a teacher. Abeles' art seeks to explore human expression and psychology. This self-portrait shows the artist looking towards the viewer with some intensity as he uses what appears to be a litho crayon holder to measure the proportions of his subject—himself.

Katherine Welch '21



JON GILBERT FOX (American, born 1950) | *Irwin D. Hoffman*, circa 1982 | **Silver gelatin print** | © Jon Gilbert Fox | Gift of Jon Gilbert Fox (W&M '72) and Darrell Hotchkiss | 2017.044

Jon Gilbert Fox '72 took his first photograph at eight years old, using his mother's old Kodak camera; his interest in the power of photography has continued ever since. As a student at William & Mary, Fox photographed poverty in Williamsburg. After graduation, he was the principal photographer of theater and dance events around Washington, DC. More recently, Fox has worked in New England, photographing for regional publications like *Vermont Life Magazine*. This photograph depicts Irwin D. Hoffman (1901 – 1989) creating a self-portrait. The self-portrait, the mirror, and the out-of-focus artistic materials in the foreground frame Hoffman. Between Hoffman's self-portrait, the panels in the mirror he is using, and the artist himself, the photograph provides four different angles of Hoffman. These various angles remind the viewer of the critical self-reflection process involved in art making.

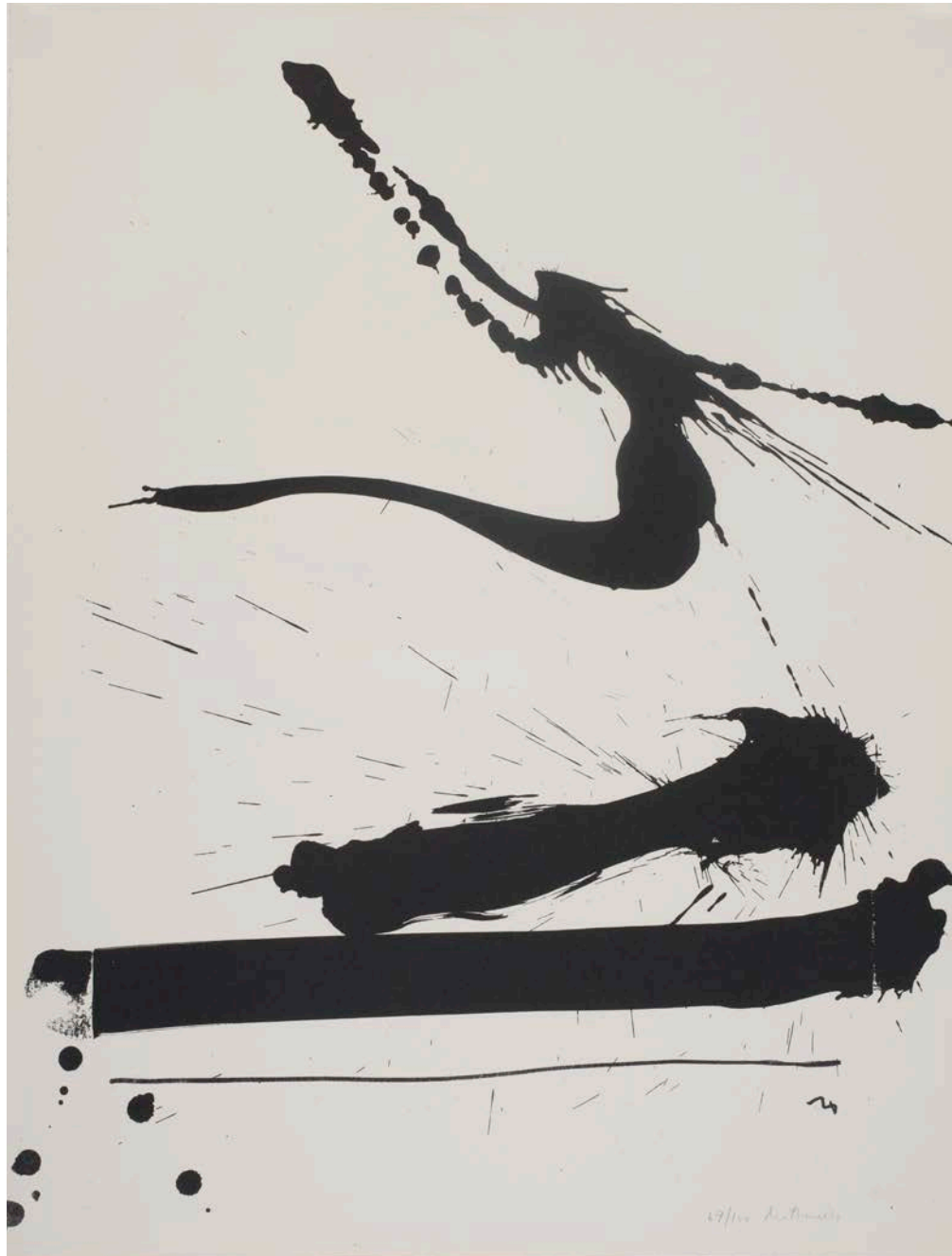
Tori Erisman '22



REMBRANDT HARMENSZOOM VAN RIJN (Dutch, 1606 – 1669) | *Self-Portrait in a Velvet Cap with Plume*, 1638 | **Etching on paper** | Gift of Marilyn Brown in memory of Douglas Morton (W&M '62) | 2016.231

Rembrandt van Rijn is one of the greatest etchers. In this self-portrait, he depicts himself in fashionable 16th-century clothing. The fur-lined coat and feathered hat show him in princely attire—perhaps prompting associations with renaissance portraits. In this etching the artist portrays himself as confident and at the peak of his prosperity; in later self-portraits, he often depicts himself as an artist. This print shows Rembrandt's virtuosity as an etcher. His technique is exquisite in its detail and delicacy, which is impressive considering the small scale of the work.

Katherine Welch '21



ROBERT MOTHERWELL (American, 1915 – 1991) | **Automatism A**, 1965 | **Lithograph on paper**, 67/100 | © Dedalus Foundation, Inc. / VAGA / Artists Rights Society (ARS), New York | Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest | 2012.002

This lithograph by Robert Motherwell exemplifies his work as a leader of Abstract Expressionism, yet it also shows how Surrealism informed his art. In college and graduate school, Motherwell studied philosophy as well as painting. No doubt this background informed his exploration of psychic automatism. Automatism, or “artful scribbling” as Motherwell called it, flowed from the artist’s unconscious mind and manifested itself as spontaneous drawing or writing. In works like this, Motherwell called on artists and viewers to connect emotion and expression and to approach art as action.

Hannah London '21



PIERRE BONNARD (French, 1867 – 1947) | **The Engraver (Le Graveur)**, 20th century | **Etching on yellow-toned paper** | Public domain | Purchase | 1973.004

While this work is attributed to Pierre Bonnard here, it has also been credited to his colleague Edouard Vuillard at other institutions. Bonnard and Vuillard worked closely together as members of *Les Nabis* and developed similar styles. Both Bonnard and Vuillard were known for their paintings combining vibrant colors and design, but they were also important printmakers. This etching depicts an artist working by the light of a window, echoing the artists’ shared interest in the everyday. The elegance of line and textured tonalities of this etching draw attention to both the technique and subject matter.

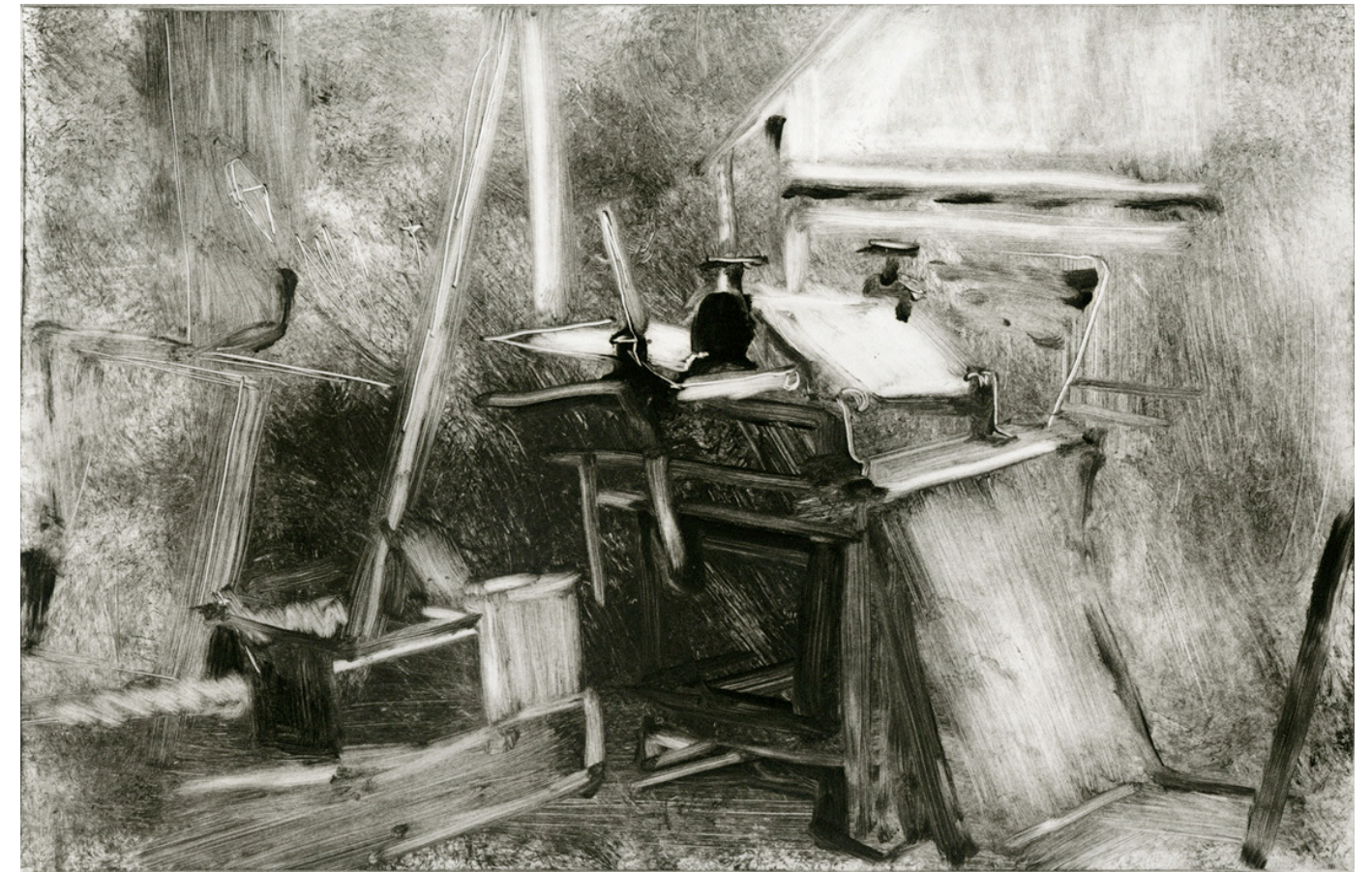
Emma Capaldi '23



LODOVICO CARDI called **IL CIGOLI** (Italian, 1559 – 1613) | **A Man Operating Cigoli's Drawing Apparatus**, 1606 – 1613 | **Pen, brown ink, and brown wash over black chalk on white paper** | Public domain | Gift of Manfred Brockhaus | 2010.002

Known as il Cigoli in reference to his birthplace, Ludovico Cardi displays his knowledge of linear perspective and skill as a draftsman in his surviving theoretical work, *Prospettiva Practica*. Here, he provides both a depiction and explanation of how this drawing apparatus is used to understand an object in linear perspective. He uses the letters A, B, C, D, E, and F to mark the lines of sight. This drawing provides insight as to how artists may create the illusion of depth when working in two dimensions.

Emma Capaldi '23



WILLIAM D. BARNES (American, born 1946) | **Studio Press**, 1989 | **Monotype**, 1/2 | © William D. Barnes | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.028

William D. Barnes was a professor of painting at William & Mary from 1975 – 2016. A member of Zeuxis, a still life painters' association based in New York, he is well-known for his still life paintings and monotypes. Here, Barnes has portrayed the process he used to create this work. To make a monotype, an artist draws with ink or paint on a metal plate which is then laid over with a damp piece of paper and run through a printing press. The fluidity of this medium is evident in the loose brushstrokes and soft lines of the print.

Emma Capaldi '23



UNKNOWN | Indian, 18th century | **Study of birds**, circa 1780 | **Graphite pencil and watercolor on paper**
| Public domain | Gift of Ralph and Catherine Benkaim | 1983.028

This study sketch shows different bird species from around Southeast Asia, likely southern Burma/Myanmar or Thailand. These include a Scaly-breasted (or “Nutmeg”) Munia at the bottom left and a Chestnut Munia at the upper right. The red-painted bird is a Red Avadavat, also known as Red Munia or the Strawberry Finch. The creature at the center of the composition appears to be a fusion of a yellow-vented bulbul and a different bird with a red beak. Surprisingly, the birds are not all native to the same areas. This suggests the 18th-century draftsman may have compiled images made in different places and at different times, observed captive birds caged together, or even copied them from prints. The effect is decorative and not anatomically correct, suggesting an amateur artist untrained in ornithology.

Hannah London '21



PETER JACOB HOREMANS (German, 1700 – 1776) | **Woman with pitcher in hand and young man's head**, 18th century | **Red chalk on paper** | Public domain | Gift of Frederick and Lucy S. Herman | 1997.007

Peter Jacob Horemans was most likely a pupil of his brother, Jans Josef Horemans the Elder, a successful 18th-century artist. In his youth, Peter Jacob was a member of the Antwerp Guild of Saint Luke. After moving to Germany in 1725, he became the court painter to the prince-elector of Bavaria, Charles Albrecht (Holy Roman Emperor from 1740 – 1745). Horemans was a versatile artist painting in many genres. This sketch shows the artist working out details—the woman's head and the jug—that also appear in the full figure.

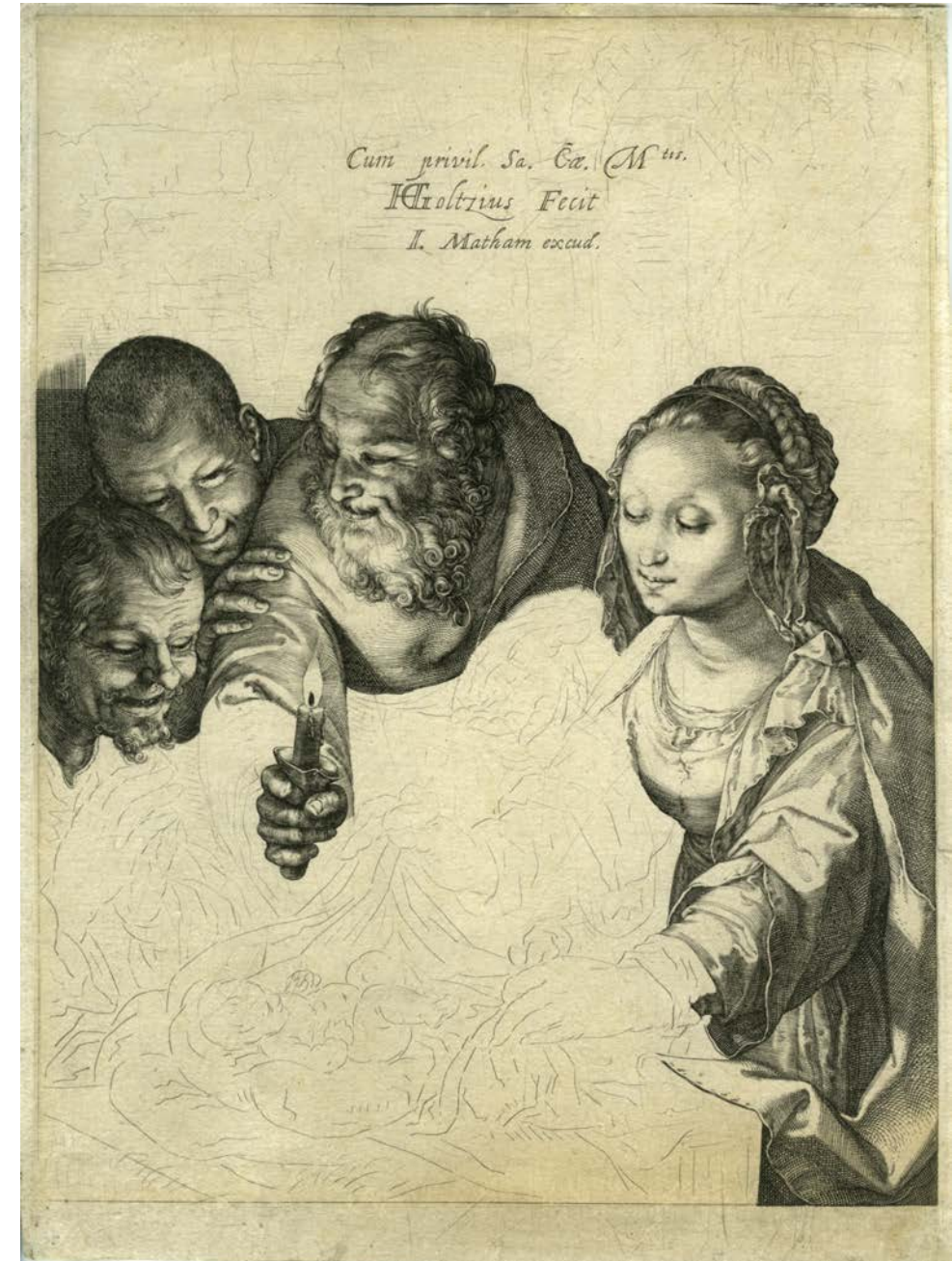
Emma Capaldi '23



CLAUDE MELLAN (French, 1598 – 1688) | *Study for the engraving of Saint Francesco De Paola (circa 1416 – 1507)*, 1627 | **Black and red chalk** | Public domain | Gift of the Frederick and Lucy S. Herman Foundation | 1993.081

Born in France to a family of coppersmiths, Claude Mellan studied engraving in Paris and then Rome. While in Rome, he learned to draw in chalk from Simon Vouet. When he returned to Paris, he established himself as a masterly printmaker noted for his technically astonishing engravings. Much of his work, like *Study for the engraving of Saint Francesco De Paola*, is religious. Mellan's use of red and black chalk in the drawing had to be translated to exquisitely hatched lines in the final engraved print. This attention to cross-hatching is already evident here (especially in the hood) and gives some idea of how the artist worked up the colorful drawing with the print technique in mind.

Katherine Welch '21



HENDRICK GOLTZIUS (Dutch, 1558 – 1617) | *The Adoration of the Shepherds*, circa 1598 – 1600 | **Engraving**, state III/IV | Public domain | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2013.018

Hendrick Goltzius is one of the great engravers. This work, quite likely his last print, was done at a time when his health and eyesight were failing and he turned to painting. Engraved by Goltzius it was printed by his step-son Jacob Matham. Whatever Goltzius' reason for leaving the engraving unfinished, this work reveals his process from the lightly worked areas around the Christ Child to the meticulously finished figures of the shepherds, Mary, and Joseph. The candle extended out over the child draws attention to this abrupt transition even as it highlights the faces of the meticulously engraved figures.

Hannah London '21



FRANCESCO MAZZOLA called **DETTO IL PARMIGIANINO** | Italian, 1503 – 1540 | *Madonna and Child with the Infant Saint John (Madonna con Bambino e San Giovannino)*, 16th century | **Chiaroscuro woodcut** | Public domain | Acquired with funds from the Board of Visitors | Muscarelle Museum of Art Endowment | 2012.131

In this print, most likely designed by Francesco Mazzola, or Il Parmigianino (“the little one from Parma”) and printed by Antonio da Trento, the Virgin holds the Christ Child in her lap as the young John the Baptist stands beside them. The print is also known as the Virgin of the Roses after the flowers blooming in the background and Mary’s hand. Chiaroscuro woodcuts were especially popular in 16th-century Italy where both the striking color effects and the requisite craftsmanship were much appreciated. This type of print is produced from multiple woodblocks and more than one color of ink. It is a process that requires careful attention to the linework and the registering of each print as it is pulled. The chiaroscuro woodcut technique is comparable to that of the more colorful Japanese woodblock prints seen elsewhere in this exhibition.

Hannah London '21

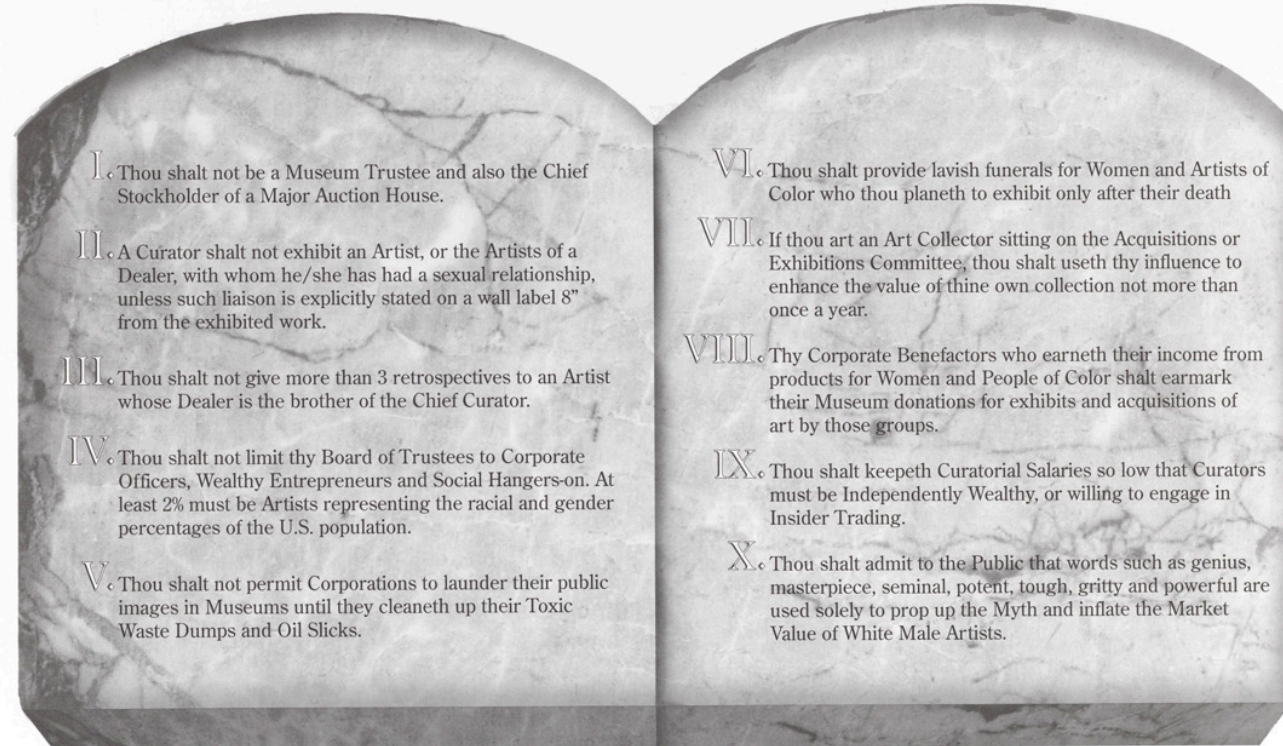


ANNA E. MELTZER (American, 1896 – 1974) | *Alexander Brook's Art Class, Art Students League*, 1936 | **Oil on canvas** | © Artist's estate | Gift of Gene A. (W&M 1952) and Mary A. Burns | 1998.032

Born and raised in New York City, Anna E. Meltzer was trained as an artist at Cooper Union and later worked at the Art Students League. She taught art at the City College School of General Studies from 1951 to 1962; she also founded and directed her own school of art until she died in 1975. *Alexander Brook's Art Class* shows a group of women artists working under Alexander Brook, a well-known realist painter. Meltzer concentrates on the tight grouping of the women and this, along with the repeated arrangement of the easels, gives a sense of community as the students focus on their work.

Katherine Welch '21

GUERRILLA GIRLS' CODE OF ETHICS FOR ART MUSEUMS.



BOX 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

GUERRILLA GIRLS (American, active since 1985) | *Guerrilla Girls' Code of Ethics for Art Museums*, 1990 | *Portfolio Compleat 1985 – 2012* | **Offset lithograph on paper**, 33/50 | © Guerrilla Girls and courtesy of guerrillagirls.com | Acquired with funds from the Board of Visitors | Muscarelle Museum of Art Endowment | 2017.121,28

An anonymous group of women founded the Guerrilla Girls in 1985, in response to a Museum of Modern Art exhibition that claimed to survey recent art across the world but largely excluded women and people of color. Ever since the Guerrilla Girls have created artworks that expose sexual and racial discrimination in the art world. Their work—meant to emulate advertisement design—provides an intersection between ethics, art-making, and well-being. This lithograph depicts two stone tablets listing a proposed code of ethics with Roman numerals, evoking Moses and the Ten Commandments. The code sardonically calls out nepotism, favoritism, insider influence, and complicity in the art world.

Tori Erisman '22



GLOSSARY OF PRINT MAKING TECHNIQUES

INTAGLIO



JAMES TISSOT (French, 1836 – 1902) | *The Return*, 1881 | *The Prodigal Son in Modern Life* | **Etching**, state II | Public domain | Purchase, Museum Acquisition Fund and Williamsburg Chapter of Delta Delta Delta Sorority | 1986.036

Etching: An etching uses acid to incise lines and areas on a metal plate (typically copper or zinc) creating a design that can be printed. The process begins with the preparation of the metal plate in which the plate is polished and covered with an acid-resistant ground usually made of asphaltum and beeswax. Next, the artist uses an etching needle to scratch their image into the ground exposing the metal underneath. Once the design is finished, the plate is dipped in acid where the acid eats at the exposed metal creating recesses to hold ink. This step of dipping the plate into acid is repeated until it reaches its desired state as different amounts of acid exposure can help to create tonalities in the print by creating varying depths of bite in the plate. The deeper the bite, the darker the line or value. After the desired state has been achieved, the ground is removed with a solvent and the plate is ready for printing.

Etching ink is spread across the entire plate, the artist then buffs the plate with tarlatans (a cheesecloth permeated with starch) to remove excess ink off the surface leaving the ink in the etched lines. Once the plate has been wiped, the plate is placed on the bed of a rolling printing press (ink side up) and it is covered with a damp sheet of paper followed by printing blankets. The plate is drawn through the press, printing the plate's image onto the damp paper.



Engraving: An engraving is created by cutting lines into a metal plate (usually copper) to form channels that can hold ink. The process begins with preparing the metal plate by polishing it to remove any imperfections in the surface. Next, the design is created by incising the plate with a burin, a sharp tool made of a wooden handle with a steel shaft ending in a beveled diamond-shaped tip. Driving the burin into the metal printing surface to create straight lines and, by holding the burin stationary and rotating the plate to create curves, results in recessed grooves that hold ink. Different sized burins along with varying amounts of pressure can create different sized lines. Once the design has been cut, ink is spread evenly across the surface of the plate and any excess ink is removed in much the same way as an etching. The engraving is printed by placing a damp piece of paper on top of the metal plate (ink side up), followed by printing blankets, and running it through the press.

HENDRICK GOLTZIUS (Dutch, 1558 – 1617) | *The Adoration of the Shepherds*, circa 1598 – 1600 | **Engraving**, state III/IV | Public domain | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2013.018

RELIEF



LEONARD BASKIN (American, 1922 – 2000) | *Pomegranate* | **Woodblock print**, trial proof | © Artist's estate | Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman | 1985.102

Woodcut: The relief process of woodcut consists of carving into a flat printing surface, usually wood or linoleum, using various tools including chisels and knives. The process begins with the preparation of the surface. In the case of wood, the block is seasoned to prevent warping and cracking by reducing moisture content, and in the case of linoleum, the surface is degreased to ensure an even layer of ink before printing. Next, the desired design can either be drawn directly onto the surface, transferred from a sheet of paper directly onto the surface, or a sketch can be pasted onto it. Once on the block, the design can be carved. The areas of the printing surface that are cut away will not receive ink and will appear as the color of the paper. All uncut material on the flat surface will print as the color of the ink—typically meaning that the artists will cut the shapes around the intended image. After completing this

step, the surface is covered in an even layer of ink using a roller. The block is printed either by hand, using a baren or wooden spoon, to apply pressure to the back of the paper once it's placed on the block, or by placing a piece of paper on top of the block and putting it through a rolling press.

PLANOGRAPHIC



FAIRFIELD PORTER (American, 1907 – 1975) | *The Christmas Tree*, 1971 | **Color lithograph on Arches paper**, 40/100 | © The Estate of Fairfield Porter / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.072

Lithography: The planographic printmaking process of lithography is created by drawing a design on either a stone or a metal plate and affixing the design through a chemical reaction. First, the design is drawn directly onto the printing surface using an oil-based crayon or liquid oil-based materials. After the design has been drawn, powdered rosin is rubbed onto the surface followed by a layer of powdered talc, and finished by etching the stone or plate with acid diluted in a gum arabic solution. A chemical reaction occurs between the gum arabic solution and the stone or metal plate, affixing the design, making the drawn areas attracted to grease and the non-drawn areas attracted to water. The original drawing materials are wiped away with lithotine (a solvent), and a layer of asphaltum is buffed on the surface to provide a base for inking. Prior to inking the surface, it is dampened with water. Due to the etching process, the water is only absorbed by the blank areas and the ink only adheres to the greasy area. The stone or plate is placed (ink side up) on a lithographic press and a sheet of paper is laid on top. The printing surface and paper are covered with a tympan (packing material, typically paper) with a board, and then put through the press.



WILLIAM & MARY

CHARTERED 1693