

# Association of Print Scholars Inaugural Symposium



Hunter College  
City University of New York

November 7, 2015

10 AM – 6 PM

## **Organized by**

Allison Rudnick, Britany Salsbury,  
Christina Weyl, and Maeve Coudrelle

# Conference Schedule

## 10:00 – 10:15 AM – OPENING REMARKS

## 10:15 AM – 12:00 PM – GRADUATE STUDENT LIGHTNING ROUND

Moderated by Marilyn Symmes, Curator

Ruth Ezra, Harvard University

*The Sculptural Engravings of Veit Stoss (c. 1500)*

Casey Lee, Queen's University

*Dutch Artists and Their Collections of Works on Paper, 1600-1700*

Emily Floyd, Tulane University

*Matrices of Devotion: Seventeenth- and Eighteenth-Century Limeñian Devotional Prints and Local Religion in the Viceroyalty of Peru*

Nicole Simpson, The Graduate Center, CUNY

*Prints on Display: Exhibitions of Etching and Engraving in England, 1770s-1858*

Sarah Buck, Florida State University

*Printmaking Practices and Collecting Habits: The Circulation of the Costumes Grotesques (c. 1688-1695) in the Eighteenth and Nineteenth Centuries*

Kate Addleman-Frankel, University of Toronto

*Dividing Lines: The Photogravures of Édouard Baldus*

Nikki Otten, University of Minnesota

*Monsters of the Microscope: Symbolist Representations of Germs and Disease*

Allison Rudnick, The Graduate Center, CUNY

*Printmaking Practices in West Germany, 1964-1975*

India Rael Young, University of New Mexico

*cultural imPRINT: Contemporary Northwest Coast Native Art in Print*

## 12:00-1:30 PM – LUNCH

**1:30-5:00 PM – AFTERNOON SCHOLARLY SESSION: METHOD, MATERIAL,  
AND MEANING: TECHNICAL ART HISTORY AND THE STUDY OF PRINTS**

**1:30 – 3:00 PM – PANEL ONE**

Iris Moon, Pratt Institute

*Broken Transmissions: Stylistic and Technical Ruptures in the Prints of Jean-Baptiste  
and Victor Pillement*

Anne Verplanck, Penn State University

*"He inherited these traits": Portraiture and Memory*

Ad Stijnman, Herzog August Library

*It's All About Matter: Thinking from the Perspective of the Printmaker*

**3:00 – 3:30 PM – COFFEE BREAK**

**3:30 – 5:00 PM – PANEL TWO**

Thomas Primeau, Baltimore Museum of Art

*From Drawing to Print: The Transfer Lithographs of Henri Matisse*

Elizabeth Wyckoff, Saint Louis Art Museum and Yelizaveta Sorokin, Harvard Art Museums

*Through Hell and Back: A Conservation and Materials Study of Max Beckmann's  
Works on Paper in the Collection of the Saint Louis Art Museum*

Claire Whitner, Davis Museum at Wellesley College

*Between the Copper Plate and Bronze Cast: Käthe Kollwitz's Woodcuts and the  
Sculptural Shift*

**5:00 – 5:30 PM – RESPONDENT SESSION**

Susan Tallman, Editor-in-Chief, *Art in Print*

**5:30 PM – RECEPTION**

## *The Sculptural Engravings of Veit Stoss (c. 1500)*

Ruth Ezra, Harvard University

Thirty years ago, Charles Talbot observed, "From both a perceptual and psychological point of view, the relationship of prints to other visual media is still far from being well understood." Subsequent research on the origins and evolution of the Renaissance print has heightened our awareness of passages between manuscript illumination and painted impression, metalwork and engraving, armor and etching; and of their contemporary reception. Yet the role of sculpture in the development of early sixteenth-century German prints remains underappreciated, or thought trivial because so few sculptors designed them. As the hegemony of religious sculpture was being superseded by painting, how did printmakers register this shift?

My brief remarks focus on one carver, Veit Stoss, and the problem of his 10 engravings. I first assess different models of intermediality that scholars have used to account for these idiosyncratic essays. I then consider how the engravings convey Stoss's perception of his own sculpture, c. 1500, recalling also that Stoss's three-dimensional work has been cited as a point of departure for the more relief-like of Dürer's woodcuts. I conclude with a few observations on Stoss's drawings and their relationship to the engravings.

**Ruth Ezra** is a doctoral candidate at Harvard University, specializing in German Renaissance prints and sculpture. After completing her B.A. at Williams College, she undertook postgraduate work on a Marshall Scholarship, earning an M.Phil. in history and philosophy of science from the University of Cambridge and an M.A. in art history from the Courtauld Institute. In 2014, she held the Michael Bromberg Fellowship in the Department of Prints and Drawings at the British Museum. A committed educator, she served as a graduate student lecturer at the Museum of Fine Arts, Boston, and participated in the graduate student teacher program at the Harvard Art Museums.

## *Dutch Artists and Their Collections of Works on Paper, 1600-1750*

Casey Lee, Queen's University

Collecting prints and drawings was an integral part of early modern artistic practice. Kept in workshops or in dedicated rooms such as libraries or curiosity cabinets, artists consulted works on paper in order to supplement their artistic training while engaging with and appealing to contemporary tastes. In this presentation, I will provide an overview of my dissertation, which focuses on the role of prints and drawings in the artistic practice of Dutch artists in the seventeenth century. Evidence of the widespread use and ownership of prints and drawings in artists' homes is recorded in treatises, inventories, sales catalogues, and is referenced in diaries, ledgers, and in art produced. By looking at what prints and drawings artists owned and how they were used, I will shed light on the significant role works on paper played in artistic development through the spread of ideas as well as explore the place of artists in early modern collecting practices. My dissertation will focus on the artistic careers and collections of the prolific painter Rembrandt van Rijn (1606-1669), the portraitist Peter Lely (1618-1680), the seascape painter Jan van de Capelle (1626-1679), and the painter and draughtsman Barend Graat (1628-1708). By examining these individual artists and their relationship to the prints and drawings they owned, I will explore the economic, social, intellectual, and aesthetic value of prints and drawings, and how works on paper were vital to international exchange, self-promotion, and artistic practice.

**Casey Lee** is a PhD Candidate in the Department of Art History and Art Conservation at Queen's University and is interested in early modern print culture and collecting practices. Her Master's, which was also completed at Queen's University, was on Rembrandt's print collection and reputation. She earned her BA in Art History/Administrative Studies at the University of California, Riverside.

## *Matrices of Devotion: Seventeenth- and Eighteenth-Century Limeñian Devotional Prints and Local Religion in the Viceroyalty of Peru*

Emily Floyd, Tulane University

Religious prints made in seventeenth- and eighteenth-century Lima, which range from relatively simply-executed woodcuts to elaborate and skillfully-cut engravings, from single sheet indulgences to book illustrations, have typically escaped the notice of scholars working both on colonial art history and religion, despite the unique window they offer into the spiritual and material lives of contemporary Catholics. In contrast to more-frequently studied, more expensive, and, historically, less freely available paintings, sculpture, and metalwork produced within the Viceroyalty, prints were owned both by the wealthy and by humble individuals of a wide range of backgrounds, who might see other art forms primarily within the constrained context of the church, or the homes of their employers. Due to their inexpensive nature, primarily local subject matter, and broad regional circulation, devotional prints made in colonial Lima provided a vehicle for the promotion of Catholic cults specific to the Viceroyalty of Peru while simultaneously acting as focal points for the devotional practices of a population of diverse social, ethnic, and economic backgrounds.

**Emily C. Floyd** is a PhD candidate in the joint program in Art History and Latin American Studies at Tulane University, where she studies religious print culture in the colonial Andes. She earned her BA in Art History and Religion from Smith College in Northampton, MA and her MAR in Religion and Art from the Institute of Sacred Music at Yale Divinity School. Floyd is Editor and Curator at the Center for the Study of Material and Visual Cultures of Religion ([mavcor.yale.edu](http://mavcor.yale.edu)) and has served as Associate Editor for *Frequencies: an online genealogy of spirituality*.

## *Prints on Display: Exhibitions of Etching and Engraving in England, 1770s-1858*

Nicole Simpson, The Graduate Center, CUNY

During the long nineteenth century, exhibitions emerged as a new public sphere for printmaking and they provided both a physical venue for the display and exchange of works and an ideological forum for debates over the practice and status of printmaking. While they were an integral aspect of printmaking culture and hundreds of exhibitions were launched in cities throughout Europe and North America, they have received relatively little scholarly attention. This dissertation aims to broach this topic by surveying the early history of printmaking exhibitions in England and analyzing key examples including: the exhibitions advertised by the print sellers Matthew and Mary Darly, William Holland, and Samuel Fores in the 18<sup>th</sup> century; the *Exhibitions of Living Engravers* organized by the reproductive printmaker William Bernard Cooke in the 1820s; the massive *Gallery of Engravings* displayed at the Art Treasures Exhibition at Manchester in 1857; and the first exhibition of prints launched by the British Museum in 1858. These ephemeral exhibitions will be reconstructed through an investigation of the individual goals of the organizers, the scope and appearance of the displays, and the audience and critical response, but moreover this dissertation will examine the larger and enduring impact of these exhibitions on nineteenth-century printmaking and the movements toward professionalization and artistic independence.

**Nicole Simpson** is a doctoral candidate at The Graduate Center, City University of New York and received her Master's degree from the Institute of Fine Arts. She previously worked as a print specialist at The New York Public Library and Christie's and was an adjunct instructor at The Cooper Union. She is currently the George A. Lucas cataloguer at The Baltimore Museum of Art.

## *Printmaking Practices and Collecting Habits: The Circulation of the Costumes Grotesques (c. 1688-1695) in the Eighteenth and Nineteenth Centuries*

Sarah Buck, Florida State University

In the years 1688 to 1695 the Larmessin family published the engravings known as the *Costumes Grotesques* from their shop on the rue Saint-Jacques in Paris. Each of the black-and-white prints of the *Costumes* features an elegantly posed “tradesman” whose body is rendered imaginatively out of the instruments and tools of his occupation. My dissertation analyzes the series as part of late seventeenth-century French visual culture, and argues that these prints celebrated and critiqued French consumerism through their fanciful depictions of professional identity. In my project I also study the production, circulation, and collecting of the *Costumes* prints. Attention to these aspects, I propose, reveals the ways that immediate and later viewers interpreted these pictures. To investigate the relationships between the *Costumes* prints and their audiences, I examine surviving editions of the *Costumes* preserved in eighteenth and nineteenth-century compendia, housed in diverse institutions in the US and Europe. These albums frequently contain other single-figure prints, such as fashion prints and trade prints (“Cries”), and suggest that viewers understood the *Costumes* as part of the same genre as these other works. They also offer valuable information about the various ways that collectors of this printed series interacted with its images. Certain characteristics of reprinted editions and of copies in other media, moreover, provide information about the geographic extent of the series’ circulation, the identities of its later audiences, and the nature of these owners’ particular collecting interests. As the first study to focus on the materiality of the *Costumes Grotesques* series and to consolidate the information yielded by these multiple editions, my dissertation provides evidence that the series’ publication and reception history was as complex as its remarkable images.

**Sarah Buck** is a PhD candidate from Florida State University’s Department of Art History, where she is a scholar of Renaissance and Baroque painting and prints. Her dissertation examines the engraved ensemble known as “The Grotesque Costumes of the Trades”, published in Paris by the Larmessin family at the end of the seventeenth century. Sarah’s project analyzes the “Costumes” as part of ancien régime visual culture, investigating the production, circulation, and collecting histories of original and later editions.



## *Dividing Lines: The Photogravures of Édouard Baldus*

Kate Addleman-Frankel, University of Toronto

The canonical photographer Édouard Baldus (1813–1889) is predominantly known for the large-format views of architecture and landscape that he produced from 1851 until the early 1860s: exquisite salted paper and albumen prints that exemplify the artistic achievements of France's early photographers. Yet while these prints have largely come to define Baldus's career they represent only its beginning. Starting in the mid-1860s the photographer reoriented himself toward *héliogravure*, his name for the photogravure process he began exploring in the early 1850s, and the dissemination of his reproductive and original *héliogravure* prints to a broad audience of architects, designers, and amateurs. Baldus ultimately produced more than one thousand photogravures, publishing them in seven separate series and at least two compendium volumes between 1866 and 1884. Each publication treated a subject connected to major concerns operating within contemporary art: Old Master engravings, neoclassical architecture, medieval decorative arts, French Gothic monuments. Together, these series form a vast, innovative, and often visually striking body of work that situate Baldus within a critical moment in the history of French art, photography, and publishing, when photographic images were increasingly employed for public edification, and the line between print and photograph was growing ever more blurred.

Despite the manifest importance of this corpus to Baldus, his publishers, and his audience, it has yet to be investigated in depth. Its study therefore prompts both historical and historiographical questions: how does it fit into, expand, or confound the dominant history of nineteenth-century French photography, and what does it reveal about how this history came to be formed? By taking up these questions this study aims to contextualize a historically important branch of Baldus's production, while querying the larger mechanisms by which some photographic projects were enshrined in the canon, and others forgotten or suppressed.

**Kate Addleman-Frankel** is a PhD Candidate in the University of Toronto's Department of Art, and a 2015–16 Heiting Fellow at the Rijksmuseum. In 2012 she was a curatorial intern at the musée d'Orsay and the National Gallery of Art (Washington, DC), and in 2014 was assistant curator of the Ryerson Image Centre exhibition *DISPATCH: War Photographs in Print, 1854–2008*. She holds an MA in Photographic Preservation and Collections Management from Ryerson University. A version of her thesis, which compared a series of photographs and photogravures by Édouard Baldus, was published in the journal *History of Photography* in 2014.

## *Monsters of the Microscope: Symbolist Representations of Germs and Disease*

Nikki Otten, University of Minnesota

In the last half of the nineteenth century, the microscope granted access to a realm of previously undetected bodies, making germs, cells and other microorganisms objects of both scientific and artistic vision. While the idea of organisms that could penetrate and corrupt the sanctity of the body caused anxiety amongst the French public, Symbolist artists adopted this newly available microscopic imagery in their prints and performances. Adopting a broad definition of Symbolism, I argue that by making the invisible visible, the microscope inspired artists to imagine new kinds of monsters. Often aided by their associations with renowned scientists, artists such as Odilon Redon, Loie Fuller and Edvard Munch incorporated germs, cancerous cells and spermatozoa into their work. While some artists represented frightening visions of the microorganisms themselves, others added the microscopic sources of pathology to their images of morally diseased bodies. I further argue that print provided an especially effective medium for exploring germs and disease, since the different techniques and materials of printmaking can provide analogs of fast reproduction, decay and death.

**Nikki Otten** is a PhD student in the Department of Art History at the University of Minnesota, where she specializes in nineteenth- and early twentieth-century French art. Her research interests include the imagination, the monstrous, Symbolism, print culture and materiality.

## *Printmaking Practices in West Germany, 1964-1975*

Allison Rudnick, The Graduate Center, CUNY

In the 1960s and '70s a number of German artists experimented with reproductive media by engaging innovative techniques, employing unconventional materials, and thematizing multiplicity in their work. Gallerist René Block published offset lithographs by Sigmar Polke printed on cheap paper; Dieter Roth sent foodstuffs through the printing press; and Blinky Palermo created screenprints of floating geometric forms. My dissertation examines the prints, multiples, and artist's books by these artists and others and documents the network of West German print shops, publishers, and galleries within which the artists produced and circulated their work from 1964, the year the René Block Gallery opened in Berlin, through 1975, when Polke produced the landmark multimedia series *Mu nieltnam netorruptur*.

Living in a Germany divided by opposing ideologies, the artists under consideration were particularly attuned to the means by which images reproduced in and circulated via newspapers, magazines and other forms of mass media were exploited for political purposes. Reproductive media provided these artists with a vehicle to address directly the climate of heightened suspicion of the power of images. Some artists created prints, multiples, and artist's books using low-grade materials that resulted in the degradation of images, establishment of a distance between artist and artwork, and undermining of the "preciousness" associated with the traditional fine art print. Such tactics endeavored to subvert the stability and authenticity of the reproduced image. Other artists deployed strategies meant to expose the mechanics involved in the reproductive process, thereby asserting the printing process as the very subject of their work.

**Allison Rudnick** is a Ph.D. candidate in Art History at the Graduate Center, CUNY. Her research focuses on printmaking practices in Europe in the postwar period. She is Assistant Curator in the Department of Drawings and Prints at the Metropolitan Museum of Art where she manages the Drawings and Prints Study Room and oversees the Museum's collection of ephemera and popular prints. She has held positions at the Whitney Museum and the New York-based print shop Harlan & Weaver, is a frequent contributor to the journal *Art in Print*, and serves as Treasurer for the Association of Print Scholars.

## *cultural imPRINT: Contemporary Northwest Coast Native Art in Print*

India Rael Young, University of New Mexico

Since the time of Andy Warhol's *Soup Cans* Northwest Coast Native artists have been silkscreening fine art in their own visual vernacular. They have used the print to reclaim heritage, to share histories, to educate, and to demand recognition from the North American art world. My dissertation provides the first art historical documentation of this sixty-year history. The monumentality of this task shapes my dissertation's framework. I have three primary chapters, along with a conclusion and introduction. Structurally, I interweave portions of interviews from artists, dealers, collectors, and curators throughout the text in order to share the authority that comes with authorship.

My three main chapters each employ theoretical frameworks that concern *indigenizing* the medium. I have unraveled the relationship between regional coastal ideologies and certain distinctive features of the print medium. In my first chapter I explore the fundamentals of these ideologies in juxtaposition with prevailing art historical narratives. The next chapter considers the emergence of the medium in tandem with a new market for contemporary Northwest Coast Native arts, and in relation to historic, coastal potlatch economies. My last substantive chapter investigates the idiosyncrasies of the medium on the coast: why do artists prefer printmaking to painting; how have prints helped defined the formal aesthetics of distinct coastal nations; and how do marketing strategies translate cultural knowledge?

That the print can be reproduced, like a retold story, that it can recreate a particular iconography that identifies a people, that its iconography is associated with a particular geography, and that it can be exchanged like a potlatch gift, imbued with reciprocal value – these are just some ways a print relays Native and First Nations knowledge systems.

Somewhere between childhood in Alaska, college in New York, and peace riots in La Paz, **India Young** found the art in life. In 2011, she graduated from the University of Victoria with a Masters in the history of art. Today, she nears completion of her doctorate in art history as a Mellon Fellow at the University of New Mexico and works as an independent curator. Ms. Young's work stresses artistic agency as a tool for translations of cultural understanding. Her primary research focuses on prints and the conceptual transfer of idea to image, while her curatorial mandate privileges Indigenous viewpoints.

## *Broken Transmissions: Stylistic and Technical Ruptures in the Prints of Jean-Baptiste and Victor Pillement*

Iris Moon, Pratt Institute

This paper explores the stylistic ruptures in printmaking precipitated by the French Revolution through the transmission of engraving techniques and styles between the Rococo painter-designer Jean-Baptiste Pillement (1728-1808) and his son, the engraver Victor Pillement (1767-1814). Although scholars have traditionally seen Victor as a mere copyist of his father, I consider the ways in which he sought to break with the work of his father and his reasons for doing so. My point of departure is Pillement l'aîné's *Nouvelle Suite de Cahiers de Dessins Chinois*, a series of Chinoiserie ornamental designs that were engraved by his second wife Anne Allen beginning in 1790, at the height of the French Revolution. While *Nouvelle Suite de Cahiers* attests to the lingering persistence of Rococo forms in print during the French Revolution, Victor's engraving practice reacted against the heterogeneous work of his itinerant father, known for painting Chinoiseries, designing fantasy bouquets, and inventing pastoral scenes. The eldest of three sons (the last two of whom were abandoned) from Jean-Baptiste's first wife, Victor emancipated himself at 14 and found his way to Paris, where he became a sought-after specialist engraver of landscape backgrounds, such as those seen in the battle prints of *Tableaux historiques des campagnes d'Italie*. In Victor's only authored work, *Études de paysages*, he presented a stark image of nature that contrasted with the colorful painted landscapes of his father. Studying their contrasting techniques shows that stylistic and technical transmissions between father and son were neither clear nor always direct, and demonstrates the ways in which among many other Revolutionary upheavals, printed backgrounds could become the grounds for original works of art.

**Iris Moon** is Visiting Assistant Professor in the School of Architecture at Pratt Institute. She specializes in 18th- and 19th-century French art, architecture, and the decorative arts. She earned her PhD from Massachusetts Institute of Technology and has held fellowships at the Metropolitan Museum of Art, the Clark Art Institute, and the Getty Research Institute. *Percier, Fontaine, and the Politics of the Empire Style, 1785-1815*, her current book project under contract with Ashgate, explores the architectural and decorative work of Napoleon's official architects in the cultural context of post-revolutionary France.

## *"He inherited these traits": Portraiture and Memory*

Anne Verplanck, Penn State University

In 1884, Brinton Coxe commissioned mezzotints of himself and his forbearers from Philadelphia artist John Sartain (1808-1907). Some of these men, such as Tench Coxe, were illustrious, while others were merely prominent locally. Although the commission speaks centrally to Coxe family memory, it also help us understand choices in reproductive methods. Most of the prints were based on oil portraits of family members taken between about 1725 and 1845. Coxe could have easily acquired photographic images of his ancestors' portraits—Philadelphia photographers were capable of producing high-quality albumen prints, and the Coxes did not shy away from photography. So why did Brinton Coxe choose prints, and not just any prints—mezzotints—to record his ancestors?

The prints chart Brinton Coxe's lineage and include Tench Coxe (1755-1854), an important revolutionary figure. Tench Coxe also presciently purchased land in Pennsylvania's coal country. By the 1870s, this land was being actively mined; Brinton's brother ran the business that provided substantial income to all of Tench Coxe's descendants. Thus Tench Coxe, and all who lay between him and Brinton, represented a succession of legal and mercantile minds. Coxe's choice of the eldest Sartain and his use of a traditional medium reinforced the family's lineage at precisely the moment Brinton Coxe was elected President of the Historical Society of Pennsylvania, an organization then focused on colonial and early national political and military leaders. With this commission, Coxe reinforced his family's role in the nation's founding by looking backwards in complex ways as, by 1884, the mezzotint was a retardataire form. By analyzing this commission in the context of his other commissions of major historical figures, such as Dolley Madison and Abigail Adams, at the same time, we can better understand both how and why this art was produced.

**Anne Verplanck** is an Associate Professor of American Studies at Penn State, Harrisburg. Her prior museum career included serving as the Curator of Prints and Paintings at Winterthur Museum. She has written about and curated exhibits on topics related to 18<sup>th</sup>- and 19<sup>th</sup>-century American art and history. These include the book *Quaker Aesthetics*, which she co-edited with Emma Lapsansky. A graduate of Connecticut College, Anne earned her M.A. and Ph.D. degrees at the College of William and Mary.

Her presentation today is part of a larger project that focuses on Philadelphia as an artistic center in the antebellum period.

## *It's All About Matter: Thinking from the Perspective of the Printmaker*

Ad Stijnman, Herzog August Library

'Technical art history' combines technical analysis with art history. However, both are limited and so is their combination. The conservation scientist looks at the object's matter without explaining its production process and cannot relate matter with concept and style. The art historian focuses on the object's surface from the aspect of the superiority of idea and *disegno*, while being largely ignorant about the object's materiality.

Every art object is a 'materialised' concept and in the production process series of decisions are taken by its creator that have an impact on the object's style. In the case of a print: Why was a copper plate worked with rocker and scraper the way it was to make a mezzotint, or worked with a burin to make an engraving? Because it is the printmaker who decided about it, even if the work was commissioned, as (s)he was selected for the job. To better understand the art work it is essential to comprehend the production process, relating it to its concept and design on the one hand and to its style on the other.

It is fundamental to surpass the limitations of 'technical art history' in order to conceive a new paradigm thinking from the perspective of the creator of the art object, in our field the Printmaker, and make this intrinsic. It is imperative to include in the training of the print historian the study of the production and materials of the print, their relation with concept and design, as well as the effect all this has upon style.

I will focus on a few case-studies, such as the tonal differences in black inks between early impressions of prints by Albrecht Dürer and Lucas van Leyden and the functionality of colour printing inks in illustrations in scholarly publications from the fifteenth century onward.

**Ad Stijnman** obtained his PhD from the University of Amsterdam, Department of Humanities, and is a Fellow of the Royal Historical Society in London. He is an independent scholar for historical printmaking processes, specialising in manual intaglio printmaking techniques. He lectured and published widely on the subject, including his seminal *Engraving and Etching 1400–2000: A History of the Development of Manual Intaglio Printmaking Processes* (2012). In collaboration with Elizabeth Savage, he edited the reference work *Printing Colour 1400–1700: History, Techniques, Functions and Receptions* (2015). As a curator he organized museum exhibits on medieval prints, early modern colour prints and Rembrandt etchings on Japanese paper. He is presently a VKK-Fellow at the Herzog August Library in Wolfenbüttel and the Herzog Anton Ulrich-Museum in Braunschweig focusing on colour printed illustrations in scientific publications from the hand-press period.

## *From Drawing to Print: The Transfer Lithographs of Henri Matisse*

Thomas Primeau, Baltimore Museum of Art

Henri Matisse created over 300 lithographs and many more lithographic book illustrations throughout his long and productive career. Matisse's lithographs vary greatly in style and execution; some are fully developed, detailed compositions that rival his paintings in their complex modeling of forms and tone while many others have the appearance of spontaneous contour drawings. Many of the finely detailed lithographs were made in the traditional manner by drawing directly on a stone, but numerous others were first drawn on paper and later transferred onto the stone for processing and printing. Throughout his lifetime, Matisse collaborated with professional lithographers to refine a transfer technique to create prints that express the freedom of his drawing style and the nature of his materials. The initial impression one has when seeing Matisse's transfer lithographs is that they are drawings done quickly in crayon on rough textured paper. However, the apparent simplicity of these planographic prints belies the sophisticated craftsmanship and creativity involved in their execution. Using conservation examination and analysis of Matisse's prints in combination with archival research to recreate the transfer lithography process, this study explores the materials and techniques by which the printers transformed Matisse's drawings into prints. More broadly, this research considers the technology of transfer lithography within the context of Matisse's aesthetic ambitions and a printmaking practice that also included a prolific output of prints using intaglio and relief processes.

**Thomas Primeau** is the Director of Conservation and Paper Conservator at the Baltimore Museum of Art. He received an M.A. in Art History from the University of Michigan and an M.A. in Paper Conservation from the State University College at Buffalo. He has published articles on the history and technology of hand-colored Renaissance prints and the engraving techniques of Martin Schongauer and his followers. His preliminary research on the printmaking techniques of Henri Matisse was published in the exhibition catalogue *Matisse: Drawing Life* (Brisbane, 2011). He is currently working on a comprehensive technical study of Matisse's printed works.



*Through Hell and Back: A Conservation and Materials Study of Max Beckmann's Works on Paper in the Collection of the Saint Louis Art Museum*  
Elizabeth Wyckoff, Saint Louis Art Museum and Yelizaveta Sorokin, Harvard Art Museums

In addition to owning a remarkably comprehensive collection of paintings by Max Beckmann, the Saint Louis Art Museum also holds one of the largest collections of Beckmann's graphic works, some 350 prints spanning the artist's career, including numerous working proofs. In 2014, a conservation survey of this collection was completed in order to evaluate the condition needs of these holdings. In addition to a condition assessment of the collection, the survey sought to compile technical information gleaned from the close examination of each individual impression. Through this holistic analysis of the entire collection, Beckmann's strategic decisions as a printmaker reveal a finessed process of proofing, editing and image development.

Beckmann produced his own drypoint working proofs, and in grouping these proofs it is possible to reconstruct the manner in which he worked toward the final image, which was then editioned by a professional printer. His lithographs, on the other hand, required a different level of collaboration with the printer. This talk will discuss initial examples of variations of between proof and edition, and explore how they subsequently affect the final work.

The project, which is in its early stages, is a collaboration between conservation and curatorial departments at the Saint Louis Art Museum. It aims to use this new technical information to better our understanding of the artist's working process as well as the final graphic image. This paper will present the process of the survey, as well as its initial results, with a specific focus on how the technology of printmaking manifests itself in the final graphic image, and how these manifestations may inform our interpretations of both the artistic process and the artist's intent.

**Yelizaveta (Liz) Sorokin** received her MA and CAS in Art Conservation with a specialization in works on paper from Buffalo State, The State University of New York. She is currently the Craigen W. Bowen Paper Conservation Fellow at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums. This presentation is based on the results of her work as a graduate intern in the paper conservation laboratory at the Saint Louis Art Museum.

**Elizabeth Wyckoff** received her PhD from Columbia University with a dissertation in the field of 17<sup>th</sup>-century Dutch prints and print publishing. She is currently the Curator of Prints, Drawings, and Photographs at the Saint Louis Art Museum, and worked previously at the Davis Museum at Wellesley College, the New York Public Library, and the Metropolitan Museum of Art. Most recently, she collaborated with Marisa Bass on *Beyond Bosch: the Afterlife of a Renaissance Artist in Print*, an exhibition and catalogue examining the wealth of printed images produced in the manner of Hieronymus Bosch in the second half of the sixteenth century.

## *Between the Copper Plate and Bronze Cast: Käthe Kollwitz's Woodcuts and the Sculptural Shift*

Claire Whitner, Davis Museum at Wellesley College

This paper will explore the status of the woodcut in Käthe Kollwitz's oeuvre. In particular, it will examine the extent to which woodcuts serve as an important link between printmaking and sculpture for the artist. Although Kollwitz had studied sculpture in 1904 when she spent a year at the Académie Julian in Paris, she repeatedly references her apprehension towards *die Plastik* in her diaries—a dramatic contrast to the ease in which she approached drawing and her willingness to experiment in printmaking techniques.

Through the lens of the 1923 woodcut cycle *Krieg (War)*, I will explore how Kollwitz discusses the series' evolution as a trajectory through different media—etching, lithograph, woodcut, and sculpture. Of all her woodcuts, the plates of *Krieg* bear a unique relationship to her three-dimensional work. Prior to working on the series, she initiated plans for a memorial to her son, Peter, who had been killed on the Flemish front at the onset of World War I. Dissatisfied with her progress, she began etching plates for *Krieg* and did not return to the sculpture until 1924, after *Krieg* had been published. The composition of the memorial, which was installed in the Roggeveld Military Cemetery in Belgium in 1932, was ultimately derived from *The Parents*, the third plate of the cycle. Kollwitz also created a sculptural version of *Mothers*, the sixth plate.

Kollwitz's *Krieg* cycle is often singled out as unique within her oeuvre: it is her only woodcut series, and was executed in unprecedented minimalism. It is also referenced as her work that bears the closest affinities to her Expressionist contemporaries. In this paper, I will argue that *Krieg* is not an anomaly, but rather a key series to understanding continuity in her body of work from her early intaglio prints to her late career bronzes.

**Claire Whitner** is the Associate Curator of Collections at the Davis Museum at Wellesley College, where she recently curated the exhibition *The Krieg Cycle: Käthe Kollwitz and World War I*. Dr. Whitner is the editor as well as a contributor to the forthcoming volume *Käthe Kollwitz and the Women of War: Femininity, Identity, and Art in Germany during World Wars I and II*, which will be distributed by Yale University Press in Spring 2016. She has held curatorial and research positions at the Museum of Fine Arts, Boston, Skirball Cultural Center, and the Getty Research Institute. Dr. Whitner received her doctorate in 2008 from the University of California, Los Angeles with a dissertation on commercial graphic art in Berlin, 1895-1918.

## Graduate Student Lightning Round Moderator

Marilyn Symmes began her museum career as a student assisting the print curator at Stanford University's Cantor Arts Center. After interning at the Smith College Museum of Art, she was a curator at the Detroit Institute of Arts, the Toledo Museum of Art, and the Smithsonian's Cooper-Hewitt National Design Museum, New York. Since 2006, Marilyn has been Director and Curator of the Morse Research Center for Graphic Arts at the Zimmerli Art Museum, Rutgers University. She has realized many exhibitions featuring prints, drawings, photographs and artist's books, including *Vagabond Artist: George Overbury "Pop" Hart in Tahiti, Mexico, and the Caribbean* now showing at the Zimmerli. Her publications include *Dancing with the Dark: Joan Snyder Prints* (2011) and *Impressions of New York: Prints from the New-York Historical Society* (2005). She is currently doing a book for the Library of Congress.

## Afternoon Scholarly Session Respondent

**Susan Tallman** is an art historian who has written extensively on the history and culture of the print, as well as on issues of authenticity, reproduction and multiplicity. She is Editor-in-Chief of the international journal and website *Art in Print*, and her writing has appeared in *Art in America*, *Parkett*, *Public Art Review*, *Art on Paper*, *Print Quarterly*, *Arts Magazine* and many other publications. Her books include *The Contemporary Print: from Pre-Pop to Postmodern* (Thames and Hudson), *The Collections of Barbara Bloom* (Steidl), and numerous museum catalogues. She has lived and worked in New York, Amsterdam and Berlin, and currently teaches in the Departments of Printmedia and Art History, Theory and Criticism at the School of the Art Institute of Chicago.



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*The APS Inaugural Symposium is the first event of a two-part series held in collaboration with Ars Graphica. The series, entitled "New Impressions: Emerging Research on Prints," aims to shed light on innovative research currently being completed around the globe about the graphic arts. The second part of the series, sponsored by Ars Graphica, will take place in Spring 2016 at the Instituto Centrale per la Grafica in Rome and will feature the theme "Curating graphic arts! Le arti grafiche al museo."*