

Set/Repeat/Multiply: Artworks in Sequence

September 5-December 9, 2016

The thread that ties together the works in this exhibition is repetition: paired images from a single locale; the same image printed, simply, with different ink; episodes of a story or steps in a dance; a mirror-image figure; a bubble propagating itself; a lily pad dissected over and over again; fine lines hatched onto paper ad infinitum; trails and patches of color in precise order; notes of music transposed into dots and dashes. All can show us the artist's mind and method as she or he works through a motif or composition. In some cases, as in Bridget Riley's *Eclipse*, hypnotic repetition is key her whole exploration of optics. In others, as in Kiyoshi Saito's Aizu village, repetitions of a theme over decades accrete to build a virtual monument to recollections of a modest place. Max Cole's maddeningly tiny pen marks, and Anni Albers' precisely placed dots, tell a tale of obsession and control. Ida Kohlmeyer's nonsensical "alphabet" fascinates as it hints at a mysterious message that may or may not be buried in its wild shapes and bright colors. Hokusai's clever views of iconic Mt. Fuji have been an aesthetic touchstone for scores of artists and connoisseurs. Visual artists are not, of course, the only creators or users of repetition. Musicians, poets, mathematicians, storytellers and speech-writers, and more, all employ the technique to build compositions, explore motifs, strengthen arguments, and lock formulas into place.

All 97 artworks in this exhibition are selected from the permanent collection of Sweet Briar College.

The exhibition installation, as always, is the work of registrar and collection manager Nancy McDearmon. Assistance was proved by student workers Abigail Schütte '17 and Grace Culley '17. Framing assistance was provided by Whitehall Framing, Amherst, Virginia. No exhibition could come to fruition without the generous help of our colleagues in the College's carpenter shop, power plant, and housekeeping.

Karol A. Lawson
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ANNI (ANNEILISE FLEISCHMANN) ALBERS 1899-1994

Triangulated Intaglios I 1976

etching on paper

13 x 11 ¾ inches

Gift of Celia Williams Dunn '61 in honor of her parents Celia Howell and

Bernard Franklin Williams

ACG. 2001.002

Annie Albers was one of the first women to attend and then to teach at The Bauhaus, an innovative school originally located in Weimar, Germany, devoted to modern architecture and functional design. There, Albers was introduced to weaving, which would become her primary medium. She married fellow Bauhaus teacher Josef Albers in 1925. The Bauhaus closed in 1933 under pressure from the Nazi Party and, at the invitation of architect Philip Johnson, Anni and Josef immigrated to the United States to teach at Black Mountain College, a progressive art and design school in North Carolina. They remained there from 1933 to 1949, when Josef was appointed head of the department of design at Yale University.

Anni Albers was the first weaver to have a solo show at the Museum of Modern Art, in 1949, and is considered by many scholars to be the finest textile artist of the 20th century. Her two books, *On Weaving* (1965) and *On Designing* (1963) are recognized as landmarks. In 1963, Albers decided to branch out into printmaking.

Triangulated Intaglios I is evidence of the influence that Albers' training in weaving had on her prints. The precise arrangement of patterned triangles suggests textile design, while the etching's simplicity, order, and balance recall the reductivist dictums of her Bauhaus teachers and colleagues. The series *Triangulated Intaglios* was produced at Ken Tyler Workshop Bedford, New York (later Tyler Graphics Limited, Mt. Kisco, New York).

JOSEF ALBERS 1888-1976

Selections from *The Interaction of Color* ca. 1963

Portfolio VI-3 "1 color appears as 2"

Portfolio XII-2 "optical mixture"

Portfolio XVI-2 "color juxtaposition"

Portfolio XVI-3 "color juxtaposition"

Portfolio XVIII-2 "restricted juxtaposition"

Portfolio XXIV-1 "color systems, The Goethe Triangle"

silkscreen on paper

19 7/8 x 13 inches (each, support)

Purchase by the Studio Art Department

ACG.1977.003.012.a-b, .031.b, .042.a-b, .043.a-b, .049.a-b, .072.b

Born and educated in Germany, Albers taught furniture and glass design at The Bauhaus, an internationally acclaimed school founded in Weimar in 1919. There, he guided students away from Expressionism towards Constructivism through extreme reduction in form. He and his wife, Anni, emigrated America in 1933 when the Nazi regime closed The Bauhaus. The couple initially settled in as art professors at Black Mountain College in North Carolina, then moved to New York in 1949. Josef was appointed head of the school of design at Yale University in 1950.

The Interaction of Color is arguably Albers' most influential work and serves to demonstrate, in his words, "a new way of teaching color, of studying color...to make our eyes sensitive to the wonders of color interaction." Albers' introduction to *The Interaction of Color* begins: "If one says "red" (the name of a color) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different." The work, originally published in the early 1960s, consists of 81 folders featuring over 200 color studies and accompanied by Albers' instructive commentary. The folders shown here, all hand-pulled silkscreens, are from the original 1963 Yale University Press edition. Since its publication, the portfolio has influenced generations of artists and designers across the world. The selection of studies shown here illustrates Albers' manipulation of the viewer's eye and brain by the juxtaposition of various hues, tones, and shades. He was keen to show how the repetition of a limited palette in varied combinations could cause the viewer to perceive colors differently. Repetition of the same shapes also helps the viewer focus solely on color.

ALBRECHT ALTDORFER 1480-1538

The Passion from The Fall and Salvation of Mankind through the Life and Passion of Christ ca. 1513
woodcut on paper

3 x 1 7/8 inches (each, approximate)

Transfer from Cochran Library

ACG.1973.050.a-i

Born in Regensberg, Bavaria, Altdorfer spent his whole career there, enjoying financial success—in addition to his art, he served as the city architect—as well as the respect of his fellow citizens, who elected him to the city council. Altdorfer, like many of his peers, also created art in the service of Maximilian I, Holy Roman Emperor (effectively the ruler of the territories now recognized as the nations of Germany and of Spain).

Known both as a painter and a printmaker, Altdorfer often introduced an element of surreal fantasy into his scenery. His graphic work is also noted for miniature formats, a diminutive scale that forces the viewer to peer closely at carefully detailed figures and interior scenes. Intended to be studied together, the prints seen here depicts scenes from the life and death of Christ. These offer glimpses of Christ's final days, from the Agony in the Garden through his painful and humiliating path through the streets of Jerusalem.

ALEXANDER CALDER 1898-1976

Stabile designs from *Derrière le Miroir (Behind the Mirror)* ca. 1965

lithograph on paper

14 7/8 x 21 15/16 inches

15 x 22 inches

Sweet Briar College Art Fund purchase

ACG.1966.003.a-b

As the inventor of the "mobile"—dynamic, abstract sculpture that incorporates movement as part of the aesthetic design—Alexander Calder revolutionized the way three-dimensional art is experienced.

Born in Lawnton, Pennsylvania, Calder was part of an artistic family. His father and grandfather were both sculptors and his mother was a portrait artist. Calder attended the Art Students League in

New York 1923-1925, then established his own studio in Paris. Calder's earliest sculptures were mainly wire statues and compete miniature circuses. His invention of the "mobile" grew out of his association with the Parisian artist group Abstraction-Création.

The two works shown here are not designs for "mobiles" but for what he called "stables," or stable, unmoving sculptures. These are limited edition illustrations issued by the acclaimed French art portfolio *Derrière le Miroir* published by Parisian gallery owners Aimé and Marguerite Maeght. Launched in 1946 (and in circulation for over 35 years), the publication introduced original, limited edition graphic art by artists represented by Gallerie Maeght.

JACQUES CALLOT 1592-1635

Balli di Sfessania ca. 1621

Sig. Lucia [and] Trastullo

Scapino [and] Cap. Zerbino

Moresca (Circle Dance)

2 7/8 x 3 3/4 inches

2 3/4 x 3 1/4 inches

2 1/8 x 3 1/8 inches

etching on paper

Bequest of Ruth Firm, professor of art history 1960-1978

ACG.2003.008.a-c

Born in the northeastern French city of Nancy, Callot trained as a printmaker in Rome and Florence. Callot is widely credited with a number of technical innovations in the medium of etching that allow an artist to create detailed prints of great delicacy and subtle effects. Despite his light touch, and the small scale of most of his *oeuvre*, Callot pursued difficult and often very disturbing subject matter. For example, images in his dual series *The Miseries and Misfortunes of War* (1632-1633) explore violence and retribution and had a direct impact of Francesco Goya's early 19th-century set pf prints known as *The Disasters of War*. Callot was also drawn to depicting society's odd and outcast members—beggars, wandering soldiers, and itinerant entertainers—those on the periphery of ordinary life.

Callot returned to Nancy in 1621 and these prints from the series *Balli di Sfessania* date from that phase of his career. The series, comprising over 20 in all, has long baffled art historians who traditionally interpreted the images as depictions of a *Commedia dell'arte* troupe of actors. However, scholar Donald Posner has demonstrated that Callot was instead depicting performers in a dance that seems to be a Neapolitan fusion of a *moresca* (or "Morris Dance")—a stylized confrontation between Christians and Moors—and a popular, sometimes sexually suggestive, dance featuring a young woman brought back to life by the motions of the dance. Posner concludes that, as in the bulk of Callot's work, in the *Balli di Sfessania*, "...the humor is cold, focused on the ridiculous, grotesque, and brutal aspects of human behavior."

MARC CHAGALL 1887-1985

Illustrations for 'The Fables of Jean de la Fontaine' 1927-1930/1952

La Lice et sa Compagne (The Bitch and Her Friend)

Le Coq et la Perle (The Cock and the Pearl)

Le Lion et le Chasseur (The Lion and The Hunter)

etching on paper

11 ³/₄ x 9 ¹/₄ inches

11 ³/₄ x 8 ⁷/₈ inches

11 ³/₄ x 8 ⁷/₈ inches

Sweet Briar College Art Fund purchase

ACG.1957.002, .003, .007

Born in Vitebsk, Russia, Chagall studied art in St. Petersburg and then with the artist Léon Bakst. Supported by a small grant from a government official, he was able to study in Paris in the 1910s. There, he mingled with poets such as Guillaume Apollinaire and artists such as Amedeo Modigliani, whose avant-garde work encouraged Chagall to develop a personal style marked by surreal, dream-like imagery based on his early life in a Russian village.

After service in the Russian army during World War I, Chagall returned to Paris, where his work caught the attention of art dealer Ambroise Vollard. It was Vollard who encouraged Chagall to begin illustrating books—the first he embarked upon was Nikolai Gogol's *Dead Souls* (1842). Vollard also commissioned the artist to illustrate the fables of 17th-century French author Jean de la Fontaine, whose popular and influential compendium borrowed classic cautionary tales about greed, envy, lust, and pride from of writers such as the ancient Greek Aesop, Roman Horace, and the Renaissance stories of Giovanni Boccaccio. Chagall continued his association with Vollard for many years. After he began on the fables, a visit to the Holy Land in the early 1930s, coupled with his increasing despair as Europe descended into war, prompted the artist to design illustrations of the Bible that would also be issued under Vollard's imprint.

THERESA CHONG born 1965

Mapping Notations and Gestures (Bach Suite Prelude) 2004

etching on paper

18 ³/₄ x 28 ³/₄ inches

Purchase made possible by the Friends of Art

ACG.2006.002

Born in Seoul, South Korea, Chong now lives in New York. She earned an MFA from the School of Fine Arts, New York, in 1991 and a BFA from Boston University in 1989. She had previously studied cello and fine arts at Oberlin College.

This complex, rhythmic print is one of a set created during a collaborative fellowship at the nonprofit Lower East Side Print Shop in New York. It combines the artist's knowledge of music for the cello, her appreciation of the abstract grace of a musician's hand movements, and the pervasive intrusion of technology into modern life. It is also a complicated experimental image, printed using custom-mixed phosphorescent ink with white pigment and linseed oil. Chong has written of the series, "... [it is] a direct translation of a particular work from a musical score, *Prelude from Bach Suite #1*, for the cello [Johann Sebastian Bach, *Six Suites for Unaccompanied Cello*]. The overlaying of the text-like image is [meant] to give an organized structural composition to what may appear to be

various random dots as well as clusters of dots. These dots connect the projected lines of abstract gesture lines. The square points/dots exist wherever there are two lines that merge.”

SUE COE born 1951

The Tail that Wagged the Dog 1990

etching on paper

3 ¾ x 6 ¾ inches (each)

Purchase made possible by the Friends of Art

ACG.1993.001.b-n

A native of Great Britain, Coe was educated at the Royal College of Art, London. She immigrated to the U.S. in 1973 and settled in New York.

Coe has focused throughout her career on confronting and revealing the harsh realities of modern life—specifically humanity’s exploitation of animals, violence against women, and the pervasive effects of racism—for the purpose of bringing about social change. Her graphic style is deliberately brutal and awkward in execution and is often tinged with dark humor. The artist has published two exposés featuring her imagery, *Dead Meat* (1996) and *Cruel: Bearing Witness to Animal Exploitation* (2012).

TARA DONOVAN born 1969

Untitled (*Bubbles*) 2005

etching on paper

29 5/8 x 29 ¾ inches

Purchase made possible by the Friends of Art

ACG.2010.008

Born in New York, Donovan was educated at the School of Visual Arts, New York, the Corcoran College of Art and Design, and Virginia Commonwealth University. She had her first solo exhibition at the Corcoran in 1999, and came to national attention with her inclusion in the 2000 Whitney Museum of American Art biennial. Since then, she has exhibited widely across the nation. In 2001, Donovan was the Augustus Saint-Gaudens Memorial fellow and soon thereafter was awarded a residency by Atelier Calder in France. In 2008, the MacArthur Foundation awarded her a prestigious grant recognizing her outstanding professional achievements. The same year Donovan was given her first major museum retrospective at the Institute of Contemporary Art, Boston.

Seeking inspiration in everyday objects—toothpicks, paper plates, pencils, twist-ties, drinking straws, and Dixie cups—Donovan has built a reputation for creating site-specific or site-built sculptures that transform utterly mundane materials into mesmerizing, almost ethereal, visions. Interviewed in *Art in America* in 2003, the artist explained that, “What I want to do is fix the ephemeral and submit the inconsequential to the process of art making.”

Branching out into printmaking in recent years, she has used items such as rubber bands and steel pins to create the print matrix. As early as 2003 she began making drawings by placing bubbles of ink on Foamcore board. This print, one of series, is an outgrowth of those bubble drawings. The artist places bubbles of ink and etching acid on the plate, essentially using the bubbles in place of an engraving burin to create the image. As in all Donovan’s work, serendipity and the inherent physical properties of her material play an important role in the creative process.

HIROSHIGE UTAGAWA 1797-1858

Five Pines, Onagi Canal (from *One Hundred Famous Views of Edo*) ca. 1856

woodblock on paper

13 ¼ x 8 ¾ inches

Gift of Miss Ruth Woodhull Smith

ACG.1970.048.g

Hiroshige was born to the family of a hereditary retainer of the shōgun—his father was of the dōshin rank and was a fire fighting official at Edo (Tokyo) castle. The artist actually held the same post from 1809 (at age 12) to 1823. He was apprenticed as a teenager to the artist Utagawa Toyohiro and studied the Kanō and Shijō painting styles. Hiroshige is acknowledged as one of the masters of Japanese printmaking. His serial views along the Tōkaidō Road and sets of views of beauty spots around the country are considered his finest works.

This depicts the last surviving tree—note the man-made supports for its limbs—of an admired group of five along the Onagi River in the city now known as Tokyo. This image is scene 97 from the series of 100, from the end of the section of the series devoted to autumn.

HIROSHIGE UTAGAWA 1797-1858

Nihonbashi, Clearing After Snow (from *One Hundred Famous Views of Edo*) ca. 1856

13 ½ x 8 ¾ inches

woodblock on paper

Gift of Miss Ruth Woodhull Smith

ACG.1970.048.n

This depicts a well-known bridge in a busy business section of the city. In the middle-ground Edo Castle can be seen, and in the distance the peak of Mt. Fuji. This image is scene number one from the series of 100, the beginning of the section of the series devoted to spring.

HOKUSAI KATSUSHIKA 1760-1849

Bridge at Sunset from Oumaya Pier (from *Thirty-six Views of Mt. Fuji*) ca. 1822-1831

woodblock on paper

9 7/16 x 14 1/16 inches

Gift of Miss Ruth Woodhull Smith

ACG.1970.010.c

Hokusai is thought to have been the son of a mirror maker. He worked in a public lending library as a youngster then was apprenticed to a wood carver at age 14. By age 18 he was apprenticed to the artist Katsukawa Sunshō. Early in his career he produced the usual images of courtesans and actors from popular theater then worked illustrating books. At the peak of his career, in his 60s, he began work on what is considered his masterpiece, *Thirty-six Views of Mt. Fuji*. Unlike many of his fellow artists, Hokusai did leave a written record of his professional life, *Gakyō Rōjin Manji* (1834), or *The Old Man Mad about Art*.

HOKUSAI KATSUSHIKA 1760-1849

View from Fujimigahara in Owari Province (from *Thirty-six Views of Mt. Fuji*) ca. 1822-1823

woodblock on paper

9 7/16 x 14 inches

Gift of Miss Ruth Woodhull Smith

ACG.1970.010.b

The figure in this view is shown caulking seams in a large wooden tub or barrel. Rice paddies appear behind him.

HOKUSAI KATSUSHIKA 1760-1849

View from Kajikazawa in Kai Province (from *Thirty-six Views of Mt. Fuji*) ca. 1822-1823

woodblock on paper

10 1/8 x 14 7/7 inches

Gift of Miss Ruth Woodhull Smith

ACG.1970.010.d

HOKUSAI KATSUSHIKA 1760-1849

Tategawa in Honjo, Edo (from *Thirty-six Views of Mt. Fuji*) ca. 1822-1831

woodblock on paper

9 1/2 x 14 1/8 inches

Gift of Miss Ruth W. Smith

ACG.1970.010.a

The scene is at the Nishimura lumberyard in the Tokyo business district known as Honjo. Tategawa is the name of a small river in the area.

GENARO IBÁÑEZ 1903-1983

Selections from the Portfolio 'Santuario de Copacabana' 1968

Hospedaria (Hospice)

Tribul del Inca (Tribe of the Inca)

Horca del Inca (Gallows of the Inca)

Arco de los Apostoles (Archway of the Apostles)

woodcut on paper

12 9/16 x 9 11/16 inches (each)

Gift of the estate of Lydia Newland, Cochran Library assistant librarian, 1940-1978

ACG.1980.023.c, .d, .e, .g

Ibañez was a native of La Paz, Bolivia. This particular portfolio celebrates the sanctuary of Bolivia's patron saint, the Virgin de la Candelaria, at Copacabana, a city located on the shores of Lake Titicaca near the nation's border with Peru. It is one of the Americas' oldest shrines to the Virgin Mary. Not coincidentally, before European conquest the area was associated with the native Andean peoples' deity Copakawana, a goddess of marriage and fertility.

IDA RITTENBERG KOHLMEYER 1912-1997

Tokens of Identity 1981

silkscreen on paper

24 x 36 inches

Gift of John W. Poynor, M.D., in honor of William J. and Catherine Caldwell

Cabaniss '61, 2003

ACG.2003.017

A native of New Orleans, Kohlmeyer was educated at Newcomb College. She earned a BA in English Literature in 1933 and received a MFA degree from Newcomb Art School, Tulane University, in 1956. She subsequently attended summer school in Provincetown, Massachusetts, with the influential abstract painter Hans Hoffman and had her first New York exhibition in 1959. Kohlmeyer taught at Newcomb Art School, Tulane University, 1956-1965 and at the University of New Orleans 1973-1975. She is perhaps best known nationally for a public commission titled *Aquatic Colonnade* (1987-1990) at the Aquarium of the Americas, New Orleans.

Kohlmeyer much admired the work of Mark Rothko, whom she encountered at Tulane in the 1950s, and Spanish artist Joan Miró. Rothko's use of saturated color and Miró's biomorphic abstraction are echoed in Kohlmeyer's exuberant mature work. An accomplished printmaker as well as a sculptor of monumental brightly painted wood and aluminum totems, Kohlmeyer typically worked with bold colors and patterns abstracted from organic and geometric shapes.

PETER MILTON born 1930

Selections from the Portfolio Illustrating Henry James' 'The Jolly Corner' 1971

The Jolly Corner I: 3

The Jolly Corner II: 1

The Jolly Corner III: 3

The Jolly Corner III: 7

etching on paper

15 x 19 inches (each)

Gift of Fay Martin Chandler '43

ACG.1975.0006.c, .h, .q, .u

One of Henry James' notable ghost stories, considered second only to *The Turn of the Screw*, *The Jolly Corner* was first published in 1908. The story follows Spencer Brydon as he prowls his old family house—nicknamed The Jolly Corner—one last time before selling it so it can be torn down to make way for new apartment buildings in New York. While in the house, he is haunted by visions of what his life might have been had he not gone abroad. Milton began his interpretation of *The Jolly Corner* at his New Hampshire studio in 1969. The portfolio's combination of realistic details and surreal compositions is typical of his mature work.

Milton is a noted printmaker who briefly attended the Virginia Military Institute before earning BFA and MFA degrees at Yale. He has taught at Yale University, the Rhode Island School of Design, and Dartmouth College. In 2002, Milton was invited to join the commission tasked with redesigning U.S. currency.

ANA MARIA PACHECO born 1943

Tales of Transformation 1997

drypoint on paper

6 5/8 x 7 1/2 inches (each)

Purchase made possible by the Friends of Art

ACG.1999.009.a-f

A native of the Brazilian city of Goiás, Pacheco studied at university there before moving to London in the early 1970s to attend the Slade School of Art. She has lived and worked in the United Kingdom ever since.

Deeply affected by the political turmoil in Brazil that resulted in a military takeover in 1964, the artist still searches for meaning and reassurance in a wide variety of mythology, fables, and folk tales that deal with shape-shifting transformation. Pacheco reinvigorates these ancient tales in a quirky, modern fashion that blends a surreal, rather whimsical sensibility with primitive-looking figures.

JUDY PFAFF born 1946

Untitled (from the Untitled Lily Series) 2000

etching and encaustic on paper

18 x 102 inches

Purchase made possible by the Friends of Art

ACG.2001.007

Born in London, Pfaff grew up in Detroit. She studied at Southern Illinois University and Washington University, where she received a BFA in 1971. Pfaff earned her MFA at Yale University in 1973, studying with Al Held. She began her career as an abstract painter and installation artist. In the decades since she has become an accomplished and daring printmaker. Pfaff is the recipient of a prestigious MacArthur Foundation award and has been recognized by fellowships from the Guggenheim Foundation and the National Endowment for the Arts. She teaches at Bard College.

The large composition featuring a lily pad is a masterful expression of etching technique that began with Pfaff's use of a real lily pad as a collage, or collagraphic, element. This print was created at Tandem Press, a self-supporting printmaking studio affiliated with the University of Wisconsin, Madison, department of art.

BRIDGET RILEY born 1931

Eclipse 1982

serigraph on paper

40 x 25 inches

Gift of the Estate of Shirlee S. Dalton through Diane Dalton '67

ACG.2002.008

Born in London and educated at Cheltenham Ladies College, Goldsmith's College of Art, and the Royal Academy of Art in London, Riley has devoted her career to exploring completely non-objective optical illusion, sometimes called "Op-Art". Her large-scale paintings and prints offer a hypnotic vision of undulating patterns and carefully juxtaposed colors that seem to shift with a palpable internal energy. Riley is widely regarded as a significant painter and printmaker in 20th - century British art.

GEORGES ROUAULT 1871-1958

L'aveugle parfois a console le voyant (Sometimes a Blind Man Consoles the Sighted) from *Miserère*

designed ca. 1914-1918, plates engraved ca. 1922-1927, published 1948

etching and aquatint on paper

21 ³/₄ x 16 ⁵/₈

Bequest of Arthur M. Bullowa

ACG.1993.013

GEORGES ROUAULT 1871-1958

The Baptism of Christ from *Miserère*

designed ca. 1914-1918, plates engraved ca. 1922-1927, published 1948

etching and aquatint on paper

21 ³/₄ x 16 ⁵/₈

Sweet Briar College Art Fund Purchase

ACG.1957.004

Born in Paris and apprenticed as a youth to a glassmaker, Rouault studied at the École des Arts Décoratifs, the École des Beaux Arts, and with the artist Gustave Moreau. In the early 1900s, disenchanted with the violence, follies, and excesses of the modern world, Rouault turned increasingly to spiritual themes. Indeed, his visions of compassion and pathos are so profound that he is generally regarded as the greatest religious artist of the 20th century. In the late 1910s, with the encouragement of the art dealer Ambroise Vollard, Rouault turned from painting to prints and began to compile illustrated books and series.

These prints are from a volume of 58 images titled *Miserère* (from the Latin “Miserere mei, Deus” [“Have mercy on me, O God, according to thy loving kindness”], Psalm 51:1). Originally designed by the artist during World War I, *Miserère* was finally published by Vollard in the aftermath of World War II.

KIYOSHI SAITO 1907-1997

Views of Winter in Aizu, Fukushima Prefecture, Japan 1967

woodblock on paper

10 x 15 ¹/₂ inches (each)

Gift of David Hall

ACG.2014.002.010, .011

Saito was a practitioner of the 20th century movements in Japan known as “shin-hanga”, or “new prints”, and sōsaku-hanga”, “creative prints”. He and his contemporaries devoted themselves to revitalizing the country’s woodblock printing tradition, adopting time-honored techniques but injecting a fresh, modern take on common subject matter such as landscape. Saito is perhaps best known to audiences outside of Japan for his 20-years-plus series of images depicting winter in the small hometown of his childhood, Aizu.

Saito enjoyed international critical acclaim after World War II and exhibited his prints in such far-flung venues as the São Paulo (Brazil) biennale (1950), the Corcoran Gallery of Art (Washington, DC, 1957), Honolulu (1964), Australia (1965), Canada (1969), and Czechoslovakia (1977). His life’s

work is commemorated at the Kiyoshi Saito Museum in Yanaizu, Japan, which was dedicated just before his death.

CHAMPE SMITH born 1951

Untitled (Under the Green Hills: Thinking About Slavery on the Sweet Briar Landscape) 1998

digital print, letterpress, monotype on paper

11 ½ x 8 inches (each)

Gift of the artist

ACG.2003.002

An artist, curator, and maker of unique books, Smith holds an MFA in book arts from the State University of New York at Purchase. This work was created for an exhibition marking a 1998 residency by writer Neill Bogan at the Virginia Center for the Creative Arts. Bogan, a writer and producer of site-specific theater and public art projects, explored the history of slavery at Sweet Briar Plantation and at Mt. St. Angelo, the sister property now occupied by the VCCA. Smith's unbound, wall-mounted "book" juxtaposes words, names, and dictionary definitions and appropriates book and map design motifs in order to expose this legacy associated with the campus' history.

MAY STEVENS born 1924

Big Brother (Big Daddy with White Face) 1968

acrylic and ink on paper

22 ¼ x 34 inches

Purchase made possible by the Friends of Art

ACG.2002.007

Born in Boston, Stevens earned a BFA from the Massachusetts College of Art and subsequently studied at the Académie Julian in Paris and the Art Students League in New York. Her career has been marked by residencies at a number of artists' retreats, including the MacDowell Colony and the Headlands Center for the Arts, and she has been recognized with a Guggenheim Foundation fellowship. Stevens was awarded the College Art Association's distinguished artist award for lifetime achievement in 2001.

Stevens is well known for her combination of Pop Art-like colors and cartoonish figures with a strong personal stance on social issues such as racism, war, and gender inequality. Her "Big Daddy" series of images actually began with a portrait of her own father but over the span of her career his likeness has morphed into a grotesque caricature of oppressive complacency, a figure that seems to elicit from the artist both apprehension and ridicule.

UNKNOWN

Sketches from Corfu, Greece 1844

watercolor on paper

5 ¾ x 6 ½ inches

7 x 9 inches

Gift of Susan Van Cleve Riehl '47

ACG.2002.021.a-b

European and American travelers in the early 19th century quite often recorded the sights of their journeys in sketches—especially “exotic” people in traditional garb. Though the creator of these two drawings is unidentified, it is apparent from their style, size, subject, and even the lettering of the inscription “Corfu” that they were made by the same hand, at the same time, and refer to the same journey.

UNKNOWN

Sanctus Marcus Evangelista (St. Mark the Evangelist) 1400s

Sanctus Joannes Evangelista (St. John the Evangelist) 1400s

woodcut with hand coloring

3 ¾ x 2 ¾ inches (each)

Transfer from Cochran Library

ACG.1976.026.a and b

Based on their style and matching design elements, these images of two of the authors of the New Testament Gospels appear to have come from the same, very early, printed book. Saint Mark the Evangelist, was a historical figure. A disciple of Christ and founder of the Christian church in Africa, he became bishop of Alexandria, Egypt, in the mid first century. He is typically symbolized by the lion. The historical identity of the author or authors of the Gospel of John is debated by historians, though Christian tradition holds that the author was St. John the Apostle, brother of St. James the Greater. The Gospel’s author is typically symbolized by an eagle.

HIROSHI YOSHIDA 1876-1950

Evening in Darjeeling 1931

Morning in Darjeeling 1931

woodblock on paper

4 ½ x 7 inches (each)

Gift of David Hall

ACG.2014.002, .004, .005

The Yoshida artistic dynasty extends over 150 years in Japan and numerous members of the family remain well-known artists today, both in Japan and in the West. Hiroshi Yoshida, adopted into the family as a young artisan, spent much of his early career as a painter in the Western style. He turned to printmaking as a mature artist and became a leading figure in the early 20th century movement known as “shin-hanga”, or “new prints”, a deliberate revival and revitalization of woodblock printmaking.

While he revitalized the distinguished Japanese tradition of woodblock printing, Yoshida added modern compositions and a distinctly “Western” or “non-Japanese” interpretation of subject matter and sources of inspiration. Indeed, these two prints are from a body of work published in the early

1930s that depict scenes from India, and what is now Pakistan, Afghanistan, and Singapore. In these the viewer can discern a favorite technique of Yoshida's—the same block printed with different colors to create different effects and moods. Here the very same image is printed using the same block, one with blue accents and one with red to create, alternatively, the effect of twilight and of dawn.

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