

A World of Prints: Selections from the Union College Permanent Collection

September 6 - November 17, 2013

Opening Reception: Thursday, September 12, 2013

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MANDEVILLE GALLERY

This exhibition features prints from the Union College Permanent Collection with examples from the 15th to the 20th century. A variety of subjects are included both abstract and representational, demonstrating a number of techniques including etching, engraving, lithography, screen-printing, and woodcuts. Many of the prints were generously donated to the college by alumni and trustees such as Arnold I Burns ('50), with his wife Felice, as well as by the Martin S. Ackerman Foundation.

Representing the quality of prints from the Permanent Collection, the art works on view primarily embody two distinct eras: the late 1700s into the 1800s and the late 1960s to the 1970s. Both groups represent the printing processes popular during their respective time periods and demonstrate how each was innovative in method of production and subject matter.

In the 1800s sympathetic depictions of the working class were revolutionary as exemplified in Manet's print of motherhood, *La petite fille tenant un bébé*, and Millet's image of a layperson at work in *La grande bergère*. Progressive subjects also included political unrest and modest landscapes as in *Los Proverbios* by Goya, who pictured crowds of spectators, huddled under blankets, mesmerized by the impossible feat enacted at a Spanish carnival. In his era, Goya became known for dense aquatint etchings, elevating the medium to popularity. In addition, landscapes as pictured by Corot, were created capturing the environments in which society lived.



Similarly, the prints from the late 1960s and 1970s demonstrated inventive formal twists such as the combination of printmaking techniques found in Roy Lichtenstein's integration of lithography and screen-printing in *Mirror #7*. Both Lichtenstein and Josef Albers chose new approaches to printing and dared to challenge contemporary conventions about what was deemed art by using reductive, minimal methods of application. Lichtenstein did so by simulating commercial printing and employed the Ben Day dot to create an updated type of Pointillism or Pop. Albers did not apply ink or paint to create the linear boxes seen in his printed construction *Embossed Linear Construction 1-B*. Rather, he embossed or raised a portion of the paper that when lit, a shadow was thrown and thus the print was created. Joe Goode also utilized radical methods in *Untitled*, from the *Wash and Tear* series, by "defiling" the picture plane and destroying the physical art work or as Lucy Lippard coined, "dematerializing ... the art object."¹

By viewing this selection of prints within parallel contextual parameters: considering the visual and cultural norms of each era and how the artist worked within or outside of these rules, we find their similarities as visionaries of their generations.

The artists exhibited include: Josef Albers, Paul Cézanne, Adriaen Collaert, Jean-Baptiste Camille Corot, Honoré Daumier, Francisco José de Goya, Joe Goode, Robert Graham, David Hockney, Oskar Kokoschka, Lee Krasner, Roy Lichtenstein, Edouard Manet, Jean-François Millet, Joan Miró, Henry Moore, Francesco Piranesi, Ken Price, Joseph Raffael, Edward Ruscha, Frank Stella, Giovanni Domenico Tiepolo, and Michael Wolgemut.

For More Information: www.union.edu/gallery or 518-388-6004

Image: Millet, Jean-François, *La grande bergère*, 1862, etching on laid paper, 12 ¾ x 9 ½ inches unframed

¹ Lucy Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972* (United States: McGraw Hill, 1973) 5.