

Chapter 1 : Art and Democracy During the Great Depression – Harry L Katz

The Golden Age of American Printmaking - by Olga M. Viso. The first fifty years of this century are often described as the "Golden Age" of American printmaking due, in part, to the unprecedented number of artists who turned, with renewed interest, to this medium to express their thoughts, ideas and visions of America and its people.

Signed in pencil, lower right. This is a fine impression printed with tone on cream wove paper. The margins are full and the condition is excellent. Borein rarely dated his prints and did not keep formal editions. This is a fine, atmospheric impression in very good condition. The margins are full. This outstanding work is also titled "The Texans. This is fine, luminous impression with full margins. The paper is a cream wove and the condition is excellent. This is an outstanding example of his work. Borein produced over three hundred etchings and his work is consistently good. Signed and titled in pencil. The margins are full and the condition is fine apart from a very faint trace of toning within the mat opening and old hinge adhesive at the top corners, verso. This rare, exceptional print by this Pittsburgh artist is illustrated and discussed in *Graphic Excursions, American Prints in Black and White*, from the Collection of Dave and Reba Williams Boyer studied architecture at the Carnegie Institute of Technology and he later returned there to study printmaking. This is a fine impression with full margins. The condition is also fine other than for two small old paper hinges at the top. This is from her Pittsburgh Series 9 and was published by the Society of Print Connoisseurs and bears their blindstamp in the lower left margin. In the early s, Boyer began experimenting with anodized aluminum plates which allowed her to bypass the grounding and acid biting procedures of copper or zinc plates. Inscribed "edition of 50" in the lower margin. This is a superb tonal impression printed with nice contrasts. The margins are full and the condition is fine. This great, early work relates closely to a painting which is now in the collection of the Museum of Modern Art in New York. That work has the title "Greenwich Village Cafeteria. Signed in the block, lower right. Signed, dated and numbered in pencil. This is a fine impression printed on Japanese paper. The margins are substantial and probably full. The condition is very good apart from some light toning within an early mat opening. This is arguably his finest blockprint from his best period and impressions are found in the National Gallery, the Library of Congress and the Art Institute of Chicago. Signed, dated and titled in pencil. This is a fine impression printed on cream Japanese paper. The condition is excellent with the colors especially fresh. Signed and numbered No. This is a superb impression, rich with burr. The paper is a textured, white laid without a watermark. The margins are full and the condition is quite good apart from a little toning in the top part of the sheet and a couple of faint handling creases showing in the background. This subject was one of more than sixty prints included in the important retrospective of her work held at Durand-Ruel in Paris, The margins are wide and the condition is very good. Signed in ink within the image, lower left. This is a fine impression in fine condition. The margins are full and untrimmed. Cohn is credited with teaching Andy Warhol how to make silkscreens at his art studio in New York during the s. Signed and dated in pencil, lower right. This is a fine impression printed on a light cream wove paper. The condition is very good with faint traces of old tape adhesive showing along the margin edges, verso, and a small repair in the upper right margin corner, well away from the image. Current scholarship lists five known states of this print and this is the fifth and final state. Signed and numbered "50" in pencil. This is a fine impression printed on thin Japanese paper. The margins appear to be full. The condition is fine apart from old hinges on the top corners of the sheet, verso. The location which inspired this print is Granville, MA which is not far from where the artist was born Springfield, MA. Signed and date on the stone, lower left. The condition is very good apart from very slight time toning in the extreme outer edges of the sheet. Signed and numbered in pencil. This is a fine impression with extremely fresh colors. This stellar work was printed by Desjobert in Paris. Five impressions are cited in the Freeman catalogue as belonging to museum collections. Crawford produced seven variations of the "Third Avenue El" title including a horizontal version in black and yellow. Signed on the stone and signed in pencil, lower right. This is a fine impression in very good condition. Initialed and dated on the stone. This print was published by Associated American Artists. Signed on the stone, lower right. Signed, dated, titled and inscribed "30 prints. The condition is good. The print is inscribed

in ink on the bottom, "Harry and Maria Wickey collection. Signed, dated, titled and numbered in pencil. This is a fine impression printed with tone. After her marriage to David Smith ended, Dehner began teaching after getting a degree in and renewed her acquaintance with Stanley Hayter at Atelier She began to work in sculpture in and this s period is when she made her most successful abstract prints. Her work is illustrated and discussed in: This is a superb impression with full margins. The condition is excellent. This exceptional work is representative of her engraving style from the s. Her stellar work is illustrated and discussed in:

Chapter 2 : List of American artists and after - Wikipedia

*American Printmakers [R. Stanley Johnson] on calendrierdelascience.com *FREE* shipping on qualifying offers. 73 prints are described and illustrated.*

American art of this era was, for several decades, considered dull and even depressing; the works of American printmakers in particular were overlooked, neglected, and even destroyed. Today, from the vantage of the freshly minted 21st century, we are able to view these works with renewed appreciation and understanding. At the heart of these works is not despair but hope. Hope in the basic values of the agrarian life. Hope in the future and the progress of man as symbolized by the urban landscape with its skyscrapers and bridges. Hope in the working man as the true champion of American life. Hope that in a modernist exploration, an inner connection will be realized. With this government-sponsored support, American graphic art came of age. It gave artists the freedom to create in a relatively uninhibited structure, free of the fear of economic insecurity or concern for how a work might be received. The sharing of workshop facilities and in some areas weekly meetings and public exhibitions, generated a sense of comradeship and fostered a cross-fertilization of ideas and a heightening of consciousness. At the close of the WPA in more than , prints had been allocated to a multitude of public institutions. The graphic artists of this period, even the most accomplished, persevered with little promise of material reward or public recognition. They worked for the love of their art. Many were first or second generation immigrants, bringing with them the heritage of diverse cultures and modes of expression, as well as the tradition of technical expertise. Often they had exposure to, or even training in, the most progressive schools of European modernism. America offered the promise of freedom of expression in a culture stripped of old customs and hierarchies, and they guarded that freedom vigilantly. This confluence of events – the World Wars, the Great Depression, the WPA – with a culture of singularly devoted artists, produced the qualities which have come to distinguish American printmaking of the first half of the 20th century: As we look at our past through these images, they strike a resonant chord. In them we recognize the truth that history repeats itself, or rather that man, despite his technological advances, remains essentially unchanged; the issues of exploitation, disenfranchisement, and war, remain with us today. And the belief that the brotherhood of humanity will ultimately flourish in peace and prosperity is still the hope that sustains us.

Chapter 3 : Tamarind Institute of Lithography | The Tamarind Papers: A Journal of the Fine Print

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Minnesota Historical Society Press, , *The Woodstock Ambience* A Book of Prints. Introduced by Harry Sternberg. Da Capo Press, , pl. Articles on, reviews of, or reproductions of prints by Fiene appear in the following issues: Associated American Artists records, circa Archives of American Art, Smithsonian Institution. The Johns Hopkins Press, David McKay, , Chwast, Seymour and Steven Heller, Eds. *The Art of New York*. New York in the s. Whitney Museum of American Art, , *A Treasury of American Prints*. Simon and Schuster, American Artists Group, , *Complete Guide to Oil Painting*. Ernest Fiene Papers , Washington Irving Gallery, *Fifty Prints of the Year*. Tenth Annual Issue plate 72 , Madison Square Park -- mistakenly listed in the catalogue, and repeated in Wilson p. Eight Fiene paintings are reproduced, including 4 with titles the same as titles of lithographs: *American Prints and Printmakers*. Doubleday, , 24, *Great American Prints* Illustrates the painting *Razing Buildings West 49th Street*. *A Nation on the Move: Industrial Prints of America*. Nassau County Museum of Fine Art, *Made in Woodstock Printmaking from to The Broadmoor Art Academy*, The Colorado Springs Art Center, , *American Prize Prints of the 20th Century*. Johann Press, , Princeton Architectural Press, *New York Skyline Vogue*, March 15, *A Century of American Printmaking* , Madison: University of Wisconsin Press, *Index of American Print Exhibitions*, The Scarecrow Press, See index under both "Fiene" and "Fene. Overlook Press, with a historical survey by Tom Wolf ,

Chapter 4 : Art History News: Work: American Images, â€œ

American printmakers, by R.S. Johnson International starting at \$ American printmakers, has 0 available edition to buy at Alibris.

Eric Hoffer Award winner for Academic Press. An elegant survey showcasing American realist prints and drawings, Nor need we shrink from honestly facing conditions in our country today. This great nation will endure as it has endured, will revive and will prosper. So first of all let me assert my firm belief that the only thing we have to fear is fear itself â€” nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. Happiness lies not in the mere possession of money, it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow-men. Inaugural Speech of Franklin Delano Roosevelt Given in Washington, DC, Saturday, March 4th, [1] President Franklin Delano Roosevelt, uniquely among American Commanders-in-Chief, understood the civilizing power of the creative arts at a time when the civilized world was imperiled and made desperate by economic upheaval and global social and political strife. During his first administration, the New Deal policies he established the Works Progress Administration Federal Art Project which, between the years of and paid American artists to produce works of art on paper illustrating the life they observed every day in towns, cities, homes, streets, neighborhoods and more rural environments. The purpose was two-fold: The thirties were desperate times. Conflicts appeared overwhelming and seemingly insoluble: Artists became more socially aware and responsible. Printmaker Mabel Dwight described the change and sounded the charge: It forms unions, carries banners, sits down uninvited, and gets underfoot. Social justice is its battle cry. War, dictators, labor troubles, housing problems all appear on canvas and paper. Prior to World War I traditional print processes held sway in the fine art marketplace. Change, however, was in the air. Artistic lithography gained adherents, popularized by Daumier and Manet, and such great European poster artists as Cheret and Toulouse-Lautrec. George Bellows and Charles Locke, among others, led the way for American artists working in lithography, while woodcuts and wood engravings created by German expressionists and English traditionalists respectively, witnessed a revival. Content also underwent a makeover. Led by artists inspired by social or political, rather than aesthetic or academic concerns, American art became increasingly emotive and expressionistic. Artists began to tell their own stories in their own way, seeking an emotional connection with the viewer and diverging from Classical myths, Academy lessons, and rarefied drawing rooms. The Ashcan School, for example, formed by Robert Henri, George Luks, John Sloan, and other artists originally trained as newspaper sketch illustrators, portraying ordinary people and evoking gritty scenes of city life. They looked for episodes and incidents affording insight into human nature and contemporary urban life. As the Twentieth Century progressed, American printmakers became increasingly innovative, devising new techniques and styles to portray the array dizzying cultural juxtapositions they encountered: In these new images bread lines and unemployed workers displace wealthy theater-goers on New York City streets, strike breakers clash with police, fields lie fallow and cabins stand abandoned. The thirties witnessed further innovations as American artists, striving to reach and attract new patrons and markets, created a body of work representing a multiplicity of techniques. Prints were offered in varied formats, editions, and portfolios at diverse prices. Screen-prints and lithographs, both invented as commercial processes, reached new heights of artistic accomplishment during the period and became unequivocally associated with, and accepted as, fine art. They were less expensive to produce and easily printed in larger editions, thus offering the potential to be more quickly and widely disseminated than traditional intaglio techniques. The range of artists working during the Depression was remarkably democratic and diverse. Georges Schreiber, known for his evocative prints of Midwest wheat-fields, was born in Brussels. By the s, the United States was already a melting pot. Recently-arrived Jewish artists depicted their Lower East Side environs where bustling markets and picturesque characters were as ubiquitous as silos or wheat fields in Middle America. Women came to the

fore. Peggy Bacon, Mabel Dwight and Kyra Markham were the three satirical Graces of American printmaking, and Elizabeth Olds played an integral role in the development of the screen-print. Clare Leighton almost single-handedly revived the art of wood engraving, while Caroline Durieux, Gene Kloss, and others added cultural and ethnic themes to the mix. In this time of change and crisis American artists supported one another. They joined together to fight fascism in Europe, support progressive political reform in the United States, advocate for social issues or simply sell their work. They understood that sixty patrons purchasing a five dollar print represent the same income as a single painting selling for three hundred dollars. The sale of each edition also creates a potential target audience sixty times larger for their next work. Knowing this, the Associated American Artists produced editions comprising as many as two hundred and fifty impressions. The Depression dried up the pool of rich patrons and American artists were quick to adjust; patrons willing to pay five or ten dollars for a print were more numerous than those able to shell out three hundred dollars for a painting. Adolf Dehn created his own successful mail-order print club. They gave up access to the elite for a more democratic audience, posh parlors and portrait painting for popular prints, offering their new public patronage evocative and empathetic images lending local color the gravitas of high culture and the timeless topicality of universal themes, at affordable prices. More and more artists are finding the world outside their studios increasingly interesting and exciting, and filling their pictures with their reactions to humanity about them, rather than with apples or flowers. Many are learning to appreciate the fine possibilities inherent in this medium for humor, tragedy, satire, and full-blooded depiction of life. They knew who they were drawing for and why. In America, aesthetic and formal concerns became subordinate to emotional and human interest. Modernist abstraction when employed as an end in itself could appear tangential and inconsequential when weighed against immediate worldly issues, almost as an obstruction to communication. Confronted by a harsh reality American artists, many sponsored by the U. Their work helped inspire the nation and build a rich, vital legacy of art and history for future generations. Art for the millions: New York Graphic Society, , p. Art and Social Change, A Book of Prints.

Chapter 5 : Gerome Kamrowski - Wikipedia

This is a list by date of birth of historically recognized American fine artists known for the creation of artworks that are primarily visual in nature, including traditional media such as painting, sculpture, photography, and printmaking, as well as more recent genres, including installation art, performance art, body art, conceptual art, digital art and video art.

The first fifty years of this century are often described as the "Golden Age" of American printmaking due, in part, to the unprecedented number of artists who turned, with renewed interest, to this medium to express their thoughts, ideas and visions of America and its people. The Library of Congress records over 100 American printmakers whose major work was accomplished between 1900 and 1950. Still others were professional illustrators and commercial printmakers who applied their skills to the development of new techniques and approaches that changed the face of American printmaking in the twentieth century. There are a number of reasons why the graphic arts had such a flowering in America in the early part of the century, and particularly in the 1930s during the years of the Great Depression. A variety of organizations and artist groups developed from the need to find income for artists and to sell art in a deflated economy. The intent of the Federal Art Projects was to give work to unemployed artists. The various studios under the New York WPA encouraged creativity and revived interest in lithography and woodcut, as well as popularized color screenprinting techniques through the innovation of Anthony Velonis Washington Square, serigraph and other WPA printmakers who adapted the method from commercial screenprinting techniques. Associated American Artists AAA, a private enterprise spearheaded by Reeves Lewenthal in 1938, was also born of the desire to stimulate the art market. AAA would invite artists of renown, many who were painters, to create lithographic stones or metal plates, from which limited editions would be published and then sold inexpensively to the public. AAA also motivated artists like Grant Wood, who had never made prints, to experiment with lithography. The Society of American Etchers, a group of etchers and lithographers, organized annual artist-selected print shows. Entitled "America Today," each show included prints made by many of the artists involved with the WPA. This was the first artist group committed to the development of lithography as a fine art medium in America and included artists John Sloan and Edward Hopper. Up until this point American artists had to travel to Europe to make lithographs. In the 1930s, the Atelier Desjobert in Paris was virtually an American printhouse. It was not until that lithography was actually taught in an American art school, and only then as a workshop. The full potential of silkscreen and lithography and the use of mixed media in printmaking would not be seen in America until the latter half of this century, but the innovations pioneered by many of the artist-printmakers in this exhibition prior to made these advances possible. After the American print would grow in size and artists would refine the use of color, apply different techniques in a single image and delight in the new modes of abstraction. Artists of the American Scene includes over 50 lithographs, etchings, woodcuts, engravings, linocuts and silkscreens created by over 40 American artists during this "Golden Age" of printmaking. The prints in this exhibition are largely black-and-white and were created by conventional printmaking techniques. The select color prints included were experimental in their time and indicate the advances pioneered before. Stylistically the prints are predominantly figurative and representational. They trace the persistence of realism in American art and culminate in the semi-abstracted images of Stuart Davis and John von Wicht, moments before the proliferation of abstraction in American printmaking. This vision manifested itself in the arts as artists turned to America for subject matter rather than to the familiar and popular scenes of Europe and the romantic Near East that had dominated American printmaking up until this time. The term "American Scene" was first applied in the 1930s to describe this new direction. Artists of the American Scene presents a record of life throughout America during the first half of the twentieth century and encompasses the major artistic movements witnessed before, including American Impressionism, Social Realism, Regionalism and Modernism. The City The changing skyline of Manhattan and other major cities across America appealed to many artists, and the city is one of the largest groupings of Artists of the American Scene. The timeless figure of the worker raising a steel beam evokes images of a modern Atlas carrying the world into the future. John Marin created an entire series of prints on the American skyscraper, including buildings in New York City,

Pittsburgh and Chicago. His etching *Downtown* -- the *El*, fig. Marin said, "I see great forces at work; great movements; the large buildings and the small buildings so I try to express graphically what a great city is doing. Like many of his contemporaries, Davis went to Paris - 29 in search of artistic stimulation and interaction, and to learn lithography. It was while in Paris that he printed his first important series of lithographs, including *Arch No.* This early lithograph and others were important precursors to abstract printmaking in America. In this work von Wicht has reduced the city to a simple arrangement of lines that suggest, through their interplay and gesture, the texture, atmosphere and mood of the city in the early morning hours. Here the artist presents the old virtually clashing with the new, as a horse prepares to rear before an oncoming crosstown train. Like Reisman, many artists chose to direct their attention to the characters who inhabited city streets -- the pedestrians, the shop attendants and the homeless. John Sloan looked for his subjects anywhere crowds of people gathered -- at Coney Island, theaters, shop windows, dance halls, burlesque houses, street corners and city parks. He created an extensive series of etchings from - 49 devoted to "New York City Life. Other prints by Sloan mix humor with social comment, perhaps more typical of The Eight Ashcan artists who preferred to depict the "seamier" side of American urban life. Her interest in the human figure led her to concentrate on intimate encounters and conversations, where the figures fill the entire composition. Bishop would work from live models in her studio; she would pose them according to situations she had seen on the street. Bishop preferred to draw free-hand on the ground-covered metal plate with her etching tool rather than transfer the image from an initial drawing on paper. This approach endowed her prints with a certain immediacy and crispness more typical of drawing. His prints provide an interesting look at women and at changing fashion. To Raphael Soyer, a Russian immigrant, the city and its skyscrapers were seen as oppressive. People suffered in their urban environment. He directed his attention to the unemployed, the downtrodden and the effects of progress on humanity. The subtlety of his line and his ability to capture the intensity of a moment, an attitude or an emotion is particularly apparent in his powerful etching *Woman with a Cross*, fig. There were many artists like Raphael Soyer, including John Sloan and Grant Wood, who were less optimistic about the Machine Age and identified the city and the machine with alienation. His laborers are not mere cogs in a machine. Traditional American Life Much like the Barbizon painters in nineteenth-century France who turned to images of a pure landscape to escape urban grime and overpopulation, some American artists chose to focus on rural subject matter, preferring images of the countryside and scenes that depicted a simpler side of life. Grant Wood, a regionalist painter from Iowa, generally omitted reference to urban life or the machine in his works. His *Honorary Degree*, a lithograph of published by AAA, documents a personal achievement when the artist received an honorary doctorate in from the University of Wisconsin. Baer, celebrate the spirit and essence, as well as the diversity of life throughout America. In their works they study characters and situations. In *Easter Sunday*, , *Girls*, and *Onward and Upward*, , Adolf Dehn renders high society, show girls and nuns in comical situations that exaggerate reality in a lively, animated style that exploits the painterly qualities and rich dark tones afforded by lithography. The *Figure and Other Subjects* As prints gained acceptance as fine art in America, they also became an expressive vehicle in which to explore the human figure. The subtle, tonal variations are achieved through the technique of aquatint. Davies was experimenting with color printing at this time, and only 25 of the 50 prints from this edition were made in color; the other half was printed in monotone. In the lithograph *Pomegranate, Pear and Apple*, , Marsden Hartley has rendered the fruit in bold, gestural strokes. The monumental quality of these forms gives this still life a feeling that is almost epic. Religious subject matter was another important area explored by artists of the American scene. Many prints, in fact, were created around American religious holidays, and often turned into Christmas cards. The wood-engravings by Bernard Brussel-Smith *Descent*, and Clare Leighton *Nativity*, - 50 are strong examples of traditional religious scenes rendered by American artists. Although not geographically specific, these prints bear an undeniable American feeling and flavor in their direct and frank rendition of a subject of another time. Kent was a highly influential painter and lithographer, and in his time was considered among the best American printmakers. From the city to the countryside to the northern hinterlands and abroad, artists of the American scene indeed captured the spirit and essence of America by working, as John Stuart Curry described, "out of the fullness of our life and experiences. Dover Publications xiii. She holds an M. This

essay appeared in the brochure for the exhibition Artists of the American Scene: A Selection from the Dr. This essay formed the basis for an article that appeared in the December - January issue of American Art Review. Resource Library readers may also enjoy: Links to sources of information outside of our web site are provided only as referrals for your further consideration. Please use due diligence in judging the quality of information contained in these and all other web sites. Information from linked sources may be inaccurate or out of date. TFAO neither recommends or endorses these referenced organizations. Although TFAO includes links to other web sites, it takes no responsibility for the content or information contained on those other sites, nor exerts any editorial or other control over them. Search Resource Library for thousands of articles and essays on American art.

Chapter 6 : The Prints of Ernest Fiene: A Catalogue Raisonné--Bibliography

American Prints before 19th-century American prints at the DAC include works produced as fine art by such printmakers as Whistler, as well as objects originally made and disseminated as popular commodities.

Chapter 7 : Images of a New England Seacoast: -

Work: American Images, This exhibition was on view from January 8-March 18, at the Kresge Art Museum, It is now available online. Claire Leighton was an equally prolific wood engraver and writer/illustrator about the technique.

Chapter 8 : Download & Streaming : mike_the_bike Favorites : Internet Archive

An American street scene original oil painting. Framed in a signed Robert M. Kulicke frame. This framed oil painting is painted on beveled panel, measures 10" x 8" (image size), 14" x " in total and is illegibly signed lower left.

Chapter 9 : Keepin'™ it Real | Rago Auctions

This aspect of printmaking in Mexico has not received much attention from scholars because of the dominant narrative around prints and the Mexican Revolution. The simple early woodcuts by one of Mexico's best-known artists, Rufino Tamayo (), show Indians in different settings ().