

Robert Von Neumann

American, b. Germany, 1888–1976

*Beaching the Dory*, n.d.

Lithograph

Gift of Mr. and Mrs. Frank Moulton, 1985.261

Wisconsin printmakers made evocative prints from familiar images, creating a local iconography.

Jacques Callot

French, 1592–1635

*Pillage and Burning of a Village*, from the series  
*The Large Miseries of War*, 1633

Etching

Humanistic Foundation Fund purchase, 63.4.12

Callot's series of prints was made at the height of the Thirty Years War and broke new ground by depicting war as almost unrelentingly grim.

Jacques Callot

French, 1592–1635

*Peasants' Revenge* (top), *Death by Hanging*,  
(bottom), from the series *The Large Miseries of War*, 1633

Etching

Humanistic Foundation Fund purchase, 63.4.16,  
22

Jacques Callot

French, 1592–1635

*Distribution of Honors*, from the series *The Large Miseries of War*, 1633

Etching

Humanistic Foundation Fund purchase, 63.4.23

William Weege

American, b. 1935

*Hell No I Won't Go!* from the *Peace is Patriotic Portfolio*, 1967

Offset lithography

Gift of Scott Robertson, 2001.87y

Pierre Daura

Spanish, 1896 – 1976

*Civilization 1937: Bronchaes Teruel Fascist Clean-up Spain*, 1937-1939

Etching

Gift of Martha Randolph Daura, 2002.89.10

Paul Revere, Jr., American, 1734–1818

*The Bloody Massacre on King Street* (also known as *The Boston Massacre*), 1770

Hand colored engraving

Courtesy The Chipstone Foundation

Albrecht Altdorfer

German, 1480–1538

*Horatius Cocles Leaping into the  
Tiber River*, 1521–1526

Copper engraving

Oscar Rennebohm Foundation Fund purchase,  
65.1.1

Horatius Cocles defended his comrades while they escaped over a bridge and destroyed it, then swam the river wounded with all of his arms.

Raphael Sadeler

Flemish, 1560/1561–1628/1632

*Allegory on Gluttony, Wealth, Lust, and  
Stupidity*, 1588

Engraving

John H. Van Vleck Endowment Fund  
purchase, 1999.77

Anton Refregier

American, b. Russia, 1905–1979

*San Francisco '34 Waterfront Strike*, 1949

Color screen print

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.44

A decade after he painted his controversial socially liberal murals at the Rincon Center in San Francisco, Refregier turned his designs into prints including this one to make them more widely available.

Albrecht Altdorfer

German, 1480–1538

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Copper engraving

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Horatius Cocles defended his comrades while they escaped over a bridge and destroyed it, then swam the river wounded with all of his arms.

Marcantonio Raimondi

Italian, ca. 1480–1527/1534

*Virtues: Charity*, n.d.

Engraving

Chazen Museum of Art General

Endowment Fund purchase, 2007.15.2

Though heroism and charity are common themes in visual arts, small prints would have provided a portable, inexpensive inspiration for an audience willing to be exhorted by the printmaker.

Albrecht Dürer  
German, 1471–1528  
*The Ill-Assorted Couple*, 1490–1496  
Engraving  
Bequest of John H. Van Vleck, 1981.31

Prints are more likely to mock social pariahs than paintings are. Cheap and quick to produce, prints cater to the whims of a popular market rather than the taste of a small number of wealthy patrons.

Thomas Rowlandson  
English, 1756–1827  
*Lust and Avarice*, 1788  
Hand-colored etching  
Gift of the Louis and Annette Kaufman  
Trust, 2001.116.32

Abraham Bosse  
French, 1602–1676  
*King Louis XIII as Hercules*, ca. 1635  
Engraving  
Gift of the Louis and Annette Kaufman  
Trust, 2001.116.86

Honoré Daumier  
French, 1808–1879  
*Repos de la France*, 1834  
Lithograph  
Gift of Helen Wurdemann, 1986.277

By the late 18th century in England, then France, the long tradition of praising rulers in paintings and sculptures was turned on its head by hoi polloi printmakers who dared to make fun of their own rulers.



Maarten van Heemskerck (after)

Dutch, 1498–1574

*The Prodigal Son Eating with the Swine*,  
from the series *The Parable of the*  
*Prodigal Son*, 1562

Engraving

Gift of the Louis and Annette Kaufman  
Trust, 2001.116.14c

Jan Wierix (after Pieter Bruegel the Elder)  
Flemish, 1549–ca. 1620; Flemish,  
ca. 1525–1569  
*The Drunken Peasant Pushed into a Pigsty*,  
1568  
Engraving  
F. J. Sensenbrenner Endowment Fund  
purchase, 2009.41

While not a direct representation of the prodigal son story, this print relies on the audience's familiarity with the tale to evoke sympathy for the drunken peasant, who gazes directly at the viewer.

Thomas Hart Benton  
American, 1889–1975  
*Prodigal Son*, 1939  
Lithograph  
Gift of Amanda K. Berls, 1978.256

In Benton's twist on the tale, the prodigal son returns to an empty shack in the dry plains of the Dust Bowl rather than his father's palace.

Unknown

*Sons of Temperance*, 1849–1850

Hand-colored lithograph

The William S. Fairfield Collection,  
2009.12.72

Unknown

*Daughters of Temperance*, 1849–1850

Hand-colored lithograph

The William S. Fairfield Collection,  
2009.12.73

In the United States at the end of the 19th century, lithographs by printmakers like Currier and Ives set a high moral tone. Images of posh and upright teetotalers conveyed a moral message of the prodigal son parable to an audience concerned about displaying uncouth images.

Louis Lozowick  
American, b. Ukraine, 1892–1973  
*Crane*, 1928  
Lithograph  
Museum purchase, 2010.58

Harry Sternberg  
American, 1904–2001  
*Enough*, ca. 1940  
Etching  
Gift of Mr. and Mrs. Gunther W. Heller,  
1985.285

Sternberg's view of the industrial landscape is bleak, unlike Lozowick's celebration of the great machines of American industrialization. Such contradictory prints reflect the artists' differing political views. The variety of viewpoints and opinions in these prints distinguishes their persuasive messages from propaganda, which is relentlessly consistent.

William Weege  
American, b. 1935  
*Hell No I Won't Go!* from the *Peace is Patriotic Portfolio*, 1967  
Serigraph, offset, and letterpress  
Gift of Scott Robertson, 2001.87y

John Steuart Curry

American, 1897–1946

*Coyotes Stealing a Pig*, 1927

Lithograph

Gift in memory of my wife, Ellen Curry

Schuster, Daniel B. Schuster M.D.,

1991.551

The naturalistic scene of coyotes stealing piglets from a sty can be read as an allegory of robber barons appropriating land in the American West.

Grant Wood

American, 1892–1942

*Approaching Storm*, 1940

Lithograph

Gift of Mr. and Mrs. Gunther W. Heller,

1985.308

On the eve of America's entry into World War II, images like this of impending storms often allude to the conflict.

Robert Von Neumann  
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*Beaching the Dory*, n.d.  
Lithograph  
Gift of Mr. and Mrs. Frank Moulton,  
1985.261

Frank Utpatel  
American, 1905–1980  
*The Old Must Die*, ca. 1945  
Wood engraving  
Gift of the Public Works of Art Project  
(WPA), assigned to the University of  
Wisconsin–Madison, 42.3.44

Wisconsin printmakers made evocative  
prints from familiar images, creating a  
local iconography.

Martin Schongauer  
German, 1450–1491  
*The Battle of St. James at Clavijo*, ca.  
1470–1475  
Engraving  
University Fund purchase, 66.7.2

Jacques Callot

French, 1592–1635

*Pillage and Burning of a Village, Death by  
Hanging, Peasants' Revenge,  
Distribution of Honors*, from the series  
*The Large Miseries of War*, 1633

Etching

Humanistic Foundation Fund purchase,  
63.4.12, 16, 22, 23

Callot's series of prints was made at the height of the Thirty Years War and broke new ground by depicting war as almost unrelentingly grim.

Francisco José de Goya y Lucientes  
Spanish, 1746–1828  
*Harvest Of the Dead (Muertos recogidos),  
To the Cemetery (Al cementerio)* from the  
series *The Disasters of War (Los  
Desastres de la Guerre)*, etched  
1810–1815,  
printed 1863  
Etching  
Gift of Helen Wurdemann, 1986.275, 264

Goya's series of images wasn't printed until after his death, most likely because it portrays the war between Spain and France as more horrible than heroic. Goya seems to have felt that this sentiment would damage his reputation with patrons at the Spanish court.

Otto Dix  
German, 1891–1969  
*Crater Field at Dontrien, Lit by Star-Shells  
(Trichterfeld bei Dontrien, Von Leu)*  
from the series *War (Krieg)*, 1924  
Aquatint  
Brittingham Endowment Fund purchase,  
2000.38



David Smith  
American, 1906–1965  
*Women in War*, 1941  
Etching  
John H. Van Vleck Endowment Fund  
purchase, 1999.115

Frank Utpatel  
American, 1905–1980  
*To Men About War*, n.d.  
Woodcut  
Gift of Sauk Prairie Memorial Hospital,  
1997.82.105

Raymond Louis Gloeckler  
American, b. 1928  
*Return to Earth*, 1955  
Linoleum cut  
Gift of the artist, 2007.5.6

Leonard Baskin  
American, 1922– 2000  
*Hydrogen Man*, 1954  
Woodcut  
Humanistic Foundation Fund purchase,  
60.3.2

The fear of nuclear war became an undercurrent of American thought by the 1950s. Some artists used printmaking to react to the horror of annihilation, others to the atmosphere of paranoia.

Robert Overman Hodgell  
American, 1922–2000  
*Sheltered Ones*, 1950-1960  
Woodcut  
Gift of the University United Methodist  
Church, 2010.16.6

Mary Alice Wimmer  
American, b. 1938  
*Napalm; Fragments*, 1967  
Color woodcut  
Gift of the artist, 2004.81

Warrington Colescott  
American, b. 1921  
*William Randolph Hearst Declares War on  
Spain*, from the series *Prime-Time  
Histories*, 1973  
Mixed intaglio, aquatint, soft ground,  
drypoint, and etching  
Gift of the artist, 1973.37.7

In the 1970s, the Vietnam War not only sparked protests but trenchant criticism that questioned the relationship of violence and war to the rest of American culture.