

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 unremittingly 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: Bronchales 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
*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.

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.

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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 unremittingly 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.