RECENT ACQUISITIONS: PRINTS

December 21 - February 12, 1961

SMALL, Marc. French, born 1889.
Beggar with Violin. 1924. Woodcut 18 3/4 x 13". Larry Aldrich Fund.

CORNELL, Thomas. American, born 1903.
The Monkey. 1959. Four etchings 13 1/16 x 9 7/8. Gift of Mr. and Mrs. Sylvan Lang.

COURTIN, Pierre. French, born 1921.
Song G. 1953. Etching 23 x 10 1/3". Louise R. Smith Fund.

A Cycle of a Small Sea: Under. 1959. Engraving 24 1/4 x 24". Gift of Mr. and Mrs. Peter A. Rubel.

DEBAEL, Nicolas. French, born Russia, 1911-1955.

BAGUET, Etienne. French, born 1907.

HARTUNG, Hans. French, born 1904.
Lithograph No. 73. Lithograph 22 1/4 x 29 7/8.

HEKEL, Erich. German, born 1883.
Franzi Reclining. 1910. Color woodcut 9 x 16 1/2. Gift of Mr. and Mrs. Otto M. Gerson.

HES, John Paul. American, born 1924.

The Destruction of Sodom. 1958. Woodcut 11 15/16 x 17 15/16".

JASANSKY, Mauricio. American, born Argentina 1911.

LOCKWOOD, George. American, born 1929.
Homage to Redon. 1959. Woodcut 41 7/8 x 8. Gift of Mr. and Mrs. Peter A. Rubel.

MALLFIC, Aristide. French, 1861-1944.
Hero and Leander. (1894?). Wood engraving 6 7/8 x 5 15/16". Gift of Mrs. Donald B. Straus.

The Shriek. 1895. Lithograph 20 11/16 x 15 13/16". Matthew T. Mellon Foundation.
STEAUS, Max. German, born 1881.


Hydra. Aquatint 26 x 19 7/8. Gift of Mr. and Mrs. Peter A. Rubal.


At the Table. c. 1906. Woodcut 13 1/8 x 9 3/4. Gift of Peter H. Deitsch.


VILAMINCK, Maurice. French, 1876-1958.

During the past year and a half the Museum has acquired some 500 prints, only a few of which are included in this small selection which, however, embraces almost seven decades of printmaking. The most important single acquisition among these prints is The Shriek (1895), the haunting and very rare lithograph by Edvard Munch, gift of The Matthew T. Mellon Foundation.

Munch, the foremost artist Scandinavia has produced, was a contemporary of the impressionists in France and a senior of Bonnard and Vuillard. The lithograph The Shriek is his most vivid image in any medium. Like all of Munch’s prints it is a restatement, a simplification, of an idea first articulated in paint. The composition of the lithograph follows the painting but, in translation to a graphic medium, gains in power. The colors, of course, are reduced to black and white. The sinuous curves of sea and sky contrast with the diagonals of the bridge and its railing. The figure, convulsed by panic, cups his hands to utter a cry which vibrates his body and echoes through the landscape. Is the shout heard? A couple continue their promenade as the sound is drowned by the throbbing rhythms of nature.

Woodcuts by artists of a succeeding generation in France and Germany also offer expressionist statements — Chagall, Heckel, Rohlfs, Valtat, Vlaminck. With the Rohlfs print Benediction, the artist’s widow has also donated to the Museum the linoleum block for the print itself carved in 1912.

Recent American prints include Mauricio Lasansky’s imposing Self Portrait of 1957, an engraving printed from lucite by Arthur Deshaies, and the work of three younger artists: Thomas Cornell (born 1937), George Lockwood (born 1929), and John Paul Jones (born 1921).

The contemporary school of Paris is represented by Pierre Courtin, the painter-printmakers Hartung, Soulages, de Staël, Vilato and two sculptors Hajdu and Germaine Richier.

Two portraits in the exhibition are of particular interest: an early Pechstein lithograph of Alfred Kubin, the Austrian draughtsman who so influenced Chirico as well as the German expressionists of whom Pechstein himself was one; the other portrait, an Homage to Redon, a woodcut in black, was carved by George. *
Other acquisitions include two late nineteenth century prints, a Maillol wood engraving, _Hero and Leander_ (c. 1894) and Paul Ronson's _Tiger in the Jungle_ (1893) and, finally, a recent woodcut by the Japanese artist Yashio Kanamori, _The Destruction of Sodom_ (1958).