

BODY & SOUL:

*Prints, Paintings, Photographs and Sculpture from the
Ben Ortiz and Victor P. Torchia, Jr. Collection*



SEPTEMBER 22, 2016 *through* OCTOBER 23, 2016

HOUSATONIC
MUSEUM OF ART

BODY & SOUL

“DEATH,” RAINER MARIA RILKE

*Before us great Death stands
Our fate held close within his quiet hands.
When with proud joy we lift Life’s red wine
To drink deep of the mystic shining cup
And ecstasy through all our being leaps—
Death bows his head and weeps.*

BODY & SOUL

*Prints, Paintings, Photographs and Sculpture from the Ben Ortiz
and Victor P. Torchia, Jr. Collection have been generously donated to the
Housatonic Museum of Art to Commemorate and Celebrate the life of*

JOHN ELOY ORTIZ
1966-2008

BODY & SOUL

Isolina Limonta Belkis Ramirez Julio Valdez
Julio César Peña Peralta Lynd Ward Max
Liebermann Axel Herman Haig Vincent
Glinsky Vladimír Fuka Hervert George Z.
Constant Alberto Beltrán Raúl Anguiano
Alfredo Zalce Isidoro Ocampo Francisco
Mora Leopoldo Méndez Pablo O'Higgins
Arturo García Bustos Fernando Castro
Pacheco Ángel Bracho Willie Jinks Manuel
Pérez Coronado Mathew Brady Larry Silver
Leslie Giuliani Aliosky García Sosa
Thomas Mezzanotte Paul Jacoulet Everett
Longley Warner Isabel Bishop Chaim Gross
Todd Webb Edith Nankivell Norman Kent
Eva Fuka Carlos Irizarry Iwao Akiyama
Jacob Landau Joan Brinton Wheeler Louis
Hechenbleikner Dr. Mitchel A. Obremski
Hans Meid Leonard Baskin Jan Murdock
Francisco Goya Edward Tompkins Whitney

Foreword

Collecting art is a thrilling occupation, often rewarding the adventurous collector in aesthetic, cultural, and possibly, monetary ways. With experience, the novice collector transforms into a committed connoisseur with a discerning eye and a deep knowledge. The pleasure of learning, an intrinsic reward in and of itself, motivates a collector to know more about an artist, a style, or a process and, in turn, stimulates the desire to possess an object. Acquiring works of art is not only enjoyable, but also deeply satisfying: the body of the collection manifests the soul of the collector.

Collector and curator, Ben Ortiz attended an estate sale in the East Side neighborhood of Bridgeport, Connecticut, when he was twelve years old. For fifty cents, he purchased his very first artwork, *Calvin Tomkins*, an etching by the artist Edith Nankivell. This early act sparked his life-long passion for collecting. But, as many collectors know, there is even a greater joy than acquiring works of art, and that is sharing them with others.

Body & Soul: Prints, Paintings, Photographs and Sculpture from the Ben Ortiz and Victor P. Torchia, Jr. Collection brings together fifty local, regional and international artists, some who attained prominence in their field and others who may remain forever in the shadows of anonymity.

The fifty works included in this exhibit have been donated to the Housatonic Museum of Art by Victor P. Torchia, Jr. and Ben Ortiz in memory of Ben's beloved brother, John Eloy Ortiz (1966-2008), to mark what would have been his fiftieth birthday. All fifty works, one for each year, have been carefully curated and focus on the dual nature of humanity: the body and the soul.

Representation of the human form has been a recurring theme since the first mark-making by our early ancestors, and reached its full flower during the Renaissance (1300-1600 AD) with its emphasis on the classical notion of ideal beauty, perfection and harmony. For artists, like Leonardo Da Vinci, Michelangelo and Raphael, the body was the manifestation of the soul, with mimesis, or the exact representation of a person, place or thing, serving as

the hallmark of excellence. By the early 20th-century, modernism, with its break from classical definitions and forms, shifted the emphasis in figurative art away from the spiritually enlightened ideal to a more emotional "every man."

Body & Soul presents a variety of images that contain political and economic narratives, hierarchical and exploitative power relations, and collective and individual identities. Each work, perhaps inspired by an artist's personal experience or a symbolic narrative, expresses a deep reaction to the concerns or struggles of the day juxtaposed with universal themes such as mortality and memory, persistent elements of the human condition. In the end, the human form remains an enduring subject for artists to explore, perhaps, in part, because "the body is the garden of the soul."¹

This exhibit was organized by the Housatonic Museum of Art and includes an essay by Art Historian and Independent Curator of Cuban and Latin American Art, Gustavo Valdés Rivera. Special thanks to Megan Cacioppo, Marketing Coordinator; Janet Zamparo, Curator of Education; Richard Hubbard, Webmaster; Paul Mutino, Photographer; Courtney Linderman, Housatonic Museum of Art's Collections Manager and Preparator, for her assistance throughout the project; and perennial thanks to Dennis Minella and his team for continued support. Additional support was provided by Laura Roberts of Laura Roberts Marketing and Ashley Keller of Little Black Business Book for event planning and coordination.

Support for *Body & Soul: Prints, Paintings, Photographs and Sculpture from the Ben Ortiz and Victor P. Torchia, Jr. Collection* is provided by the Werth Family Foundation and Housatonic Community College with additional support from Voya Investment Management and Victor P. Torchia, Jr.

Robbin Zella, Director
August 2016

¹ Kushner, Tony. *Angels in America, Part Two: Perestroika Act 5, Scene 1*

The Gift of Art: A Tale of Two Collections

The Housatonic Museum of Art has proven to be a major cultural force in the City of Bridgeport and the entire State of Connecticut. The museum's collection is international in scope and contains over 4,000 works of art spanning centuries of art history. Its exhibitions and programs, like the *HMA Lecture Series*, attract the attention of consumers of art and culture in the city and beyond the state lines. The museum's website, a must for the college students and museum-goers alike, evidences the variety of events programmed through the year. The museum is also the greatest supporter of the college's Art Department, hosting its annual art students' shows.

The Ben Ortiz and Victor Torchia, Jr. Art Collection has also had a longtime presence in Connecticut, its birthplace. Highlights from the collection have been featured in several public exhibitions; and on multiple occasions, the collection has been the focus of art surveys in prestigious institutions. The collection, initiated by Ben Ortiz four decades

ago, has accumulated a great wealth of works by American and international artists, and like the museum's, it is diverse in the representation of art periods, art movements, mediums and techniques. In the late 1980s and early 1990s, Mr. Ortiz and Mr. Torchia, Jr. turned their attention to the work of Connecticut-based artists, the art of Latin America, and Decorative Arts. It was around this time that Mr. Ortiz, an alumnus of the Housatonic Community College, held the position of Curator at the Housatonic Museum of Art. As curator, Mr. Ortiz looked closely at the rapid growth of the Hispanic population in Bridgeport and neighboring cities, and celebrated their contribution to the arts with groundbreaking exhibitions such as the acclaimed *Paper Visions* series, a biennial of works on paper by established and emergent artists from the Caribbean and Latin America. Mr. Ortiz would eventually move on to other art endeavors but never severed his ties with the museum.

That we are witness to this exhibition is not a coincidence but the premeditated aspiration of these two prominent art collectors to present the museum with a gift of 50 works in tribute to the memory of the brother of Mr. Ortiz, John Eloy Ortiz (1966-2008), who would otherwise celebrate his 50th birthday this year if a senseless tragedy would have not taken his life some time ago. Certainly a precious life taken too soon. The selection process was based on a common denominator: a sentiment of inclusion, diversity, harmony and hope. These are works that spoke to both donors and museum in a poetic way. Each of the 50 works in the exhibition, all of which deal with the human figure, reminds us that behind each work of art there is a human life, rich in creativity, commitment, devotion, history, meaning, spirituality, and passion. It's been said that "art imitates life," thus art should celebrate life.

The Housatonic Museum of Art aims at making accessible its holdings to the public through exhibitions, a strong educational program, and its strong commitment to bring the arts to the community. The Ben Ortiz and Victor Torchia, Jr. Art Collection sees itself as a guardian of magnificent creations by generations of men and women artists. As collectors, they view themselves as temporary keepers of man-created treasures, too precious to keep from the reach of others. When two altruistic art entities come together in a project like the one at hand, the end result is always a feast to the eyes of the viewer; for it is the viewer that is the ultimate recipient of any gift of art.

Gustavo Valdés, Art Historian, Independent Curator, and Collector of Contemporary Cuban and Latin American Art Summer of 2016



Ángel Bracho
Mexican, 1911-2005

Ritual of the Huichol Indian Tribe, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.01.02

Despite having only completed four years of primary school, Bracho worked to support himself with menial jobs while attending the Escuela Nacional de Artes Plásticas at night. He graduated with a degree in the arts and began painting murals under the supervision of Diego Rivera. He also became a founding member of Taller Gráfica Popular wherein he became a skilled engraver and maker of posters that became hallmarks of the group. Having been a child of a lower-class family, Bracho focused his work on the struggles of the working poor to address social and political issues that he himself faced in his youth.



Fernando Castro Pacheco
Mexican, 1918-2013

Working with Ixtle, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.02

Having begun studying art at fifteen, Pacheco grew to be a renowned muralist, painter, engraver, illustrator, printmaker and teacher. Unlike the fresco muralist who painted directly onto the wall, Pacheco painted onto large canvases, separating his work from traditional Mexican Muralism. He also founded La Escuela Libre de Las Artes Plásticas de Yucatan in 1941 which encouraged students to paint out of doors in order to capture the color and realism of nature directly observed. In 1943, he joined Taller Gráfica Popular, a group of artists that espoused democratic ideas including organizing workers and advocating for the poor. Known for the graphic style of his work and the fluidity of color, Pacheco remains well-known in Mexico today, particularly in his hometown of Mérida, Yucatan.



Arturo García Bustos
Mexican, 1926

Peasants of Tláhuac, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.03

Bustos began his career as one of only four students known as “los Fridos,” studying under famed artist Frida Kahlo. Bustos began as a painter, like that of his mentors, but soon entered Taller de Gráfica Popular (TGP) and, under the influence of Leopoldo Méndez, turned toward the practice of printmaking. Working in engraving and lithography, he also founded “Artistas Jovenes Revolucionarios” which, like TGP, focused on political and social issues of the 20th century. Today, Bustos is considered one of the greatest Mexican lithographers and one of Mexico’s best muralists.



Pablo O'Higgins
Mexican/American, 1904-1983

Brick-Makers, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.04

Born in Utah and raised in California, Paul E. Higgins emigrated to Mexico at twenty years old, at the invitation of famed Mexican muralist Diego Rivera. Once settled in his new country, he became Rivera's studio assistant working on the murals at the National Agricultural University at Chapingo. While working for Rivera, he changed his name to Pablo Esteban O'Higgins and joined the Mexican Communist Party.

He, along with Leopold Méndez, founded Taller de Gráfica Popular, a printmaking studio that produced anti-fascist imagery in order to help educate the often illiterate workers. Stalin's reign of terror, that included the "Great Purge," contributed to O'Higgins' disillusionment with the Communist Party, but he never wavered in his devotion to the Mexican people. After years of art-making in Mexico, O'Higgins was given honorary Mexican citizenship in 1961 in recognition for his contribution to the arts.



Leslie Giuliani
American, 1957

Playin' in the Hood, 2004
 Monoprint on paper
 2016.03.04

Leslie Giuliani, a resident of Weston, Connecticut, is a painter, photographer, printmaker and draughtsman. She has mastered a variety of media including encaustic, also known as hot wax painting, whereby beeswax is heated and color pigments are added to create liquid or paste that is then applied to wood or canvas, a technique she has been teaching for over twenty-five years. Giuliani has an affinity for the hand-made utilizing embroidery, quilting, crocheting, sewing and hooking—all crafts traditionally associated with “women’s work” that she has reinvented and (re)presented to viewers in a new form. Color, an important feature in her work, and simple forms combine to make works that are rich in both narrative and texture. Giuliani is a member of the Silvermine Guild and the Center for Contemporary Printmaking, and has received support for her work from the Connecticut Commission on Culture and Tourism.



Leopoldo Méndez
Mexican, 1902-1969

Grinding Maze, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.05

One of the most influential graphic artists to have worked in 20th century Mexico, Méndez focused on issues and themes similar to those of his contemporaries. His pieces spoke against the rise of fascism, and advocated for the Mexican Revolution. Like other artists working at that time, Méndez preferred to work anonymously or within a group, eschewing the commodification of his art, as he believed art should benefit the public rather than the artist. Having studied at the Academy of San Carlos in Mexico City, he became renowned for his strong compositions and technical skill, earning him a prestigious Guggenheim Fellowship in New York City. His work is now held in collections across the world.



Francisco Mora
Mexican, 1922-2002

Silver Mine Worker, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.06

As the son of an artist and musician, Mora was able to observe art from a young age. After relocating to Mexico City to further his career, Mora cofounded Taller de Gráfica Popular, a graphics workshop along with Leopold Méndez, Pablo O'Higgins and Luis Arenal, creating political pieces that championed social and political movements. He, along with his wife, African-American sculptor and graphic artist Elizabeth Catlett, exhibited widely until his death in 2002.



Isidoro Ocampo
Mexican, 1910-1983

Pottery Maker, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.07

Isidoro Ocampo Vidal was one of the most influential printmakers and designers in 20th century Mexico. Also a founder of Taller Gráfica Popular (TGP), his work explored political and social themes, always advocating for the plight of the worker and the poor. Ocampo created art which lambasted the growing threat of fascism in the world. However, many of the artists associated with TGP supported communism, resulting in Ocampo's departure from the group in 1944, however, he was invited back to participate in the "Mexican People" print project on view here.



Alfredo Zalce
Mexican, 1908-2003

Henequen Plant, 1946

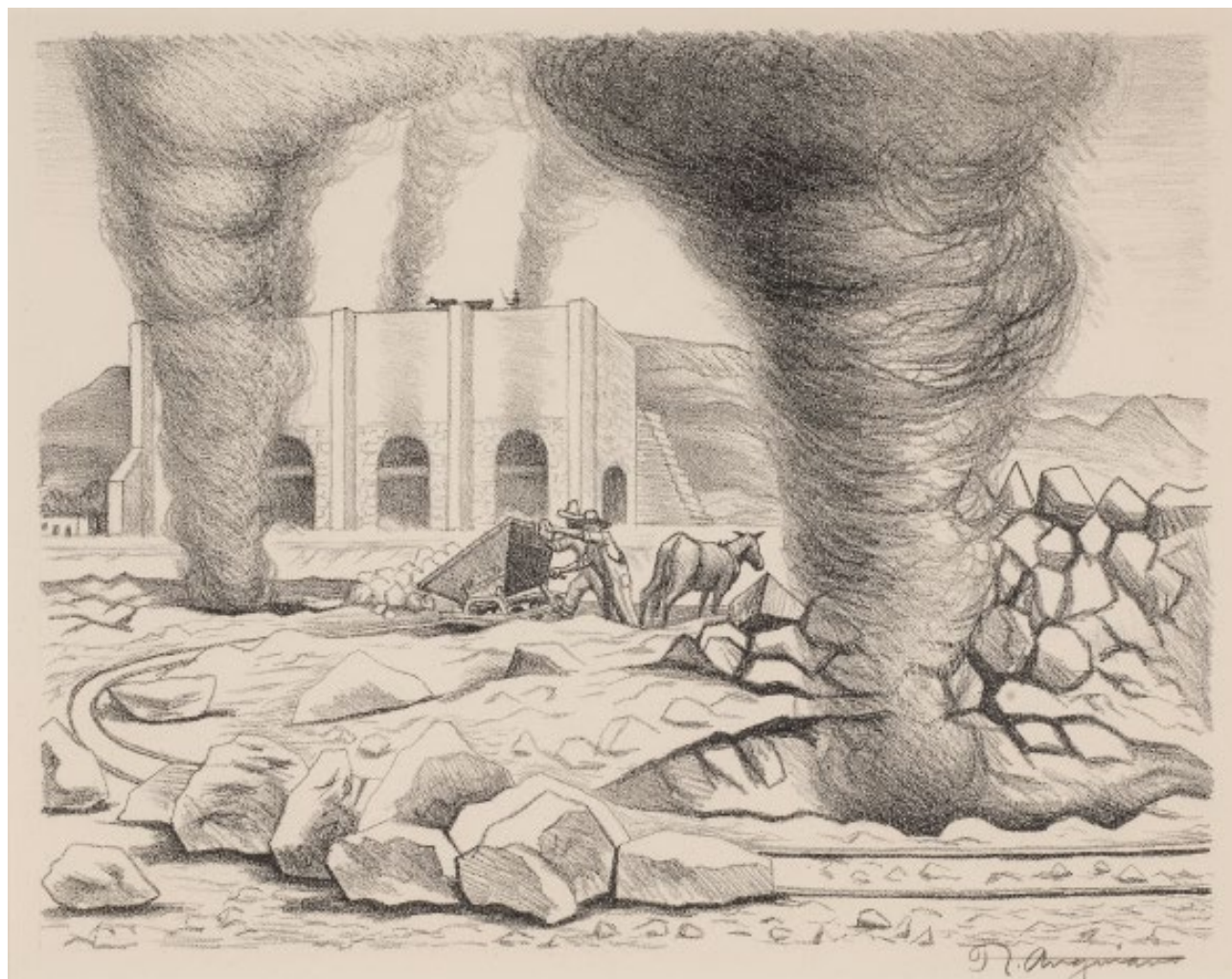
From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.08

Like Anguiano, Zalce began making art at an early age with his first work drawn on his parents' linoleum floor. Later, he augmented his teachers' lessons with illustrations drawn on the classroom blackboard. He remained committed to education into adulthood and founded or cofounded the Escuela de Pintura of Tabasco, the Taller de Gráfica Popular, the Escuela de Pintura of Taxco in Guerrero, the Taller de Artes Plásticas in Urapan and the Escuela de Pintura y Artesanías in Morelia. A painter, engraver and muralist, Zalce used Expressionism and figurative art to portray scenes of Mexican rural life in order to critique the exploitation of the labor class. Despite the accolades he received for his work, Zalce shied away from publicity, often refusing awards, for fame, to him, was secondary to his work.



Raúl Anguiano
Mexican, 1915-2006

Lime Kilns, 1946

From the portfolio: *Mexican People*, published by Associated American Artists.

10 prints by 10 artists. Edition of 250

Lithograph

2015.12.09

Sculptor, painter and famed muralist, Anguiano was one the most influential Mexican artists of the 20th century. He began drawing at the age of five and enrolled in the Open Air Art School by age twelve. His first major exhibit, at age twenty, was held at the Palacio de Bellas Artes and soon he was teaching at the National Autonomous University and founded the Taller de Gráfica Popular, providing a forum for emerging artists. His oeuvre shows the influence of Cubism, Surrealism and, later in his career, the return to Realism. After visiting the Lacandon jungle in Chiapas, he concentrated on portraying native Mayan women, notably *Nacimiento en la Selva* ("Birth in the Jungle") 1953, depicting the birth of a Mayan child king, and *El Rebozo* ("The Shawl") 1983, showing an indigenous woman draped in a white shawl. His best-known painting, however, is *La Espina* ("The Thorn") 1952, in which a saint-like Mayan woman sits cutting a splinter out of her foot with a knife. Anguiano's imagery celebrates Mexican life: its Mayan history, the Mexican Revolution, religion, festivals and rural life. Having garnered considerable acclaim, Anguiano's murals can be seen from the Vatican in Rome to California, where he completed his last and largest mural for the foyer of the Performing Arts Auditorium at East Los Angeles College.



Alberto Beltrán
Mexican, 1923-2002

Grinding Sugar Cane, 1946

From the portfolio: *Mexican People*, published by Associated American Artists. 10 prints by 10 artists. Edition of 250
Lithograph
2015.12.10

Born into poverty, Beltrán left primary school to begin working in order to help his family. In 1939 he was accepted into the Escuela Libre de Arte y Publicidad to study drawing and soon began providing illustrations for several publishers. Largely self-taught, he studied engraving with Carlos Alvarado Lang and fresco painting with Alfredo Zalce at the Escuela Nacional de Artes Plásticas. Through his friendship with Zalce, Beltrán became a member of Taller de Gráfica Popular, an organization that was sympathetic to the goals and ideals of the Mexican Revolution, and therefore aligned with his own championing of the poor and working class. An award-winning political cartoonist, engraver and draughtsman, Beltrán became a muralist in the latter part of his career. Despite the acclaim he achieved during his lifetime, he is relatively unknown today, even in his own country.

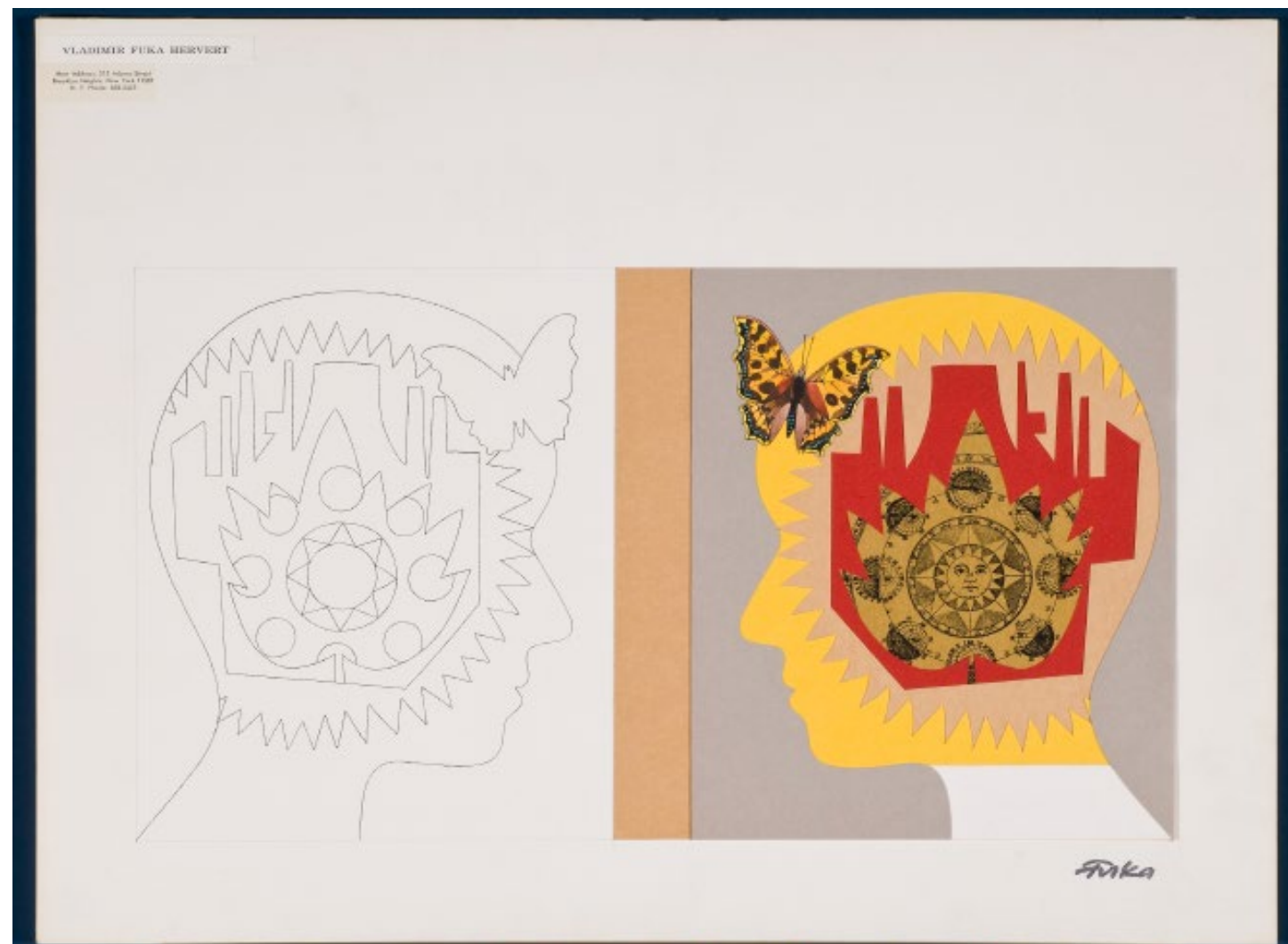


George Z. Constant
Greek/American, 1892-1978

In Love, ca. 1950s

Etching on paper. Edition of 20/25
 2015.12.11

Born in Greece, Constant nurtured a childhood fascination for Greek icons and classical art. Having settled in America in 1924, Constant attracted a circle of artists eventually forming *The Society of Modern Painters and Sculptors*, with some members who were fellow expatriates from Greece. Like many of the artists in this exhibition, Constant received support from the Works Progress Administration, a New Deal program designed to employ Americans during the Great Depression, and he was commissioned to create a series of drypoint etchings for commercial production. Although the work displayed here is undated, it is believed to have been completed in the 1950s and appears to have been influenced by artists such as Hans Hoffman and Brâncusi. Finding success in New York, Constant was awarded several prizes from both the United States and the Greek governments: Purchase Prize from the U.S. Library of Congress and the Order of the Phoenix from Greece respectively. He lived and worked in Manhattan and Southampton, L.I. where he maintained his primary studio until his death in 1978.



Vladimír Fuka Hervert
Czech/American, 1926-1977

Untitled, ca. 1960
Mixed media collage on board
2015.12.12

After the end of World War II in 1945, Fuka was accepted into the Prague Academy of Fine Arts where he also met his wife, photographer and painter, Eva Fuka. He embarked on a rich and varied career as an illustrator, graphic designer, typographer, painter, sculptor, furniture designer and draughtsman, eventually achieving international acclaim for his illustrations, children's books and album covers. In 1967 he was invited to participate in the Czech Pavilion at the World Expo in Montreal and, along with his wife, emigrated to the United States where he lived and worked under the name Fuka-Hervert until his death from complications related to diabetes in 1977.



Vincent Glinsky
Russian/American, 1895-1975

***Face of Love*, ca. 1960**
 Cast foundry stone with polychrome
 2015.12.13

Born in Russia, Glinsky came to New York as a young man where he attended college at the Beaux-Arts Institute of Design and Columbia University School of Architecture. Following graduation, Glinsky worked as an architectural sculptor for famed architect Albert Kahn and created bronze doors, entranceways and letterboxes, most notably, for the historic landmark in New York City at the Fred F. French Building and the National Institute of Health in Bethesda, Maryland. In 1927, Glinsky traveled to Rome and Paris, where he joined the L'Ecole de Paris, a group of artists that included Calder, Picasso and Giacometti, to name a few. Upon his return to New York, Glinsky's work was met with great enthusiasm and was included in numerous exhibits at premier venues like the Museum of Modern Art, the Whitney Museum of American Art, Art Institute of Chicago and the Pennsylvania Academy of Fine Art. Over the course of his lifetime, he garnered numerous awards and honors including a Guggenheim Fellowship, the Widener Gold Medal for his sculpture *The Awakening*, and The National Arts Club's Medal of Honor.



Axel Herman Haig
 Swedish, 1835-1921

Moorish Archway, Toledo, 1884
 Etching on paper. Edition of 300 proofs
 2015.12.14

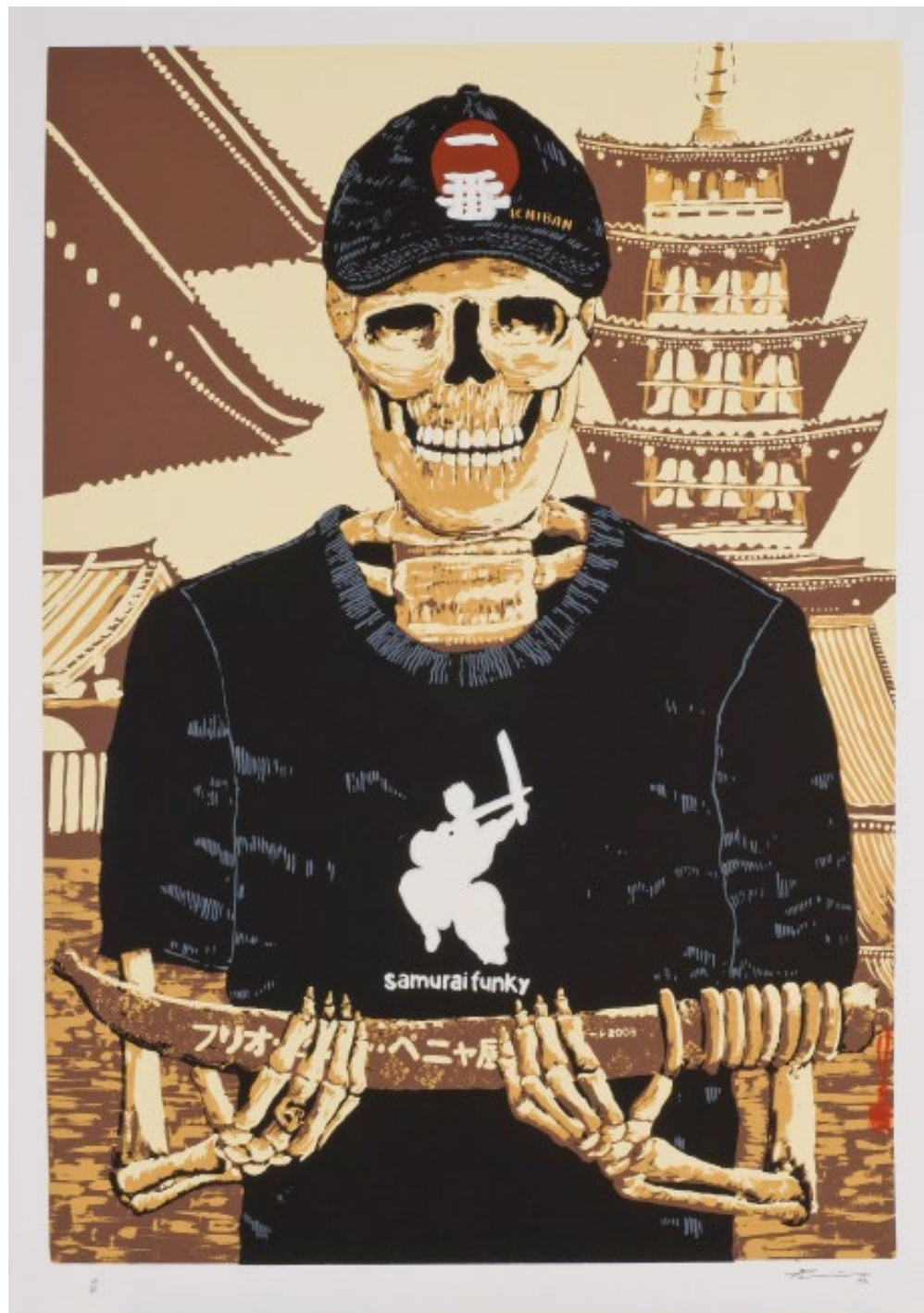
Haig began his life as a shipbuilder but soon turned his attention to the study of architecture. He became an apprentice draughtsman at the Ecclesiastical Commissioners, and then, after serving seven years, pursued a career as an architectural artist earning the moniker “the Piranesi of the Gothic Revival.” The wealth generated by the Industrial Revolution sparked a construction boom in the mid-19th century, and artists, like Haig, were used to bringing the two-dimensional plans of architects to life. As his reputation as an architectural draughtsman grew, Haig partnered with the Gothic Revival architect William Burges, whereby producing some of the most outstanding examples of Victorian Gothic Revival structures to include Carleton Castle, Skelton-on-Ure and Hartford’s own Trinity College. Haig’s etchings and lithographs of European castles, churches, and landscapes were very popular and widely collected in late-Victorian England.



Max Liebermann
German, 1847-1935

Coal Miner, ca. 1900
 Lithograph on paper
 2015.12.15

Having been born into a wealthy and influential family, Liebermann initially studied law and philosophy in Berlin before turning to a life of painting. Long considered one of Germany's most renowned artists, Max Liebermann was a dominant force in the arts: first as a naturalist painter of the common folk, seen here, and then as one of the pioneers of Impressionism. However, Liebermann was not without his critics. During his Naturalist phase, when he focused on the work and leisure activities of common people rendered in a simple, realistic manner, he was called a "painter of filth" and a "disciple of the ugly." In 1905, when he began to work in the Impressionist style, he was accused of anti-nationalism. Liebermann received many honors throughout his lifetime including his election as president of the Prussian Academy of Arts, but the rise of Hitler brought his career to an end. He resigned from his position when the Academy decided to no longer exhibit Jewish artists in 1933, and stated that the "dream of assimilation" had died.



Julio César Peña Peralta
Cuban, 1969

Erotica IX, 2003

Intaglio etching on paper. Edition 47/50
 2015.12.16

Born in Holguín, Cuba, Peña Peralta earned his degree at the Engraving Studio of Carmelo González, and became a member of the Havana Experimental Graphic Studio. Working with a variety of printmaking techniques, Peña Peralta has earned recognition as a master printmaker, creating rich visual narratives that celebrate Cuban life. Ever-present skeletons are the subjects that pervade his imagery, and similar to Western art's themes of *memento mori* and *vanitas still life* that served a moralizing purpose between the medieval through the Victorian Age, his work reminds us of our own mortality, and the certainty of death.



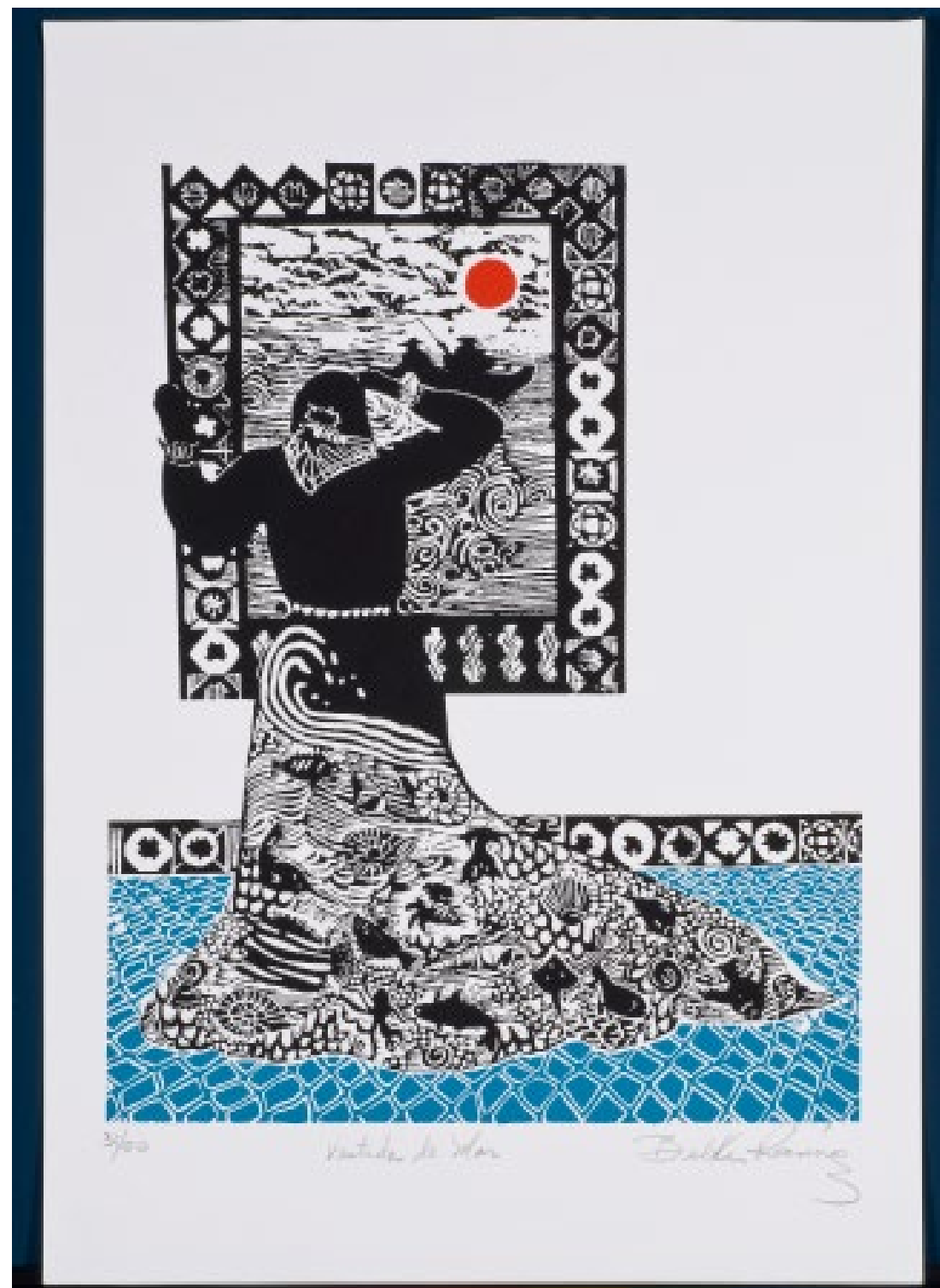
Julio Valdez
Dominican/American, 1956

***Tail of Clouds*, 2011**

Solar plate etching on paper. Edition 14/25
2015.12.17

Julio Valdez noted, “The physical and psychological distance from my birthplace has allowed a critical distance for re-examining my origins (which has) triggered gradual changes in my artistic vocabulary.” Issues of identity, combined with his own symbolic, pictorial vocabulary, draws on traditional Latin American mythology to fuse the past with the present. The flora and fauna of his homeland are prominently featured in his work, as is the human body, usually in silhouette, which takes away the particular in order to create a universal “everyman.”

Inspired by the teachings of his mentor, the master printer and artist Robert Blackburn, Valdez established a fine art printmaking studio specializing in contemporary and safe, non-toxic printing techniques in New York City in 1994. His work has been exhibited internationally, and he has received numerous awards such as the Grand Prize at the XVII E. León Jimenes Biennial in the Dominican Republic in 2000 and the New York Foundation for the Arts Fellowship in 2003, among others.



Belkis Ramirez
Dominican, 1957

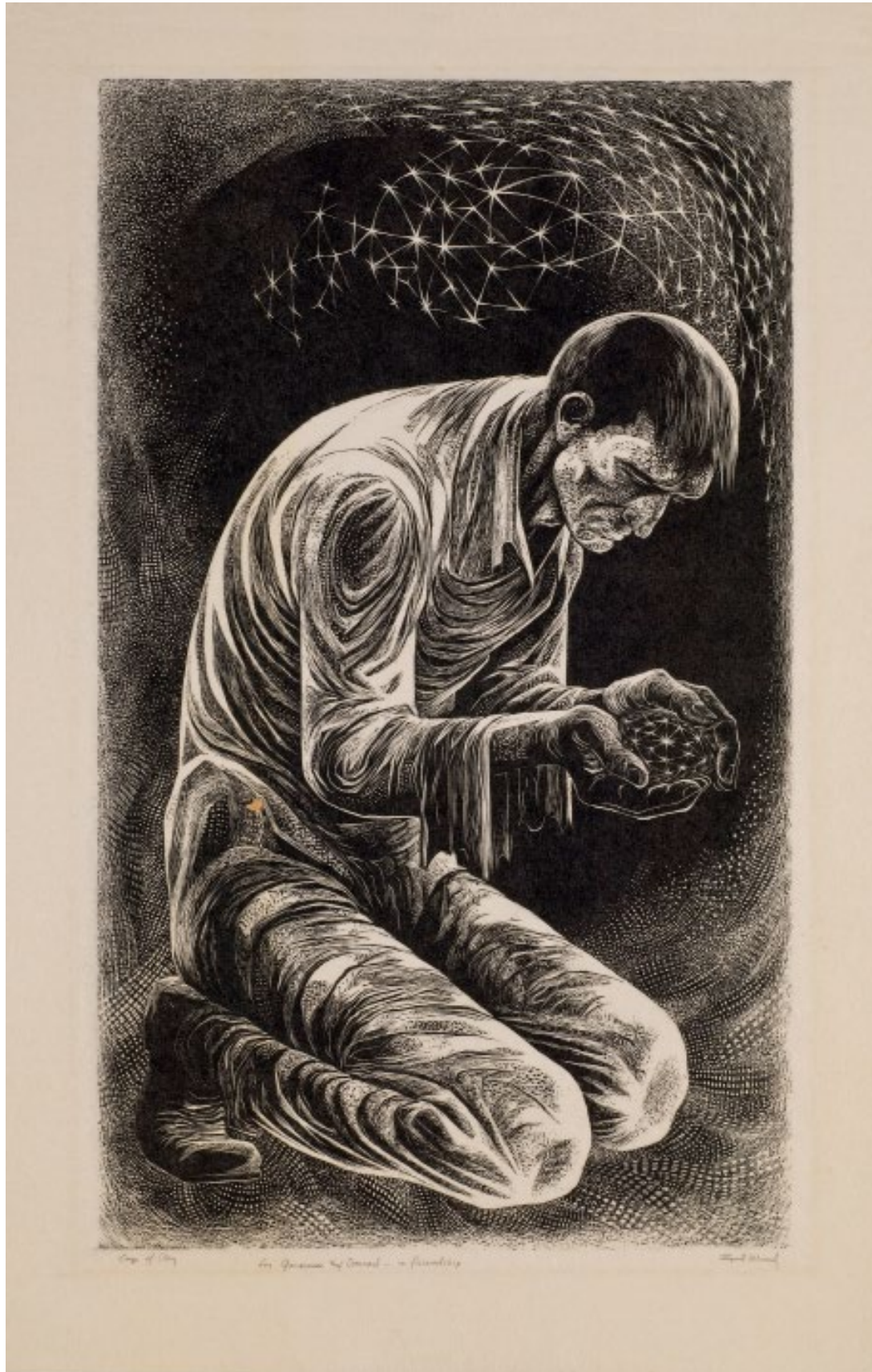
Sherezada (Chiqui) Vicioso
Dominican, 1948

Nueva York; Vestida de Mar; and Julia, 1987
From the artists' book **Julia de Burgos: la nuestra**
Color woodcut on paper (triptych). Edition 31/50
2015.12.18.01; 2015.12.18.02; 2015.12.18.03

Best known for her ground-breaking installation, *De la misma madera* (1994), Belkis Ramírez helped to popularize the medium of installation art in the Dominican Republic. Ramírez, through her work, asks questions about the roles that women play within the world and, particularly, within the art world. She has said, "As an artist and social entity...I try to ask and wonder, propose and attempt to find answers to individual and collective situations, engage the viewer in the dynamics of the work, involve him, seduce him. I have only questions and doubts, and I develop my body of work trying to clear them; it serves as an instrument of thought and reflection. To reach the senses sometimes in a playful manner, other times directly. Every viewer will have 'the last word' and in that moment the artwork is completed." She represented her country in the 55th edition of the prestigious Venice Biennial in 2013 and makes her home in both Santo Domingo (Dominican Republic) and New York.

Poet, playwright and essayist, Chiqui Vicioso, collaborated with Belkis Ramirez on the work you see here. Ramirez contributed the illustrations for Vicioso's artist's book, *Julia de Burgos: la nuestra* which includes her poem, *Nueva York*.

Vicioso founded the Circle of Creative Women and, in 1988, the Dominican Society of Writers awarded her the prestigious Golden Caonabo. An advocate for women's rights, the Department for the Advancement of Women gave her the Gold Medal of Merit for Outstanding Woman of the Year in 1992.



Lynd Ward
American, 1905-1985

***Cup of Sky*, 1965**
Woodcut on paper
2015.12.19

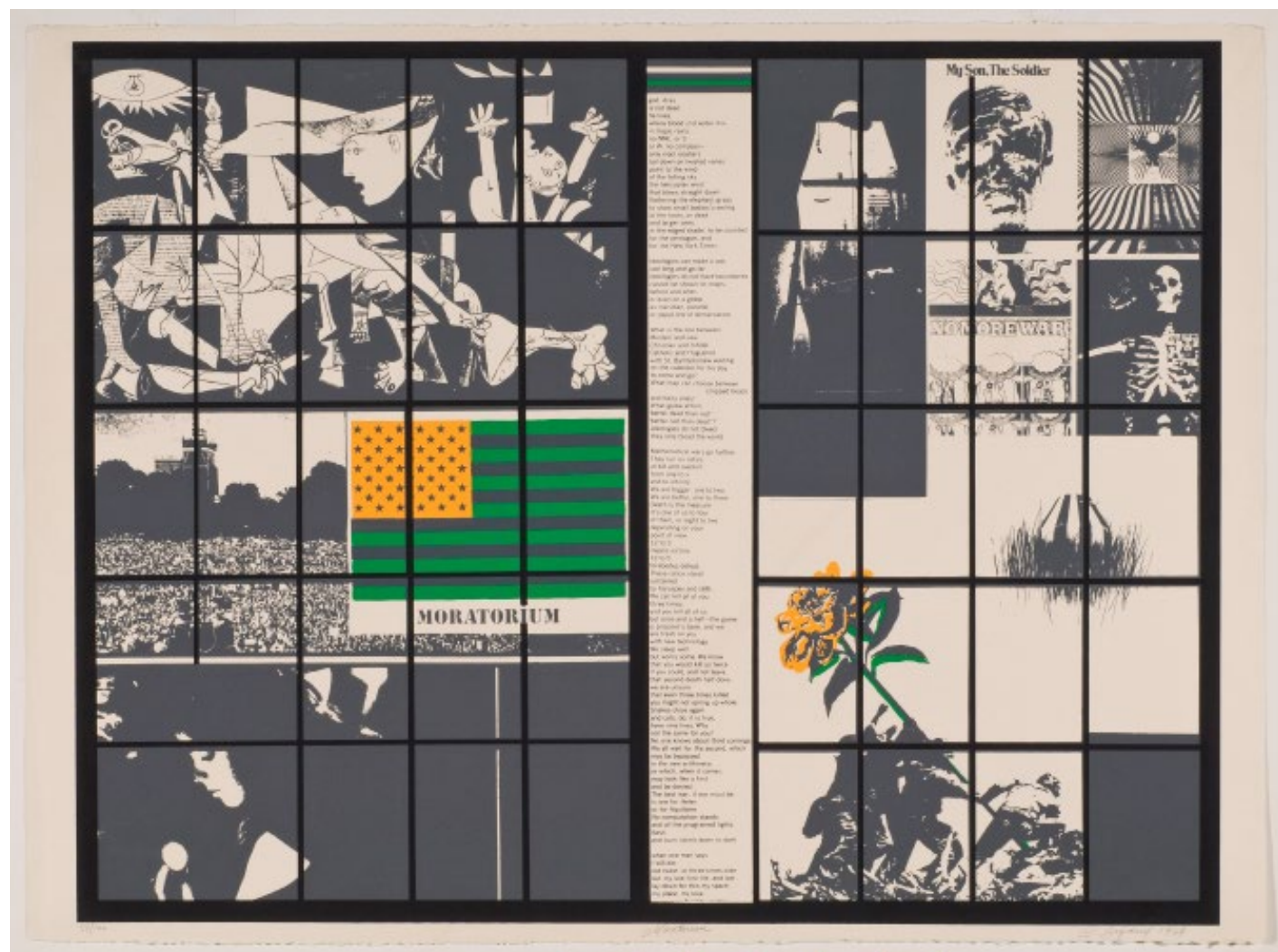
An artist as well as a storyteller, Lynd Kendall Ward was born in Illinois, and educated at Columbia Teachers College in New York where he studied fine arts. After graduation, he and his wife, journalist and author May McNeer, traveled to Leipzig in Germany where he studied lithography, etching and wood engraving at the National Academy of Graphic Arts and Bookmaking. Ward chanced across a copy of Flemish artist Frans Masreet's graphic novel, *The Sun* (1919), a story told in sixty-three woodcut illustrations. Inspired by this wordless novel, Ward embarked on his own artistic journey creating "novels in woodcuts." His stories, often politically themed and socially conscious, helped lay the foundation for the rise of the *graphic novel* as a genre.



Isolina Limonta
Cuban, 1956

Untitled, ca. 2010
Mixed media collography on paper
2015.12.20

Having studied painting at the Academy of Fine Arts San Alejandro, Limonta brings a painterly touch to her lively prints. Through the process of collography, in which an artist applies tactile materials on a solid plate to create unique impressions onto a print, Limonta is able to create a raised surface, providing a rich texture to her work. Swirling forms from nature, blades of grass or the veins of feathers, are imprinted over the figures breathing life into the subjects of her prints. Now a master printmaker, Limonta currently resides in Havana, where she is a part of the Cuban Union of Writers and Artists (UNEAC) and the Experimental Printmaking Workshop, Havana.



Carlos Irizarry
Puerto Rican, 1938

Moratorium (My Son, the Soldier), 1969
 Silkscreen on paper. Edition 59/100
 2015.12.21

Born in Saint Isabel, Puerto Rico, Irizarry temporarily moved to New York City to attend the School of Art and Design. Upon completing his studies there, he returned to Puerto Rico in 1966 to work as an engraver and painter within the burgeoning graphic arts field, with his imagery reflecting the influence of abstract expressionism. He was awarded first prize in the International Exhibition of the Protest Print in Vienna and founded the Centro Nacional de Las Artes in San Juan. His art began to change when his focus shifted to the political events of the 1960s and 70s, specifically the loss of identity as Puerto Rico's culture was assimilated into the United States. Irizarry sympathized with the Young Lords Organization, a national movement founded by Puerto Ricans, that advocated for Puerto Rico's independence from the United States. His piece, *Moratorium*, combines civil rights issues on the mainland and the island with a distinct anti-Vietnam War stance. At the heart of the issue was the fact that Puerto Ricans were denied voting rights in America's presidential elections, symbolized here by Nixon and Johnson, yet were nevertheless sent to Vietnam to fight. ^[1]

His work has been exhibited internationally, and has been featured in exhibits at the Museum of Modern Art in New York City and Smithsonian Museum in Washington, DC. Having lived and worked in New York City, the subject of his work often focuses on the fractured sense of self one can have when straddling different cultures.

^[1] McCoy, Erin. *Yo Protesto! Puerto-Rican Anti-Vietnam Ware and Pro-Independent Protests*; unionpenumbra.org



Jacob Landau
American, 1917-2001

***City of Dis*, 1975**
 Lithograph. Edition 24/50
 2015.12.22

Born in Philadelphia to immigrant parents (his father was a painter and his mother a poet), Landau demonstrated a talent for art when he began drawing at the age of three. He attended the Graphic Sketch Club when he was twelve, and at seventeen won five awards for a Scholastic Magazine illustration competition. He then earned a scholarship to attend the University of the Arts in Philadelphia, with a concentration in painting, illustration, and printmaking. Upon graduation in 1939, he moved to New York City where he worked as an illustrator for magazines and participated in the New York Graphic Workshop. While serving two years in World War II, he continued to focus on art by editing the special services magazine, *At Ease*. From 1949 to 1952 he lived in Paris, where he studied at the Academie Julian and met noted printmaker Leonard Baskin, who taught him the practice of making woodcut prints. Upon returning to America, Landau taught at Pratt Institute in Brooklyn for twenty years, becoming chairman of the Department of Graphic Art and Illustration. His work is figurative with an emphasis on human rights issues, a subject that was informed by his own experiences during the Great Depression and The Holocaust. His work draws upon Biblical references, "I'm involved with the tradition of protest that comes from the prophets of the Old Testament. They were concerned with justice and injustice. I am, too." He describes his work as "consciously anti-modernist," which echoes the opinion that his work is reminiscent of Goya or Blake. His work is in the collections of the Museum of Modern Art, Metropolitan Museum of Art and the Philadelphia Museum of Art, among others.

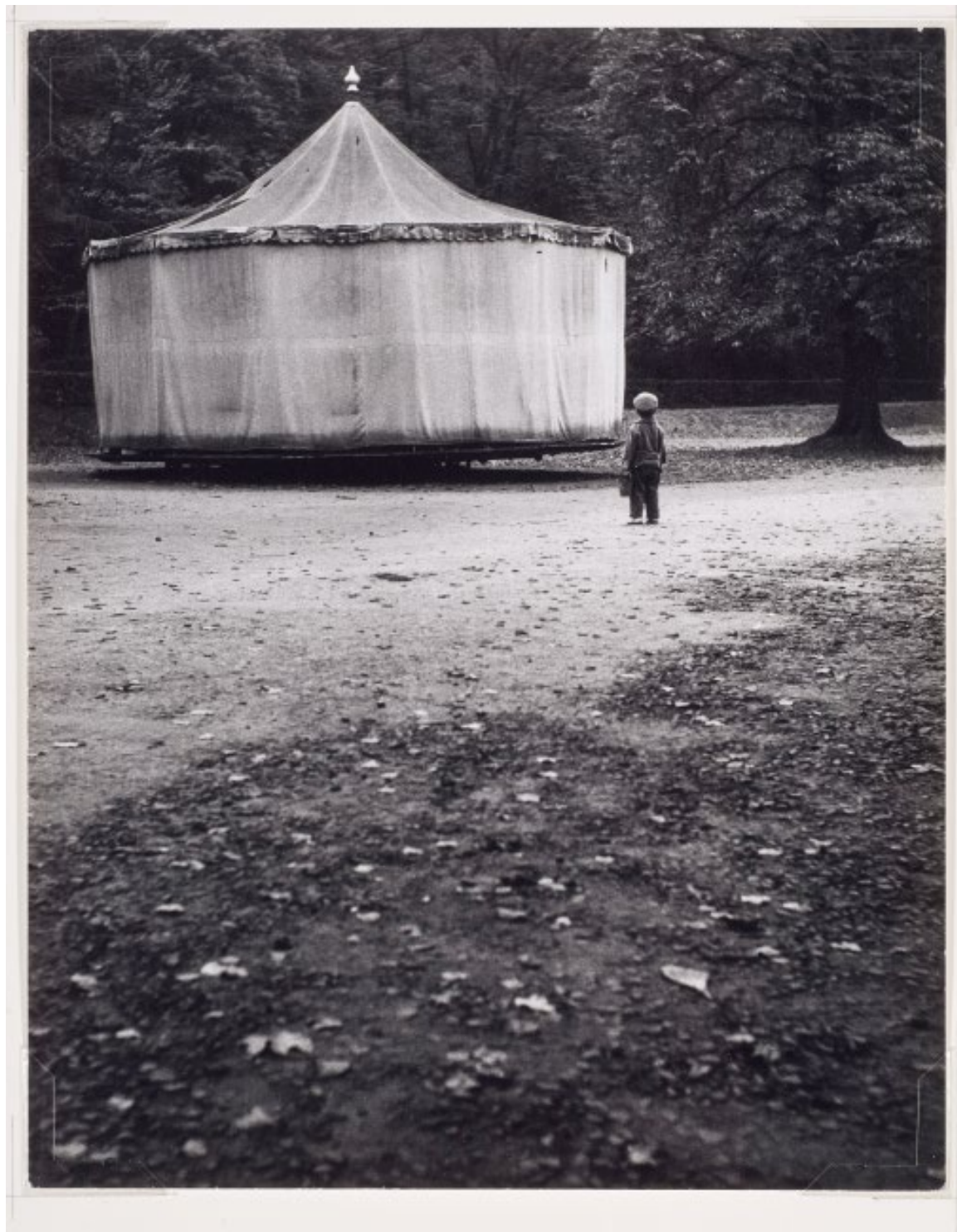


Joan Brinton Wheeler
American, 1953

Hester Little and His Friend Checkers
 Assemblage, stuffed animal, doll and found objects
 2015.12.23

Based in Easton, Connecticut, artist Joan Wheeler uses her work as a “visual diary,” focusing on the passage of time, human relationships, environmental issues, and the human condition. Her work is both personal and symbolic, believing that the past is ever-present, an endless “reconfiguring in the theater of the soul.”

Wheeler is a member of the Silvermine Guild and has participated in numerous exhibits in both Connecticut and New York City. She has been awarded several grants including a Connecticut Commission on the Arts State grant for the Visual Arts.



Eva Fuka
Czech/American, 1927-2015

Disappointment, 1954

Gelatin silver print on paper. Printed in 1978
 2015.12.24

During World War II, Eva Fuka studied at the State School of Graphic Arts and the Academy of Visual Arts, both in Prague, and witnessed the persecution of Jews when many of her Jewish classmates seemed to have simply vanished. Using surrealist techniques, she created an atmosphere of eerie foreboding, and noted that, “a situation just catches you... absurd or mysterious...and you just take the picture.” Of communist-ruled Prague, she tried to imbue her photos with the same uneasy feeling that haunted her memories. Eva and her husband, Vladimír Fuka, were part of an avant-garde circle of artists and poets, which brought them into conflict with communist authorities. She used a montage technique she termed “multiplage” whereby images are layered to create a ghostly look to, “combine things which don’t really go together but yet somehow do.” She worked at the Metropolitan Museum of Art and in photographic laboratories, then returned to Prague after the Velvet Revolution of 1989, and lived there until her death in 2015. One of a very few female avant-garde photographers of that era, Fuka was the first woman in Czechoslovakia to have had a monograph of photographs published.



Norman Kent
American, 1903-1972

***Two Nudes*, 1940**
Linoleum print on paper.
2015.12.25

Born in Pittsburgh, Pennsylvania, Kent attended the Rochester Institute of Technology, and by the following year received a full scholarship to attend the Art Students League in New York City, where he studied printmaking with well-known woodcut artist, Alan Lewis. Kent moved to Buffalo, N.Y., where he worked as a printmaker and a freelance illustrator for such magazines as *Fortune* and *Outlook*. He then lived in Rome with his wife, where he created woodcuts of the Roman architecture and fountains. He returned to New York, this time settling in Geneva, where he taught his craft at William Smith College, and then at Hobart College, where he established the entire art department and taught painting and printmaking. Kent returned to New York City once more to accept the editorship for the magazine *American Artist*, a position he held for over twenty-five years. His work can be seen in over forty publications on both printmaking and watercolor, for which he is also known, and is included in many collections, such as the Metropolitan Museum of Art and the Library of Congress, in addition to Georgetown University's recent acquisition of over two hundred of his woodcuts and linocuts. Kent's work is admired for its bold pattern and design, imbuing his subjects with personality and his landscapes with a sense of place.



Edward Tompkins Whitney
American, 1820-1893

Seated Man in Turban with a Sepak Takraw Ball, ca. 1860

Carte-de-visite

2015.12.26

Edward Tompkins Whitney, under Martin M. Lawrence, learned to develop the daguerreotype in 1842 and mastered the wet-plate collodion photography process under the tutelage of J. W. Black, a Boston photographer. Whitney owned studios in Rochester, New York, and then in New York City, before settling in Norwalk, Connecticut, where he operated Whitney & Beckwith Photographers in the Gazette Building from 1865 to 1871; Whitney worked as sole proprietor until 1880. Whitney freelanced for Mathew Brady and was hired to document significant places for the government as well as important battlefields, such as Bull Run and the sites associated with the Peninsula Campaign.

This photograph is called a “carte-de-visite” and may be a portrait of a well-known person in his time. The carte-de-visite, very popular during and after the Civil War, provided people with a less expensive alternative to daguerreotypes. These photographs were reproducible, less fragile and more portable, giving rise to the middle-class hobby of collecting “celebrity” portraits that were included in family photo albums made especially for this use.



Manuel Pérez Coronado
Mexican, 1929-1970

Preparatory Sketch of Child with Day of the Dead Rattle

Pencil on paper
 2015.12.27

Pérez Coronado, known as “Mapeco,” was also a member of Taller Gráfica Popular and founder of Taller-Escuela de Uruapan. An activist on behalf of marginalized and disenfranchised Mexican people, he was persecuted and imprisoned by the Mexican government in the 1960s. Coronado developed a personal painting style that pays close attention to the use of color and texture. Here on view are multiple sketches on paper featuring a child holding a skull rattle. In Southern and Central Mexico, the Day of the Dead, which coincides with the Catholic All Soul’s Day, is celebrated by indigenous people to honor their ancestors. It is an important feast day that includes special breads (*pan de muerto*), fruit, peanuts, turkey mole and tortillas, and often takes several months to prepare. Offerings of toys and candies are placed on the altars (*ofrendas*) in each home for the *angelitos* (spirits of the children), while shots of *mezcal* are left for the adult souls. The celebration of the return of ancestors to the realm of the living is a ritual that keeps history and family stories alive. Through the building of the altar to the visiting of tombs, families remember and celebrate those who have passed away.



Leonard Baskin
American, 1922-2000

***Tormented Man*, 1953**

Color woodcut on paper; from the Portfolio of Fifteen Woodcuts
 2015.14.01

Baskin was born in New Brunswick, New Jersey, and, while still a student at Yale University, founded Gehenna Press, a small press that produced artists' books. Baskin was immediately recognized for the high production quality of his printing as well as for his innovative typography, design and woodcuts. From 1953 until 1974, he taught printmaking and sculpture at Smith College in Northampton and at Hampshire College in Amherst, Massachusetts. In 1958, Baskin met and befriended the literary couple, Ted Hughes and Sylvia Plath, who was teaching at Smith College that year. In 1966, Baskin illustrated *Crow* for Hughes, while Plath dedicated *Sculptor* to Baskin in her book, *The Colossus and Other Poems*.

A noted sculptor, Baskin received public commissions including a bas relief for the Franklin Delano Roosevelt Memorial and a bronze statue of a seated figure, erected in 1994 for the Holocaust Memorial in Ann Arbor, Michigan. His works are in the collections of many major museums including the Metropolitan Museum of Art and the Museum of Modern Art in New York; the Museum of Fine Arts, Boston, the Art Institute of Chicago, the Boca Raton Museum of Art, the British Museum in London, and the Vatican Museum in Rome. The archive of his work at the Gehenna Press was acquired by the Bodleian Library at Oxford, England, in 2009.



Francisco Goya
Spanish, 1746-1828

***Tampoco (Nor do these)* from *Los Desastres de la Guerra*
(The Disasters of War), ca. 1903**
 Etching on paper. Plate 10, State 3
 2015.14.02

Printmaking afforded Goya, the Court painter of Spain for King Carlos IV and Fernando VII, a serial form in which to explore a wide range of ideas, earning him the reputation as one of the greatest printmakers of any century, and simultaneously considered the last of the Old Masters and one of the first Moderns. The originality and raw violence of *The Disasters of War*, a series of 80 aquatint etchings completed between 1810 and 1820, is best summed up by the Australian art critic Robert Hughes, who wrote, “[Goya] speaks to us with an urgency that no artist of our time can muster.” He was right: Goya’s depiction of the carnage of war has a contemporary sensibility and the same immediacy as photographic, first-hand war reportage like that of Mathew Brady, Robert Capa, James Nachtwey, and Lynsey Addario. Goya’s horrifying series, *The Disasters of War*, seems to anticipate the atrocities of technological conflicts that continue unabated into the 21st century. Although they were not published until 1863, the *Disasters* date from the second decade of the 19th century, when Goya was already a mature artist with a reputation as a brilliant court painter and satirist. Goya had suffered a mysterious illness in 1793, which left him permanently deaf and had a profound impact on his art, as he became blanketed in silence. Even today it is difficult to look at the *Disasters*, because Goya catalogues the brutality and fatal consequences of war in such a stark, confrontational and unflinching manner. The series is divided into three groups: prints of wartime “disasters” responding to the Napoleonic invasion of Spain; a record of the famine in Madrid of 1811-12, in which more than 20,000 people died; and a final series of allegorical *caprichos* ridiculing the repressive government of Ferdinand VII, who returned to Spain as king in 1814.

The power of the *Disasters* cycle is that they transcend the particular and deliver us to the universal since all war is essentially the same. For many scholars, critics and artists, *The Disasters of War* is considered the greatest work of art on the subject.



Chaim Gross
American, 1904-1991

Mother and Child, Seated, 1976
Bronze on wood base. Edition 5/47
2015.14.03

Artist and educator, Chaim Gross emigrated to the United States after the Jews were expelled from Austria. He enrolled in the Beaux-Arts Institute of Design studying with Elie Nadelman and, soon after, also joined the Art Students League where he met and befriended Moses Soyer, a member of the Fourteenth Street School. By 1926, Gross was teaching at the Educational Alliance, a position he held for fifty years. By 1929, he had created a series of fifteen prints that included streets, parks, women, the circus and vaudeville, and soon began exhibiting with the Whitney Studio Club and holding his first one-man show at Gallery 144 in 1932. Gross was primarily a sculptor, and during the Great Depression, found work through the Works Progress Administration whereby he taught classes, gave demonstrations and received commissions for pieces that were placed in schools, state colleges and Federal buildings. His works are in the permanent collections of the Hirshhorn Museum and Sculpture Garden, the Smithsonian American Art Museum and the Metropolitan Museum of Art, among others.



Hans Meid
German, 1883-1957

***Circus IV (Voltigeuse)*, 1910**
 Drypoint etching on paper
 2015.14.04

Hans Meid studied in Karlsruhe under the direction of Wilhelm Trübner and Walter Conz, and began work as a designer for the porcelain manufacturer, Meissen. Exhibiting widely throughout Europe, Meid soon gained a reputation as an excellent printmaker. By 1918 his etchings and lithographs were published in his first catalog and he was offered the position of Professor of Engraving at the Berlin Academy in 1919. Over the course of his career, Meid created over 550 etchings, drypoints and lithographs of landscapes, portraits and figure studies, with his most important works made between 1910 and 1930. From its inception, the core of the European circus performance consisted of the equestrian acts like acrobatics, dressage and even comedy on horseback. Here we see a “trick” rider or *voltigeuse*, and historically, Germany, especially between the two World Wars, was the epicenter of the circus and variety show business.



Louis Hechenbleikner
Austrian/American, 1893-1963

The War, Plate II, Europe, 1944/1950
 Wood engraving on paper. Edition 14/50
 2015.14.05

“A twentieth century woodcut artist and lithographer, Louis Hechenbleikner spent his early and later years in Austria. During most of his career, however, he lived and worked in New York City. Hechenbleikner received his education in the graphic arts in Innsbruck, Dusseldorf and Munich. He moved to New York in 1923 and began exhibiting his art at such major institutions as the Carnegie Institute, Boston Museum of Fine Arts, National Academy of Design, Whitney Museum of American Art and the Metropolitan Museum of Art. Hechenbleikner was a full member of the National Academy of Design and, from 1925 to 1950, he produced many woodcuts, wood engravings and lithographs. Some, such as *Pieta*, were commissioned by various publishers as individual works of art, while others were created for illustrated books, such as Dostoyevsky’s *The Brothers Karamazov* (1949). Today numerous museums in both America and Europe include Louis Hechenbleikner’s art in their permanent collections. In 1993, a large collection of the artist’s work and personal correspondence was donated to the University of Innsbruck.”

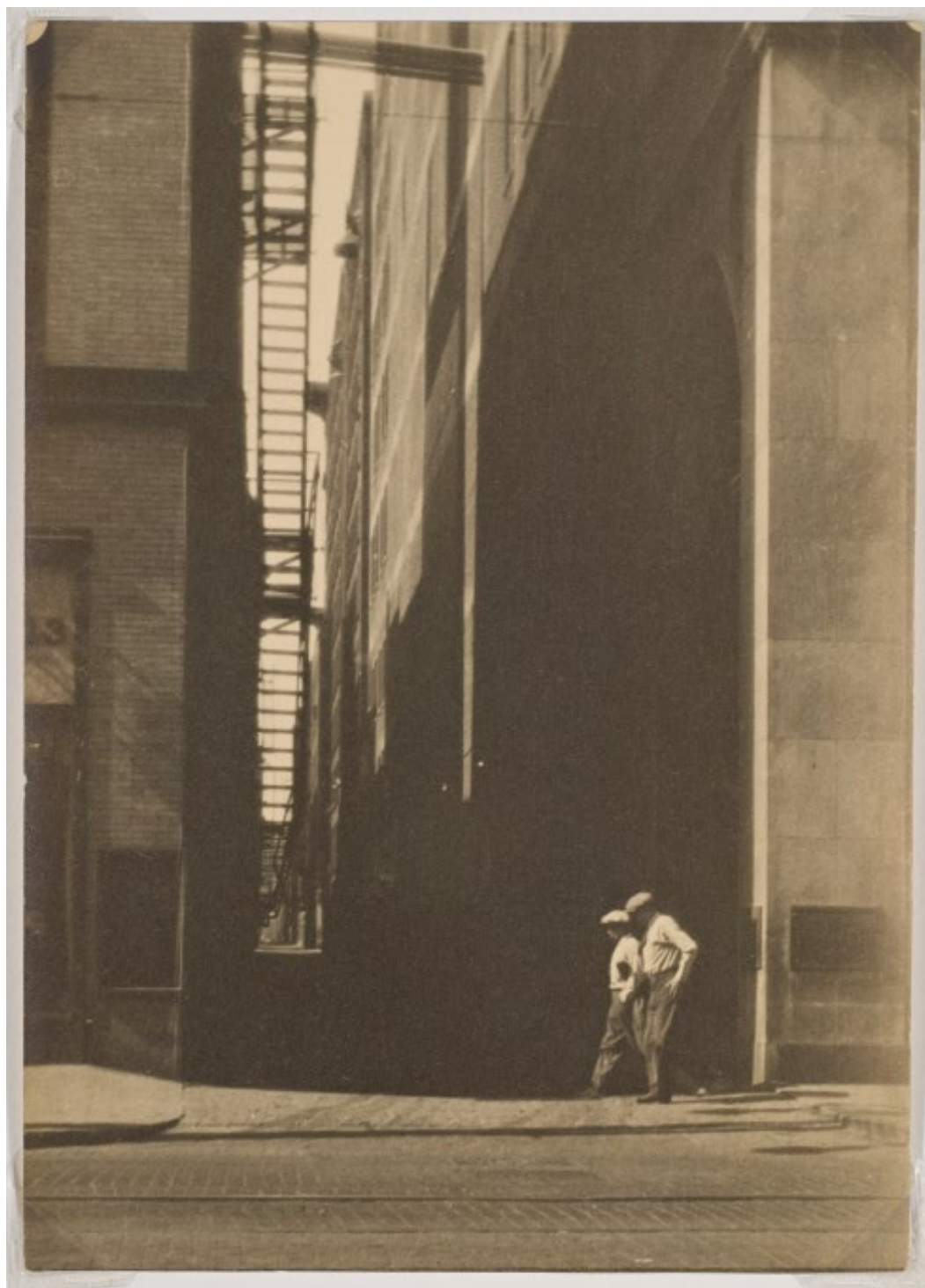
Source: *The Colophon* Vol. 16



Edith Nankivell
American, 1896-1962

Calvin Tomkins, 1928
 Etching on paper
 2015.14.06

While attending an estate sale on the East Side of Bridgeport, collector Ben Ortiz was captivated by this portrait made by etcher and painter, Edith Nankivell. This print is the very first acquisition made by Ben Ortiz when he was only twelve years old, for the handsome price of fifty cents. Nankivell received her primary education in the arts from her father, Frank Nankivell (Australia, 1869 - New York, 1959), who was himself an accomplished etcher, painter and illustrator. Renowned for her particularly fine architectural etchings, Nankivell exhibited her art in New York, Philadelphia, Washington and Boston during the 1930s and 1940s.



Dr. Mitchel A. Obremski
Polish/American, 1904-1980

Untitled, Syracuse, NY, ca. 1920
Gelatin silver print
2015.14.07

A practicing physician, Dr. Mitchel A. Obremski was born in Poland in 1904 and then immigrated to America, living first in Long Island City, and then Syracuse. Obremski's oeuvre includes a broad range of subjects including figurative, street scenes, photograms, landscapes and abstracts. In the darkroom, he was equally experimental to achieve the desired visual effects, and was active in the Syracuse Camera Club from the 1920s through the 1940s. His work was exhibited in many significant salons of the day, including those of the Seattle Camera Club, the Camera Pictorialists of Los Angeles, the Pittsburgh Salon of Photographic Art, and the First Annual International Salon of the Chicago Camera Club held at the Art Institute of Chicago in 1929. He also participated in the first International Photographic Salon of Japan in 1927.



Todd Webb
American, 1905-2000

Untitled (Portrait of Indigenous Man from New Guinea), 1943
 Vintage gelatin silver print
 2015.14.08

Webb had worked as a photographer for the Navy in New Guinea and the Philippines, and when his tour of duty was complete, he made his way to New York City, where he befriended Alfred Stieglitz and Georgia O'Keefe. He was hired by Roy Stryker, who left the government's Farm Securities Administration program to head Standard Oil's public relations department from 1943-1950, to document the oil industry. Webb began to receive additional commissions from *Fortune* magazine and from the United Nations from 1949 until 1953. Webb received a Guggenheim fellowship in 1954 and in 1956 to photograph the immigrant trails of New Yorkers who traveled to California in search of gold, land and a better life. Two books were published from this two-year project: *Gold Strikes and Ghost Towns* and *The Gold Rush Trail and the Road to Oregon*.

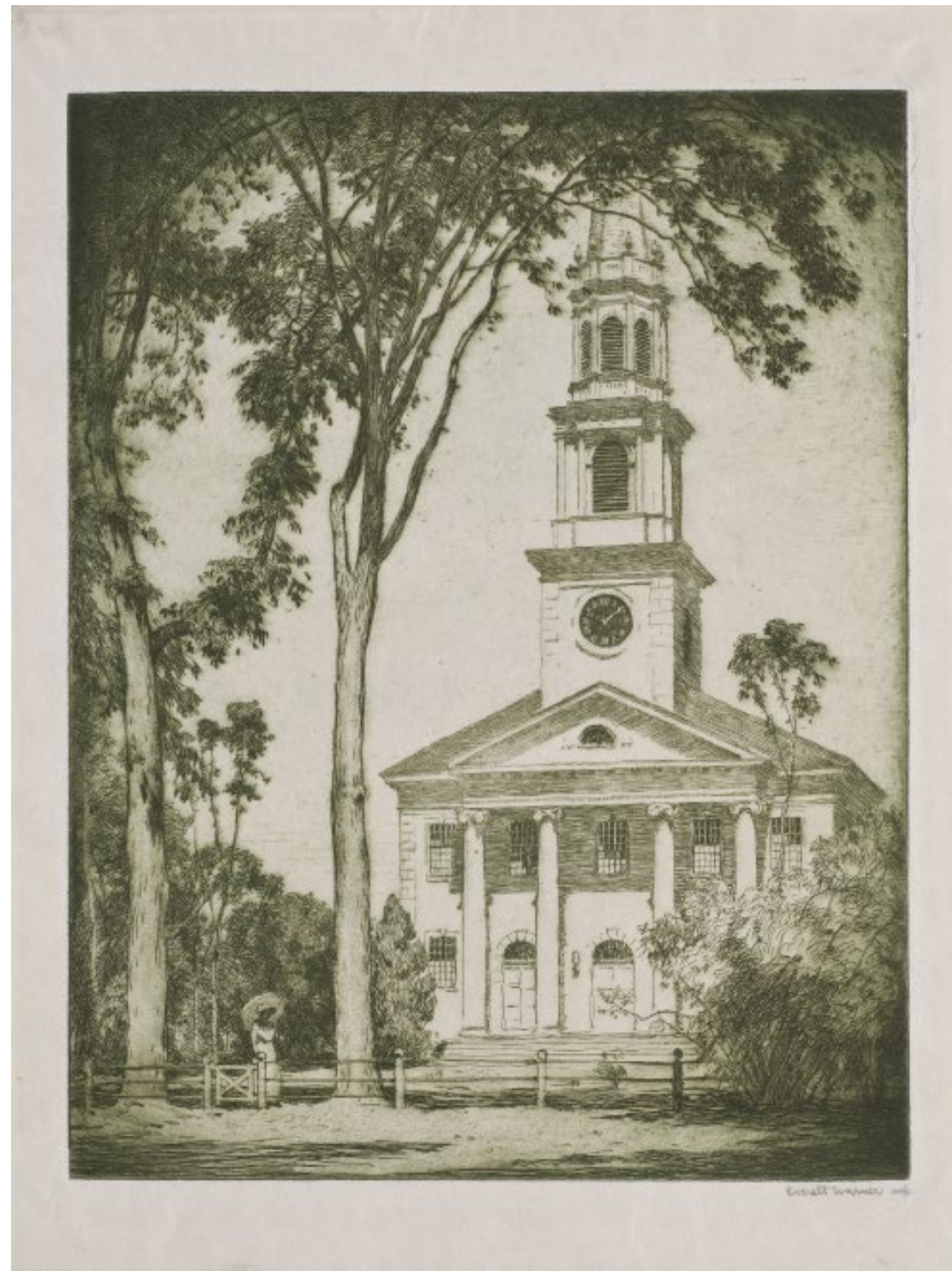
By 1961, Webb had moved to Santa Fe, New Mexico, where he was hired by the Amon Carter Museum of Western Art to document 19th century architecture in Texas culminating in a traveling exhibition and two more publications. Webb is best known for his photographs of Georgia O'Keefe and for the "simple elegance" of the cityscapes he produced when he was living in New York City. Webb's works are in the collections of the Museum of Modern Art, the National Gallery of Art in Washington, D.C., and the Nelson-Atkins Museum in Kansas City, to name a few.



Jan Murdock
American, 1931

Fern Series I, ca. 2000
Polaroid transfer print
2015.14.09

Jan Murdock, of East Haven, graduated from Yale University in 1988 at the age of 57. In 1992, she was awarded funding from the Connecticut Commission on the Arts to pursue the experimental technique of Polaroid transfer prints for one year. Murdock developed new images that were fused with vintage photographs to create a new, dream-like image with the same translucent appearance as watercolor. According to Murdock, this technique stimulated a visual conversation between the 19th and 20th centuries.



Everett Longley Warner
American, 1877-1963

The Old Lyme Church, Old Lyme, CT, ca. 1910

Color etching on wove paper
 2015.14.12

Born in Iowa in 1877, Warner's family relocated to Washington D.C. where his father was appointed Examiner for the Bureau of Pensions. Warner took classes at the Corcoran Museum and at the Washington Art Students League while also serving as the art critic for the *Washington Evening Star*. In 1900, he moved to New York City where he studied painting at the Art Students League, during which time he won several arts competitions, such as a gold medal at the 1915 Panama Pacific International Exposition in San Francisco. Like many other artists of the time, Warner sought to further his art education in Paris, where he studied painting at the Julian Academy and took sketching trips to Germany, Italy and the Netherlands. Having settled in Old Lyme in 1909, Warner became part of the Old Lyme Art Colony that played an important role in the development of American Impressionism under the leadership of Henry Ward Ranger and the patronage of Florence Griswold. The Old Lyme Congregational Church, seen here, was depicted many times over the years by the artists that frequented Florence's boarding house.

Warner is also known for the camouflage designs he developed for ships during World War I and II. Drawing them from an aerial view, he displayed his work on the floor to recreate the sensation he experienced while flying. Seeking new opportunities, he relocated to New York City, and later moved to Pittsburgh, where he taught at the Carnegie Institute of Technology. Unfortunately, his work lost favor as his Impressionistic style was becoming overshadowed by Modernism. He retired to New Hampshire, and nearly a decade after his death, most of his paintings and drawings were destroyed by fire.



Mathew Brady
American, 1822-1896

Mr. and Mrs. Tom Thumb in their Wedding Costume, 1863
Carte-de-visite
2015.14.14

Mathew Brady is an American photographer best remembered for his scenes capturing the carnage of Civil War battlefields. Brady opened his own studio in New York in 1844, and photographed prominent individuals like Andrew Jackson and John Quincy Adams. Here on view is a photo of General Tom Thumb and his wife Lavinia, well-known performers in P. T. Barnum's *Grand Traveling Museum, Menagerie, Caravan & Hippodrome*, a traveling circus and menagerie of "curiosities." These small mass-produced albumen* prints mounted on 2.5 x 4 inch cards, called carte-de-visites, were very popular during the Civil War. These photographs of famous people were widely collected and traded, and often placed in family photo albums along with pictures of friends and relations.

**The albumen print process, using the albumen in egg whites as a binder, is a method of photographic printing that allows for a commercially sellable result.*



Anonymous

Portrait of a Seated Young Woman, ca. 1840s

Daguerrotype in red leather case

2015.14.15

In photo printing, daguerreotype is a process in which a silver-plated copper plate is treated to become light-sensitive, and exposed to light within the camera, so that the image seems to float atop the plate. Invented in 1839 by the Frenchman Louis-Jacques-Mandé Daguerre, a painter and printmaker, this photographic process allowed for a highly detailed, one-of-a-kind image that was soon recognized to possess a dual character as an artistic medium and as a scientific tool, able to record images microscopically and telescopically.



Anonymous

Child on 4th of July, 1904

Cyanotype
2015.14.16

The cyanotype process was invented by the British astronomer and chemist, John Frederick William Herschel, in 1842, and was the first process to use non-silver technologies to make images. Cyanotype is a process in photographic printmaking that allows an artist or photographer to make low-cost copies of drawings that result in a cyan-blue image. With the introduction of different chemicals and exposure time, however, the artist can manipulate the color-outcome.



Anonymous

Portrait of Seated Young Man, Older Woman, and Young Girl, ca. 1855

Ambrotype in black leather case

2015.14.17

Ambrotypes were popular in America between 1854 until 1865 and are actually negatives (not positives) on glass. In 1851 Frederick Scott Archer, an Englishman, developed an inexpensive technique to expose photographic images on thin sheets of glass, which competed with, and supplanted, the daguerreotype. Expensive and fragile, daguerrotypes were made of copper plates faced with silver and then housed in sealed cases to forestall their polished surfaces from tarnishing due to exposure to oxygen. Ambrotypes, which were patented in America in 1854 by James Ambrose Cutting, were also cased, although it was not to protect their surface but rather to protect them from damage to the fragile glass itself.

Hinged cases, usually made of wood and covered in leather, were developed to house these glass plates. The ambrotype was sandwiched in the case, with or without a black paper or cloth background which was necessary in order to see the photo as a positive rather than a negative image. The more durable tintypes, photographic images on thin iron sheets, soon replaced ambrotypes.



Anonymous

Portrait of Two Seated Young Men, ca. 1885

Tintype with paper mat
2015.14.18

Tintype is the colloquial name for *melainotype* or *ferrotype*, which got its name from the dark color of the unexposed photographic plate that was made of iron (tintypes contain no tin). Patented in 1856, tintypes were an improvement over paper *daguerrotypes*, which were unstable, and the even more fragile glass *ambrotypes*. In contrast, tintype photographs were exposed on a thin sheet of iron coated with collodion (a solution of nitrocellulose, alcohol and ether) which required less time to expose than *albumen*, but was still a cumbersome process as the photograph had to be taken with the wet material on the plate.

During the Civil War, tintypes became the preferred method for a soldier to capture his likeness before heading off to battle. Later, tintypes became popular with tourists at resorts and arcades, so much so that the medium persisted well into the 1930s.



Willie Jinks
American, 1921-2012

Untitled, ca. 1990
 Oil, felt pen on wood cabinet door
 2015.07.01

The son of a sharecropper, Willie Jinks was one of thirteen children born and raised in Locust Grove, Georgia. Jinks' love of nature, animals and all things mechanical began in childhood, and as an adult working for the sanitation department in Atlanta, he began collecting salvage. When Willie retired, he started drawing and painting on all of the reclaimed materials he had acquired over the course of his work life essentially turning trash into treasure! His raw and exuberant works often include a character named "Hoperman" (Hobbyman) that appears in many pieces accompanied by cryptic messages that are sometimes hard to decipher but nevertheless add to their aesthetic appeal. Jinks is considered an Outsider Artist which simply means that he is not part of an established tradition.



Aliosky García Sosa
Cuban, 1979

***Vista al Frente*, 2010**
 Woodcut on paper. Edition 5/10
 2016.03.01

Aliosky García Sosa is an artist, master printmaker, curator and professor at the prestigious Instituto Superior de Arte in Havana. He works primarily in woodcuts, using both traditional methods and techniques of relief printmaking, which has a storied history in Cuba. For Aliosky, printmaking is a means of expressing the soul, a visual iteration of Hegel's manifesto of the Pilgrim, which says, "My clothes: I do not need them where I am and where I'm going; I'm link and channel, pure matter." This idea influences his images, in which white nude figures are set against a black background to form dream-like and metaphorical compositions that describe the human condition.

Aliosky has been artist-in-residence at Bartels zum Kleinen Markgräflerhof Foundation in Basel, Switzerland, and is featured in the book *Elegua*, written by Eastern Connecticut State University professor Raouf Mama. His work is included in the collections at Yale University Art Gallery, Wesleyan University, Stanford University and Smith College Art Museum, to name a few.



Larry Silver
American, 1934

Headstand, Muscle Beach, Santa Monica, 1954

Gelatin silver print

2016.03.02

Born in the Bronx in 1934, Silver began his career as a photographer documenting the people he encountered or observed on New York City's streets and in the subways. Traveling to California, Silver discovered and photographed the bodybuilders, acrobats and fitness buffs that congregated at the Santa Monica Beach Playground, now known as Muscle Beach Venice. By the 1950s, Muscle Beach achieved world recognition and sparked a health and fitness movement that remains popular today.

This iconic photograph has been featured in *Athletics* and *The History of Photography: 1839 to the Present (The George Eastman House Collection)* and used in a promotional advertisement and an annual report for the International Center of Photography. It is in the collections of the Metropolitan Museum of Art, Brooklyn Museum, George Eastman House, and International Center of Photography in New York; Addison Gallery of American Art in New Hampshire; Museum of Art Rhode Island School of Design; High Museum of Art in Atlanta; Saint Petersburg Museum of Art in Florida; Minneapolis Institute of Art; and the California Museum of Art and Los Angeles County Museum of Art.



Thomas Mezzanotte
American, 1952

Untitled from the Pinhole Series, 2008

Palladium contact print from a 3" x 8" pinhole negative on Tri-X film
 2016.03.03

Thomas Mezzanotte's work explores the possibilities of photography and the manipulation of the image to create a disruption in the cognitive viewing process. "On its surface, the subject of my work has always been the people around me and, at times, myself. That is, the formal aspects of these bodies and faces, two things our visual cognitive system is designed to recognize quickly and with a paucity of information...My interest, however, goes beyond the subject...[and] extends to the mechanisms of perception and the delivery systems for visual information."

Mezzanotte received his BFA from the University of Bridgeport, and over the years, has been awarded several grants from the Connecticut Commission on the Arts. He has been an artist-in-residence at Weir Farm in Wilton, at the Dayton Artist-in-Residency at Connecticut College in New London, Connecticut, and at the McColl Center in Charlotte, North Carolina. In 2010, he was selected as Artist of the year by the town of Fairfield, Connecticut.



Paul Jacoulet
French, 1896-1960

Chagrin d'Amour, Kusai, ca. 1950
 Japanese woodblock print
 2015.14.10

Born in France and raised in Japan, Jacoulet's work incorporates the aesthetics of both Eastern and Western art. Although much of his early work has been lost or destroyed, Jacoulet's style contemporized the traditional Japanese *ukiyo-e* printmaking style, a genre which flourished in Japan between the 17th and 19th centuries that celebrated the joys of life. Mass-produced, *ukiyo-e* prints were popular with the rising middle-class who generally could not afford original works of art. These prints also inspired artists like Mary Cassatt, Edgar Degas and Claude Monet when they viewed them at the International Exposition in Paris in 1867. These artists incorporated the use of bold colors, overlapping forms, and flattened space into their Impressionist style. After the end of World War II, Jacoulet garnered acclaim for his masterful reimagining of the Japanese woodcut. Following the *ukiyo-e* tradition of making a master drawing in ink and watercolor, he then oversaw their completion by printers working in his workshop, the Jacoulet Institute of Prints. He also followed the *shin hanga* practice that gave partial credit to the woodblock carvers and printers for the completed work, with their names included in the margins of the prints. Rather than selling his work through an art dealer, Jacoulet formed a subscription for his works, which he called the "Rainbow Club." Adding to the uniqueness of his work, Jacoulet incorporated precious materials like gold and silver, as well as lacquer, mica and crushed pearls to add dimension to the surface of his prints. He continued to produce work until his death in 1960 from complications related to diabetes.



Isabel Bishop
American, 1902-1988

Boy's Head, 1934

Etching on paper

Printed in 1981 by Stephen Sholinsky. Edition 23/25

2015.14.11

Originally from Ohio, Bishop's family relocated to Detroit and enrolled her in the John Wicker Art School when she was twelve. After graduating from high school, she moved to New York City to pursue a career in art at the New York School of Applied Design for Women, and then at the Art Students League with Robert Henri and Max Weber. Bishop began exhibiting her work at the Midtown Galleries in 1932, and her imagery focused on the street scenes and the activities of everyday life. Her forms are noted for their modeling and sensitive rendering. Bishop was a member of the Fourteenth Street School, which emerged in the 1950s, but refers to painters that began working in the 1920s and 30s painting everyday life in a realistic manner associated with the Ashcan School. Fourteenth Street provided artists with a cavalcade of vagrants, bohemians and average folks providing scenes from working-class life, candidly observed without sentimentality.



Iwao Akiyama
Japanese, 1921-2014

His Daughter, 1972
 Woodcut on paper. Edition 5/100
 2015.14.13

Akiyama was born on the Japanese island of Kyushu, and he studied art at the Taiheiyo Art School, wherein he was introduced to the practice of woodblock printmaking by Shikō Munakata, for whom he was an apprentice from 1959 until 1965. Akiyama's work is influenced by Japanese folklore, often depicting cats, owls and birds of prey in a playful manner, or a lone figure in the snow, occasionally including the haiku poetry of Taneda Santoka (1882-1940).

BODY & SOUL:

*Prints, Paintings, Photographs and Sculpture from the
Ben Ortiz and Victor P. Torchia, Jr. Collection*

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