



WAKE FOREST UNIVERSITY PRINT COLLECTION

The Wake Forest University Print Collection

In the 15th century artists saw the possibilities for the illustrative application of the newly invented printing press. The history of printmaking parallels the subsequent technical advancements of civilization. As a teaching tool a print can reveal volumes about the people and culture of its time – and not just in pictorial content, but in the techniques and tools used as well.

From simple impressions made from blocks of wood to digitally generated, photo mechanically reproduced images printmaking covers a wide breadth of imaginative techniques. Our collection tries to represent this extensive scope as fully as possible with examples from numerous artists, historical periods, and cultures.

The Development of the Collection

Starting with a \$10,000 grant from the Mary Reynolds Babcock Foundation in 1970, the art department has continued to purchase prints whenever the opportunity arises and funds are available. Numerous gifts from friends, faculty, and alumni have also increased the size of the collection to over 250 prints. Our focus of collecting prints extends beyond quantity and availability. Foremost, we seek to acquire prints of quality and educational value.

The majority of prints are housed in the A. Lewis Aycock Visual Resources Library in Scales Fine Arts Center. Selected pieces have been framed and placed in public spaces on campus for all to enjoy. Over the years the WFU gallery has presented exhibitions from our collection based on specific themes which correspond to the art department curriculum as well as to present to the community our newest acquisitions.

"The print collection is really quite remarkable in its range. Even though it's a relatively small collection, every important printmaking technique and the most significant artists are represented, often by several fine examples. Students are always thrilled to see a real masterpiece of printmaking within reach. But it's the lesser works—the prints by more obscure artists—that really give them the opportunity to understand how art historians work. When faced with a real work of art that needs to be identified, categorized, and interpreted, they suddenly are faced with doing new research that answers real questions."

- Bernadine Barnes, Associate Professor, Art History, WFU

"Because the print collection has such an impressive array of techniques, both old and new, it is a very valuable teaching tool. Students in the printmaking classes can examine the works first hand. We are lucky to have it available." - David Faber, Associate Professor, Studio Art, WFU

Warrington Colescott - "Benjamin Franklin at Versailles" 1976

This is the first of eleven color etchings from the series, "History of Printmaking." While satirizing eleven different famous printmakers, Colescott also demonstrates the printing techniques used by each. Colescott was a visiting artist at Wake Forest in 1986, 1997, and 2000, leading workshops and critiques for the students.



Recent Donors to the Print Collection

Robert Henning and Brian Stenfors,
Kenneth Ogaki, Bobby and Irene Smith, Harry Titus, Jr.,
Catherine Woodard and Nelson Blitz, Jr.,
the family of Sallie Mae Hollins

Print Exhibitions Chronology

"A History of Printmaking Techniques"

March - April, 1988

"Life Lines: Social Commentary in Prints
from the 18th through the 20th Century"

August 23 - September 29, 1990.

"German Printmakers Exhibition: Holderlin"

February 14 - March 25, 1992

"INTO THE WOOD: Woodcuts from the WFU Print Collection"

November 15 - February 5, 1992

"Dreams and Lies: The Printmaker's Imagination"

August 28 - September 28, 1995

"Wake Forest University Print Collection: New Acquisitions"

March 13 - 29, 2000

The Print Collection is housed in the
A. Lewis Aycock Visual Resources Library
Room 110 Scales Fine Arts Center

Martine Sherrill, curator

(336)758-5078

Visit our website at:

<http://www.wfu.edu/Academic-departments/Art/pc-index.html>

Cover: "Where the Water Goes" lithograph/collage by James Rosenquist, 1989
donated by Catherine Woodard and Nelson Blitz, Jr.

brochure design: Martine Sherrill
production: Victor Faccinto



Our First Print

Albrecht Durer - "Christ in Limbo" 1511
This woodcut engraving is from a series of 37 prints by Durer called "The Small Passion". It was purchased at Parke-Bernet auction in 1969 by Sterling Boyd, Art Department Chair at that time.



Marc Chagall – "Adam and Eve in Paradise" 1960

This color lithograph is from Chagall's **Dessins pour la Bible**. Our collection has two fine examples from this series. We are fortunate to have many complete suites and series, including Ensor's **Seven Deadly Sins**, Goya's **Caprices**, and Picasso's **Portraits of Balzac**.



Barry Moser - "Cheshire Cat" 1982

This artist's proof is from the Pennyroyal Press 1982 publication of **Alice in Wonderland**. Over 40 prints by illustrator Barry Moser were donated to the collection in 1998 by Robert Henning and WFU Alumnus Brian Stenfors. Moser is most renowned for his work in the 1999 Pennyroyal Press release of the **Illustrated Bible**.

Albrecht Durer - "Melancholia" 1514

This is a very fine engraving of exceptional quality that was purchased at Parke-Bernet Auction with grant money from the Mary Babcock Foundation in 1970.



Ikeda Terukata – "Lady Reading Before an Ornate Screen" 1910

To extend the scope of the collection Professor Bernadine Barnes arranged the purchase of four Japanese prints in 1993. These prints illustrate three major styles of Japanese art. Western artists began looking to the East in the late 19th century, and this influence can be seen in Impressionist, Expressionist, and Abstract art ever since.



Leon Golub – "Wasted Youth I" 1994

One of four Golub prints donated by Kenneth Ogaki of Ontario, this is a digitally produced photo transfer made into a 4-color separation screen print.



Paul Cezanne – "The Large Bathers" (large plate) 1898

This rare color lithograph was our first major gift. It was donated in 1971 by Mr. & Mrs. Martin Gordon, and remains the most valuable print in our collection.



John James Audubon – "Canada Lynx" c1945

In 1935 President Thurman Kitchin arranged the purchase of one of 32 sets of art materials called the **Carnegie Art Reference Set** which included 26 original prints. Schools and museums that purchased the set were responsible for half of the actual cost.



Kim Adams – "Gift Tractor" 1999

In 1999 we received a large gift of prints by Canadian artists from Sword Street Press of Toronto. They represent a broad range of styles and techniques encountered in contemporary print making.