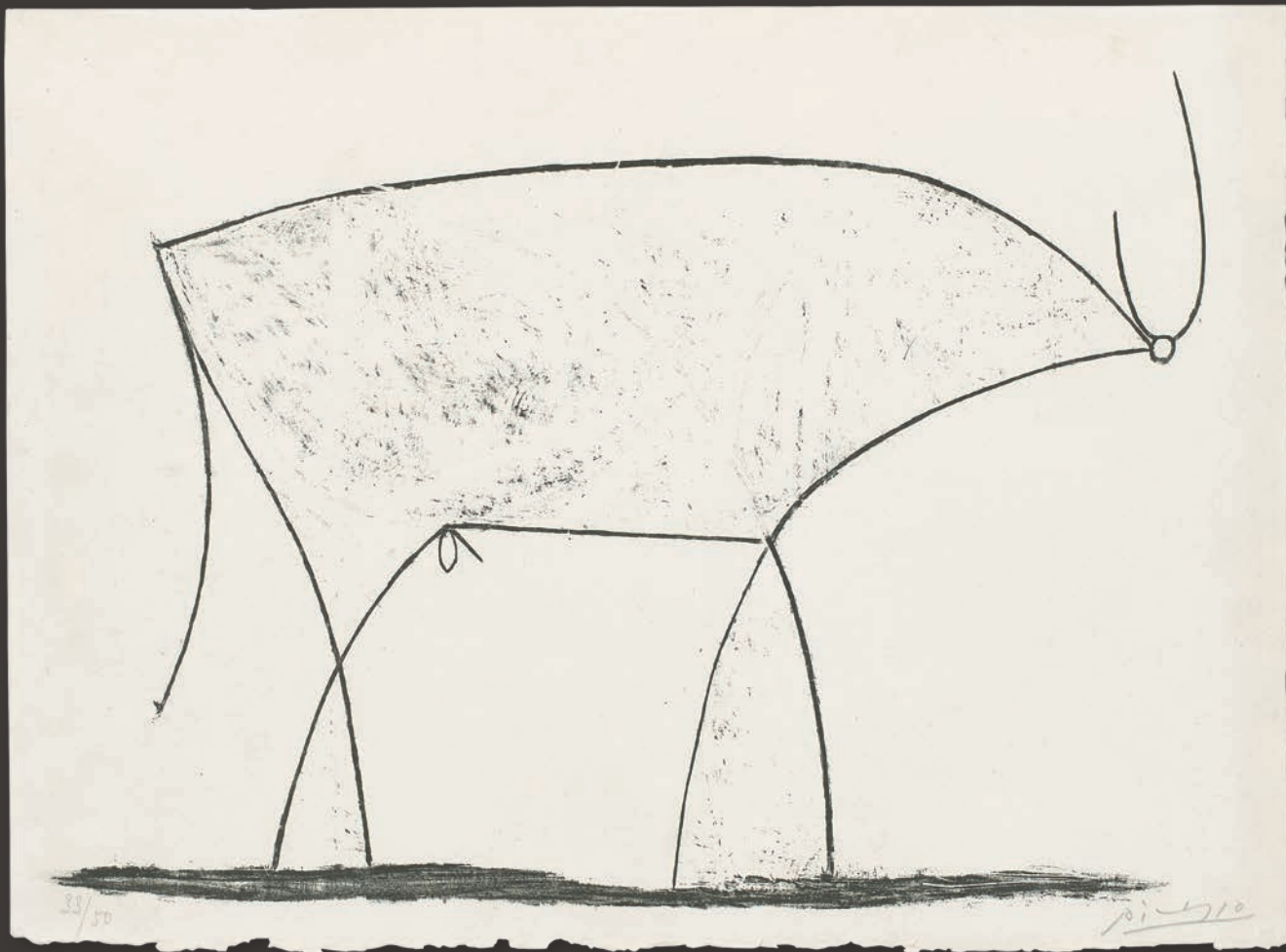


KINGDOM ANIMALIA

Animals in Print from Dürer to Picasso



December 2, 2017 – May 13, 2018

PORTLAND ART MUSEUM, OREGON



40 Evert van Muyden

KINGDOM ANIMALIA:

Animals in Print from Dürer to Picasso

Animals, whether cuddly, fierce, majestic, or sublime, have been part of artistic expression for thousands of years. Mammals, fish, reptiles, and birds act as precise scientific specimens, rich allegorical symbols, and vehicles for pure formal expression. Drawn from the Museum's collection, and including several local loans, this exhibition offers a five-hundred-year sampling of the wide-ranging depictions of the kingdom Animalia in prints, drawings, and posters.

The oldest prints in this exhibition date to the late fifteenth century, the dawn of printmaking in the West. The advent of the printing press for text and the engraving press for artistic renditions sparked an unprecedented explosion and transmission of knowledge. Renaissance artist Albrecht Dürer was among those

who employed their artistic talents to portray the natural and scientific world around them. In 1496, reports reached Dürer that an abnormal pig was born in the hamlet of Landser; while Dürer, who lived in Nuremberg, did not see the animal, he relied on verbal descriptions of a sow with "one head, four ears, two bodies, eight feet on six of which it stood, and two tongues" to create the engraving *Die wunderbare Sau von Landser* (The Monstrous Sow of Landser). As the millennium approached, such freakish births were perceived as portents of the end of the world, but rather than focus on the apocalyptic implications of the event, Dürer described the strange creature with the objectivity of a naturalist.

Centuries later, John James Audubon also applied his artistic abilities in the pursuit of knowledge. Tramping through

thousands of miles of forest, swamp, and savannah in the first half of the nineteenth century, Audubon attempted to document all the birds of North America. He sought to capture not only the appearance of his specimens but also their habitat, behavior, and prey. Audubon infused his sheets with a romantic sensibility, adding moody atmospheric conditions in the background and depicting his subjects in dramatic, stylized poses. Beth Van Hoesen, working in the 1970s and 1980s, brought the same keen eye to her animal sitters; in etching and aquatint, Van Hoesen created exacting depictions of fur, feathers, and whiskers. By eschewing the anecdotal or environmental settings that Audubon created, however, Van Hoesen tacitly acknowledged the artificiality of her animal portraits while at the same time intensifying our contact with the creatures.

At the other end of objective observation and scientific inquiry lies mystery and metaphor. Many artists have used animals as emblems of a dreamlike, imaginative state. Francisco de Goya's series *Los Disparates* (Follies)—also known as *Los Proverbios* (Proverbs)—depicts animals in

bizarre and inexplicable situations, as *Disparate de Tontos* (Fool's Folly), in which four bulls tumble through space. In *Disparate de Bestia* (Animal Folly), a massive elephant recoils from a group of men holding a large book. Similarly, Max Klinger's fantastical *Bär und Elfe* (Bear and Fairy) hints at a narrative between the impish fairy and the ponderous bear, but ultimately denies the viewer any closure. More recently, John Baldessari has used digital print media to create images that are impossible to behold in nature, as in his massive ursine terrorizing a beach scene in *Animal (Black) at Ocean: Agitated*. The photographic realism of the bear is at odds with the curious scene it depicts.

For Romantic artists of the early nineteenth century, the animal world offered rich source material to express emotion, drama, and the sublime—specifically, a feeling of awe mixed with terror. Tigers, lions, and horses, usually pictured in wild settings under windswept skies, all figure prominently in the Romantic imagination. The Jardin des Plantes, the zoo and botanical garden in Paris, provided the inspiration for Eugène Delacroix, one of the foremost artists of the Romantic era.





23 Albrecht Dürer

Among his masterpieces are two lithographs featuring massive felines, *Tigre royal* (Royal Tiger) and *Lion de l'Atlas* (Lion of the Atlas Mountains). The artist conceived of the prints as a pair, with a sleek tiger facing off against a massive lion that ferociously tears into a wide-eyed rabbit. The Parisian zoo was also the starting point for Swiss artist Evert van Muyden's powerful pen-and-ink drawing of a tiger with a goat locked in its jaws. Animals devouring prey was a motif that spoke to the Romantic fascination with the wild forces of nature.

Artists and writers have long used animals to convey moral lessons or political truths. Arthur Geisert draws on *Aesop's Fables*, a text dating to the sixth century BCE, to impart a cautionary tale in his etching *Frogs Desiring a King*. The title references the contented frogs in the fable that implore Zeus to grant them a king; the god grants their wish by sending a snake. Geisert's serpent has a satiated smile and lumpy, frog-choked physique, reminding viewers to be careful what they wish for, or alternately, that those who do not appreciate freedom shall be sent a tyrant. Another admonition can be found in Charles Émile Jacque's beautifully etched but gruesome image *La Souricière* (Mouse Trap), in which three glutinous rodents meet their doom. The moralizing couplet at the bottom warns "the greedy to take their pleasures with a bit more prudence, at table as in bed, in bed as in the dance," to avoid a similar fate. Revenge is dished up by William Hogarth in *The Bruiser*, a stinging

satirical jab at the poet Charles Churchill. Using a previously engraved plate that bore his self-portrait, Hogarth erased his own image to depict Churchill as a drunk and drooling bear clinging to a staff that enumerates his falsehoods, while a dog—Hogarth's own pup, Trump—urinates on Churchill's writings. Hogarth's transformation of Churchill into a bear continues a long history of British satire in which human targets are rendered as animals to settle a score.

Animals are also used to convey human attributes. For Théophile-Alexandre Steinlen, cats represented cozy domesticity, as in *À la Bodinière* (At the Bodinière Theater), in which a plump calico and a sleek black house cat help advertise an art exhibition. Steinlen also employed a feline, however, to express unbridled sexuality and danger in his poster for the Chat Noir, a notorious bohemian cabaret in Paris. Located in Montmartre, the working-class neighborhood that was home to artists, thieves, and prostitutes, this feline is an alley cat; his glowing yellow eyes, scruffy fur, and erect whiskers proudly proclaim his independence from the



30 Robert Havell, Jr., after John James Audubon



48 David Alfaro Siqueiros

strictures of bourgeois life—exactly the message the Chat Noir cabaret was selling to its audience.

Other artists have avoided morality tales or anthropomorphism and used animals as vehicles for pure formal expression. The fitful and energetic lines of Jean Dubuffet's lithograph convey the spirit more than the form of his *Chat furieux* (Angry Cat). Similarly, Renée Sintenis suggested vulpine stealth, speed, and alertness through the barest of means in *Fox*. However, no animal form is perhaps more spare yet evocative than Pablo Picasso's *Le Taureau* (Bull), an animal that held national and personal significance to the Spaniard. From December 1945 to January 1946, Picasso developed eleven lithographs depicting a solitary bull in profile. The first of the series is highly detailed and naturalistic; in each successive print, the artist pared the animal's form down to its essential elements, ending with a simple outline that nonetheless eloquently captures the power and bulk of the bovine.

The artistic possibilities of kingdom Animalia are endless; perhaps all touch upon the dream of a prelapsarian world in which humans, fauna, and flora dwell in harmony.

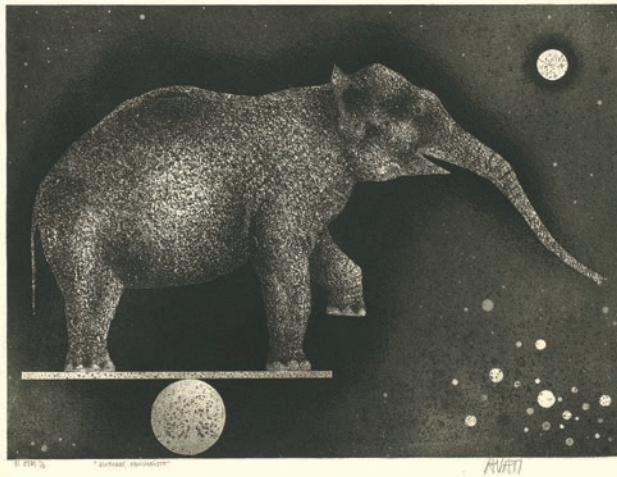
This theme has been richly mined by artists from the time of Dürer to the present day and from the profound to the irreverent. German Expressionist Franz Marc's *Tierlegende* (Animal Legend) depicts beasts of all stripes lying peacefully together and represents the belief he held that the animal world occupies a higher spiritual plane; Lovis Corinth's *Paradies* (Paradise) is a meditation on Adam and Eve in perfect concert with the elephants, birds, and large cats that populate the print. On the other end of the spectrum, Adolf Dehn's *Before the Fall* presents a tongue-in-check glimpse of life in Eden: a hairy Adam holds the evil snake aloft, saving Eve (depicted as a 1940s showgirl) from making the fateful choice that forever ruptured humankind from the animal world. By offering up a range of images of our animal companions on this planet, this exhibition affords viewers the opportunity to discover everything from the playful to the ferocious in the kingdom Animalia.

— Mary Weaver Chapin, PhD
Curator of Prints and Drawings

Organized by the Portland Art Museum and curated by Mary Weaver Chapin, PhD, Curator of Prints and Drawings, with the assistance of Chyna Bounds, research assistant. This exhibition is supported in part by the Vivian and Gordon Gilkey Endowment for Graphic Arts and the Exhibition Series Sponsors.



39 Franz Marc



1 Mario Avati

CHECKLIST

All dimensions are given in inches; height precedes width

- Mario Avati**
(French, 1921–2009)
Elephant equilibriste (Elephant Equilibrist), 1957
Aquatint on cream wove paper
plate: 17 $\frac{5}{8}$ x 23 $\frac{5}{8}$
sheet: 19 $\frac{7}{8}$ x 25 $\frac{7}{8}$
The Vivian and Gordon Gilkey Graphic Arts Collection
86.13.285
- John Baldessari**
(American, born 1931)
Animal (Black) at Ocean: Agitated, 2004
Digital archival color print
image and sheet: 43 $\frac{1}{4}$ x 42 $\frac{1}{2}$
Collection of Jordan D. Schnitzer and His Family Foundation
- Rosa Bonheur**
(French, 1822–1899)
Bergerie (Sheep Pen), 1858
Lithograph on cream wove paper
image: 5 $\frac{1}{8}$ x 9 $\frac{5}{8}$
sheet: 9 $\frac{3}{4}$ x 13 $\frac{7}{8}$
Museum Purchase: Caroline Ladd Pratt Fund
85.12
- Louis-Candide Boulanger**
(French, 1806–1867)
Attaque de Tigre (Tiger Attack), 1832
Lithograph on cream wove paper
image: 7 $\frac{7}{8}$ x 10
sheet: 10 $\frac{3}{4}$ x 14
Gift of Joel R. Bergquist in honor of Mary Weaver Chapin
2016.16.1
- John T. Bowen**
(American, born England, 1801–1856)
After John James Audubon
(American, born Santo Domingo [now Haiti], 1785–1851)
Grey Fox, 1845
Published in *The Viviparous Quadrupeds of North America* (1845–48)
Lithograph, printed in black, with hand-coloring on cream wove paper
image: 17 $\frac{1}{2}$ x 23 $\frac{1}{4}$
sheet: 21 $\frac{1}{4}$ x 27
Collection of Richard Louis Brown
- Frank Boyden**
(American, born 1942)
Tule, 1985
Lithograph on cream wove paper
image: 22 $\frac{5}{8}$ x 22 $\frac{3}{8}$
sheet: 24 x 22 $\frac{3}{8}$
Gift of the Artist in honor of David Duncan
2004.9.1
- Frank Boyden**
(American, born 1942)
Night Clouds with White Owl, 1998
Cliché-verre on white wove paper
image and sheet: 10 $\frac{1}{8}$ x 11
Gift of the Artist in honor of John and Betty Gray
2004.9.26
- Félix Bracquemond**
(French, 1833–1914)
Les Taupes (Moles), 1854
Etching on cream wove paper
plate: 10 $\frac{3}{16}$ x 7 $\frac{3}{4}$
sheet: 17 $\frac{1}{4}$ x 13 $\frac{1}{8}$
Gift of Ruth and Jacob Kainen
87.76.12
- Rodolphe Bresdin**
(French, 1822–1885)
Le Bon Samaritaine (The Good Samaritan), 1861
Lithograph printed chine collé on cream wove paper
image: 22 $\frac{5}{16}$ x 17 $\frac{9}{16}$
sheet: 23 $\frac{7}{16}$ x 18 $\frac{1}{4}$
Gift of James and Diane Burke in memory of Alexandra Woodworth
2015.196.1
- Frank Charlie**
(Canadian, Tla-o-qui-aht Nation, born 1952)
Sea Bear, 1975–77
Color screenprint on Carlyle Japan white paper
image: 19 $\frac{7}{8}$ x 14
sheet: 23 $\frac{13}{16}$ x 18
Gift of Carl Abbott and Margery Post Abbott
2016.107.1
- Lovis Corinth**
(German, 1858–1925)
Geschlachtete Schweine (Slaughtered Pigs), 1912
Drypoint on cream laid paper
plate: 8 $\frac{3}{4}$ x 12 $\frac{3}{4}$
sheet: 13 $\frac{1}{4}$ x 15 $\frac{3}{4}$
The Vivian and Gordon Gilkey Graphic Arts Collection
82.80.267
- Lovis Corinth**
(German, 1858–1925)
Paradies (Paradise), 1915
Etching and drypoint on cream laid paper
plate: 5 $\frac{1}{2}$ x 8
sheet: 9 x 11 $\frac{1}{8}$
Gift of Violet Graf
82.65.1
- John Steuart Curry**
(American, 1897–1946)
Circus Elephants, 1936
Lithograph on cream wove paper
image: 9 x 12 $\frac{3}{4}$
sheet: 11 $\frac{7}{8}$ x 16
Bequest of Charles Henry Leavitt
59.26.29
- John Steuart Curry**
(American, 1897–1946)
Stallion and Jack Fighting, 1943
Lithograph
image: 11 $\frac{13}{16}$ x 15 $\frac{1}{2}$
sheet: 14 x 19 $\frac{1}{4}$
Gift of the Collection of Henry Goldman
2017.75.5
- Thomas Daniell**
(English, 1749–1840)
Two Indian Elephants with Mahouts, ca. 1789
Graphite on cream wove paper
sheet: 8 $\frac{3}{8}$ x 13 $\frac{1}{4}$
Gift of Mr. and Mrs. William Archer
67.29
- Adolf Dehn**
(American, 1895–1968)
Before the Fall, 1945
Lithograph on cream wove paper
image: 12 $\frac{3}{4}$ x 16 $\frac{7}{8}$
sheet: 17 $\frac{13}{16}$ x 21 $\frac{9}{16}$
Gift of Mrs. Adolf Dehn
1999.8.389
- Eugène Delacroix**
(French, 1798–1863)
Cheval sauvage ou Cheval effrayé sortant de l'eau (Wild Horse or Frightened Horse Emerging from the Water), 1828
Lithograph on white wove paper
image: 9 $\frac{5}{8}$ x 9 $\frac{7}{16}$
sheet: 13 $\frac{3}{8}$ x 10 $\frac{1}{16}$
Museum Purchase: Funds provided by James and Diane Burke in honor of Bryan Potter
2014.33.1
- Eugène Delacroix**
(French, 1798–1863)
Lion de l'Atlas (Lion of the Atlas Mountains), 1829
Lithograph on cream wove paper
image: 13 $\frac{7}{8}$ x 18 $\frac{7}{8}$
sheet: 18 $\frac{3}{4}$ x 24
Bequest of Winslow B. Ayer
43.10.3
- Eugène Delacroix**
(French, 1798–1863)
Tigre royal (Royal Tiger), 1829
Lithograph on cream wove paper
image: 12 $\frac{7}{8}$ x 18 $\frac{7}{8}$
sheet: 18 $\frac{1}{8}$ x 22 $\frac{1}{2}$
Bequest of Winslow B. Ayer
43.10.4
- Eugène Delacroix**
(French, 1798–1863)
Jeune tigre jouant avec sa mère (Young Tiger Playing with Its Mother), 1831
Lithograph on cream wove paper
image: 4 $\frac{7}{8}$ x 7 $\frac{3}{8}$
sheet: 9 $\frac{7}{16}$ x 12 $\frac{9}{16}$
Gift of Ruth and Jacob Kainen
87.76.24
- Jean Dubuffet**
(French, 1901–1985)
Chat furieux (Angry Cat), 1953
Lithograph on cream wove paper
plate: 11 $\frac{11}{16}$ x 16 $\frac{3}{8}$
sheet: 15 x 19 $\frac{9}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
78.52.511
- Karel Dujardin**
(Dutch, 1622–1678)
Pastoral, 1656
Etching on cream laid paper
plate: 5 $\frac{1}{2}$ x 7 $\frac{5}{8}$
sheet: 6 $\frac{3}{8}$ x 9 $\frac{1}{4}$
The Vivian and Gordon Gilkey Graphic Arts Collection
79.50.262

23. **Albrecht Dürer**
(German, 1471–1528)
Die wunderbare Sau von Landser (The Monstrous Sow of Landser), ca. 1496
Engraving on beige laid paper
sheet (trimmed to plate): 4 $\frac{3}{4}$ x 5
The Mark Adams and Beth Van Hoesen Art Collection
2007.59.2
24. **Albrecht Dürer**
(German, 1471–1528)
Virgin and Child with a Monkey, ca. 1498
Engraving on cream laid paper
sheet (trimmed to plate): 7 $\frac{1}{8}$ x 4 $\frac{3}{4}$
Museum Purchase: Vivian and Gordon Gilkey Endowment Fund
1999.70.4
25. **Tony Fitzpatrick**
(American, born 1958)
Carbray's Dog, 1997
Etching on green-tinted wove paper
image: 7 $\frac{7}{8}$ x 6
sheet: 12 $\frac{1}{8}$ x 10 $\frac{1}{8}$
Gift of the Artist and the Augen Gallery
2003.106.1
26. **Arthur Geisert**
(American, born 1941)
Frogs Desiring a King, 1990
Etching on white wove paper
plate: 11 $\frac{15}{16}$ x 9 $\frac{3}{8}$
sheet: 14 $\frac{3}{8}$ x 11 $\frac{3}{8}$
Gift of the Artist
92.114.3
27. **Francisco de Goya**
(Spanish, 1746–1828)
Disparate de Bestia (Animal Folly), from the series *Los Disparates* (The Follies), ca. 1816–23 (published 1877)
Etching and aquatint on cream laid paper
plate: 8 $\frac{1}{2}$ x 12 $\frac{13}{16}$
sheet: 11 x 16 $\frac{1}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
78.52.301
28. **Francisco de Goya**
(Spanish, 1746–1828)
Disparate de Tontos (Fool's Folly), from the series *Los Disparates* (The Follies), ca. 1816–23 (published 1877)
Etching, aquatint, and drypoint on beige laid paper
plate: 8 $\frac{3}{16}$ x 12 $\frac{11}{16}$
sheet: 10 $\frac{13}{16}$ x 15 $\frac{13}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
78.52.299
29. **Thomas Handforth**
(American, 1897–1948)
Pekin Camels, ca. 1925
Etching on cream wove paper
plate: 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$
sheet: 9 $\frac{1}{4}$ x 11 $\frac{5}{8}$
Gift of Mrs. Merle Shera
87.43.155
30. **Robert Havell, Jr.**
(American, 1793–1878)
After John James Audubon
(American, born Santo Domingo [now Haiti], 1785–1851)
Barn Owl, 1833
Published in *The Birds of America* (1827–38)
Engraving, etching, and aquatint with hand-coloring on cream Whatman paper
plate: 38 $\frac{3}{8}$ x 25 $\frac{13}{16}$
sheet: 39 $\frac{9}{16}$ x 26 $\frac{7}{8}$
Collection of Richard Louis Brown
31. **William Hogarth**
(English, 1697–1764)
The Bruiser (*Caricature of Charles Churchill*), 1763
Engraving on cream wove paper
plate: 14 $\frac{15}{16}$ x 11 $\frac{3}{8}$
sheet: 25 $\frac{13}{16}$ x 19 $\frac{5}{16}$
Gift of Lucienne Bloch and Stephen Dimitroff
84.31.20
32. **Iran, unknown artist**
Camel, 17th century or later
Ink and watercolor on paper
sheet: 6 x 6
Gift of Dr. and Mrs. Edwin Binney, 3rd
72.37.8
33. **Charles Émile Jacque**
(French, 1813–1894)
La Souricière (Mouse Trap), 1860
Etching on cream wove paper
image: 4 $\frac{3}{4}$ x 6 $\frac{1}{8}$
sheet: 6 $\frac{1}{4}$ x 8 $\frac{5}{8}$
The Vivian and Gordon Gilkey Graphic Arts Collection
79.50.324
34. **Liza Jones**
(American, born 1944)
Rabbit, 1982
Drypoint on white wove paper
plate: 6 $\frac{9}{16}$ x 5
sheet: 15 x 11 $\frac{3}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
1997.228.141
35. **Max Klinger**
(German, 1857–1920)
Bär und Elfe (Bear and Fairy), plate I from the *Intermezzi* cycle, 1881
Etching on cream wove paper
plate: 16 $\frac{3}{8}$ x 11 $\frac{7}{16}$
sheet: 24 $\frac{1}{16}$ x 17 $\frac{3}{16}$
Gift of Mark J., Gregg A., and Carl L. Schumacher
83.43.1
36. **IessLIE**
(Coast Salish, born 1973)
Double-Headed Serpent, 2006
Screenprint on white wove paper
image: 19 x 26 $\frac{1}{2}$
sheet: 22 x 29 $\frac{1}{4}$
Gift of Barbara Christy Wagner
2013.20.4
37. **Arne Lindaas**
(Norwegian, 1924–2001)
Pinnsvin (Hedgehog), 1954
Lithograph on beige wove paper
image: 5 $\frac{1}{8}$ x 8 $\frac{9}{16}$
sheet: 7 $\frac{1}{2}$ x 10 $\frac{15}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
78.52.543
38. **Claude Lorrain**
(French, 1604–1682)
The Four Goats, ca. 1630–33
Etching on cream laid paper
image: 7 $\frac{5}{8}$ x 5 $\frac{1}{8}$
sheet: 7 $\frac{7}{8}$ x 5 $\frac{3}{8}$
Gift of Ruth and Jacob Kainen
91.55.3
39. **Franz Marc**
(German, 1880–1916)
Tierlegende (Animal Legend), 1912
Woodcut on beige wove paper
image: 7 $\frac{13}{16}$ x 9 $\frac{1}{2}$
sheet: 9 $\frac{3}{4}$ x 13 $\frac{1}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
91.84.552
40. **Evert van Muyden**
(Swiss, born Italy, 1853–1922)
Tiger and Prey, 1886
Ink and charcoal on cream wove paper
sheet: 11 $\frac{1}{16}$ x 17 $\frac{3}{8}$
Bequest of Winslow B. Ayer
35.92
41. **Pablo Picasso**
(Spanish, active France, 1881–1973)
Le Taureau (Bull), 1946
Lithograph on cream wove paper
image: 11 $\frac{7}{16}$ x 16 $\frac{3}{4}$
sheet: 12 $\frac{3}{4}$ x 17 $\frac{3}{8}$
Museum Purchase: Caroline Ladd Pratt Fund
50.1
42. **Pablo Picasso**
(Spanish, active France, 1881–1973)
La Columbe (Dove), 1949
Lithograph on cream wove paper
image: 21 $\frac{1}{2}$ x 27 $\frac{1}{2}$
sheet: 22 $\frac{1}{4}$ x 30 $\frac{1}{4}$
Museum Purchase: Caroline Ladd Pratt Fund
50.3
43. **Odilon Redon**
(French, 1840–1916)
Et celui qui était monté dessus se nommait la Mort (And the Rider Was Called Death), from the portfolio *Apocalypse de Saint-Jean* (Apocalypse of Saint John), 1899
Lithograph printed chine collé on white wove paper
image: 12 $\frac{3}{16}$ x 8 $\frac{13}{16}$
sheet: 17 $\frac{1}{4}$ x 13 $\frac{3}{8}$
Gift of Louis and Annette Kaufman
82.93.61
44. **Bill Reid**
(Canadian and Haida, 1920–1998)
Haida Sockeye Salmon—Swaganaan, 1991
Color screenprint on white wove paper
sheet: 22 $\frac{1}{2}$ x 30
Gift of Fadhillia Nancy Bradley
2013.142.1
45. **Marcel Roche**
(French, 1890–1959)
Chat se chauffant (Cat Warming Itself), n.d.
Etching on cream wove paper
plate: 9 $\frac{3}{16}$ x 7 $\frac{1}{8}$
sheet: 15 x 10 $\frac{15}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
79.50.519



28 Francisco de Goya



16 Adolf Dehn

46. **Ed Ruscha**

(American, born 1937)
Coyote, 1989
 Lithograph on white Rives BFK paper
 sheet: 36 x 27
 Collection of Jordan D. Schnitzer and
 His Family Foundation

47. **Renée Sintenis**

(German, 1888–1965)
Fox, 1946
 Drypoint on cream laid paper
 plate: 11 ³/₈ x 7 ¹¹/₁₆
 sheet: 13 ¹/₂ x 9 ³/₁₆
 The Vivian and Gordon Gilkey Graphic
 Arts Collection
 80.122.456

48. **David Alfaro Siqueiros**

(Mexican, 1896–1974)
Guardian de la paz (Guardian of the
 Peace), 1947
 Lithograph on cream wove paper
 image: 11 ⁷/₈ x 9 ¹/₈
 sheet: 12 ³/₄ x 9 ³/₈
 Museum Purchase: Marion McGill
 Lawrence Fund
 92.194.1

49. **Théophile-Alexandre Steinlen**

(French, born Switzerland, 1859–1923)
À la Bodinière (At the Bodinière Theater),
 1894
 Color lithograph
 Image and sheet: 23 ³/₄ x 32 ¹/₈
 Promised gift of Daniel Bergsvik and
 Donald Hastler

50. **Théophile-Alexandre Steinlen**

(French, born Switzerland, 1859–1923)
Chat Noir (Black Cat Cabaret), ca. 1896
 Color lithograph
 Image and sheet: 24 ¹/₄ x 15 ³/₄
 Promised gift of Daniel Bergsvik and
 Donald Hastler

51. **Henri de Toulouse-Lautrec**

(French, 1864–1901)
Le Jockey (The Jockey), 1899
 Color lithograph on China paper
 image and sheet: 20 ³/₁₆ x 14 ¹/₄
 Museum Purchase: Ella M. Hirsch Fund
 41.10.3

52. **Janet E. Turner**

(American, 1914–1988)
Black Vultures, 1950
 Linocut and screenprint on China paper
 image: 10 ⁷/₁₆ x 15
 sheet: 13 ¹/₄ x 19 ³/₁₆
 The Vivian and Gordon Gilkey Graphic
 Arts Collection
 91.84.430

53. **Beth Van Hoesen**

(American, 1926–2010)
Fr. Mark's Mounted Coyotes, 1973
 Drypoint with roulette on cream wove
 paper
 plate: 8 x 15 ³/₄
 sheet: 13 ³/₈ x 20
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.184

54. **Beth Van Hoesen**

(American, 1926–2010)
Sally, 1979
 Aquatint, drypoint, and etching with
 roulette, with burnishing and scraping on
 white wove paper
 plate: 11 ¹/₂ x 13 ³/₄
 sheet: 18 ¹/₄ x 17
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.229

55. **Beth Van Hoesen**

(American, 1926–2010)
Puff, 1980
 Aquatint and drypoint with roulette on
 cream wove paper
 plate: 10 ¹/₄ x 10 ¹³/₁₆
 sheet: 16 ¹/₄ x 14 ³/₄
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.224

56. **Beth Van Hoesen**

(American, 1926–2010)
Boris, 1981
 Color aquatint, etching, and drypoint with
 roulette, with scraping, hand-colored with
 watercolor on white wove paper
 plate: 15 ³/₈ x 17 ⁷/₈
 sheet: 20 ¹/₈ x 22 ¹/₈
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.247

57. **Beth Van Hoesen**

(American, 1926–2010)
Bobcat, 1984
 Color aquatint, etching, and drypoint with
 roulette, hand-colored with watercolor on
 white wove paper
 plate: 11 ⁷/₈ x 19 ¹/₄
 sheet: 19 ⁹/₈ x 25 ¹/₄
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.552

58. **Beth Van Hoesen**

(American, 1926–2010)
Brown Bear, 1985
 Color aquatint, drypoint, and etching with
 roulette, hand-colored with watercolor on
 white wove paper
 plate: 14 ³/₈ x 20 ¹/₄
 sheet: 21 ¹/₄ x 26 ¹/₂
 Gift of the E. Mark Adams and
 Beth Van Hoesen Adams Trust
 2007.60.295

59. **Andy Warhol**

(American, 1928–1987)
Cow, 1976
 Screenprint on wallpaper
 sheet: 45 ¹/₂ x 29 ⁵/₈
 Collection of Jordan D. Schnitzer and His
 Family Foundation

Cover: 41 Pablo Picasso