

Conceptualizing Arts and Sciences at 30

Prints from the Harnett Print Study Center

Art and empathy are intertwined. When you spend time to dive into these artworks, you see inside the head and heart of the artists and find their world — an intricate connection of emotion and passion.

— Tanja Softić, Professor of Art, and Erling Sjøvold, Professor of Art,
Department of Art and Art History, University of Richmond

What is this exhibition about?

The University Museums recently created thematic portfolios of art, titled Art & Empathy Portfolios, from the Joel and Lila Harnett Print Study Center collection. Designed for the campus and greater Richmond communities, these portfolios promote an inclusive environment for open dialogue, seeing topics through different lenses, and reflecting on varied experiences. Through interpreting the visual narratives, sharing experiences, and listening to the stories of others, we establish the foundation necessary for empathy and compassion.

This exhibition features a selection of artworks from the portfolios. Each label in the exhibition includes the portfolio theme and a quote from a conversation with a University of Richmond professor or staff member. Their quotes help us understand the types of ideas and thoughts that arise when practicing close looking. The questions on the labels are examples of what would be asked of students when working with a specific portfolio.

Conceptualizing Arts & Sciences at Thirty celebrates the thirtieth anniversary of the School of Arts & Sciences in 2021, and casts a vision for our shared future. These thematic portfolios highlight the mission of the School of Arts & Sciences to foster a community of learners who thrive by questioning, knowing, and acting.

Conceptualizing Arts and Sciences at 30...

...was curated by Martha Wright, Assistant Curator of Academic and Public Engagement, University Museums, and Junru Zhou, '21, art history and mathematics double major, and the 2020 Harnett Summer Research Fellow, University Museums.

The exhibition was developed under the direction of Richard Waller, Executive Director, and N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums.

**On view in the Modlin Center for the Arts lobby and the Booker Hall of Music lobby
August 2020 - May 2021**

ARTWORKS

presented by portfolio theme
in alphabetical order

ART TECHNIQUES

Le Secret du Maître Cornille (The Secret of Master Cornille)

Félix Hilaire Buhot
(French, 1847-1898)

1879-1880, etching with drypoint, roulette, and aquatint on
Japan paper (states i/vii and v/vii)

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Museum purchase, funds from the Louis
S. Booth Arts Fund, H2010.08.05 and .06

Inspired by marginal notations in medieval manuscripts and eighteenth-century French book illustrations, Buhot transformed the marginal *remarque* in printmaking into a device he called *marges symphoniques* (symphonic margins), enabling him to tell multiple stories in one image. This print shows a man resting at the bottom of a windmill, created by one plate, supplemented by a second plate, called a “false margin.”



“The manipulations an artist makes (scale, shape, color. . .) pull in the viewer and inform the experience. This is the foundation of experiencing empathy with visual art. The process creates the emotion.”

Tanja Softić, Professor of Art, and Erling Sjøvold, Professor of Art, Department of Art and Art History, University of Richmond

How do you respond to art? How could evoked memories play into our response, the way the margin drawings relate to the center of the print?



DATA AND TEXTURES

Edna Andrade

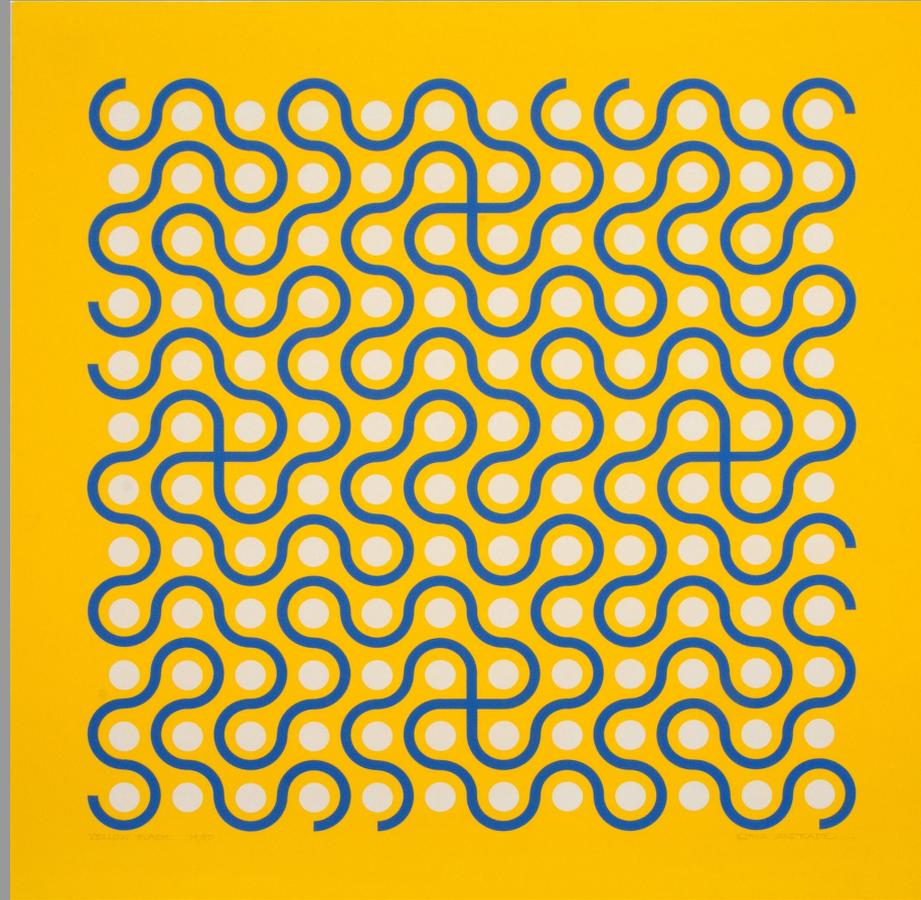
(American, 1917-2008)

1969, screenprint on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of the estate of the artist,
H2009.09.03

Yellow Flash

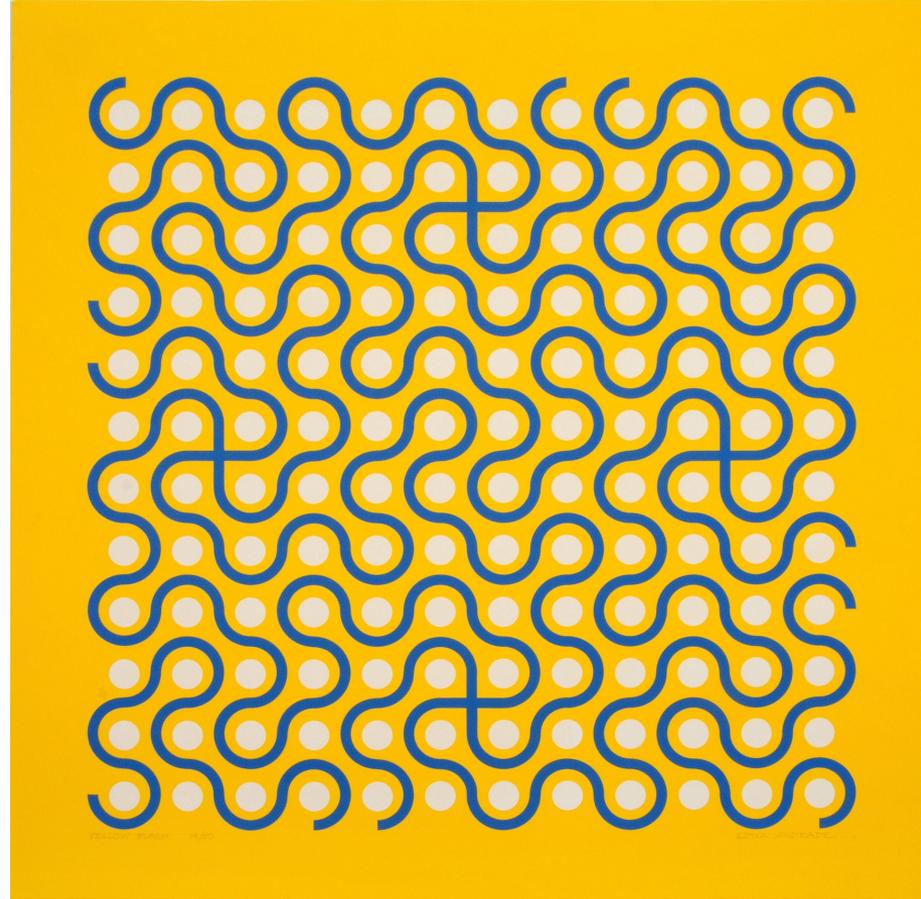
This screenprint shows a hallucinatory composition of light colored dots surrounded by blue squiggly lines on a yellow background which generates dazzling optical effects. Andrade's work is characterized by chromatic spectrums and intricate geometric patterns, inspired by nature, mathematics, and patterns on Islamic architecture.



“Words used to describe art are also used in mathematical contexts — symmetry, projection, pattern, elegance. . .”

Dr. Heather Russell, Assistant Professor of Mathematics, Department of Mathematics, University of Richmond

How can we use the complementary nature of math and art to engage in finding symmetry and patterns in different perspectives?



Transl'umina Graphic

Richard Anuszkiewicz

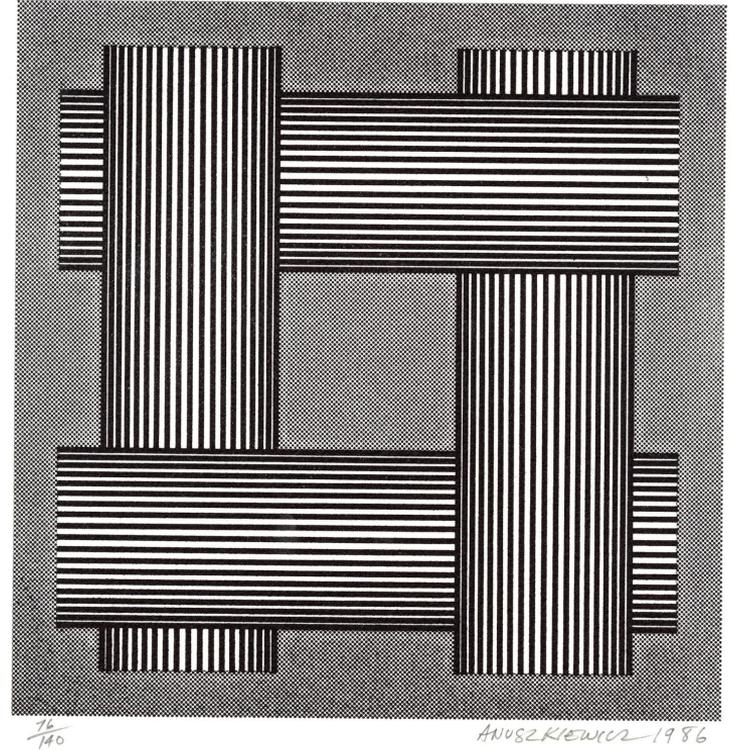
(American, 1930-2020)

1986, lithograph on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of the American Abstract Artists,
H2006.18.02

Abstract artist Anuszkiewicz considered himself a problem solver, starting with a mathematical idea and then manifesting the results in his work. In the 1980s, his art became explicitly mathematical, including the *Transl'umina Series* of paintings and prints. He once said of his work, "I'm interested in making something romantic out of a very, very mechanistic geometry."

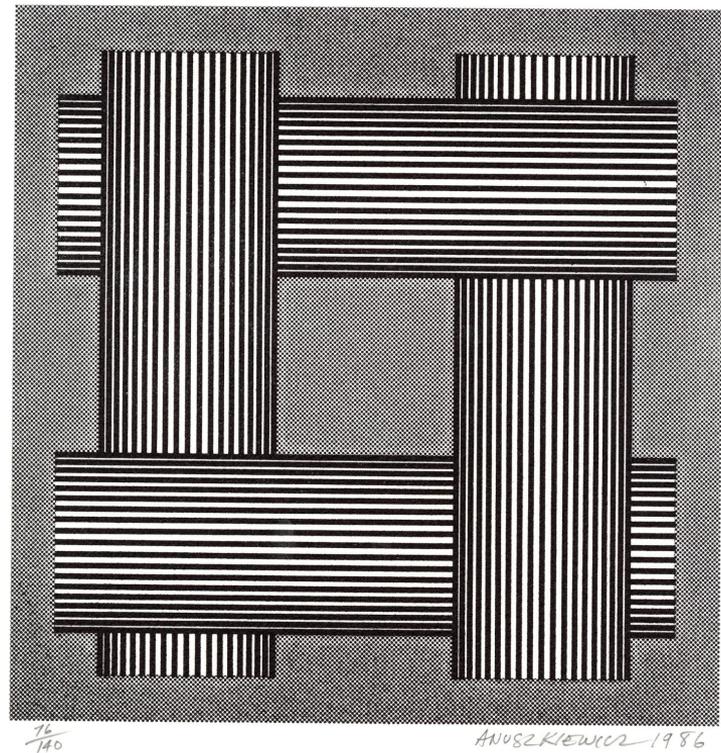
This print is from the *American Abstract Artists 50th Anniversary Print Portfolio*.



“The way a mathematician thinks is very similar to the way an artist thinks — they both deal with the question of how to present an image. Here you could see a close-up of a 3-d knot to be untangled.”

Dr. Heather Russell, Assistant Professor of Mathematics, Department of Mathematics, University of Richmond

What kinds of knots do you see in everyday life — whether emotional, social, or physical? How do you respond to them?



FAMILY AND CULTURE

George Tooker

(American, 1920-2011)

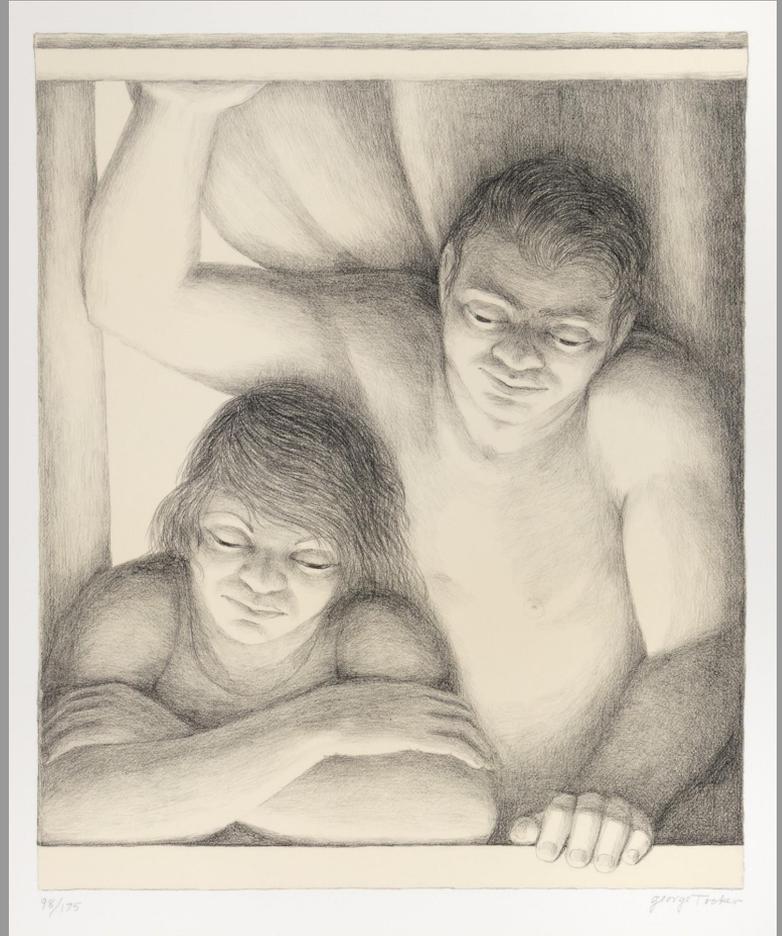
1920, etching on paper (print edition 1978)

1994, lithograph on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Museum purchase, H2014.18.01

Window

A couple lean out a window, and the woman has her crossed arms resting on the window sill. The man standing at her side is looking down with one arm raised above the woman. The solid, rounded figures and slightly eerie light source are hallmark characteristics of art by Tooker, whose work often features a sense of magic realism in everyday settings.



“How we read body language is not only gendered, but informed by social class.”

Dr. Karina Vázquez, Director of Community-Based Learning, and Dr. Mariela Méndez, Associate Professor, Department of Latin American, Latino, and Iberian Studies, University of Richmond

What do you think is happening between the figures in this print?



Rambling Tenements on Telegraph Hill

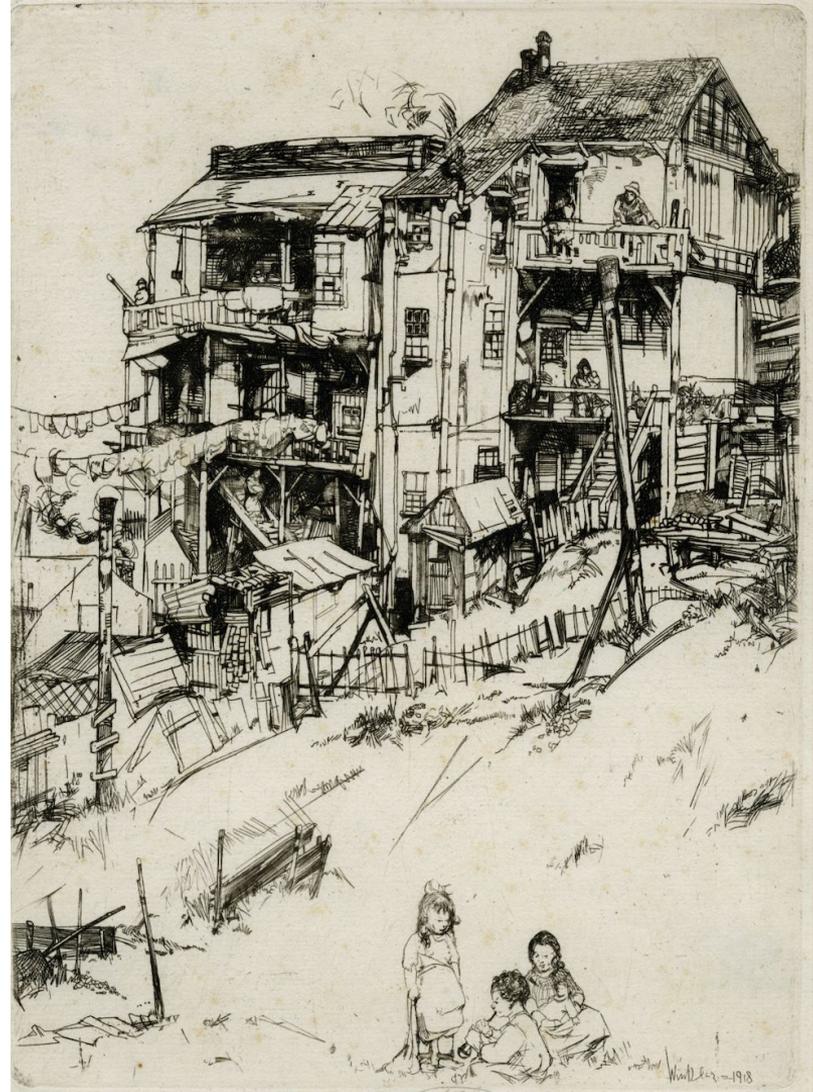
John W. Winkler

(American, born Austria, 1890-1979)

1920, etching on paper (print edition 1978)

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of Carol Johnson and John Aronovici (from the Estate of John W. Winkler), M2000.01.16

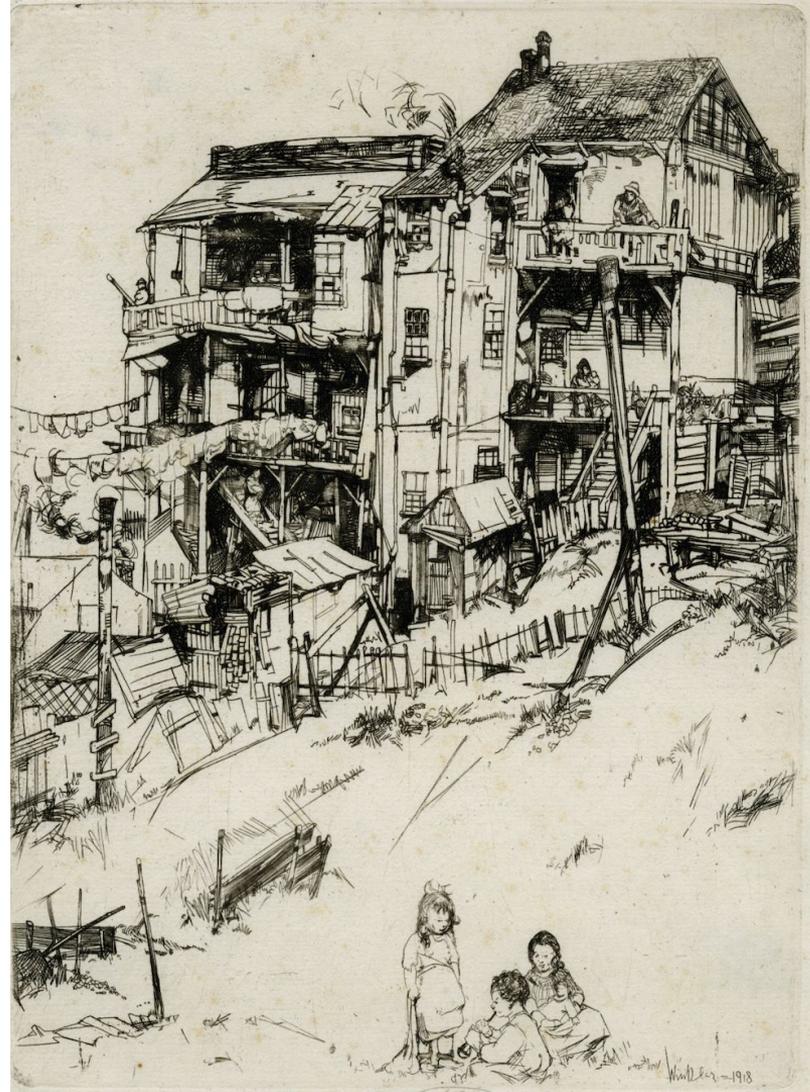
In the late 1800s to early 1900s, San Francisco's Telegraph Hill neighborhood was home for large communities of Irish, Italian, German, and Latin American immigrants. Physically unstable and overcrowded tenements, like those depicted by Winkler in this print, endangered the lives of children who lacked access to proper hygiene and medical care.



“How do we show inequality? It is usually urban versus rural imagery. Poverty is a pandemic of its own -and this image could visually represent any country in the world, even the U.S.”

Dr. Karina Vazquez, Director of Community-Based Learning, and Dr. Mariela Mendez de Coudriet, Associate Professor, Department of Latin American, Latino, and Iberian Studies, University of Richmond

How does wealth play a role in developing our sense of belonging, or our sense of social acceptance?



James King Woolenshirt
(American, Navajo, b. 1951)

2002, iris print on paper
Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of Joel and Lila Harnett,
H2002.16.01

9-11 On the Rez

A group of people, likely a multi-generational family, sit together outside, surrounding a radio. The title of the print, along with the poses of the figures with their hands on their faces, suggests they are hearing the disaster of September 11, 2001. The artist Woolenshirt infuses a setting of a Native American reservation with differing interpretations of patriotism by virtue of the print's title and by including an American flag in the background.



“How do we define family, or home? In one country you have many examples of ‘home’ that contrast the idealized picture we see in media.”

Dr. Karina Vázquez, Director of Community-Based Learning, and Dr. Mariela Méndez, Associate Professor, Department of Latin American, Latino, and Iberian Studies, University of Richmond

What is “home” for these people [in the image]? Is it just the physical structure we see in the print? Why are they outside?



GENDER

Mask (State 3)

Mark Cooper

(American, b 1950)

1995, monoprint with beeswax on paper (from a suite of four successive states)

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Center Street Studio Archives, H2008.20.008

Cooper believes that while the sum of the whole is greater than its parts, it is the individual components that form visual and metaphorical language that communicates multilayered meanings to the viewer. The *Mask* gives viewers multiple starting points to engage with possible interpretations, including questions about if it presents a mask or a face that is in need of being concealed.



Mark Cooper

Cooper '95

“Gender is complicated. Identity is complicated. It’s a never ending process. How can we move the conversation forward without assuming everyone has the same awareness?”

Dr. Mia Reinoso Genoni, Affiliated Faculty, Art and Art History, Women Gender and Sexuality Studies, Dean of Westhampton College, University of Richmond

What masks do you wear to perform your roles throughout the day (e.g. family, employee, friend)? How do your masks protect or empower you?



Mia

Capin '15

HUMANITY IN LABOR

Isaac Soyer

(American, born Russia, 1902-1981)

circa 1936, lithograph on cream wove paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Museum purchase, funds from the
Harriet Grandis Print Acquisitions Fund, H2002.20.01

Bacteriologist

A bacteriologist sits at a table, surrounded by lab equipment and facing a microscope with a glass slide in his hand. This topic is somewhat atypical of Soyer, who is known for portraying working class people and dancers. Though we cannot confirm the ethnicity or race of the man, the quote below comes from a discussion about the representation of people in American art, prior to 1950.



Bacteriologist

Isaac Soyer

“It was very rare to see non-white people depicted, in art or popular culture, as scholars or experts, Pre-1950.”

Dr. Nicole Sackley, Associate Professor of History and American Studies, Department of American Studies, University of Richmond

What are some implicit biases, stereotypes, and discriminations that continue to impact our current work environments today?



Singer, Cotton Club; Black Dancer, Cotton Club Show; Black Dancer; *and* Singer in Satin, Cotton Club

Luther Coleman Wells
(American, 1912-2010)

1939, pen and ink with ink wash on paper

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Harriet Grandis Print Acquisition Fund, H2005.16.001.F, .026.F, .025.F, and .027.F

A 1932 graduate of the University of Richmond, Wells spent most of the 1930s living and working in New York where he experienced the popularity of jazz music. Many of his pen and ink wash drawings depict dancers, musicians, and singers performing at the Cotton Club, a famous nightclub in Harlem.



“Objectification is a form of labor. One must consider the interplay of race, gender, and social class as it affects the performance of the artist and the reaction of the audience.”

Dr. Nicole Sackley, Associate Professor of History and American Studies, Department of American Studies, University of Richmond

How would you feel performing for an audience with whom you are not allowed to publicly interact?



HYPOTHESIS AND IMAGINATION

Michael Dal Cerro
(American, b 1953)

2001, woodcut on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Museum purchase, H2002.10.03

Dark Angel on Broadway

Interested in the invention of forms and visual language as well as complex compositions, Dal Cerro's works play with conventional perspective and figuration. This print is part of a series that uses Times Square in Manhattan as a metaphor for consumer culture. This busy image shows an urbanscape with billboards for bathing suits, cellphones, movie posters, an airplane, taxi stand, and a green sky.



"Dark Angel on Broadway"

1/10

Michael Dal Cerro 2001

“This looks like the inside of a college student’s mind. Chaos, constant stimulation, waiting for new and fresh information.”

Dr. Mavis Brown, Associate Professor of Education, Department of Education, University of Richmond

How do we best learn with constant stimulation? Is it possible to teach the chaotic mind within traditionally structured schools?



"Dark Angel on Broadway"

1/10

Michael Sauter 2007

State 8, from the portfolio *Alchemy of Meaning*

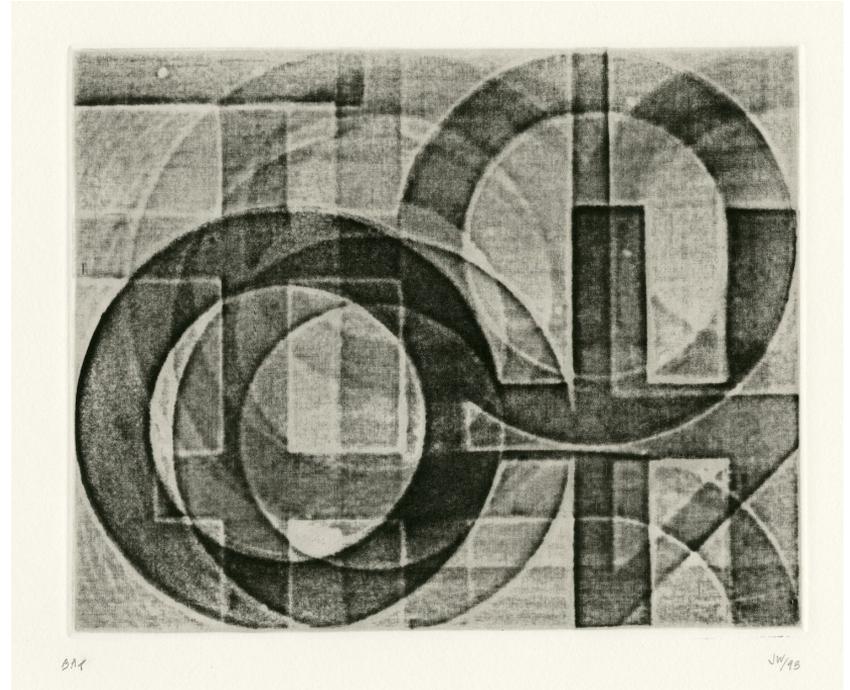
Janine Wong

(American, b 1956)

1993, etching and aquatint with chine collé on Rives BFK paper (state 8 of 11 states)

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of James Stroud and the artist, M1998.09.104

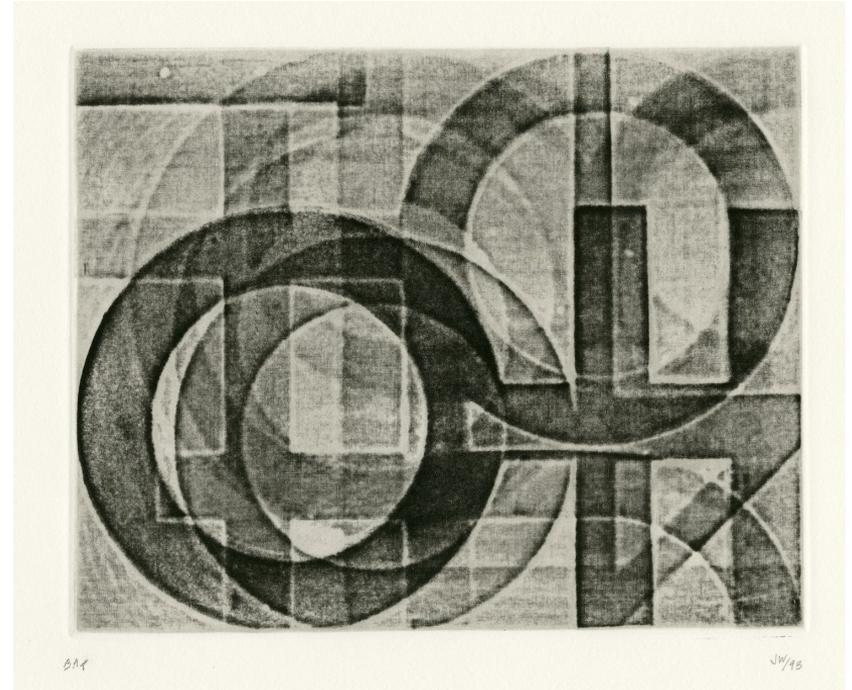
The repeating circles and straight lines emerging and disappearing in this print suggest a process of formation that has been captured at mid-point. The portfolio is a series of eleven states, each printed in an edition of five, pulled from a single plate. It explores the artist's interest in the relationship between implied and applied meaning to form and to language. She asks, "do shapes and forms have inherent meaning in themselves or is it applied through context of use?"



“I want my students to think creatively about designing new schools for the future. What exciting ways can they use circles and lines?”

Dr. Mavis Brown, Associate Professor of Education, Department of Education, University of Richmond

How can shapes be used to convey meaning and inspire physical structures, such as schools, in which creativity is encouraged?



LEADERSHIP

Mac Wells

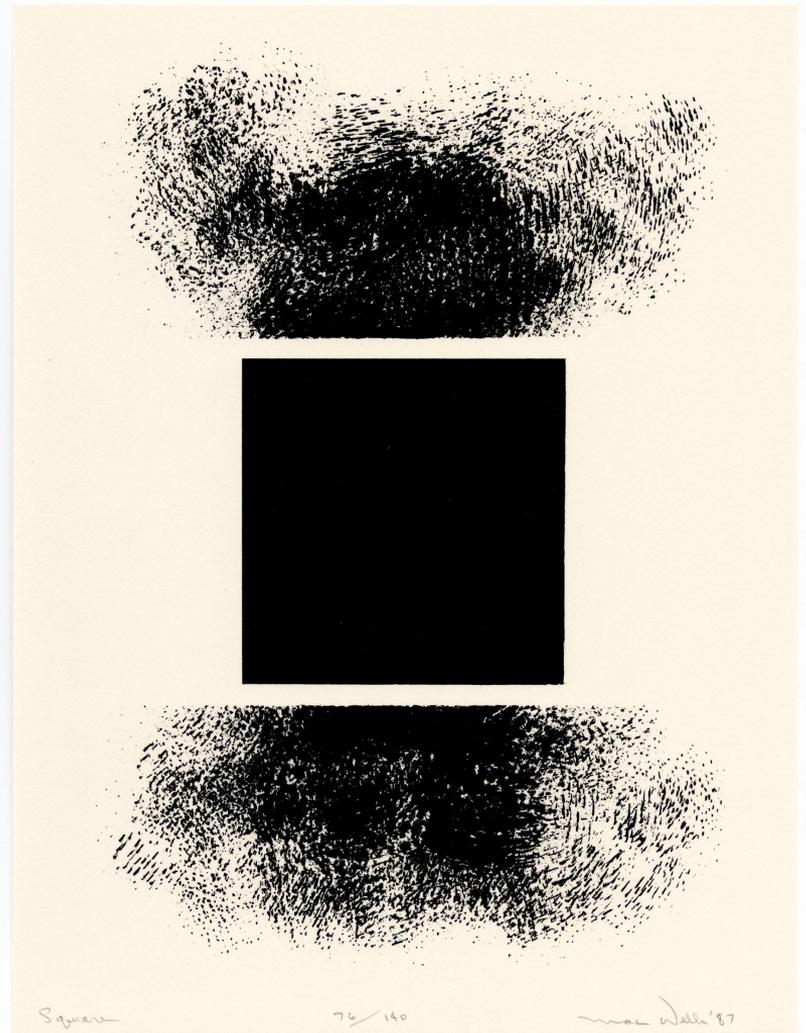
(American, 1925-2009)

1987, lithograph on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of the American Abstract Artists,
H2006.18.44

Square

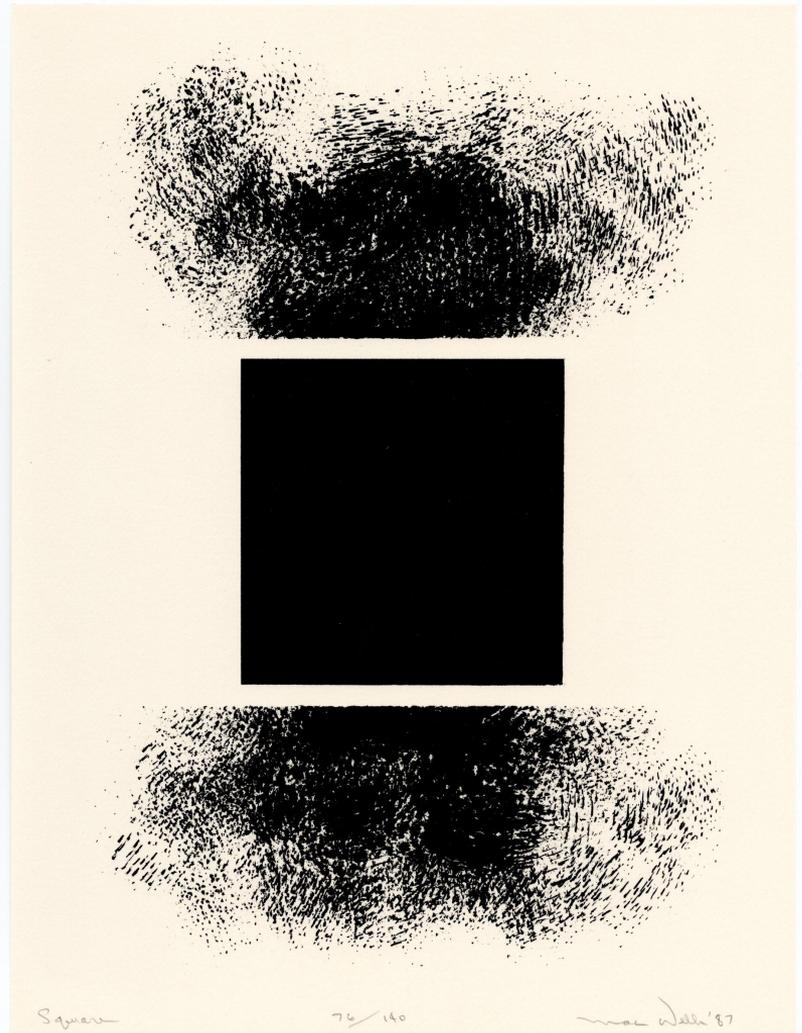
A student of Buddhism, Wells examined the qualities of stillness and chaos in his work through abstraction and color. In this print, a central black square hovers between two unfixed shapes that radiate away from the square's edges. The composition suggests brute order vying for control over the irregular lines in the upper and lower portions of the image. This print is from the *American Abstract Artists 50th Anniversary Print Portfolio*.



“As a person in leadership, I find that the answers to questions are usually over complicated. . . but what you aim for is simplicity. The best laid plans find simple and elegant pathways through the complexity.”

Dr. Patrice Rankine, Professor of Classics and Dean of the School of Arts & Sciences, University of Richmond

Is the boundary separating the square invisible but real, or completely imagined? What boundaries do we create for ourselves?



Don Kichot (Don Quixote V)

Jerzy Panek

(Polish, 1918-2001)

1958, woodcut on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of Andrew Stasik, H2006.32.28

This print features a highly abstracted representation of the famous Spanish fictional character Don Quixote and his sidekick Sancho Panza. In the novel by Miguel de Cervantes from the 1600s, Don Quixote is a self-annointed, deluded leader whose exploits are inspired by chivalrous ideals with the intention to defeat evil and protect the weak. Dots and squares of varied sizes create the textures on this print that give us the image of two figures, one on a horse and one on a donkey.



“Leadership, in part, is about embracing fantasy, having a romantic idealism, and knowing when to stop. It is an act of futurism.”

Dr. Patrice Rankine, Professor of Classics and Dean of the School of Arts & Sciences, University of Richmond

**What leadership qualities do you value?
Do those qualities change when you think
of different leaders (male/female,
historic/current. . .)?**



MEDICAL AND PSYCHOLOGY

Daniel Urrabieta Vierge

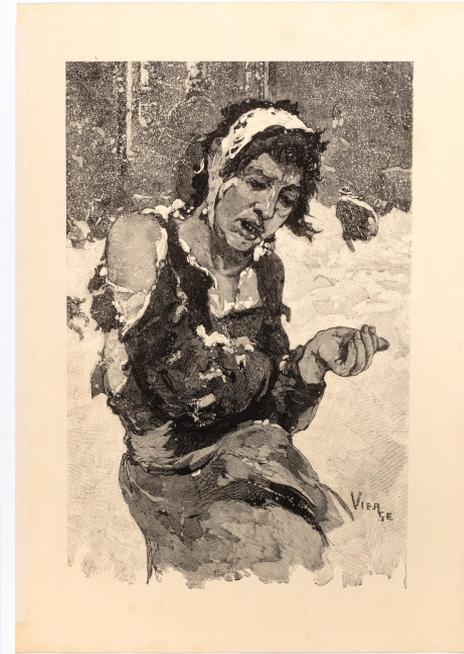
(Spanish, 1851-1904)

1987, lithograph on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of the American Abstract Artists,
H2006.18.44

La Misère à Londres (The Misery in London)

This print depicts a young woman in the midst of a snow storm, cold wind blowing her hair and clothes. Her shirt is ripped and she holds her head sideways as if deflecting pain. The artist sketched quick vignettes from life around him, and these sketchbook illustrations would be used as the basis for his professional work. He was known for his facile handling and expressive, fluid lines, which you can see in this print.



“One of the biggest misconceptions about rape culture relates to consent — the belief is, ‘If I don’t get a no, then it implies a yes.’”

Dr. Kristen Day, Assistant Director of Clinical Services, Counseling and Psychological Services, University of Richmond

How does the quote affect how you see the print? How might you extend compassion and support to survivors?



New York 9-1-1

Joan Tallan

(American, b 1939)

2001, aquatint and soft ground etching on paper

Joel and Lila Harnett Print Study Center, University of

Richmond Museums, Gift of Joel and Lila Harnett,

H2003.02.01

Much of Tallan's work captures significant political moments and social movements, successfully illustrating the emotions, struggles, chaos, and rebellious energy of people. This print depicts the agony and terrors of those who witnessed the crushing of the building in the background during the 9/11 attacks, with smoke and infrastructure crashing in the background, figures facing multiple directions, looking shocked, fearful, and confused. The striped shadows also contribute to the unsettling nature of the scene.



“Everyday workers, especially those from vulnerable or underrepresented groups, are disproportionately negatively affected by political violence, disasters, and pandemics — and the element of social vulnerability and suffering is felt in this image.”

Dr. Rania Sweis, Associate Professor of Anthropology and Global Studies, Healthcare Studies Faculty Advisory Board, Department of Sociology and Anthropology, University of Richmond

How do tragedies or pandemics highlight social inequality and systematic oppression?



RACE

Avel de Knight

(American, 1921-1995)

1969-1973, pen and ink with ink wash on paper

Joel and Lila Harnett Print Study Center, University of Richmond

Museums, Museum purchase, funds from the Louis S. Booth Arts Fund,

H2006.06.08

Military Funeral (page 26, #2) from the portfolio for *Army Life in a Black Regiment*

Four soldiers carry a casket covered by an American flag through a cemetery. Behind the group are tombstones and crosses, and an angel in silhouette. The drawing is from his unpublished portfolio of 22 illustrations for *Army Life in a Black Regiment* by Thomas Wentworth Higginson, which recounts Higginson's experience as a white commander of the Union's first official regiment comprised of escaped slaves during the Civil War. De Knight himself served in a segregated unit of the U. S. Army during World War II, and he created this series during the Civil Rights era in the United States.



**“When facing systemic racism, we have to ask, is
‘America’ really ‘the beautiful’?”**

Dr. Betty Neal Crutcher and Dr. Ronald A. Crutcher, President,
University of Richmond

**How are today’s social justice protests
moving us closer to open dialogue, and
awareness of privilege and equality?**



Curious About America

Raúl Gonzalez

(American, b 1976)

2013, etching and aquatint with *chine collé* stained with coffee on paper

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Center Street Studio Archives, H2017.18.01

Gonzalez's work centers around the contemporary Mexican-American experience and his memories of growing up in El Paso, Texas, and Ciudad Juarez, Mexico. In this highly symbolic print a young woman's face is obscured by an upside-down bird. She holds a bit of earth with a cactus on it, and next to her left arm is a boy's face wearing a small wrestling mask (*luchador*). A growling dog and two headless plucked chickens are dancing in the foreground.



“America is the land for the free and brave, and yet, many people are unable to explore their own towns freely.”

Dr. Betty Neal Crutcher and Dr. Ronald A. Crutcher, President, University of Richmond (*given quote was not in reference to this artwork specifically)

How might we be blinded to the reality of other’s experiences by our own implicit biases or ignorances?



SPIRITUALITY AND FAITH

Melvin Olanna

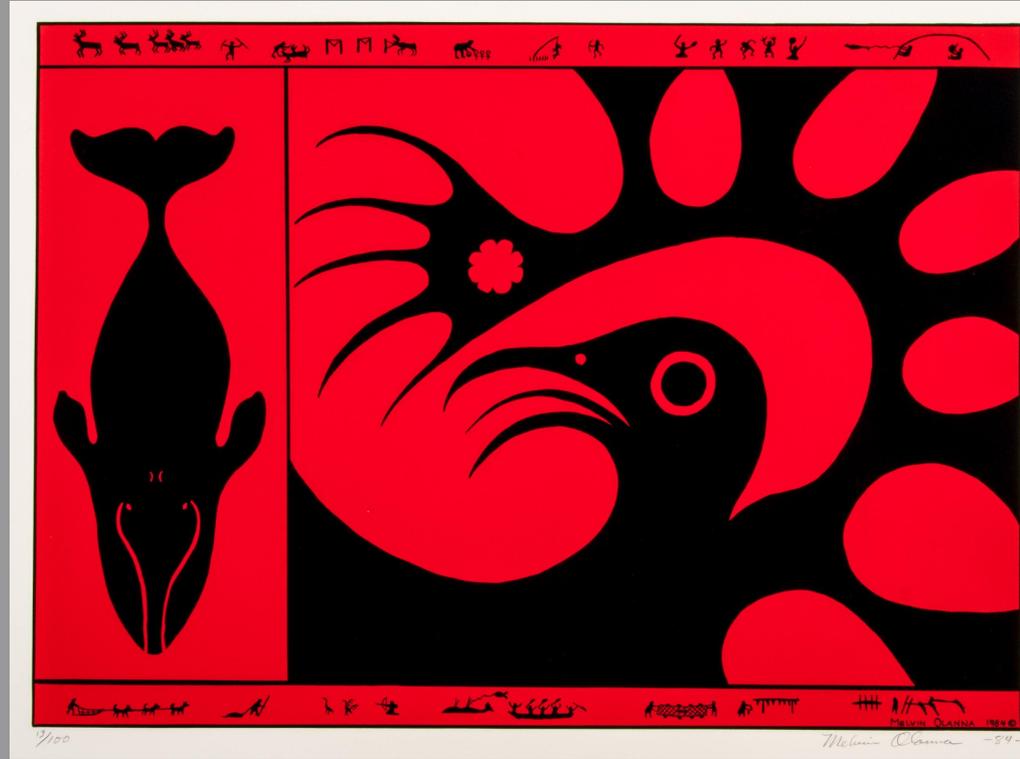
(American, Alaskan Inupiaq Eskimo, 1941-1991)

1984, woodcut on paper

Joel and Lila Harnett Print Study Center, University of Richmond
Museums, Gift of Anna and Breck Arrington, H2012.01.01

Heartbeats

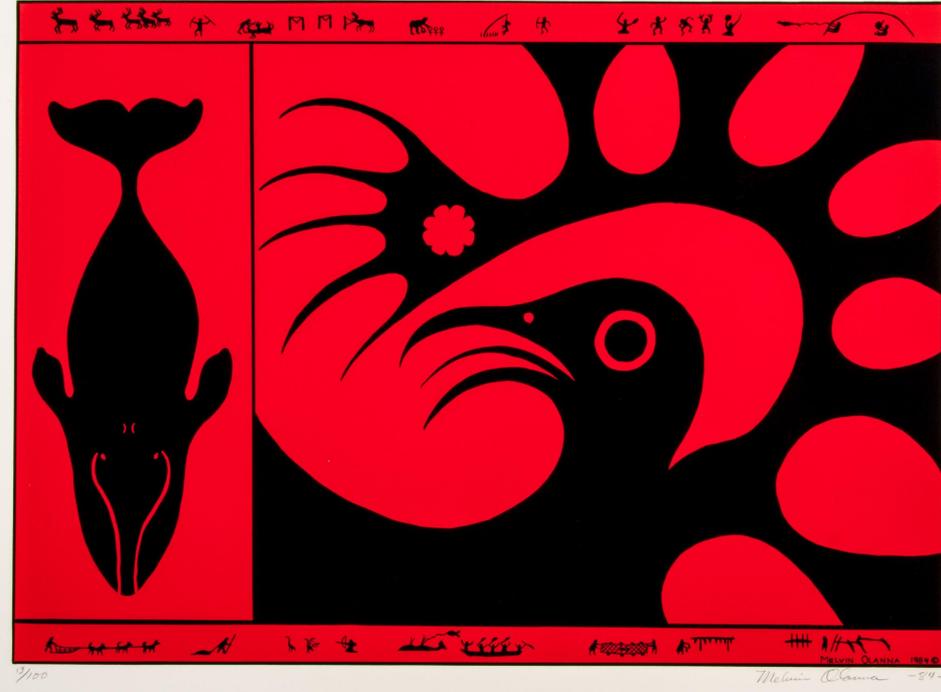
Olanna was an indigenous artist from Shishmaref, Alaska. In this print, a bold red background creates drama around a dual image. On the left is the outline of a whale from above, and on the right is a bird in profile with beak and eyes wide open, and wing curled in movement. The borders at the top and bottom show figures fishing, hunting, farming, and preparing food.



“This image helps us to consider what people value in religious traditions. Some value human-centric ideals while others value nature.”

Rev. Jamie-Lynn Haskins, Chaplain for Spiritual Life, University of Richmond Chaplaincy, and Roger Mancastroppa, Associate Director of Academic Skills Center, School of Professional and Continuing Studies, University of Richmond

In what ways do different spiritual practices and religious faiths complement each other?



Der Gefangene (The Prisoner)

Christian Rohlfs

(German, 1849-1938)

1918, woodcut, printed in blue ink with hand additions of blue tempera, on machine woven paper

Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2006.26.01

During and after World War I, Rohlfs created a series of images reflecting his mourning and despair. His most haunting woodcut, this monumental image featuring a shirtless man behind bars, is his comment on war and human culpability. “Men,” he stated, “have progressed little; they make war and everything is again as it was.” In 1937, the Nazis declared him a degenerate artist and much of his work was confiscated.



“There is a systemic duality in religion. Some turn to faith for healing while others use it to justify judgement.”

Rev. Jamie-Lynn Haskins, Chaplain for Spiritual Life, University of Richmond Chaplaincy, and Roger Mancastroppa, Associate Director of Academic Skills Center, School of Professional and Continuing Studies, University of Richmond

Is suffering man-made, or divine?



WAR AND PROTEST

Kerr Eby

(American, 1890-1946)

1937, etching on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Museum purchase, funds from the Louis
S. Booth Arts Fund, H2005.14.04

Mars-His-Idiot (God of War)

Inspired by his experience as an ambulance driver in World War I, Eby's print presents Mars, the god of war, as a corpulent monster devouring legions of soldiers while the figure of Death and a vulture calmly watch. The title comes from the 1935 anti-war book by the same name by English author Henry Major Tomlinson. The soldiers march towards a cloudy space where we see destruction and death hang from Mars' fist in the air.



“The contrast seen here, between an abuser of power and unvalued people, is terrifying but realistic.”

Dr. Monti Datta, Associate Professor of Political Science, Department of Political Science, University of Richmond

Can metaphors (such as the god Mars) convey the horrors of war as effectively as a photograph?



Gandhi, *from the portfolio* *Homage*, Twelve Prints by Fritz Eichenberg

Fritz Eichenberg

(American, 1901-1990)

1984, wood engraving on paper

Joel and Lila Harnett Print Study Center, University of
Richmond Museums, Gift of Timothy Eichenberg,
M1998.05.01.1

How can we do our part to help heal emotional
wounds that Colonialism created for generations
of people and the history



53/350

Fritz Eichenberg

“Eichenberg’s piece captures Gandhi in his familiar role as the leader of India’s protest against British colonialism and effectively conveys the burdens of that role. The figure of Gandhi is the object of everyone’s hard gaze: both colonial authorities and Indian people look to him and at him, their faces capturing a variety of emotions. The faces of the people convey anger, and Gandhi had to do the difficult work of channeling that into his protest movement which emphasized non-violence. But their faces can also be said to carry a hint of questioning, suggesting that Gandhi also had to win over those who were skeptical that his methods of non-violence could defeat a British colonialism freely deployed violence to rule India. The heavily armed colonial soldier lurking in the background is a reminder of that constant threat of violence, one that was sanctioned by the British state and crown.”

Dr. Tze Loo, Associate Professor of History and Global Studies, Department of
History, University of Richmond

