RECENT ACQUISITIONS, 2007-2017
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This exhibition celebrates the diversity of the Gettysburg College's Fine Arts Collection and the generosity of its donors. The College has been the recipient of many impressive and compelling works of art through its long history, but the marked growth of the collection within the past decade deserves special recognition. Although Gettysburg College is a relatively small institution, the art collection brings varied international perspectives, profound connections to history, and exceptional insights by artists found in museums across the world to this, albeit famous, small town. The College's rigorous commitment to the liberal arts is reflected in this strong art collection, which serves as an incredible resource for scholarly engagement and creative learning.

2007 marks a significant moment in the expansion of the collection, when Gettysburg College was the recipient of the Andy Warhol Foundation's Photographic Legacy Program. Over 150 of Warhol's Polaroids and gelatin silver prints were added to the collection and demonstrate Warhol's engagement with his celebrity sitters and far-ranging interests in his social milieu. In 2013 a major gift from Kimberly Rae Connor '79 of prints by contemporary artist Glenn Ligon set the tone for several exhibitions in Schmucker Art Gallery in the years that followed. Specifically, the principal curatorial goal focused on the presentation of challenging exhibitions by renowned artists; the Gallery provided new artistic perspectives on the subject of war and political conflict as well as on issues of race, sexuality, and gender, while also maintaining critical attention to the artists' use of materiality and aesthetic form. Another high-water mark in the timeline of the collection came with the establishment of the Michael J. Birkner '72 and Robin Wagner Art and Photography Acquisition Fund in 2013. This generous endowment, the first of its kind in the history of the College, is dedicated solely to fine art acquisitions and has brought renewed focus and energy to acquiring works that intersect with these curatorial concerns. The fund has enhanced the Gettysburg College curriculum and continues to offer new research opportunities for students by providing first-hand access to museum-quality works of art. The first purchase made possible by this endowment was a print by the MacArthur “genius” award-winner Kara Walker, and the community’s excited response to this acquisition was evident. Hundreds of visitors attended an exhibition of Walker’s prints in Schmucker Art Gallery in 2013. Subsequent purchases made possible by the endowment include works by artists Wafaa Bilal, Carrie Mae Weems, John Biggers, and Michael Scoogins, all of whom share with Walker an intense political passion and a fervent drive for social justice through engaged, ambitious works of art.
Other donors have made notable contributions to the collection, and we are grateful not only for their continued relationships with the College, but also for their own impassioned knowledge about art and their keen understanding of the value of art in a liberal arts education. Special thanks are due to Geoffrey Jackson ’91, whose wide range of donations include posters from French artist Jules Chéret’s Belle Époque publication Les Maîtres de l’Affiche, early-nineteenth century lithographs of Native American chiefs after the paintings by Charles Bird King, Julius Ben’s lithograph of Carolina Parrots after the painting by John James Audubon, and intimate and witty watercolors by famed American artist Leonard Baskin. Furthermore, it has been an incredible privilege to work with esteemed artist William Clutz, whose sizable donation in 2015 of important paintings and drawings from his long and robust career in New York City reflects his brilliant aesthetic attention to the dynamism of the city streets. Most recently, donations by Charles and Cornelia Saltzman and Professor Emerita Mary Margaret Stewart have come from delightfully personal conversations about this significance of these works in their own histories. While some of the objects, including Delaware Water Gap, a beautiful Hudson River School painting by William Mason Brown, have been the focus of research in student-curated exhibitions, many recent acquisitions have not yet been displayed. I am delighted that Charles ’60 and Dianne Jacobs ’60, Andrew and Lisa (Beardslee ’89) Schroeder, and Dr. Deborah Smith P’11, P’13 will have the opportunity to see their generous gifts on the walls of Schmucker Art Gallery. Ultimately, we are grateful for the support of our Gettysburg College community of friends, professors, students, and alumni.

The fine arts collection at Gettysburg College is comprised of over 500 works by well-known artists, in addition to over 2000 Asian art objects that are featured routinely in Schmucker Art Gallery exhibitions and studied in Gettysburg College courses. The primary purpose of the collection is to serve as a curricular resource for students and faculty, and it is cared for jointly by Schmucker Art Gallery and the Library’s Special Collections and College Archives. The partnership has proven to be strong and effective, as we regularly collaborate on exhibitions, student projects, and class assignments. I cannot express enough gratitude for my warm, collegial relationships with the staff of Musselman Library, and specifically with Special Collections and College Archives, including Robin Wagner, Carolyn Sauter, Molly Reynolds, Catherine Perry, Amy Lucadamo, Mary Wootton, and Ron Couchman. Together with Special Collections, the Gallery offers the community meaningful educational experiences and interdisciplinary encounters with this diverse collection of objects. These educational experiences range from class visits and hands-on opportunities for students, to public exhibitions and the presentation of scholarly information through exhibition catalogs, journal articles, and public lectures. I am always excited to see how frequently Gettysburg College faculty use art objects as prompts for writing assignments, class discussions, and student-curated exhibitions.

Gettysburg College students in my spring 2017 course “Art and Public Policy” spent the semester researching and writing several of the essays that follow in this catalogue. I was fortunate to have received a Johnson Center for Creative Teaching and Learning Information Literacy Grant in support of this course and am grateful that this grant facilitated a close partnership with Kerri Odess-Harnish, Director of Research and Instruction at Musselman Library. The students benefited enormously from Kerri’s dedicated research instruction and careful attention to information literacy outcomes. Although some of the students came to the course with limited experience in the discipline of art history, they ended the semester with insights into the artistic, social, and contextual factors that shaped each work of art. As a result of Kerri’s expert assistance with research tools and techniques, the students embraced unfamiliar material with enthusiasm and increased confidence.

Other contributors to the catalogue are Gettysburg College alumni who are advancing their careers in art history and museum studies. It was my pleasure to have worked closely with them as Gettysburg College students, and I am thrilled to see their continued academic and professional successes. Laura Elizabeth (Barone ’10) Shea, currently a PhD Candidate at the University of Illinois at Urbana-Champaign, was awarded her M.A. from Richmond, The American International University in London, and has taught courses in Modern Art, the History and Theory of Photography, and Art Appreciation. Emily Francisco ’14 recently received dual masters degrees in Art History and Museum Studies at Syracuse University and is employed as the Interim Collection Manager in the Department of Photographs at the National Gallery of Art in Washington, DC. Elizabeth Petersen ’10 is a doctoral candidate at The Pennsylvania State University, Art History and is finishing her dissertation titled “Donatello Architetto: On the Order of Architecture in the Work of Donatello.” She earned her M.A. from the University of Notre Dame and has gained extensive teaching experience in the field of Renaissance art. Sarah Parker ’13 has completed her MA in Art History at the Panthéon-Sorbonne University in Paris and will pursue a career in museum publications, education and outreach. Rebecca Duffy ’16 is a graduate student in the Winterthur Program in American Material Culture at the University of Delaware, where she is studying the cultural history and evolution of ceramics. I am especially grateful for the contribution by Molly Reynolds ’14, as this exhibition would not have been possible without her dedication and expertise. Since graduating from Gettysburg College, Molly has worked as Schmucker Art Gallery Preparator and Digital Scholarship Assistant for Musselman Library. In addition to her many other responsibilities, Molly’s skilled research, digitization, and organization of the art collection have facilitated student and faculty engagement with the collection beyond the pages of this catalogue and walls of the gallery. Molly is now enrolled in the Master of Science in Library and Information Science Program at Drexel University in Philadelphia.

To further commemorate the decade of giving to the Gettysburg College Fine Arts collection, a lecture by Dr. Anne Collins Goodyear, Co-Director, Winterthur Program in American Material Culture, and to Ayumi Yasuda for her always elegant and impeccable graphic design. Additionally, I work with exceptional colleagues in the Division of Development, Alumni and Parent Relations at Gettysburg College and truly appreciate their dedicated support. Finally, endless gratitude goes to all of our donors for bringing outstanding art to Gettysburg College.

— Shannon Egan, Ph.D
Director, Schmucker Art Gallery
Andy Warhol (American, 1928 - 1987)

Cowboys and Indians:
Sitting Bull

1986
screenprint on Lenox Museum Board
91.4 x 91.4 cm
Gift of the Andy Warhol Foundation. ©The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol's photo-silkscreen process enabled him to reproduce imagery found in the media such as newspapers, movies, magazines, and television, to combine popular culture and fine art in a process imitating mass production. While Warhol is best known for images of popular culture like his Campbell's Soup Cans, the works in this exhibition feature Warhol's silkscreen portraits of political elites and historical figures from his 1985 Reigning Queens series and his 1986 Cowboys and Indians series.

Portraits of the only four ruling queens at the time—Queen Elizabeth II of the United Kingdom, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark, and Queen Ntombi Twala of Swaziland—were included in Warhol's Reigning Queens series. The portrait of Queen Ntombi Twala seen here may be either a Hors Commerce (“not for sale”) print or one of the trial proof prints of the edition, due to its colors and composition, which differ from the prints in the Regular Edition. Warhol places Queen Ntombi Twala’s vivid red face and chest against a solid yellow background. The darker layers of red over a slightly lighter fiery hue subtly allude to the photographic source of this image and define her facial features. Compared to the light tones used in the portraits of Queens Elizabeth, Beatrix, and Margrethe, Warhol chose dark tones for Queen Ntombi Twala. He makes the difference of her racial identity apparent. Warhol colors Queen Ntombi Twala’s clothing with layers of red and yellow, and an outline of bright, light green emphasizes the folds and patterns in the fabric.

Warhol’s 1986 Cowboys and Indians series includes fourteen silkscreen prints of popular figures representative of the American West and Native American artifacts. The works from this portfolio include Buffalo Nickel, Sitting Bull, John Wayne, Northwest Coast Mask, Kachina Dolls, Theodore Roosevelt, War Bonnet Indian, Action Picture, General Custer, Plains Indian Shield, Mother and Child, Geronimo, Indian Head Nickel, and Annie Oakley. The portrait of John Wayne in particular, Hollywood’s well-known version of a cowboy during this period, serves as a reflection of Warhol’s fascination with celebrity culture, while simultaneously acknowledging Hollywood’s stereotypes of American Indians. The Cowboys and Indians portfolio also includes prints of artifacts of American Indian culture such as kachinas, shields, and ceramic masks. Collectively, this series of people and objects portrays the popular, romanticized version of the American West by including images that were saturated in the mass media. Therefore, the series does not provide a comprehensive, academic survey of American Indian culture, but it can be understood as a means to question cultural stereotypes and commodified imagery.

Although the subject is similar, the portrait of Sitting Bull in this exhibition was never formally included into the portfolio Cowboys and Indians. While it was originally intended to be incorporated into a smaller portfolio of ten prints, another image was selected instead. Therefore, this silkscreen is a trial proof print and is not signed or numbered. Each of the Sitting Bull portraits was painted using a unique color combination with a mostly white or pale background, heavy reds for the clothing, and various “pop” colors for the subject’s face, hair, feather, and pipe. This print is therefore not unlike the rest, in that it shows the figure contrasted against a pure white background. Sitting Bull appears slightly off-center in the half-length portrait with blue skin and red clothing. When looking at Sitting Bull’s face, one can clearly see the photomechanical process involved using overlays of color, which help to successfully create highlights and shadows. This technique is used again in the figure’s clothing to suggest the folds of the fabric. Details of dark red in addition to a yellow outline surrounding the facial features suggest deep lines in his wizened face. The feather, which includes many layers of color, including a bright-blue outline, is affixed behind the head of the figure in a way that suggests depth.

Warhol’s political portraits provide insights into his political leanings and demonstrate his fascination with the social framework of American life. Throughout Warhol’s life as an artist, he depicted some of the most visionary and powerful political figures of the twentieth century, in addition to portraits of important historical figures of American culture, like the portraits of Queen Ntombi Twala and Sitting Bull. By the 1970s and 1980s, Warhol executed between fifty and one hundred commissioned portraits a year. While most of his subjects flocked to him with the hope of preserving their place in history beyond their “fifteen minutes of fame,” Warhol also solicited commissions himself, hoping to become the official portraitist to the leaders of the world. With a majority of his images gathered from current headlines or movie star magazines, one can examine the intersection of celebrity and politics through Warhol’s silkscreen political portraits and his oeuvre as a whole.

2 Ibid., 235.
3 Sharon Matt Atkins, Andy Warhol's Pop Politics (Manchester: Currier Museum of Art, 2008), 10.
Why, in a current political situation that is undeniably fraught, divisive, and keyed to major issues of social justice, inequalities, and unflinching ideologies, did contemporary artist Michael Scoggins choose to depict a Civil War scene in his drawing titled Battle of Gettysburg? The fighting took place from July 1 to July 3, 1863 and is considered the most important engagement of the American Civil War. It was the turning point and debatably, the reason why the Union came out victorious. With approximately 10,000 Union and Confederate troops dead and another 30,000 wounded, the Battle of Gettysburg is also recognized as one of the bloodiest battles ever fought on American soil. Although the battle was fought over a hundred and fifty years ago, Scoggins’s work invites the viewer to compare the hostilities of the Civil War to the metaphorical battleground of American politics in the twenty-first century.

Scoggins’s Battle of Gettysburg represents the past and the present of our nation, while incorporating an aesthetic evocative of childhood. The red, white, and blue sheet of paper is emblematic of the standardized supply used for school, and his drawing calls to mind the imaginative doodles furiously drawn during class. Scoggins’s large-scale compositions bring back, but also ask the viewer to face childhood fears, traumas, as well as the current political divisions and conflicts facing the United States of America. By mixing naïveté and awareness, Scoggins calls into crisis the way children internalize the images presented to them by the mass media. By enlarging these images to a giant size, he replicates the oversized world that children face on a day-to-day basis. The artist challenges the position of the viewer and also ties the Battle of Gettysburg to today’s politics.

Scoggins’s Battle of Gettysburg is modeled on a lithograph of 1884 by the popular publishing company Kurz and Allison, also titled Battle of Gettysburg. The lithograph is a highly detailed portrayal of the famed battle, but Scoggins did not copy it directly. Scoggins includes the key parts—the explosions, cannons, bodies, soldiers, landscape, and horses—but his version exaggerates the size of some of the figures. Compared to the evident differences of the Union and Confederate armies in the clearly colored Kurz and Allison’s print, Scoggins’s black-and-white drawing appears at once as both more chaotic and more unified. The scene depicts the third and deadliest day of the battle in Gettysburg, in particular the climax of Pickett’s charge. At the center of the composition Confederate Brigadier General Lewis is depicted heroically, but also erroneously, on horseback.

Scoggins signs this drawing, as he does most of his work, with the name “Michael S.” This moniker evokes a school-age persona, a boy who might be really curious about American history, or just the fact that the Battle of Gettysburg was the bloodiest battle ever fought on American soil. Because contemporary politics seem sometimes reminiscent of the volatility of the American Civil War, Scoggins’s work transcends this boyhood fascination with violence and heroic, historical battles. The drawing calls on the viewer to consider the ongoing allegiances to the Confederate flag and, in response, the fights for social justice. Ultimately, Scoggins’s work illustrates the state of a divided nation.
José Guadalupe Posada experimented with his subject matter, technique, and materials to challenge his viewers to reconsider their notions of Mexican identity. During Posada’s lifetime (1852–1913), Mexican social, cultural, political, and economic identities were fraught with contention. Resistance to western imperialism, rapid industrialization, and growing wealth gaps raised questions regarding the legitimacy of President Porfirio Díaz’s power. The socio-political climate in the moments before the Revolution forced both political and resistance faction leaders to pivot between progressive and conservative ideas. The result was a nation which sought to look forward, but also clung tightly to its past.

Posada’s La Adúltera (the adulteress) exemplifies the conversation between these everyday experiences in Porfirián Mexico and the artist’s work. The subject matter suggests the socio-political discussions surrounding gender, morality, poverty relief, and redemption. Though beautiful and effeminate, the incorrigible adulteress crashes down, her arms raised in surprise, and her facial expression twisted with fear. She is unable to catch herself and no one is around to help her—a clear reference to Díaz’s contemporary political action to not provide support for those considered by him to be irredeemable.  

Posada’s criticism of Díaz, along with his choice of materials and techniques are often interpreted as discordance. For example, although Posada himself drew the initial compositions, he did not create the printing block nor print the image himself. Instead, to minimize the cost of production the image was etched into a zinc block using photomechanical processes—most of which could be carried out by unskilled workers. Only after the etching was complete, would a skilled engraver use a burin to clean up the image by hand. Once the block was produced it could be used to print thousands of runs. As a result, the technique successfully experimented with modern interpretations of traditional printmaking. The prints were cheap to produce. They could be disseminated widely, quickly to produce. They could be disseminated widely, quickly to an audience of masses, nor the elite who were irredemable. Posada departed from these themes to create visually striking satirical images which engaged audiences of far-ranging backgrounds in a complex critical reflection on Mexican identity. During Posada’s lifetime (1852–1913), Mexican social, cultural, political, and economic identities were fraught with contention. Resistance to western imperialism, rapid industrialization, and growing wealth gaps raised questions regarding the legitimacy of President Porfirio Díaz’s power. The socio-political climate in the moments before the Revolution forced both political and resistance faction leaders to pivot between progressive and conservative ideas. The result was a nation which sought to look forward, but also clung tightly to its past.

Posada’s concerted effort to produce them cheaply, the prints, which were both satirical and reflective of current events, can be understood as agents of revolutionary change in Mexico. Yet, although many of Posada’s prints condemned European presence in Mexico, others celebrated Porfirio’s European modernity. The editorial decisions ultimately were made by Posada’s publisher Antonio Vanegas Arroyo. In addition to the broadsides and informative prints, Posada illustrated and printed collections of sheet music. On one such piece, Posada captured a dancer as she gracefully performed “La Serpentina.” The serpentine dance did not have roots in Mexican culture, but rather was popularized across Europe as a modern dance in the 1890s. Though her dance is European and the featured music is described as “modern” rather than traditional, Posada’s dancer is celebratory. She is flanked by two figures who gesture towards her, as she confidently twists and upraised arms. This visual vocabulary directly contrasts the adulteress who twists and falls with no one to help. She is not linked to those among the masses, nor the elite who were irredeemable. Posada departed from these themes and his criticism of Díaz to celebrate an international and modern Mexican culture in which Europeans had played a positive role. Just as the rhetoric of both political and resistance groups pivoted between the progressive and the conservative, so did the visual vocabulary of Posada’s work. In some ways, he sought to preserve the traditional. In others, he celebrated the modern. He produced affordable prints which at times satirized the elite, at others the impoverished. But these are not unintentional inconsistencies. Instead they characterize Posada’s most prolific ability: the use of materials, techniques, and subjects to create visually striking satirical images which engaged audiences of far-ranging backgrounds in a complex critical reflection on Mexican society.

1 Katherine Eaine Bliss, Compromised Positions: Prostitution, Public Health, and Gender Politics in Revolutionary Mexico City (University Park, PA: Penn State University Press, 2001).
2 Diane Mórtola and Rachel Freeman, José Guadalupe Posada and the Mexican Broadside (New Haven, CT: Yale University Press, 2006).
4 James Alex Garza, The Imagined Underworld: Sex, Crime and Vice in Porfirián Mexico (Lincoln, NE: University of Nebraska, 2007), 97-110.
The 1950s and 1960s were decades marked by profound racial discrimination and the heroic efforts of Civil Rights activists in the United States. During this important time, painter, illustrator, and educator John Biggers raised awareness of racial injustice and facilitated social change through his art. His interests in storytelling, cultural outreach, and activism can be seen in his public murals and popular illustrations, including the Houston, Texas mural The Contribution of Negro Women to American Life and Education (1953) and the illustrations in his award-winning book Ananse: The Web of Life in Africa (1962). Biggers is considered one of the most important African-American artists of the twentieth century. While he is best known as a muralist, Biggers was also a celebrated illustrator. The print Untitled (Collapsed Figure) reveals an examination of his own African-American experience as well as West African narrative and visual motifs.

Biggers allegedly took greater pride in his drawings than his paintings and often produced lithographs from the originals. Lithography is a printmaking process in which an artist draws upon a stone surface with a water-resistant substance that is then inked and used to reproduce copies of the original drawing. Biggers used this process for his illustrations, including those for Lorenz Graham's child's novel, I, Momolu (1966). Biggers produced Untitled (Collapsed Figure) during the same time he was working on illustrations for the novel, which was inspired by the author's teaching career in Liberia.

In the novel, the protagonist Momolu witnesses the excitements and dangers of life in the city of Cape Roberts while traveling with his father, and he encounters soldiers throughout the story. Although Untitled (Collapsed Figure) was not included in the final book, it likely was influenced by the novel's characters and is remarkably similar to his illustrations for the book. For instance, in the illustrations for I, Momolu, the soldiers in Cape Roberts wear almost identical uniforms to that of the subject in Untitled (Collapsed Figure). A notable difference, however, is that the soldiers in the illustrations wear dark boots, while the figure in the lithograph is barefoot.

In addition to the lithograph's connections to Biggers's illustrative work, the soldier in the lithograph may hold a more personal meaning for the artist. In the image, the barefoot figure sits slumped upon a dark foreground. The figure wears a rounded military hat and also holds a rifle awkwardly behind his right arm. His wrists are crossed behind his back, and his head bends away from the viewer and towards the ground, his face and identity concealed. These oddly overlapped wrists and bare feet suggest a state of vulnerable submission, wounding defeat, or possibly death. Although the soldier's race may not be clearly evident, the crumpled and somber body positioning echoes Biggers's own experiences as a black naval officer during World War II.

In 1943, the artist was drafted into the segregated U. S. Navy, where he witnessed mass demoralization of black officers. Based in Hampton and then Norfolk, Virginia, Biggers and other black officers were frequently given the most dangerous jobs like making models for military machine parts and loading explosives onto ships. They had to pick up food at mealtimes from a back window, separate from the white officers, and they were also not allowed visitors. Severe depression and other mental health effects often resulted from this discrimination.

Biggers suffered this fate and was admitted to a naval psychiatric ward in 1945; he was ultimately given an honorable discharge. It is not difficult to imagine the collapsed figure in his print as a reflection of Biggers's personal experience.

While Biggers critiqued systems of American oppression throughout his artistic career, in several works he also incorporated more hopeful motifs drawn from West African visual culture. Untitled (Collapsed Figure) exemplifies this integration of Biggers's interest in West Africa and its relationship to the African-American experience. In the background of the lithograph, an abstract form emerges in the upper right corner, which is the lightest area of the composition. The shape itself is ambiguous and invites multiple interpretations. For example, the curved forms may indicate a bird's wings or a female figure, which Biggers frequently explored in his art as symbols of life and empowerment. Biggers incorporated West African geometric forms such as these in his art after 1957, which was the year he traveled to Ghana and Nigeria on an UNESCO grant to document local cultures.

By the 1960s, Biggers's art had become more allegorical and abstract as he blended African-American narratives with West African motifs. Among these was the maame, or “Great Mother” figure, which manifested most strongly in his representations of Harriet Tubman and other African-American heroines.

Inspired by West African cosmology and symbols, Biggers frequently tied American subjects to West African roots. His works during this time intersected with the nationwide call for a renewed African-American pride in black identity, specifically through the growing ideology of Pan-Africanism. Pan-Africanism encouraged common identity and cultural unity across peoples from the African continent and those of African descent, and it was a popular movement among black artists and activists around the world.

As the fight for racial equality in the United States persisted, Biggers's art and his subsequent exhibitions would inspire countless African-Americans to take pride in their heritage.


In her early years, artist Carrie Mae Weems became politically active within Marxist groups and maintained her interest in politics, social equality throughout her career. For her twenty-first birthday, Weems received a camera as a gift from her boyfriend. She soon realized that photography could be useful in conveying messages about power, cultural identity and social relationships.1 The artist’s first works focused on daily activities and family stories of her own African American community, along with exploring the issues of stereotypes and black culture. Her best-known series of photographs such as Ain’t Jokin and From Here I Saw What Happened, And I Cried focus more specifically on institutional and cultural racism. In each of the photographs for these series, Weems juxtaposes provocative text with the images to underscore the impact of the overall message. For example, in From Here I Saw What Happened, And I Cried, Weems includes the words “You became a scientific profile” over appropriated photograph of an enslaved man in South Carolina, c. 1850. In addition to the powerful use of language in her photographs, Weems also incorporated color into her photographs to convey different emotions. In From Here I Saw What Happened, And I Cried, Weems’s use of blue emphasizes the sense of despair and tragedy facing the subjects of her works. At the same time, other works tinted red suggest the violence embedded in African-American history and the legacy of slavery.

Weems’s characteristic use of color and text can be seen in her work included in this exhibition, Tell me, I beseech you, when casted my vote to you, did I cast it to the wind? In using early French photographer Gustave Le Gray’s composition of 1856, Dying on the Water, for her work, Weems calls to mind the slave trade of the eighteenth and early nineteenth centuries.2 The ship sailing on the twilit water underneath a cloud-filled sky subtly suggests the power of the imperialist governments of Europe and other slave trading nations. Weems’s decision to transform Le Gray’s original photograph to a hazy lilac composition can be seen as having political significance in the United States. As a mixture of blue and red, purple is associated with two colors given to the two party system in the United States, red for Republican and blue for Democrat. Perhaps, Weems is suggesting the fraught nature of color and racial politics in America and the continuation of social injustice.

Tell me, I beseech you, when casted my vote to you, did I cast it to the wind? was created for the 1996 Democratic National Convention, when President Bill Clinton was nominated for re-election. Weems’s work then must be seen in the light of racial politics in the early and mid-1990s. For instance, in 1992, the Rodney King riots took place in Los Angeles. One of the biggest racial riots in American history, the rioting was caused by the acquittal of four white police officers in the brutal beating of African-American Rodney King. The acquittal sparked outrage within the city and the nation about the injustice of the verdict, police brutality, and civil rights. Many people in the black community believed that the justice system and the elected officials had left them behind.3 In 1994 the OJ Simpson case again exposed the racism of the Los Angeles police department.4 These two very high profile incidents in the early 1990s revealed high racial tensions in the United States.

Thus, Weems responds to this charged political atmosphere and a national conversation bout race in America. Her work sends a very clear and powerful message and relates to the inaction of politicians. Unfortunately, many American politicians have made empty promises to the black community to gain their votes. Weems’s photograph also suggests a recent past of voting suppression through Jim Crow laws, gerrymandering, and poll taxes. Weems’s text speaks directly to the viewer, beseeching the politicians to not cast her vote to the wind. The juxtaposition of these two images brings the historical and contemporary African-American conflicts together as one. Her work is a powerful reminder to not forget the significance of voting as a means to end injustice.

7 Delmez,
An
collection of color lithographic prints, donated in 2016 by Geoffrey Jackson '91 to
Gettysburg College, was originally part of an
ambiguous publication of posters, titled Les Maîtres des Affiches, during the Belle Époque in Paris. Created and edited by Jules Chéret, who is widely recognized as
the father of poster art, Les Maîtres des Affiches was a monthly publication featuring chromolithographs of the finest poster advertisements from Europe and America, reproduced in format cloche (measuring 11 x 15 inches). Issued by Paris-based printer L'imprimerie Chaux from 1895 to 1900, the publication of this series marked the height of the Great Poster Movement. Represented in this smaller format, the posters were (and are) more accessible for intimate viewing than in their original size; the posters were first displayed in businesses and on city streets in Europe.

La Belle Époque at the turn of the twentieth century in France is a period in the country's history that is marked by political, technological and social progress, all of which play a part in the explosion of poster art at this time. With the end of the Second Empire, the
brief socialist Paris Commune and the establishment of the Third Republic, the influence and privilege of the aristocracy had significantly diminished, and the
power of the common man became more prominent. Likewise, the historic boundaries and classifications of high art in France were becoming less rigid. Traditionally, privilege was given to the classical arts of painting and sculpture, with the decorative arts, including prints and poster art, being seen as lesser
quality of images also improved. Artistic institutions, including the Royal Society of Arts, in which Chéret
had been an active member during his residency in London, including the Royal Society of Arts, in which Chéret
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guard the posters and to ensure that they were not
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La Belle Époque posters. The prestige associated with these prints from the Belle Époque collection, the progression in perception and the
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represent the democratization of fine art posters. This selection of lithographs on display in Schmucker Art Gallery perfectly represents the transformative, democratizing vision of the fine art posters dating from the end of the nineteenth century. In Ambigu Comique Gigolette by Albert Guillaume, one easily
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1 Cited in B. R. Collins, "The Poster as Art: Jules Chéret and the

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art of painting and sculpture, with the decorative arts, including prints and poster art, being seen as lesser
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had been an active member during his residency in London, including the Royal Society of Arts, in which Chéret
was an active member during his residency in London, and later the Parisian Union Centrale des Beaux-Arts, where he served on the board of directors. The
Institution des Beaux-Arts aplicqué à l'Industrie, established design principles and
guard the posters and to ensure that they were not
stolen.
William Hogarth, best known for his satirical prints and moralizing low-life scenes, was an English engraver and painter based in London. Mainly self-taught as a painter, Hogarth found influence from Dutch drolls (comic performances based on Elizabethan theater) and French Rococo painters of the commedia dell’arte such as Antoine Watteau and Claude Gillot. In 1735 Hogarth petitioned Parliament in support of the Engravers’ Copyright Act, which protected against unauthorized copies of engravings circulating within fourteen years of initial publication. Immediately after this act was instated, Hogarth released his second moralizing series, satirizing the elite of eighteenth-century London and entitled A Rake’s Progress (1735), of which this print is a part. Based on a series of eight paintings executed between 1733 and 1734, the publication of A Rake’s Progress was initially developed due to the success of his earlier moralizing series, A Harlot’s Progress (1733). In each of these series, the viewer follows the protagonist through a downward trajectory, culminating in death for the Harlot and insanity for the Rake. The story of A Rake’s Progress follows Tom Rakewell, who—in the first plate—inherits his late father’s fortune and promptly reneges on his promise to marry Sarah Young, pregnant with his child. The second plate shows Tom smartly dressed and living a life of luxury in London, rising in society. His descent begins in the third plate where he squanders his fortune drinking with prostitutes, who take the opportunity to steal his watch. The fourth plate sees the reappearance of Sarah Young, who bails a disheveled Tom out of debtor’s jail. Instead of repaying Sarah, in the fifth plate, Tom marries a wealthy widow, gaining her fortune in the process, which he promptly gambles away in the sixth plate.

In this recent acquisition (the sixth plate) for Gettysburg College, Tom appears at the center of the image. His wig tossed carelessly on the ground at his side. The overturned chair, violently toppled as Tom leapt from it a moment before, emphasizes his inner chaos at losing a second fortune. Only the seated man at right glances in Tom’s direction while the rest remain focused on their games. Coins are visible everywhere on the tables and are passed from hand to hand; the man at far left hopelessly pleads for an advance from the seated employee with the ledger. One gambler pulls his tricorne hat over his eyes as he mourns his losses just left of Tom; the two are in similar fits of anguish. The clients are so absorbed in their game that only three of them see the smoke curling from behind the wall in the far background. They are too consumed by their own greed and vice to notice the imminent danger.

Plates seven and eight in the series are dedicated to Tom’s incarcerations, first in debtor’s prison, and then finally at the Bedlam Hospital for the insane. Sarah Young features prominently in these final scenes, where she swoons in sorrow over his state. She serves as the moralizing commentary on his demise, always remaining loyal despite his misadventures, and willingly offering her own earrings to cover his debts. Unlike Sarah, Tom is ruined by his desire to live above his means, symbolically shown through the loss of his fine clothing, which is tailored to him in the first plate, in tatters by the fourth plate, and is nowhere to be found in the final scene, as Tom lies naked on the hospital floor. Sarah is also the antithesis of the well-dressed elite, visible in the background of the final print, who paid admission to visit Bedlam and ogle the patients for entertainment. Hogarth’s series comments on these aristocrats, snidely observing that perhaps they too are insane if they chose to visit asylums for amusement. He brings the connection full-circle by emphasizing their luxurious garments, which are akin to the clothes Tom purchased at the beginning of the series.

A Rake’s Progress is one of Hogarth’s most famous series, inspiring Igor Stravinsky’s 1951 opera of the same title with libretto by W.H. Auden. While the opera does not include the events of the sixth plate where Tom gambles away his second fortune, the expression Hogarth created of Tom’s despair is a central theme of the composition. In conjunction with Hogarth’s profound influence on illustrators and caricaturists throughout the centuries after his death, the character’s immorality still resonates with viewers today.

Chair, a large-scale photograph from The Ashes Series by Iraqi-born artist Wafaa Bilal, confronts the viewer with the stark reality of destruction. Unlike a dollhouse, the artist’s miniature models of the destruction documented in the wake of Operation Iraqi Freedom for The Ashes Series reflect the mythical weight of the human soul—were ceremoniously dispensed across each model in the series, imbuing the diorama with a ghostly quality.2 Documentary images of Bilal’s process reveal his quiet, meditative nature; Bilal holds a bowl of ash and gingerly pours it onto his miniature architecture.4

Bilal, who had been forced to flee Iraq in 1991, was compelled to collect images of his home country as he watched its destruction from his relatively comfortable existence in the United States.5 The majority of Americans are allowed an ocean of distance between everyday life and the bloodletting of military engagement on foreign soil. Conflict and its aftermath, when reported at all, can be swiftly repelled by the unwilling observer: close the laptop, open a new tab, or switch channels. Few outside of the military community are able to experience or appreciate the anxieties and realities of living in a conflict zone like Iraq.6 The meditative nature of the fabrication and performance of The Ashes Series and Erasing was a departure from Bilal’s more searing work, where he often puts himself through psychological and physical pain. Despite diverging from the technology-driven and bodily projects that are so characteristic of Bilal’s artistic practice, Chair is no less unsettling. Rather than experiencing discomfort as a willing bystander to a painful act, the viewer is overwhelmed by the aesthetic qualities of the composition before recognizing the surreal horror of the scene. Observing the work in an introspective gallery space, the American viewer is able to slow the pace of images that inundate contemporary life and possibly attain a renewed empathy for those affected by conflict.

Wafaa Bilal
(Iraqi-born American, b. 1966)

The Ashes Series: Chair

2002-2005
INKJET photograph on archival paper
101.6 cm x 127 cm

Purchased funds provided by the Michael J. Binkler ’72 and Robin Wagner Art and Photography Acquisition Fund and The Andrew W. Mellon Foundation

MOLLY REYNOLDS ‘14

5 Geoff Edgers, “Wafaa Bilal on drones, the Hudson River and why art should agitate,” Interview for Ruya Foundation for Contemporary Culture in Iraq, March 9, 2015.
8 Wafaa Bilal, Shoot an Iraqi: Art, Life, and Resistance Under the Gun (San Francisco: City Lights Books, 2008), 4-5.
10 Bilal, Shoot on Iraq, 7.
Sally Gall is known for her sensual and ethereal black and white landscape photography that shows the mystery and silence of the natural world. Based in New York City, Gall has received national and international acclaim and exhibited widely at galleries and museums, including the Whitney Museum of American Art, the Museum of Photography in Charleroi, Belgium, and the Museum of Latin American Art in Long Beach, California. She also has received two MacDowell Colony Fellowships in addition to a Rockefeller Foundation Bellagio Residency.1

As Gall captures the pristine sublimity of nature, her photographs reveal a similarity in subject and style to twentieth-century photographers Ansel Adams and Laura Gilpin. Gall shares with Adams a technical mastery of her medium and with Gilpin, an appreciation for atmospheric and almost abstracted landscapes. Gall is drawn, in her words, to “the beauty and mystery of the natural world—its elemental and sometimes terrifying aspects, its silence, its persistence.”2

Gall’s photographs appear to blur the lines between dreams and reality. She creates an illusion of being completely alone in a vast and even expanding natural world with no end in sight. For instance, her photograph entitled Fiji features an endless and calm sea; the transition from ocean to sky is not clearly defined. The horizon line appears as a bright, blurry haze, and the viewer wonders where the ocean ends and the sky begins. Her photographs often picture an ethereal fog that obscures and abstracts the landscape. The haze extends to the foreground of the photograph and makes the subject (flowers, ocean, etc.) seem surreal. With such picturesque depictions of the natural world, one is reminded of the impact of human influence continues on the environment. Seen through the lens of climate change, the environment might fade away into a grey, foggy oblivion. Although many of her photographs, like those by Adams, omit human figures and development, Gall includes a small farm in her photograph Tuscany. The pictorial emphasis is placed on the meadow, and the hazy field evokes a sense of enchantment and magic. Gall’s photographs are powerful reminders of nature’s beauty, and that the environment must be protected from devastating pollution and industry. Without efforts to reverse the course of global warming, picturesque landscapes, such as Gall’s, will certainly become a hazy, far-reaching memory, like a dream.

2 Ibid.

Sally Gall (American, b.1956)  
**Bali**  
1992  
arachical pigment print  
d  x 50.8 cm  
Gift of Andrew & Lisa (Beardslee Class of ’89)  
Schroeder

Sally Gall (American, b.1956)  
**Fiji**  
2000  
arachical pigment print  
d  x 50.8 cm  
Gift of Andrew & Lisa (Beardslee Class of ’89)  
Schroeder

Sally Gall (American, b.1956)  
**Tuscany**  
1993  
arachical pigment print  
d  x 50.8 cm  
Gift of Andrew & Lisa (Beardslee Class of ’89)  
Schroeder
Prominent contemporary artist Kara Walker mines the romanticized imagery of the Antebellum period and the American Civil War to challenge assumptions and expose volatile issues of race and gender in American history. Walker’s “Exodus of Confederates from Atlanta, from Harper’s Pictorial History of the Civil War (Annotated)” appropriates a nineteenth-century illustration of white men, women, children, and slaves enthusiastically wishing Confederate soldiers off to war. Laid over this scene is a large black silhouette of a young African-American girl, and Walker cuts another silhouette of a young African-American man in the center of this larger portrait. Because of this smaller silhouette, the background scene is exposed, where a young African-American boy can be seen kneeling atop a mound of furniture while a white male figure on the right adds more valuables to the pile and the surrounding wagons. Walker’s use of the two silhouettes complicates the viewer’s sense of negative and positive space in the composition and examines how historical images have concealed and whitewashed the atrocities of slavery, war, and racism.

Alfred H. Guernsey and Henry Mills Alden included the original scene in their two-volume publication Harper’s Pictorial History of the Civil War, produced in New York in 1866. Throughout the heavily illustrated volumes, African Americans do not appear as frequently or as individualized figures compared to the prominent portraits of generals and heroic white soldiers. In this print, the hooded, female figure on the far left side does not have any distinguishing facial characteristics, and seems like a ghostly absence underneath her cloak. The majority of the enslaved African-Americans are positioned on the left side of the composition, while the white citizens are on the right side, perhaps underscoring the fierce segregation of this historical moment. Walker’s centered silhouette obscures a considerable expanse of the original print, and the only portion of the title that is visible is “Exodus of Co.” The ostensibly factual scene reproduced in Harper’s Pictorial History of the Civil War reveals the biased perspectives of the nineteenth-century authors and readers, while Walker’s silhouettes insert a more ambiguous narrative about America’s relationship with its past and present.

In the preface to Harper’s Pictorial History of the Civil War, Guernsey and Alden claimed to “hasten events just as they occurred...to praise no man unduly because he strove for the right, to malign no man because he strove for the wrong.” Despite their assertion of truth, these claims of impartiality nonetheless resulted in a seemingly sterilized version of the war. When the text was published in the immediate aftermath of the war, many Americans sought to rebuild a sense of national unity. Walker underscores the absence of slavery and African-American experiences “just as they occurred” not just in Harper’s Pictorial History of the Civil War, but also in American history and memory more broadly.

Silhouettes, a popular craft most often associated with the white middle and upper classes in the late eighteenth and early nineteenth centuries, were made to preserve the memory and likeness of family members. Walker’s silhouettes, however, reveal the stark contrast between races in the United States, both in a historical context and present day. A silhouette represents an absence of light; art historian Ann Middleton Wagner explains, “What is shown is not a body, but how a body blocks the light.” Walker’s work exemplifies how black bodies have been absent from American History, blocked by the depictions of white figures presented more prominently in American culture and history. Walker’s silhouettes stand as a metaphor for what has been left out of the established historical record, as she continues to disrupt of the conventional narrative about race, slavery, and war in the United States.

Pop Rocks—the neon-colored, carbonated candy that pops and crackles as it dissolves—was invented in 1956 by a General Foods chemist and reformulated in the 1970s to great fanfare. Tainted in the late 1970s by an urban legend—that drinking soda and eating Pop Rocks simultaneously could cause one’s stomach to explode—General Foods took out full-page ads and wrote thousands of letters to school principals to combat the myth.1

In American artist Andy Warhol’s (1927-1987) world, Pop not only rocks, but it, too, is bright and fast, fizzing and fading as it rebrands itself in a constant circle of pleasure, tragedy, and the quotidian. Pop Rocks can serve an apt analogy to Warhol’s Polaroids, which, automatic, instantly satisfying, and ubiquitous, increased in number in Warhol’s practice in the 1970s, alongside Pop Rocks’ resurgence. While Warhol is best-known for his large-scale, silkscreen Pop paintings of Americanica subjects, he also took thousands of photographs which he collected and stored in his five-story, New York City townhouse with hundreds of thousands of other objects. One hundred and fifty-three of these Polaroids and photographic prints from the 1970s and 1980s are now in the collection of Gettysburg College’s Schmucker Art Gallery, a gift of The Andy Warhol Photographic Legacy Project. While seemingly random entries into a gelatin-silver archive like Warhol’s, Gettysburg’s collection is, in many ways, representative of the artist’s life-long interests: self-constructed identities, city life, cheap thrills, banality, sexuality and homoerotic desire. Too big and diverse for any one institution, Warhol’s photographs are already popping at the seams of organization. Yet, one thing does hold all of these images together—Warhol, “the invertebrate collector” as one scholar has called him—liked them.2 Art historian Jonathan Flatley notes that throughout his career Andy Warhol made frequent reference to his general tendency toward liking, “I like everything,” he liked to say.4

Warhol’s liking everything also has a way of leveling the famous and unknown, the practical and prepossessing, the brand and the product. In Unidentified Woman (Short Curly Hair), a heavily made-up blonde gazes out at the viewer, her head turned forward and body faced sideways. Polaroid portraits like this are reminiscent of Warhol’s many photo-booth pictures from the 1960s, with the same kind of speedy output and desire to self-present for the camera. Basquiat, Gerard (Jean-Michel’s Father) depicts the father of the famous artist, Jean-Michel Basquiat, who was very close to Warhol but who had a strained relationship with his father. Basquiat’s pose is conventional, an age-old portrait of a man, dressed in his best suit, looking out confidently and seriously at the viewer, with his father. Basquiat’s pose is conventional, an age-old portrait of a man, dressed in his best suit, looking out confidently and seriously at the viewer, typical of the artists’ life-long circle of pleasure, tragedy, and the quotidian. Pop Rocks—the neon-colored, carbonated candy that pops and crackles as it dissolves—was invented in 1956 by a General Foods chemist and reformulated in the 1970s to great fanfare. Tainted in the late 1970s by an urban legend—that drinking soda and eating Pop Rocks simultaneously could cause one’s stomach to explode—General Foods took out full-page ads and wrote thousands of letters to school principals to combat the myth.1

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The selection in the Gettysburg College collection encourages pops of recognition: the nude, white, frontal, David statue is the reverse of the butt in blue, Levi jeans, the large, dominating Herbtruck is the mam-ma-made and more efficient mode of transportation in comparison to the lobster on ground. In these moments of quick association and lingering wonder, Pop Rocks come to mind again. Undyingly popular, instant and strange, Warhol must have loved or, rather, could have liked, the Pop Rocks story—a little chemistry, temporary pleasure, and—pop.

During a four-day trip into the rural region of China, Canton, artist Marion Greenwood sketched the young woman seen in her lithograph *Sampan Girl, *along with several other Chinese peasants. This lithograph reflects Greenwood's training and passion for depicting the plight of working class people. As an artist who gained fame during the 1930s, Greenwood's artwork largely reflected the pro-labor and anti-capitalist sentiment growth during this time. Her empathy for the working class is first seen in her work as a muralist in Mexico, where she depicted genuine images of social inequality. She examined this issue again in her work of the Countryside Industrialization, which condemned war and fascism and empowered the People's Front. By the time Greenwood left China, the communist People's Republic of China was established in 1949. In many ways, Greenwood's depiction of poor Chinese peasants as overtly supportive of the U.S.-backed Nationalist party in China, however, Greenwood's portrayal of Chinese peasants comes from her historic sympathy with the working class poor and people from marginalized ethnic groups. Ironically, although these images commissioned by the AAA, such as *Sampan Girl,* were originally relatively inexpensive and easily accessible, they now are valued by museums and institutions.

Greenwood first gained her passion for sketching people from an ethnological standpoint by drawing members of the Navajo nation on a trip to New Mexico in her early twenties. In 1932, she moved over the border and experienced the cultural and political aftermath of the Mexican Revolution, which was unapologetically pro-labor and antibourgeois. In Mexico she met Pablo O'Higgins, the expatriate American artist, who encouraged her to paint frescos. Greenwood's work in Mexico culminated in a grand mural titled Industrialization of the Countryside, which condemned war and fascism and empowered the People's Front. By the time Greenwood left, renowned Mexican muralist David Alfaro Siqueiros proclaimed, "She could have been queen of Mexico."

Greenwood's style in Mexico foreshadows her work in China, particularly the subject and aesthetic of *Sampan Girl.* During her travels to Mexico after the Revolution and to China after the Second World War, Greenwood was aware of the massive uprisings from the working class people in both countries. Communism was a major theme in Greenwood's early work. Although communism was outlawed in Mexico, she often incorporated the party's slogan "Workers of the World Unite!" in her murals. Most famously, in Industrialization of the Countryside, she depicted a peasant holding up a banner with the phrase. Shortly after Greenwood left China, the communist People's Republic of China was established in 1949. In many ways, Greenwood allied herself with the working class in her early work. For example, she wore dirty overalls while she worked, took pay approximate to the wages of an average worker, and signed her name on workers' garments in protest of poor Chinese peasants as overtly supportive of the U.S.-backed Nationalist party in China. Greenwood's depiction of poor Chinese peasants was immediately celebrated, and she was offered an exhibition at the Associated American Artists' exhibition in the 1947 New York World's Fair, titled Marion Greenwood: Paints, Gouaches, Drawings: China. The AAA is a notable organization because it succeeded in making art more accessible to the American middle class, rather than as a luxury afforded only by the rich. This success was achieved principally by means of affordable prints. Greenwood, as a member of the AAA, printed several hundreds of lithographs that then were bought by the organization. The *Sampan Girl,* which was produced as an edition of 250 prints, was released in 1967, twenty years after her trip to China. The AAA was criticized for playing a major role in the commercialization of art and was later occasionally condemned for art being used as propaganda. Some critics, including art historian Erika Doss, saw Greenwood's depiction of poor Chinese peasants as overtly supportive of the U.S.-backed Nationalist party in China. However, Greenwood's portrayal of Chinese peasants comes from her historic sympathy with the working class poor and people from marginalized ethnic groups. Ironically, although these images commissioned by the AAA, such as *Sampan Girl,* were originally relatively inexpensive and easily accessible, they now are valued by museums and institutions.

Leonard Baskin (American, 1922-2000)
Leaf 10 - Evalena Edgeworth, Married sister of Mary Moser
From Imaginary Artists
1976
watercolor
28 x 19.5 cm
Gift of Geoffrey Jackson ’91
©The Estate of Leonard Baskin; Courtesy Galerie St. Etienne, New York

Chromolithograph by Julius Bien (German-American, 1826-1909) after the painting by John James Audubon (American, 1785-1851)
Carolina Parrot
1845
chromolithograph
100 x 75 cm
Gift of Geoffrey Jackson ’91

Leonard Baskin (American, 1922-2000)
Leaf 16 - Jan Snyders of Leiden, Genre painter
From Imaginary Artists
1976
watercolor
28 x 19.5 cm
Gift of Geoffrey Jackson ’91
The Estate of Leonard Baskin; Courtesy Galerie St. Etienne, New York

Leonard Baskin (American, 1922-2000)
Leaf 21 - Charles Bloods, American master
From Imaginary Artists
1976
watercolor
28 x 19.5 cm
Gift of Geoffrey Jackson ’91
The Estate of Leonard Baskin; Courtesy Galerie St. Etienne, New York
William Mason Brown (American, 1828-1898)

Delaware Water Gap

c. 1860-1890
oil on canvas
34.5 x 59.5 cm
Gift of Christopher Matthaei '01

Arthur W. Dow (American, 1857 – 1922)

Modern Art

Les Maîtres de l’Affiche (Plate 1036), Issue 9, August 1896
Originally published by Prang, Boston, 1895
chromolithograph
41 x 51 cm
Gift of Geoffrey Jackson '91
William Clutz (American, b. 1933)
Street (Blue and Orange)
1972
oil on canvas
45.7 x 51 cm
Gift of the artist

William Clutz (American, b. 1933)
Woman in Doorway
1959
oil on canvas
155 x 91.5 cm
Gift of the artist in memory of his grandparents, Dr. and Mrs. Henry M. Hartman

William Clutz (American, b. 1933)
Two Women (Friends)
1990
oil on canvas
101.5 x 89 cm
Gift of the artist

William Clutz (American, b. 1933)
Somber Street
1974
oil on canvas
42.7 x 51 cm
Gift of the artist

William Clutz (American, b. 1933)
Woman in Doorway
1959
oil on canvas
155 x 91.5 cm
Gift of the artist in memory of his grandparents, Dr. and Mrs. Frank H. Clutz
Otto Fischer (German, 1870-1947)

*Ausstellung des Sächsischen Handwerks und Kunstgewerbes Dresden 1896 Die Alte Stadt*

Les Maitres de l’Affiche (Plate #068), Issue 17, April 1897

Originally published by Wilhelm Hoffmann, Dresden, 1896

Chromolithograph

41 cm x 51 cm

Gift of Geoffrey Jackson, Class of 1991

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John F. Francis (American, 1808-1886)

*Julia Matilda Eyster Jacobs* (1811-1892)

1837

Oil on canvas

75 cm x 64 cm

Gift of Charles ’60 and Dianne Jacobs ’60

---

John F. Francis (American, 1808-1886)

*Michael Jacobs* (1808-1871)

1837

Oil on canvas

75 x 64 cm

Gift of Charles ’60 and Dianne Jacobs ’60
Sally Gall (American, b.1956)

**Big Sur**
- 1993
- Archival pigment print
- 61 x 50.8 cm
- Gift of Andrew & Lisa (Beardslee ’89) Schroeder

**Tulum**
- 1993
- Archival pigment print
- 61 x 50.8 cm
- Gift of Andrew & Lisa (Beardslee ’89) Schroeder

Maurice Greiffenhagen (English, 1862 – 1931)

**Illustrated Pall Mall Budget 6d New Series**

Illustrated Pall Mall Budget 6d New Series

Les Maitres de l’Affiche (Plate #024), Issue 6, May 1896

Originally published by W.H. Smith & Son, London, 1894

Chromolithograph

48 cm x 51 cm

Gift of Geoffrey Jackson, Class of 1991
Lithographic & Print Colouring Establishment after the painting by Charles Bird King (American, 1785-1862). Published by Daniel Rice and James G. Clark, Philadelphia.

Pee-che-kir: A Chippewa Chief

From The History of the Indian Tribes of North America, Thomas McKenney and James Hall, publishers 1836-1844

Hand-colored lithograph 66 x 50 cm
Gift of Geoffrey Jackson '91

L.T. Bowen’s Lithographic Establishment after the painting by Charles Bird King (American, 1785-1862). Published by F.W. Greenough, Philadelphia.

Wa-pe-l-a: Chief of the Musquekees

From The History of the Indian Tribes of North America, Thomas McKenney and James Hall, publishers 1836-1844

Hand-colored lithograph 66 x 50 cm
Gift of Geoffrey Jackson '91

L.T. Bowen’s Lithographic Establishment, after the painting by Charles Bird King (American, 1785-1862). Published by F.W. Greenough, Philadelphia.

Timpechee Barnard: An Uchee Warrior

From The History of the Indian Tribes of North America, Thomas McKenney and James Hall, publishers 1836-1844

Hand-colored lithograph 66 x 50 cm
Gift of Geoffrey Jackson '91

Glenn Ligon (American, b. 1960)

Black Like Me, or The Authentic Narrative of Glenn Ligon, from Narratives (Disembark) Suite

1993

etching with Chine-collé
54.9 cm x 39.4 cm
Gift of Kimberly Rae Connor '79

Glenn Ligon (American, b. 1960)

The Life and Adventures of Glenn Ligon, A Negro, from Narratives (Disembark) Suite

1993

etching with Chine-collé
54.9 cm x 39.4 cm
Gift of Kimberly Rae Connor '79

Glenn Ligon (American, b. 1960)

The Narrative of the Life and Uncommon Sufferings, from Narratives (Disembark) Suite

1993

etching with Chine-collé
54.9 cm x 39.4 cm
Gift of Kimberly Rae Connor '79

Glenn Ligon (American, b. 1960)

Narratives (Disembark) Suite

1993

etching with Chine-collé
54.9 cm x 39.4 cm
Gift of Kimberly Rae Connor '79

Glenn Ligon (American, b. 1960)

Narratives (Disembark) Suite

1993

etching with Chine-collé
54.9 cm x 39.4 cm
Gift of Kimberly Rae Connor '79

Glenn Ligon (American, b. 1960)

Narratives (Disembark) Suite
Giovanni Mataloni (Italian, 1869 – 1944)

Società anonima per la Incandescenza a-gas Brevetto Aver economia 50%

Les Maîtres de l’Affiche (Plate 072), Issue 18, May 1897
Originally published by Italian Cartographic Institute, Rome, 1895
Chromolithograph
41 cm x 51 cm
Gift of Geoffrey Jackson, Class of 1991

Raphael Soyer
(Russian-born American, 1899 – 1987)

Reflection

1962
Lithograph
35.56 x 26.99 cm
Promised gift of Mary Margaret Stewart, Gettysburg College Professor of English (1959-1996), Emerita
Andy Warhol (American, 1928 - 1987)

Hans Christian Andersen
1987
screenprint on Lenox Museum Board
96 x 96 cm
Gift of the Andy Warhol Foundation. ©The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol (American, 1928 - 1987)

Beethoven
1987
screenprint on Lenox Museum Board
102 x 101 cm
Gift of the Andy Warhol Foundation. ©The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol (American, 1928 - 1987)

Cowboys and Indians: Plains Indian Shield
1986
screenprint on Lenox Museum Board
91 x 91 cm
Gift of the Andy Warhol Foundation for the Visual Arts, Inc.
DONORS TO THE COLLECTION
DONORS TO THE FINE ARTS COLLECTION

MICHAEL J. BIRKNER '72 AND ROBIN WAGNER
KIMBERLY RAE CONNOR '79
WILLIAM CLUTZ
GEoffrey JACKson '91
CHRISTOPHER MATTHAEI '01
CHARLES JACOBS '60 AND DIANNE JACOBS '60
CHARLES AND CORNELIA SALTZMAN
DEBORAH SMITH P'11, P'13
GIFT OF ANDREW & LISA (BEARDSLEE CLASS OF '89) SCHROEDER
MARY MARGARET STEWART, GETTYSBURG COLLEGE PROFESSOR OF ENGLISH, EMERITA
THE ANDY WARHOL FOUNDATION

SPECIAL THANKS TO:
The Andrew W. Mellon Foundation
President Janet Morgan-Riggs '77 and the President's Office
The Office of the Provost
The Division of Development, Alumni and Parent Relations
The Civil War Institute
The Schmucker Art Gallery Advisory Committee
The Art and Art History Department
Special Collections and College Archives, Musselman Library
RECENT ACQUISITIONS, 2007-2017
SELECTIONS FROM THE GETTYSBURG COLLEGE FINE ARTS COLLECTION
SEPTEMBER 8 - DECEMBER 8, 2017

GALLERY TALK with Art History Students and Alumni:
September 15, 2017, 4-5pm, Reception to follow until 6pm

LECTURE by Dr. Anne Collins Goodyear, Co-Director, Bowdoin College Museum of Art: “The Idea of Identity, or Problematizing Portraiture in Modern and Contemporary Art”
September 29, 4pm, Lyceum, Pennsylvania Hall
Reception to follow in Schmucker Art Gallery until 6pm


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