



Drawing with Light: Mezzotint Prints from the Rossof Collection

Hope College Kruizenga Art Museum

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Introduction

The term mezzotint comes from Italian and literally means “half-tone.” It is the name of a printmaking technique that uses tones rather than lines to depict forms and define spaces. The mezzotint printmaking process starts with the artist roughening the surface of a metal plate so that it will hold ink and print a completely black field when the plate is run through a press. The artist then uses special tools to burnish selected areas of the plate, reducing or removing the roughened surface so that the plate will print a range of gray tones or white spaces in those areas. Through the burnishing process, an artist can produce highly refined pictorial images with subtly modulated tones similar to those found in oil paintings, watercolors and ink wash drawings. The 20th-century American printmaker Robert Kipniss once succinctly described the mezzotint process this way: “In mezzotint you draw with light. You start with velvety black and gradually introduce degrees of illumination and, as your focus sharpens, you slowly evolve shapes and space from darkness.”

The rudimentary techniques of mezzotint printmaking were first developed by German artist Ludwig von Siegen (1609-1680) in the early 1640s. Those techniques were further refined in the 1650s and 60s by Anglo-German artist Prince Rupert of the Rhine (1619-1682) and his Flemish pupil Wallerant Vaillant (1623-1677). Influenced by Prince Rupert and Vaillant, London and Amsterdam emerged as the most important centers of mezzotint printmaking in the late 17th and 18th centuries. Although some artists used the technique to create original images, it was most commonly used to reproduce existing paintings and drawings. The popularity of mezzotints declined during the 19th century in the face of competition from other reproductive art techniques such as lithography and photography. A small number of artists in Europe and America kept the mezzotint technique alive through the early decades of the 20th century, and helped to lead a revival of mezzotint printmaking after World War II. Today, mezzotint printmaking is practiced by artists in numerous countries around the world who value the rich aesthetic effects that can be achieved with this difficult, time-consuming process.

Drawing with Light offers a chronological survey of mezzotint printmaking from the 17th century to the present day. It intentionally includes works by many different artists representing a broad range of subjects and styles. The Kruizenga Art Museum is extremely grateful to Arthur and Kristine Rossof of Douglas, Michigan who donated or lent the great majority of prints featured in the exhibition.



The Little Executioner

Prince Rupert of the Rhine (German/English, 1619-1682), after Jusepe de Ribera (Spanish, 1591-1652)

1662

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

The younger son of a German prince and English princess, Prince Rupert of the Rhine was a soldier, artist and amateur scientist. He is thought to have learned the rudimentary techniques of mezzotint printmaking from Ludwig von Siegen in Germany sometime around 1655, and soon thereafter began experimenting with ways to refine and improve those techniques. This print is based on a mezzotint Prince Rupert created in 1658 after Jusepe de Ribera's 1639 painting *The Executioner with the Head of John the Baptist*. Following Rupert's move to England in 1660, he created a smaller version of the print, featuring only the head of the executioner, which was used as the frontispiece for a 1662 treatise on printmaking written by the English collector John Evelyn. Evelyn's treatise generated a wave of enthusiasm for the mezzotint process in England, and set the stage for England to become one of the leading centers of mezzotint printmaking in Europe during the late 17th and 18th centuries.



The Village Surgeon

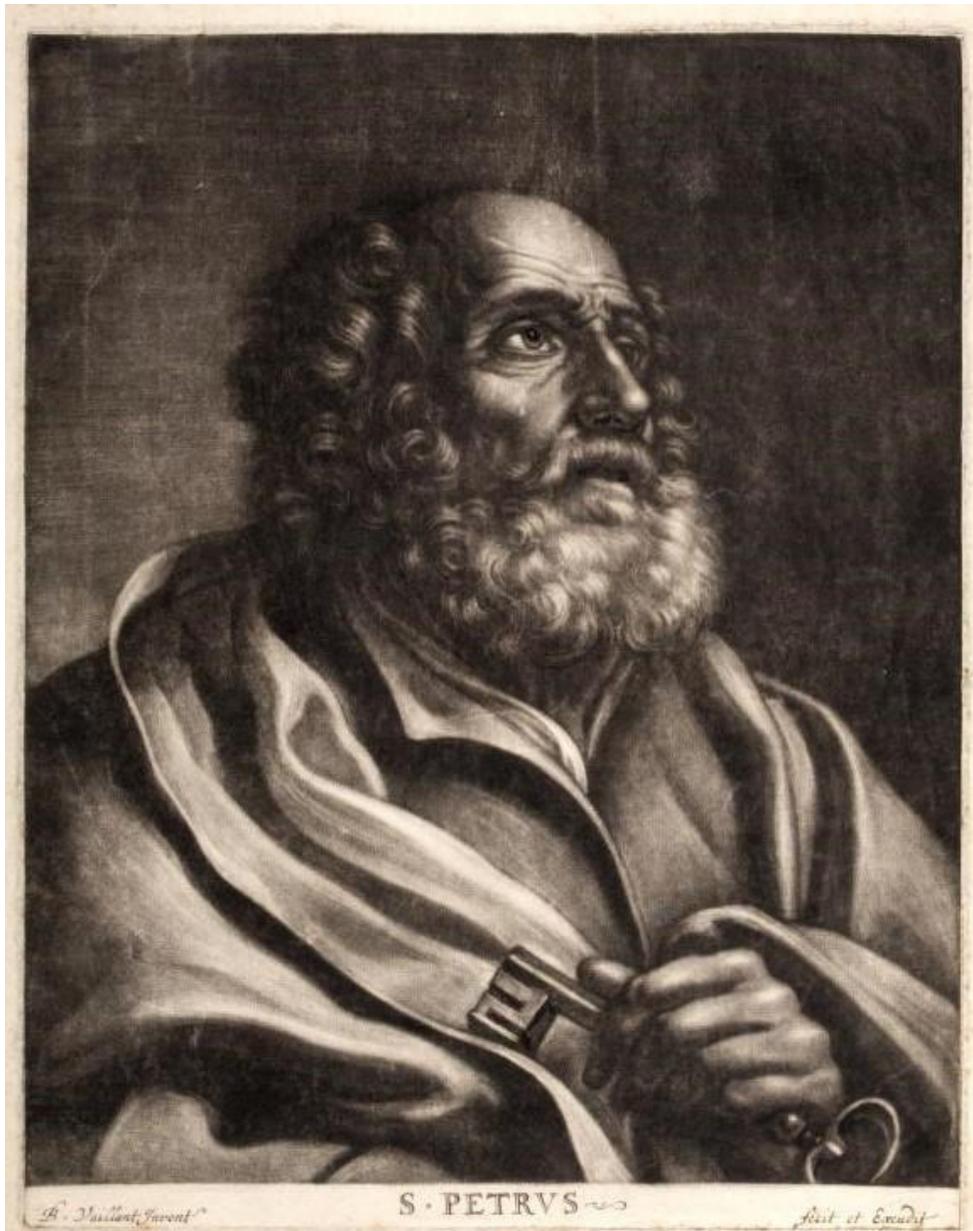
Wallerant Vaillant (Flemish, 1623-1677), after Adriaen Brouwer (Flemish, 1605-1638)

Late 1660s-early 1670s

Mezzotint

Hope College Collection, 2020.19.2

Wallerant Vaillant was a Flemish painter and printmaker who lived and worked in several European cities over the course of his career. He met Prince Rupert of the Rhine while working in Frankfurt, Germany sometime around 1656, and spent several years collaborating with him on ways to improve the mezzotint process. After a five-year stint in Paris from 1659 to 1664, Vaillant moved to Amsterdam where he produced more than 200 mezzotint prints based on both his own designs and the designs of other artists. This print of a village doctor treating a patient's foot in a sparsely furnished interior is based on an early 17th-century painting by the Flemish artist Adriaen Brouwer, who was famous for his images of everyday Dutch life.



Saint Peter

Bernard Vaillant (Flemish, 1632-1698)

Ca. 1670

Mezzotint

Hope College Collection, 2020.8.2

Bernard Vaillant was the younger brother of Wallerant Vaillant, with whom he frequently traveled and worked. Like Wallerant, Bernard lived in Amsterdam and was known primarily as a portraitist. For this image of Saint Peter, Vaillant used mezzotint shading techniques to dramatically emphasize the saint's religious passion.



Sight (from *The Five Senses*)

Cornelis Dusart (Dutch, 1660-1704)

Late 1680s-early 1690s

Mezzotint

Hope College Collection, 2020.19.1

Cornelis Dusart began his career as a painter in the Dutch city of Haarlem, but expanded his artistic repertoire to include printmaking after he moved to Amsterdam in the 1680s. It is not known exactly where or when Dusart learned the mezzotint process, but he seems to have begun making mezzotints commercially around 1685. Whereas many mezzotint artists copied designs from existing paintings and prints, Dusart often created mezzotints featuring his own original designs. This image of a group of men peering lasciviously at a woman holding a candle comes from a suite of original mezzotint designs created by Dusart to illustrate the five senses. The tonal range produced by the light of the candle gives Dusart an opportunity to demonstrate his mastery of the mezzotint process, and highlights the technique's ability to convey painterly effects.



Cornelis Gravezande, Physician

Abraham Blooteling (Dutch, 1634-1690), after Jan Verkolje (Dutch, 1650-1693)

Ca. 1685-1690

Mezzotint

Hope College Collection, 2020.8.1

Abraham Blooteling played a major role in the development of mezzotint printmaking in both the Netherlands and England during the late 17th century. Blooteling first developed his skills as a mezzotint printmaker while working in Amsterdam with Wallerant Vaillant in the late 1660s. In 1672, Blooteling moved to London where he established a workshop that specialized in reproducing the painted portraits of English aristocrats. In England, Blooteling continued to refine the mezzotint technique, creating denser plate grounds that allowed for greater tonal range, and developing new scraping techniques that created sharper definition in his images. He also separated the plate preparation and image making processes, which sped up production and increased his studio's printmaking capacity. Blooteling returned to Amsterdam sometime around 1680, but continued to work for both English and Dutch patrons until his death in 1690. This print from near the end of Blooteling's life reproduces a painted portrait by Jan Verkolje of the eminent Dutch anatomist Cornelis Gravezande (1631-1691).



The Countess of Dorchester

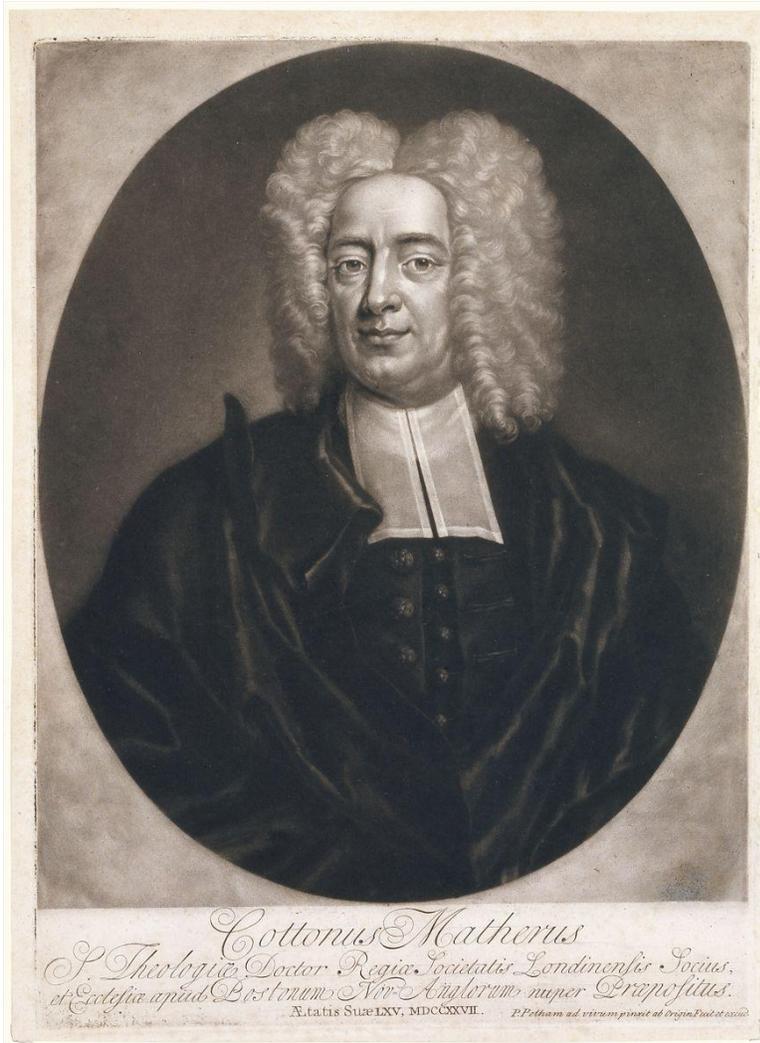
Isaac Beckett (British, 1653-1719), after Sir Godfrey Kneller (British, 1646-1723)

Ca. 1686-88

Mezzotint

Hope College Collection, 2020.12.3

In the mid-1670s, the English mezzotint market was dominated by the transplanted Dutch artist Abraham Blooteling. Desperate to know the secrets of Blooteling's success, the London print publisher John Lloyd bribed one of Blooteling's studio assistants to reveal his master's techniques. Lloyd then shared this information with one of his printmakers, Isaac Beckett, who quickly emerged as a rival to Blooteling. Beckett produced more than 200 mezzotints during his career, most of them copied after painted portraits of English aristocrats. This portrait depicts Catherine Sedley (1657-1717), the daughter of a minor noble family, who was celebrated for her quick wit and was installed as the Countess of Dorchester in 1686 by her lover, King James II and VII of England, Ireland and Scotland. The original image of Sedley was painted by Sir Godfrey Kneller, a German-born artist who moved to England in 1676 and quickly became a leading society portraitist. Kneller was one of the first painters to recognize that mezzotint reproductions of his portraits could help build his reputation and broaden his market, and he often lent his support to printmakers like Isaac Beckett who wanted to copy his works.



Cotton Mather

Peter Pelham (American, born England 1697-1751)

1728

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Born and raised in London, Peter Pelham opened a printmaking studio there in 1720 following a seven-year apprenticeship with master engraver and mezzotint artist John Simon. However, the highly competitive London art market made it difficult for Pelham to earn a living, so in 1727 he moved to Boston, Massachusetts and established himself as the first mezzotint printmaker in America. This mezzotint depicts Cotton Mather (1663-1728), a New England Puritan minister, writer and amateur scientist who gained national fame for his involvement in the Salem witch trials during the 1690s. The print is based on a portrait of Mather that Pelham painted in 1727. When Mather died unexpectedly in 1728, Pelham hurriedly issued this print and used it to advertise his abilities as an artist throughout the American colonies.



Jobst Wilhelm Ebner von Eschenbach

Valentin Daniel Preisler (German, 1717-1765), after Jan Kupecký (Czech, 1667-1740)
1745

Mezzotint

Gift of Arthur and Kristine Rossof, 2017.69.2

Although the mezzotint process was invented by German artist Ludwig von Siegen, the technique was slow to gain popularity in Germany due to a lack of strong financial support from both publishers and collectors. This mezzotint print of a young German nobleman dressed as a hunter is based on a portrait painted by the Czech artist Jan Kupecký, who was also known by his Germanized name: Johann Kupetzky. It was created by Valentin Daniel Preisler, who belonged to a large family of artists active in Nuremberg, Germany during the late 17th and early 18th centuries. The inscription in Latin below the image comes from the Roman poet Virgil and may be translated: “Let Pallas inhabit the cities she has built, but let the woods be our supreme delight.”



The Lion and Horse

Benjamin Green (British, 1736-1800), after George Stubbs (British, 1724-1806)
1769

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Largely self-taught as an artist, George Stubbs began his career as a portraitist and anatomical illustrator. In the 1750s, Stubbs received commissions from several prominent English aristocrats to paint portraits of their horses, and he soon developed a national reputation in Britain as a painter of animals. This mezzotint image of a lion attacking a horse is based on one of at least seventeen paintings of the same subject created by Stubbs between 1760 and 1800. It was engraved by Benjamin Green, the younger brother of the famous painter and printmaker Valentine Green. Green's masterful sculpting of the mezzotint plate conveys all the subtleties of Stubbs' original brushwork, while his superb control of the tonal values heightens the inherent drama of the monumental struggle between the two majestic beasts.



Landscape from *Liber Veritatis*

Richard Earlom (British, 1743-1822), after Claude Lorrain (French, 1604-1682)
1774-1777

Mezzotint and etching

Loans from the collection of Arthur and Kristine Rossof

Even during his lifetime, Claude Lorrain—who is typically referred to by his first name—was regarded as one of Europe’s greatest landscape artists. To prevent forgers and copyists from profiting off imitations of his work, Claude made sketches of all his paintings to serve as an authoritative record of his artistic career. Those sketches were acquired by the English aristocrat William Cavendish, the second Duke of Devonshire, in the early 1720s, and remained in the Cavendish family until 1957 when they were donated to the British Museum. In 1774, London publisher John Boydell received permission from the fifth Duke of Devonshire to make printed copies of the Claude sketches, and hired master printmaker Richard Earlom for the job. Earlom used a combination of mezzotint and etching techniques to make amazingly faithful replicas of Claude’s original ink and wash sketches. Earlom’s prints were issued serially between 1774 and 1777, and were later sold bound together under the collective title *Liber Veritatis*, or The Book of Truth.



Dulce Domum or The Return from School
Black Monday or The Departure for School

John Jones (British, 1755-1797), after William Redmore Bigg (British, 1755-1828)
 1790

Color mezzotints

Gift of Arthur and Kristine Rossosf, 2019.90.37 and Hope College Collection, 2020.26

Three basic techniques for producing color mezzotints were developed in the 18th century. The first technique involved printing the image using multiple plates, one for each color. The second technique involved printing the image using a single plate on which different colored inks were applied using small balls of cloth. The third technique involved printing the image in black and white using a single plate, and painting the colors onto the image by hand afterwards. The color mezzotint prints displayed here were created using the second technique. They are based on a pair of paintings by William Redmore Bigg, who was famous in Britain during the late 18th century for his sentimental images of children. The plates were engraved by John Jones, a master printmaker, who in 1790 was appointed as the official engraver for the Prince of Wales and the Duke of York.



The Morning Hymn (from *Paradise Lost*)

Eve Presenting the Forbidden Fruit to Adam (from *Paradise Lost*)

John Martin (British, 1798-1854)

1827

Mezzotint

Hope College Collection, 2020.12.4, 2020.12.1

First published in 1667, John Milton's epic poem *Paradise Lost* recounts the Biblical story of Adam and Eve's expulsion from the Garden of Eden. In 1824, London publisher Septimus Prowett commissioned printmaker John Martin to create a set of 24 mezzotint illustrations to accompany a new edition of the text. Although Martin was only 27 years old when he began this project, he was already highly regarded as a technically talented and imaginative artist. Martin used steel plates for his *Paradise Lost* mezzotints. The use of steel plates for making mezzotints was still relatively new in the early decades of the 19th century. Because steel is much harder than copper, steel plates were more difficult for artists to prepare and engrave, but they were also more durable and could produce a larger number of high-definition images. Martin created two sizes of *Paradise Lost* illustrations for Prowett, who issued them as individual images between 1825 and 1827, and then in sets bound together with the text in 1827-28. The illustrations proved to be very popular, and the text and images were re-printed at least four times by different publishers over the course of the 19th century.



The Apparition (L'apparition médiumnique)

James Tissot (French, 1836-1902)

1885

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

French painter and printmaker James Tissot was friendly with many leading artists of the late 19th century, but never firmly belonged to any one artistic movement or group. An enthusiastic Anglophile, Tissot lived in England from 1871 to 1882 where he fell in love with a young Irish woman named Kathleen Newton. After Newton tragically died of tuberculosis in 1882, Tissot was haunted by her memory and periodically tried to contact her spirit with the help of various mediums and clairvoyants. In May 1885, Tissot attended a séance in London where two female spirits appeared, one of whom he believed was Kathleen Newton. After lingering for several minutes, Newton's spirit kissed Tissot and disappeared. Although their reunion was brief, Tissot was overjoyed by the contact and created this poignant mezzotint to commemorate the experience.



The Old Apartment (monochrome)

The Old Apartment (color)

Peter Ilsted (Danish, 1861-1933)

1920

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.33-34

Peter Ilsted was a founding member of the Copenhagen Interior School, a group of Danish artists active in the late 19th and early 20th centuries whose images of serene, well-ordered domestic environments celebrated the comforts of middle-class Scandinavian life. Trained as an etcher and engraver, Ilsted often used the mezzotint process to create scenes infused by a tranquil luminosity. These two images of a woman reading by a table near a window were printed from the same plate, using black ink for the monochrome print and hand-applied colored inks for the polychrome print.



The Angry Cloud

Sir Francis Job Short (British, 1857-1945)

1930

Mezzotint

Hope College Collection, 2019.66

Frank Short began his career as a printmaker in the 1880s making reproductive mezzotints of landscape paintings and drawings by great 19th-century British artists like John Constable and J.M.W. Turner. By the early 1900s, however, Short was using the mezzotint technique to create his own atmospheric landscape images. This print depicts a storm approaching the coast of Seaford in Sussex, England where Short lived after retiring from his teaching position at the Royal Academy of Art in 1924. The ragged clouds and tumbling waves effectively convey the raw power of nature and demonstrate Short's mastery of the mezzotint technique.



Morning Paper

Alessandro Mastro-Valerio (American, born Italy 1887-1953)

1941

Mezzotint

Gift of Arthur and Kristine Rossosf, 2019.90.53

Alessandro Mastro-Valerio was a pioneer of the modern mezzotint movement in America. Born in Italy, Mastro-Valerio moved to the United States in 1913, settling first in Chicago and later in Michigan where he taught at the University of Michigan from 1926 to 1952. He made his first mezzotint print in 1933 after seeing an exhibition at the Art Institute of Chicago. Most of Mastro-Valerio's mezzotints are female nudes rendered in a soft, somewhat mannered style.



Grain Thrashers, Old Mexico

Reynold Weidenaar (American, 1915-1985)

1949

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.92

Grand Rapids-native Reynold Weidenaar rose to national prominence as a painter and printmaker in the early 1940s. He began experimenting with the mezzotint process in the mid-1940s, and even designed his own plate rocker so that he could create more densely textured grounds on his plates. Weidenaar produced this mezzotint in 1949 for the Print Club of Albany, New York. The image was inspired by a scene he witnessed in 1944 while traveling in Mexico on a Guggenheim Fellowship. According to an explanation sheet that originally accompanied the print, Weidenaar spent 45 hours preparing the ground for this plate before scraping the design into it.



Still Life with Bottle

Leonard Marchant (British, born South Africa 1929-2000)

Ca. 1960s

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.51

Still life compositions have been a popular subject for modern mezzotint artists since the late 1950s. By including different types of objects in their still life arrangements, artists are able to demonstrate their skill at conveying form, volume, texture and above all, light. This tranquil still life was created by Leonard Marchant, a South African who moved to London, England in 1950 to study at the Central School for Arts and Crafts, and St. Martin's School of Art. After seeing an exhibition of mezzotints by the Japanese artist Yozo Hamaguchi in the late 1950s, Marchant taught himself the mezzotint technique and made it part of his artistic repertoire for the next forty years.



Coffee Pots (Les Cafetières)

Mario Avati (French, born Monaco 1921-2009)

1971

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Like many artists of his generation, Mario Avati learned how to make mezzotint prints on his own through a process of trial and error. He earned an international reputation in the 1960s and 70s for subtly shaded color mezzotints like the one displayed here. Altogether Avati created more than 600 mezzotint prints over the course of his long artistic career.



Cut Kiwi

Michele Estebe (French, born 1954)

1992

Mezzotint

Gift of Arthur and Kristine Rossof, 2017.69.1

Michele Estebe used multiple plates to print the different colors in this image. The technique of multi-plate color printing was first invented by the German-born French artist Jacob Christoph Le Blon in the early 18th century. Le Blon's process was often used to print anatomical, zoological, botanical and other scientific images in which accurate, consistent color was important. But because it was time-consuming and expensive, multi-plate color printing fell out of favor during the 19th century when cheaper, easier alternatives were developed. Estebe is one of the few modern mezzotint artists to revive the multi-plate technique.



Still Life with Pipe

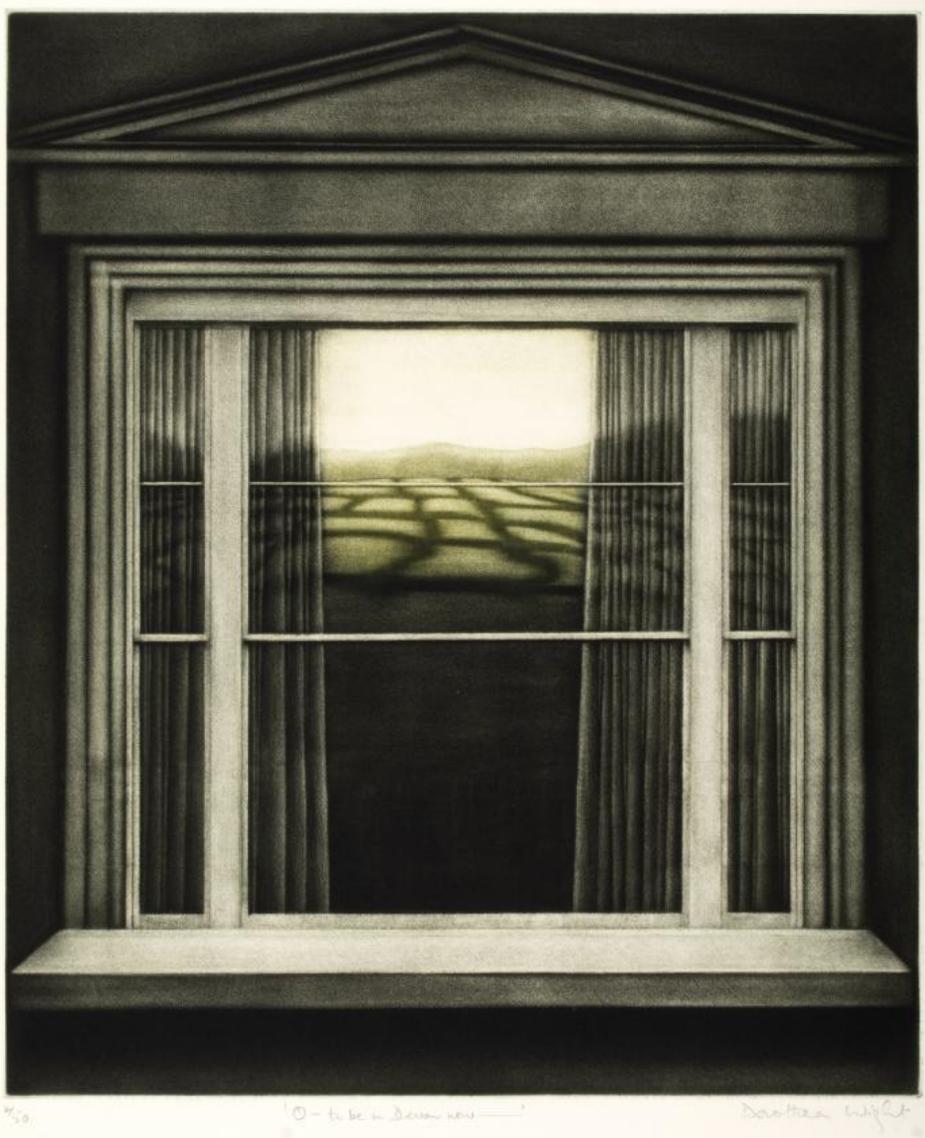
Erling Valtyrson (Norwegian, born 1955)

1996

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.82

Erling Valtyrson typically does not create preliminary drawings or paintings for his prints, but instead prefers to compose his images directly on the plate. As here, the objects in his still life mezzotints are often arranged and lit to produce a sense of order and tranquility.



O, To Be in Devon Now

Dorothea Wight (British, 1944-2013)

Ca. late 1970s-80s

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.98

In the 1970s and 80s, Dorothea Wight produced a series of mezzotints featuring hazy, dream-like landscapes that are framed as if seen through a window. The title of this print invokes the landscape of Devon, a county in southern England where Wight was born and raised. After studying painting and printmaking at the Slade School of Fine Art in London from 1964 to 1968, Wight founded Studio Prints which published fine art print editions for many leading British artists until cancer forced Wight to close the business in 2009.



Highland Dawn

Susan Jameson (British, born 1944)

1982

Mezzotint

Hope College Collection, 2019.67

Susan Jameson is a photographer and printmaker who specializes in creating atmospheric landscape images that capture the effects of light and weather at different times of day. This mezzotint triptych depicts dawn breaking in the Scottish Highlands, not far from the region in northern England where Jameson was born and raised.



Delta

Udo Claassen (German, born 1948)

1985

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.14

Udo Claassen taught himself the techniques of mezzotint printmaking after seeing images by Japanese artist Yozo Hamaguchi reproduced in a book. His photo-realistic landscape prints reveal a fascination with the textures and visual effects of earth, water and sky. This image was inspired by the austere landscapes Claassen encountered during a visit to Iceland in 1985.



Farm Landscape

Robert Kipniss (American, born 1931)

Ca. 1990s

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.42

Robert Kipniss began his career as a painter in the 1950s, switched to lithographic printmaking in the late 1960s, and took up mezzotint printmaking in the early 1990s. He once described the mezzotint process this way: "In mezzotint you draw with light. You start with velvety black and gradually introduce degrees of illumination and, as your focus sharpens, you slowly evolve shapes and space from darkness." As a printmaker, Kipniss often portrays plain, blocky buildings set in highly stylized, seemingly deserted landscapes.



Yankee Stadium at Night

Craig McPherson (American, born 1948)

1983

Mezzotint

Gift of Arthur and Kristine Rossof, 2018.50.4

Originally from Kansas, Craig McPherson honed his artistic skills in Michigan before moving to New York City in 1975. Since then he has won widespread acclaim for his dramatic urban landscape paintings and prints. This image of Yankee Stadium glowing against the night sky is unusually large for a mezzotint. It is one of McPherson's most iconic prints and can be found in numerous museum collections around the world.



Still Night

Frederick Mershimer (American, born 1958)

1989

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.57

This image depicts a row of classic brownstone houses in Brooklyn, New York where artist Frederick Mershimer lives. At first glance, the print could almost be mistaken for a vintage black and white photograph, but closer inspection reveals the artist's masterful manipulation of the mezzotint technique. As an undergraduate at Carnegie Mellon University, Mershimer majored in painting and drawing. He later studied printmaking in New York City, and was attracted especially to the mezzotint process because of its parallels to drawing.



Intermittent Showers

Art Werger (American, born 1955)

1992

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.96

Art Werger once explained his artworks to members of the Cleveland Print Club this way: “Through the media of etching and mezzotint, the images I create place the viewer in an active relationship with the subject through various forms of engagement, which are evolved from art historical, cinematic and graphic conventions. My subjects are generally depicted in a realistic manner, but are often observed from unusual angles or overlaid with additional clues. These aerial vantage points, or overlapping layers of reality, create a supercharged engagement, presenting imagery in a visual equivalent of a story told by an omniscient narrator in a work of fiction.” This image of pedestrians passing each other on a wet city street reveals how people can be part of a crowd and yet still remain isolated in their own inner worlds.



Foster Avenue Nocturne

Peter Jogo (American, born 1948)

2002

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.35

In music, a nocturne is a composition that was inspired by or is meant to evoke the feelings and sensations of night. The term was first applied to visual art by James Abbott McNeill Whistler in the late 19th century, and was a major focus for the Tonalist school of painting that flourished at the same time. Peter Jogo is both a professional musician and a professional visual artist. His evocative night images are characterized by the subtle interplay of light and shadow. Foster Avenue is a street in State College, Pennsylvania where Jogo lives and works.



Remington Strip Tease

Carol Wax (American, born 1953)
1994

Mezzotint, cancelled copper plate
Gift of Arthur and Kristine Rossof, 2019.90.91.1-2

The Hollywood

Carol Wax (American, born 1953)
1995

Mezzotint
Loan from the collection of Arthur and Kristine Rossof

Carol Wax's training as a classical musician is evident in the dynamic visual rhythms of form and light that define her mezzotint prints. Wax is best known for transforming images of old mechanical devices, musical instruments and textiles into objects of mysterious beauty and grandeur. She is also a leading authority on the history of mezzotints and has written the authoritative book on the subject.



Falling Water

Carol Wax (American, born 1953)

1998

Mezzotint

Loan from the collection of Arthur and Kristine Rossof



Horizontal Profiles (Profils horizontaux)

Maurice Pasternak (Belgian, born 1946)

1985

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.66

Four rows of people sit side by side on chairs, all of them looking at and interacting with other people or things outside the frame of the picture. Some story or event is implied, but the nature of that story or event is intentionally left unclear. Although the title suggests that the figures are sitting in horizontal rows, the composition makes it appear as if the figures are stacked vertically on top of one another, thus creating a surreal disconnect between what we read in the title and what we see in the image.



Routes

Martin Langford (British, born 1970)

1999

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.43

Martin Langford's fantastical prints may appear whimsical at first glance, but they address serious issues of greed, consumerism, urban sprawl and environmental degradation. This print laments the proliferation and congestion of roads and highways in contemporary Western society. Not coincidentally, Langford lives and works in West London where traffic-snarled roads are a regular feature of everyday life.



Three Times (Trois Fois)

Anne Dykmans (Belgian, born 1952)

1986

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Mundane objects assume special visual importance in Anne Dykmans lyrical, evocative prints. Here three folding stools are arranged in front of a blind-covered window, through which we can see the shapes of palm trees and bushes. The empty stools highlight the absence of any people and give the image a somber, somewhat melancholy feeling.



On the Way I

Jukka Vanttinen (Finnish, born 1954)

1993

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.85

Jukka Vanttinen learned the techniques of mezzotint printmaking on his own after reading a book on the subject written by English artist Sir Frank Short. Vanttinen's images of empty landscapes and building interiors often include visual pathways leading to spaces the viewer cannot see, and feature strong contrasts of light and dark that give the prints an eerie, otherworldly quality.



Equilibrium III (Lidzsvars III)

Guntars Sietins (Latvian, born 1962)

1995

Mezzotint

Gift of Arthur and Kristine Rossof, 2017.69.8

Guntars Sietins' images are carefully composed to create a feeling of dynamic tension, and to blur our perception of what is real and what is illusion. Sietins currently teaches printmaking at the National Academy of Art in Riga, Latvia.



Mindscape

Gatja Helgart Rothe (German, 1935-2007)

1977

Mezzotint

Gift of Arthur and Kristine Rossof, 2017.69.5

After training as a painter in her native Germany in the 1950s, Gatja Helgart Rothe moved to Italy in 1968 and to the United States in 1971. She began making mezzotints shortly after arriving in the US as a way to expand her market, and developed an innovative technique for creating prints in which different images appear to be layered together. Aware that works by female artists often fetch lower prices than those by male artists, Rothe typically signed her works "G.H. Rothe" to avoid disclosing her gender. Rothe lived and worked in the US until 2000, when she moved to Switzerland where she died in 2007.



Departure V

Emir Dragulj (Bosnian, 1939-2002)

1981

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.19

Emir Dragulj is regarded as one of the foremost Bosnian artists of the 20th century. At the time Dragulj created this print in 1981, Bosnia was part of Yugoslavia, a federated state in southeastern Europe with an ethnically and religiously mixed population of Orthodox Christian Serbs, Catholic Christian Croats, and Muslim Bosnians, Kosovars and Albanians. From 1945 to 1980, Yugoslavia was held together by the iron-fisted rule of President Josip Tito, but ethnic and religious tensions began to rise soon after Tito's death in 1980 and the country ultimately split apart in 1992. This haunting image of a man in Muslim-style clothing looking over a stone wall into a darkened space beyond seems to foreshadow the ethnic cleansing and mass migrations that occurred in Bosnia during the civil wars that wracked many former Yugoslavian republics during the early 1990s.



Cuisine Nouvelle

Graeham Peebles (Australian, born 1955)

1981

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.67

Nouvelle Cuisine was a style of French cooking that became popular around the world in the 1970s and 80s. It favored fresh, simply prepared ingredients and small, elegantly presented portions. This image of a bunch of peppers dangling above a partially cut head of cabbage in an otherwise empty space offers a humorous critique of the nouvelle cuisine ethos, which some commentators at the time viewed as unsatisfyingly austere and pretentious.



Untitled (Hand, Orange, Eye)

Hachmi Azza (Moroccan, born 1950)

1995

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.5

Moroccan-born Hachmi Azza was educated in Morocco and Belgium, and currently lives and works in Germany. His prints typically feature bizarre combinations of images and symbols that recall the work of Surrealist artists like Salvador Dali and René Magritte. This dreamlike image of an eye peering out of an orange that is balanced on the finger of a disembodied hand defies easy interpretation.



Spiral Shell

Yozo Hamaguchi (Japanese, 1909-2009)

1961

Mezzotint

Gift of Arthur and Kristine Rossof, 2018.50.3

Twenty-two Cherries

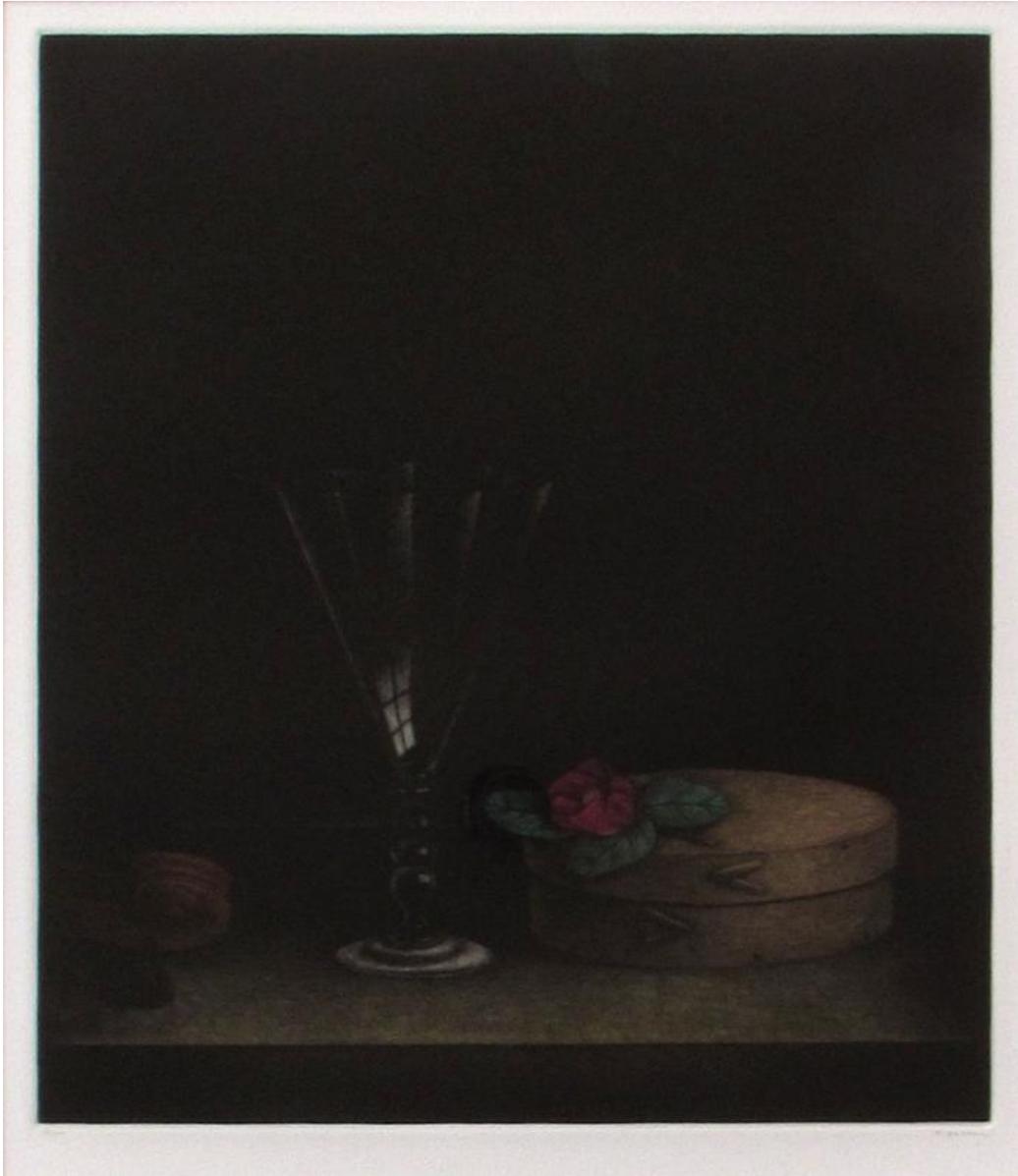
Yozo Hamaguchi (Japanese, 1909-2009)

1988

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Yozo Hamaguchi ranks among the most influential mezzotint artists of the 20th century. After initially training in Japan to become a sculptor, Hamaguchi moved to France in 1930 to study painting and printmaking. He remained in France until 1939, when the outbreak of World War II forced him to go back to Japan. Hamaguchi returned to France in 1953 and lived there for the next 28 years. He spent another fifteen years from 1981 to 1996 living in the United States, before returning once again to Japan where he died in 2000. Not surprisingly given his international life history, Hamaguchi's art reflects a deep synthesis of Japanese and European aesthetics. Many of his prints combine Zen-like simplicity with almost scientific precision. Hamaguchi began producing mezzotints in 1955, and showed his work regularly in international exhibitions for the next forty years. Many modern mezzotint artists have been inspired by Hamaguchi's work and credit him as a major influence on their careers.



Glass, Box and Flower

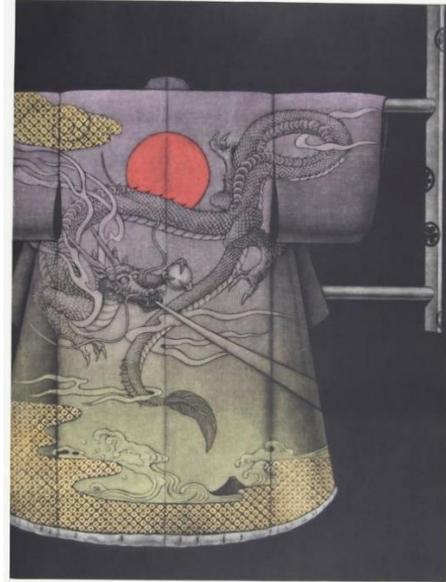
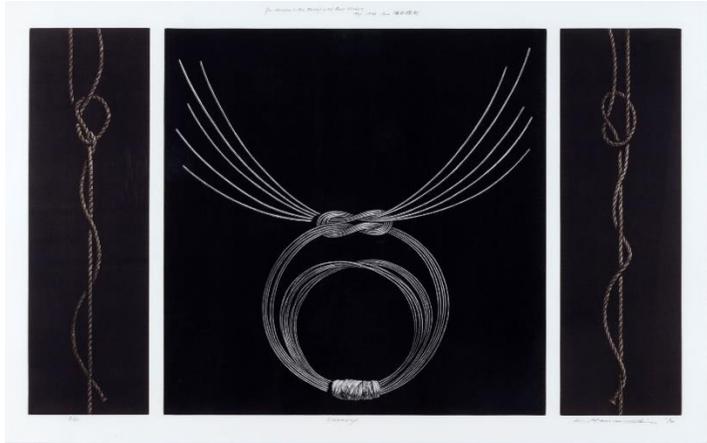
Tomoe Yokoi (Japanese, born 1942)

1984

Mezzotint

Gift of Arthur and Kristine Rossof, 2015.31.1

Tomoe Yokoi is one of very few female Japanese mezzotint artists. After graduating with a degree in art from Bunka-Gakuen University in Tokyo, Yokoi moved to Paris in 1964 to study with famed printmaking master Stanley William Hayter. She moved to New York City in 1971, and quickly developed an international reputation for her exquisitely composed color mezzotints depicting traditional still life arrangements of different vessels, fruits and flowers.



Ceremony

Katsunori Hamanishi (Japanese, born 1949)

1994

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

Kimono - Dragon Beam

Katsunori Hamanishi (Japanese, born 1949)

2012

Mezzotint

Gift of Arthur and Kristine Rossof, 2016.64.5

After graduating from Tokai University in 1973 with a degree in painting, Katsunori Hamanishi turned to printmaking and soon developed a special passion for mezzotints. Early in his career, Hamanishi won widespread acclaim for his sculptural images of tree branches, metal bars and rings tied with elaborately knotted ropes. In the 1990s, his work became more abstract, emphasizing the compositional interplay of different shapes and textures. Since the early 2000s, his work has grown increasingly representational with images of landscapes, gardens and textiles that emphasize pattern, color and space. The two prints displayed here reflect the broad scope of Hamanishi's career. *Ceremony* combines elements from the early and middle phases of his career. The knot featured in the central section of the print was copied after a knot that had been tied around a napkin at a 1994 dinner party given for Hamanishi by his friends Arthur and Kristine Rossof in Chicago. The latest phase of Hamanishi's career is exemplified by *Kimono - Dragon Beam*, which depicts a traditional Japanese robe hanging on a clothing rack.



Still Life with Venus

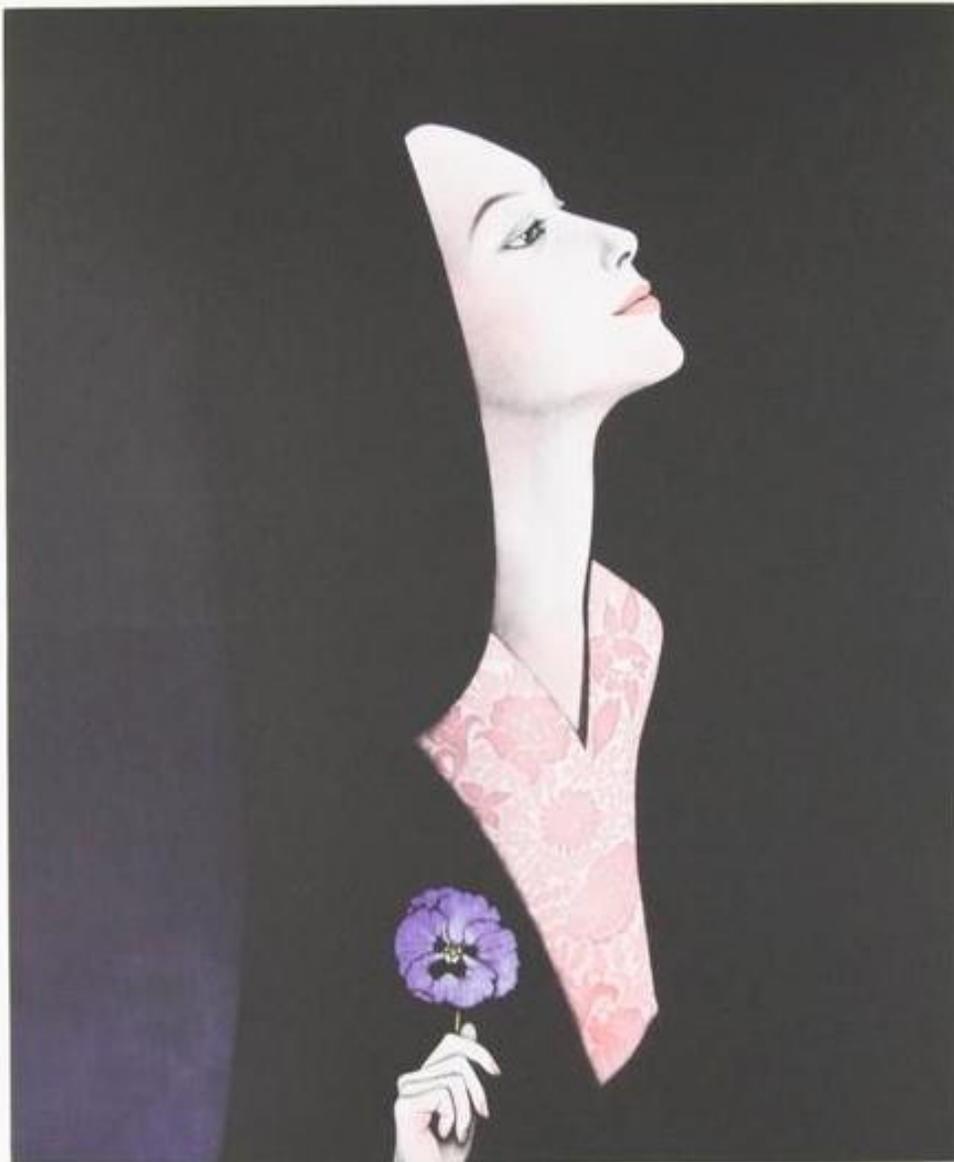
Takeshi Katori (Japanese, born 1949)

1984

Mezzotint

Gift of Arthur and Kristine Rossof, 2017.69.3

Takeshi Katori specializes in traditional academic still lifes featuring arrangements of objects that allow him to explore different forms, textures and lighting effects. Initially trained as a painter, Katori created his first mezzotint in 1973, and has been practicing the technique seriously ever since a 1976 meeting with Yozo Hamaguchi in Paris.



Pansy

Kaoru Saito (Japanese, born 1931)

1988

Mezzotint

Gift of Arthur and Kristine Rossof, 2016.64.8

Bijin, images of beautiful women, have been an important subject in Japanese art since the 18th century. Kaoru Saito uses the lush, tactile qualities of mezzotint to make his modern *bijin* figures especially sensual and mysterious. The pose of the woman depicted in this print emphasizes her long neck, which was considered one of the most alluring parts of the female body in traditional Japanese culture.



On the Hill (Sur La Colline)

Mikio Watanabe (Japanese, born 1954)

1990

Mezzotint

Gift of Arthur and Kristine Rossof, 2016.64.6

Shortly after graduating from the School of Fine Arts in Tokyo in 1977, Mikio Watanabe moved to Paris to study at Atelier 17 with master printmaker Stanley William Hayter. Watanabe still lives and works in France, and has earned an international reputation for sensual nudes featuring the image of his wife, Yuriko.



Safari Land—Dream

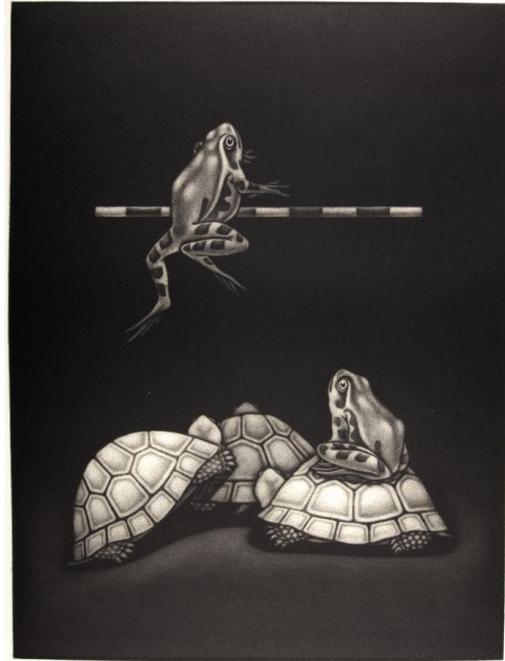
Atsuo Sakazume (Japanese, born 1941)

1983

Mezzotint

Gift of Arthur and Kristine Rossof, 2019.90.72

Atsuo Sakazume is best known for creating surreal images of people and animals. This mezzotint belongs to a larger suite of prints depicting African animals with bodies composed of puzzle pieces.



Sleepless Night

Jumping Frog

Kazuhisa Honda (Japanese, born 1948)

1981 and 1984

Mezzotints

Gift of Arthur and Kristine Rossof, 2019.90.29-30

The imagery in Kazuhisa Honda's mezzotints is often highly stylized and tends to emphasize strong visual patterns and colors. Honda was a prolific artist during the 1970s and 80s, and sold many impressions of his prints in both the United States and Europe.



Bird

Kyu-Baik Hwang (Korean, born 1932)

1981

Mezzotint

Loan from the collection of Arthur and Kristine Rossof

After serving in the Korean military during the Korean War from 1950 to 1953, artist Kyu-Baik Hwang went to art school and became a painter. Hwang left Korea in 1968 to study printmaking with Stanley William Hayter in Paris. In 1970, he moved to New York City where he spent the next thirty years producing prints using a variety of techniques, including mezzotint. Hwang made this 1981 color mezzotint using multiple plates, which allowed him to create a strong contrast between the lush green grass and the hard wooden box. Hwang moved back to Korea in 2000 and resumed his career as a painter.