

Print Collection

University of San Diego



Dear Friends,

The University of San Diego is proud of its educational commitment to teaching with original works of art. As early as 1982, students in one of Professor Therese Truitt Whitcomb's art history courses collaborated on a major exhibition of etchings and lithographs by the celebrated American impressionist, Childe Hassam. That effort, accompanied by a publication, inaugurated a series of scholarly projects involving students that continues to the present. Monographic exhibitions of work by Rembrandt van Rijn, James McNeill Whistler, and Jasper Johns, together with thematic surveys of Japanese woodblock prints and Depression-era American imagery have been mounted in the intervening years. Today, the Robert and Karen Hoehn Family Galleries regularly host projects distinguished by the highest connoisseurship and academic values while the Print Study Room is home to more than 1,000 original prints from the fifteenth century to our own moment.

USD intends to build its print collections for the benefit of its students, faculty, staff, and the community at large that visits this beautiful campus. In time, we expect to create an unparalleled resource for the teaching of art, architecture, and art history. We aim to connect print culture to a wide variety of interdisciplinary and social concerns as well. Together with the David W. May Collection and Fine Arts Galleries at the Kroc School for Peace Studies, the Hoehn Family Galleries and Hoehn Print Study Room offer a unique context for serious object study and cultural enrichment. A strategic plan, initiated in 2013, has been created to guide the next five years of our practice (see www.sandiego.edu/galleries).

The professional staff of the University Galleries is eager to benefit from your involvement and support of this ambitious endeavor. We hope you will participate by visiting exhibitions often, consulting our print study room and the important library of print-related books that it now houses, and by becoming part of our Print Society. A membership form can be found inside this publication. As we plan projects with museum partners from California to Europe and beyond, we hope you will share our pride in the growing reputation and educational mission of the Hoehn Family Galleries and associated programs. Most importantly, we hope you will enjoy the works of art—a truly diverse collection of prints from Albrecht Dürer to Rirkrit Tiravanija—that are fast becoming part of USD's identity and which add significant beauty and special character to this place.

Sincerely,



Derrick R. Cartwright

Director of University Galleries

Origins of the Collection

Housed in the Hoehn Print Study Room in Founders Hall, the Print Collection strives to represent the history of printmaking as well as its presence in contemporary artistic practice. Long misunderstood as a secondary art form, printmaking is featured at the University of San Diego as an independent artistic medium in its own right, worthy of celebration at the heart of a collection and a dedicated exhibition program.

The gift of Francisco Goya's *Disasters of War* in 1999 was the catalyst for the Print Collection's formation. Generously donated by Robert and Karen Hoehn, the



Hendrick Goltzius (1558-1617) *The Annunciation (Life of the Virgin)*, 1594
Engraving, 47.9 x 35.5 cm, Burgundian Fund, Acquired in Honor of Robert A. Hoehn

Disasters of War were soon joined by another series of ambitious prints, Georges Rouault's *Miserere*, a series of fifty-eight prints also given to the collection by the Hoehns. Through the Hoehn's generosity, the Print Collection has grown to include other monuments of printmaking such as Jacques Callot's *Miseries of War*, Hendrick Goltzius's *Passion* series, examples of devotional prints by Rembrandt van Rijn, and prints by Stanley William Hayter, which were acquired together with the original copper plate matrix.

The John Petersen Memorial Fund and the Burgundian Fund, both resources created by donations from groups of individuals, have enabled acquisitions of old master prints. Gifts from faculty members such as Michele Burgess, Bill Kelly, and Duncan McCosker have further enhanced the collection with additions of modern and contemporary prints, including prints made by USD students and recent graduates. Art world professionals Armin Kunz, Lowell Libson, and James Bergquist have enriched the collection with prints including engravings and etchings from the circle of Peter Paul Rubens, examples from the printmaking collaboration between David Lucas and John Constable, and contemporary engravings by Anton Würth. British-born printmaker Ian Tyson donated a large group of prints published at his Tetrad press as well as artist proofs of his own work.

Present and Future

In the last few years, gifts of prints including examples by Albrecht Dürer, Marcantonio Raimondi, and Paul Gavarni have been donated by Cleveland-based Robert Getscher and Harry Wilkinson, who have also supported the teaching mission of the Print Collection through long-term loans. Local printmaking enthusiasts Norman Leitman and James Lasry have added prints and printmaking tools to enrich the pedagogical capabilities of the collection. Exhibitions have been enhanced by gifts from individuals like San Diego-based print collector William Hudlow, whose gift of American prints has allowed a temporary exhibition to have



Shahzia Sikander (1969-) *Orbit*, 2012
Color direct gravure, 68.6 x 54 cm, Published by Crown Point Press
Purchased through the Legler Benbough Student Acquisition Fund

a permanent legacy in the collection. Another San Diego philanthropist, Gordon Brodfuehrer, has expanded the collection's holdings of Asian imagery with a recent gift of modern Japanese prints. An endowment established in 2013 by the Legler Benbough Foundation has given students the opportunity to participate in the selection of prints for acquisition, an activity that will continue with this support on an annual basis.

In the years ahead, the Print Collection aims to continue expanding to fulfill its role as a worthy reflection of the history and continued relevance of printmaking. Further acquisitions of prints in all media from all time periods and from all national schools will help attain this goal.

Hoehn Print Study Room

Established in 2007 with the support of Robert and Karen Hoehn, the Hoehn Print Study Room houses the University of San Diego's print collection. The study room also serves as a space for the consultation of prints in the university's permanent collection. As such the Hoehn Print Study Room is unique within the San Diego area as a publicly accessible research center dedicated to the study of prints.

Direct engagement with the permanent collection is further facilitated by the presence of a print reference library that includes some 3,000 volumes related to

printmakers and the history of printmaking, especially in Europe and North America. The holdings of the print reference library can be searched through the University of San Diego's library catalogue system.

University classes, scholarly researchers, and print enthusiasts are all welcome to visit the study room during open hours and also by appointment. The study room is located in Founders Hall, and during the school year open hours are maintained on Wednesday afternoons. For specific research queries or to arrange for class or group visits, appointments are encouraged.



Johann Christian Reinhart (1761-1847) *The Mill by the Large Oak Tree*, 1788, Etching, 44.9 x 58.7 cm, Acquired with a Gift from Robert and Karen Hoehn

Why Prints?

Printmaking is a form of visual expression that requires the preparation of a design matrix from which an image is transferred using ink and paper. Prints can accompany texts as illustrations; they can present information through imagery; and prints can also function autonomously, as independent works of art. Because they are designed to be produced in multiple, prints challenge our perception of what defines an original work of art. Not to be confused with mere reproductions, prints represent a distinct genre of the visual arts to which artists have turned for centuries because of the specific effects that can be achieved through printmaking techniques.

The various types of printmaking (engraving, etching, woodcut, lithography, etc.) offer artists specific graphic languages encompassing strictly linear modes of expression as well as richly tonal and textural styles. Unlike other art forms, printmaking also allows an artist to record his or her creative process because the design matrix (a copper plate or wood block, to take two examples) can be reworked after a set of prints has been produced. These changes create different states of the work of art and can provide a visual record of the choices that an artist has made in conceiving and refining a composition.

Printmaking also allows artists to create works that can be more broadly distributed. Though artists can create nearly identical examples or impressions of a given print, there are often significant differences among these impressions depending on the color of ink, type of paper, or process of printing that an artist employed. Over time the differences among impressions from the same edition can become more noticeable due to methods of storage and display. Encountering and appreciating these differences allow for further enjoyment and understanding of prints and printmaking.

When prints do exist in relationship to other original works of art, they typically translate into a new visual



Angelica Kauffmann (1741-1807) *Girl Braiding Her Hair*, 1765
Etching, 22.1 x 16.3 cm, John A. Petersen Print Acquisition Fund

language an idea expressed through different means such as painting or drawing. Even in these cases, a new work has been created that provides a different visual experience wholly dependent on the specific effects of, say, lithography, wood-engraving, etching, or screenprinting.

Due to their centuries-old connection with the printed word, prints intersect with almost every field of knowledge—from literature to botany, theology, and political history. As works on paper often of modest dimensions, prints are portable and easily stored. They invite intimate examination. They enter into households and travel from country to country and continent to continent. Prints convey ideas and philosophies; they transmit beauty and power; they reflect belief and despair. Much like an ideal university, a print collection can serve as a meaningful representation of the diversity, brilliance, and passion embodied in a community of learning.

Print Society Membership Levels

Benefactor

\$10,000

- a limited-edition print commissioned by USD
- priority invitation to an annual trip to an event outside of southern California
- an invitation to an annual dinner at USD at which time acquisitions made possible by the Society will be presented
- personal invitations to participate in all University Galleries programs
- regular updates and other communications from the Director of University Galleries and/or Curator of Prints
- recognition as a Benefactor in University Gallery publications, wall label, and website

Patron

\$1000

- an invitation to an annual dinner at USD at which time acquisitions made possible by the Society will be presented
- invitation to a print-related event within southern California
- personal invitation to participate in all University Galleries programs
- regular updates and other communications from the Director of University Galleries and/or Curator of Prints
- recognition as a Patron in University Gallery publications, wall label, and website

Supporter

Up to \$1000/Gifts in Kind

- invitations to all University Galleries programs and openings
- recognition as a Supporter in Annual Report and on website

University Galleries Mission and Role

The University Galleries collect, preserve, interpret and display the finest works that men and women have created over time, instructing and engaging the broadest conceivable audiences of students, faculty, staff and interested community. The University Galleries are learning laboratories, spaces for convening dialogue, and primary assets of the University of San Diego, whose mission and values they support.

University Galleries

Robert and Karen Hoehn Family Galleries

David W. May Collection and Gallery

Fine Art Galleries at the Joan B. Kroc

Institute for Peace and Justice

For further information regarding gallery hours, programs, parking, and directions, please consult our website.

www.sandiego.edu/galleries

Hoehn Print Study Room

Open study hours

Wednesdays during the academic term, 1 p.m.-5p.m.

Closed university holidays

Direct phone line (619) 260-7516

E-mail printroom@sandiego.edu

COVER

Érik Desmazières (1948-)

Rembrandts Kunst Caemer, 2007

Etching, aquatint, and roulette

41.7 x 56.6 cm

Acquired with a Gift from
Robert and Karen Hoehn



5998 Alcalá Park
San Diego, CA 92110