



Old Master Prints:

The Madden/Arnholz Collection

Curated by Janet & John Banville

22 March - 12 June 2011

Exhibition Notes for Primary School Teachers

General Information

Fritz Arnholz was born in Berlin in 1897, into a wealthy merchant family. He studied medicine, graduating in 1924, and worked as a doctor in his native city until 1939 when, as a Jew, he was forced to flee Germany for Britain—his parents were already dead, but his brother was murdered by the Nazis in Auschwitz. He worked as house physician in a number of London hospitals, and then in the Royal Army Medical Corps, which he left after the war in the rank of captain. He joined a general medical practice in Fulham, where he was to work for the rest of his life. He was a very popular doctor, known for his humour as much as for his medical expertise and his care and compassion for his patients. He met his future wife, Etain Madden, in the early 1960s. Although she was appreciably younger than he, they were an obvious match from the start. Etain, born in Ireland to politically active parents, was brought up in England but never lost her strong sense of herself as an Irish patriot; she was also a left-wing activist and a committed feminist.

The Madden-Arnholz marriage was blissful if brief—Dr Arnholz had been diagnosed with cancer shortly before they were married. The couple shared deep intellectual interests, especially literature and music, as well as a wickedly subversive sense of humour. Etain was a student of philosophy, while Fritz, who had studied in Berlin under Artur Schnabel, was a pianist of concert standard, with a special affinity for the keyboard music of Bach and Mozart. When the postwar German government paid him reparation for the losses the Nazis had inflicted on him, he used the money to buy a Bechstein grand piano, the installation of which caused much wonder among the neighbours when it had to be delivered by a hoist through the first-floor window of the surgery in Lilley Road.

Dr Arnholz had always disliked his given name—*Fritz*, he said, made him think of a camp guard dog—so Etain called him Colm, the name by which we always knew him, and which was peculiarly suited to this gentle, kindly man. He was a lifelong collector of books—how I envied his first editions of Rilke and Thomas Mann—but his first love was for prints, especially those of Hogarth and Dürer. However, he was no slave to reputation, and some of the finest things among his collection are works by unknown hands, and it is from these that we have mainly made our choices for the present exhibition.

Etain Madden Arnholz died in 1982, at the age of forty-three. Her husband's extensive collection of prints went to her mother, Claire Madden, who in 1989 donated them to the nascent Irish Museum of Modern Art. This trove of European art, and craft—Dr Arnholz was as much a connoisseur of engraving skills as he was of artistic inspiration—is a testament to a remarkable man and his equally remarkable wife. The names of the thugs who murdered Dr Arnholz's brother and drove him out of Germany are either execrated or forgotten, while his name and that of his wife live on in this splendid collection.

John Banville

The exhibition is open to the general public from 22nd March until 12th June 2011 (East Wing, First Floor Galleries).

The exhibition is supported by the Goethe Institute.

The IMMA Primary School Programme will focus on The Madden/Arnholz Collection from early April 2011 until 12 June 2011 (along with the Romuald Hazoumè exhibition till 22 May and the Philip Taaffe – Anima Mundi exhibition from mid-April).

Exhibition Information for Primary School Teachers

In 1988 approximately 1,200 Old Master prints were donated to the Royal Hospital Kilmainham (now IMMA) by Claire Madden. The collection includes works by Dürer, Rembrandt, Goya, Hogarth, Daumier and many other innovative European printmakers from the Renaissance onwards. Following the death of Claire Madden in 1998, the collection was augmented by the addition of a large collection of books containing prints by the English printmaker Thomas Bewick (1753-1828) and his family bringing the total range of printed images to 2,000. Related items in this bequest include unusual versions of the prints on silk and one of Bewick's printing blocks.

Some of the following notes are taken from Alison McArdle's *The Peasant Trail*, an IMMA publication on the occasion of a previous exhibition of prints from The Madden/Arnholz Collection in 1998 entitled *Peasants & Politics*.

Technical Terms

A graphic or original print is the printed impression produced from a block, plate, stone or screen on which the artist who conceived the idea has worked.

Because the artist has chosen to render the idea in 'print', it is possible to produce a number of identical images, each one an original work by the artist. After the total number of prints in the edition has been 'pulled', the blocks, plates, stones or screens are defaced or recycled so that no further impressions may be taken. In the past, for example in Dürer and Rembrandt's time, the prints were unnumbered.

Aquatint produces tonal effects similar to watercolour wash. Powdered resin is made to adhere to a metal plate; the metal that remains exposed around the tiny drops of resin is bitten in the acid bath, creating a pitted, grainy surface. These textured areas hold a thin layer of ink which prints as an area of tone.

Drypoint prints are created by scratching directly into the metal plate using a sharp pointed tool or needle, which is held like a pencil. As the needle scratches the copper, it throws up a ridge of metal or burr on both sides of the scratched line. The burr creates a soft and velvety line when printed.

Engraving is a technique where the image is cut into the surface of the plate or block using a burin or graver.

Etching is a technique in which a print is taken from a sheet of metal, usually copper, zinc or steel, into which the drawing has been bitten with acid. It involves coating a metal plate with a thin acid resistant layer or ground, usually a wax based resin. Using a sharp tool, a drawing is scratched into this layer leaving the metal exposed. The plate is then immersed in a bath of acid which 'bites' or etches away the metal in the areas exposed by the drawing. Once the lines have been etched to a sufficient depth, the ground is cleaned off. Ink is rubbed into the lines of the design, and the surface is wiped clean. A sheet of dampened paper is placed over the plate, and it is then fed through a printing press under great pressure. This causes the ink to be pulled out of the incised lines onto the paper and creates the platemark. (Children could look out for the platemark.)

For a practical demonstration of etching and printing, watch a wonderful video on the following website:

<http://risdmuseum.org/thebrilliantline/>

The video is based on an exhibition called 'The Brilliant Line: Following the Early Modern Engraver 1480-1650' at the Museum of Art, Rhode Island School of Design (2009/2010) and explores the process of a model drawing and its subsequent transfer, engraving and printing.

Introduction for Children

As printing was one of the earliest methods of communicating with many people, it was often used for political purposes. In the Old Master Prints exhibition, you will find a great range of subjects and techniques.

Prints allowed for work to be seen quickly by many people and in different places. It was a good way to send a message. How do we send messages nowadays?

A caricature (from Italian *caricare* meaning 'to charge' or 'load') is a 'loaded portrait': it exaggerates some feature of a person to create a likeness that is easily identified. Caricatures can be insulting or complimentary. They can serve a political purpose or be drawn simply for entertainment. Do you think a caricature can give a more striking impression of a person than a portrait? If you were to caricature somebody, would you exaggerate their natural features (a long nose or big ears) or their personal style (such as a particular hair cut or glasses)?

List of Artworks

Please note that a substantial number of the following artworks will be visited during a guided tour of the Old Master Prints exhibition. However, the number visited will vary according to circumstance on the day, and additional artworks which are not covered here may be included. The list below contains both background information for teachers and viewing suggestions for children.

Albrecht Dürer (b. 1471 Nuremberg, d. 1528 Nuremberg)

The German painter and engraver Albrecht Dürer was a designer of woodcuts and a major art theorist. Dürer was an apprentice in Michael Wolgemut's workshop (1486-90) where he became familiar with recent technical advances in engraving and drawing for woodcuts. He visited Italy in 1496 and again in 1505-7, studying Italian painting as it changed due to the revolutionary ideas of Leonardo da Vinci and others. He also studied the intellectual background of the Italian Renaissance and the writings of the humanists. Dürer's efforts to unite the arts of the north and south was to become immensely important to European art. Until 1499 he was engaged chiefly on engravings and designs for his books of woodcuts. He had royal patrons and was friends with many of the chief figures of the Reformation. Though he never broke with Catholicism, Dürer was deeply involved in the religious controversy until his death.

Viewing Suggestions for Children

➔ *The Great Horse* (1505) [Engraving]

Artists usually sign or mark their work. The artist who made this print is famous: his name is Albrecht Dürer, and he was admired because of the technique and quality of his work. Can you find his signature?

The Great Horse is a breed which originated from the heavy war horse brought to England by William the Conqueror in 1066. During the Medieval period it was bred in large numbers so that it could carry knights in full armour. Later it was used principally for pulling ploughs and canal boats. We now know this breed as the Shire Horse.

What weapon does the knight carry? If you were to draw a horse and knight, is this the angle you would choose?

Hendrik Goudt (b. 1585 Utrecht, d. 1648 Utrecht)

Hendrik Goudt was a Dutch painter of landscapes and religious subjects who was strongly influenced by Adam Elsheimer, an important landscape painter famous for his night scenes.

Goudt had struck up a lasting friendship with Elsheimer while in Rome. Upon his return to the Netherlands, he made a series of prints of Elsheimer's work.

Viewing Suggestions for Children

→ *Rest on Flight into Egypt* (after Adam Elsheimer) (1603) [Engraving]

Hendrik Goudt is the artist who made this print. He lived in Antwerp in Belgium. When he went to Rome in 1611, he was impressed by a painting by his friend, the German artist Adam Elsheimer called *The Flight into Egypt*. Goudt made a series of prints of this painting which he sold when he went back home.

The Dutch painter Rembrandt saw one of Goudt's prints and loved it so much that he based his beautiful painting *The Rest on the Flight into Egypt* on it. You can see Rembrandt's painting in the National Gallery in Merrion Square.

Have a look at *Rest on Flight into Egypt*. From far away what can you see? What time of day is it? Can you see any reflections? Can you see any stars? Now take a closer look: can you see any stars now? What are the people by the bonfire doing? Have you ever had a bonfire or campfire? Have you noticed how people's faces look brighter when they're near a fire?

There is a lot of bright and dark in this print. Where is the light coming from? What colours or lines did Goudt use to make the light and dark?

Heinrich Aldegrever (b. 1502 Paderborn, d. 1555 or 1561 Soest, Westphalia)

It is not certain where Heinrich Aldegrever received his training; he may have been an apprentice in Dürer's workshop. More than 300 engravings of his are known, and he was strongly influenced by Dürer whose monogram he imitates.

Viewing Suggestions for Children

→ *The Power of Death/Allegory of Original Sin and Death* (after Hans Holbein the younger) (1541) [Engraving]

Heinrich Aldegrever actively supported the Reformation. The Protestant Reformation was the European Christian reform movement that was led by Martin Luther, Huldrych Zwingli, John Calvin and others. These self-described "reformers" objected to ("protested") many of the doctrines, rituals and structures of the Catholic Church. Their efforts led to the creation of national Protestant churches.

Aldegrever made portraits of Martin Luther and other reformers. He criticised the vices of the Catholic Church in the cycle *Power of Death*. The engraving showing Death and the Cardinal is based on a painting by Hans Holbein the younger and is critical of the Catholic Church. How does the artist show his dislike of the Catholic Church?

Pieter van der Heyden (ca. 1530-1575) after **Pieter Brueghel** (b. 1525, Breda, duchy of Brabant; d. 1569, Brussels)

Little is known about Pieter van der Heyden except that he engraved many of the drawings and paintings of Pieter Brueghel the Elder's.

Pieter Brueghel became a master in the Antwerp painters' guild in 1551. His paintings, including his landscapes and scenes of peasant life, stress the absurd and vulgar, yet are full of zest and fine detail; they also expose human weaknesses and follies. He was sometimes called the Peasant Brueghel. However, he found his greatest inspiration in nature, and his mountain landscapes are superb. Brueghel prints have remained consistently popular for 450 years.

Viewing Suggestions for Children

There was a family of Flemish painters called Brueghel of whom this Pieter was the first. Brueghel often gave his drawings and designs to an engraver called Pieter van der Heyden who transferred them to metal plates and printed many copies.

→ *The Land of Cockaigne* (1567) [Engraving]

Can you see the writing at the bottom of this work? It's in Flemish and reads: 'All you loafers and gluttons who love to be lying: Farmer, Soldier, or Clerk – you can live minus trying. Here the fences are sausage, the houses are cake, and the fowl fly 'round roasted, all ready to take!'

Find the people who you think might be the soldier, clerk and farmer. How do you know them? Can you find a fence of sausage or a house of cake?

What sort of a place do you think this is? Does it seem happy or sad, magical or dull? What do you think the artist thought of these people? Is the print in praise of food and drink and leisure or not?

Adriaen van Ostade (b. 1610, Haarlem, The Netherlands; d. 1685, Haarlem)

Dutch painter Adriaen van Ostade began his training in 1627 in the workshop of the famous Haarlem artist Frans Hals. Like Hals, van Ostade specialised in genre scenes that depicted the daily life of the peasant class often with humorous undertones. He produced at least fifty original etchings, mostly original compositions rather than direct copies of his paintings. He was, however, heavily influenced by Rembrandt's graphic work.

Viewing Suggestions for Children

→ *Peasant's Quarrell* (1653) [Etching]

Do you find this scene scary? Can you sense the energy of the bodies fighting each other? How does the artist give the scene an extra sense of threat? How would you make a picture of a fight?

Jacques Callot (b. ca. 1592 Nancy, France, d. 1635 Nancy, France)

Legend has it that little Jacques Callot wanted to be an artist so badly that he twice ran away from his wealthy parents' home. His career began in Florence in 1612 working for the sophisticated Medici court. Callot drew and etched with wit and detail fairs, festivals, beggars, courtiers and hunchbacks.

From 1621 he worked in Nancy in France with a new directness and seriousness producing poignant religious subjects and sensitive landscape drawings and etchings. In 1633, inspired by the Thirty Years War, Callot created a series of prints called the *Miseries of War*. His devastating portrayals of human cruelty and folly were a source for Francisco de Goya y Lucientes's *Disasters of War* nearly two hundred years later.

Viewing Suggestions for Children

→ *Man in Rags on Crutches* (1620) [Etching]

Who do you think could the man be? How does Callot make him look so sad and pitiful? Have you ever seen anybody like this man? Why would Callot have chosen him as a subject?

When Jacques Callot was young, he dreamed of becoming an artist. When he was twelve years old, he ran away from his home in Nancy, France, and tried to get to Rome so that he could work as an assistant or apprentice to a professional artist. On his way he met a group of gypsies who helped him, and together they travelled across the Alps to Florence. Jacques stayed there until his parents found him and brought him home. Two years later he ran away to Turin but his big brother brought him home again. Eventually Jacques' parents sent him to Rome where he worked with other artists and learned different printing techniques.

Many years later, Jacques returned home as a successful artist. At that time there were many wars in France, and Jacques was sad to see what was happening at home. He made two series of prints on the miseries and misfortunes of war. They are still alarming and show soldiers wrecking and burning their way through town and country before being arrested and executed by their superiors or lynched by peasants. Many of the wounded soldiers survived as crippled beggars.

William Hogarth (b. 1697, London; d. 1764, London)

William Hogarth was an English painter, printmaker, satirist and editorial cartoonist. His work ranged from realistic portraiture to comic strip-like series of pictures called 'modern moral subjects'. His social commentary was sharp and effective.

Hogarth's prints in the *Industry and Idleness* series were intended to show children the possible rewards of hard work and the disasters which follow on laziness and carelessness. Unlike some of his earlier work, which was first painted and converted to engravings subsequently, *Industry and Idleness* was designed as a set of engravings.

Viewing Suggestions for Children

➔ *Industry and Idleness* (1747) [Engraving]

Have a close look at the twelve engravings by William Hogarth entitled *Industry and Idleness*. What kind of story do you think they tell? Do you like such series of prints that tell a story? Notice that each print is accompanied by a quotation from the Bible. What do you think is the purpose of these quotations?

William Hogarth, who wanted to be a rich and famous artist, thought up lots of schemes. He would first make a painting and then lots of prints of it. Sometimes Hogarth would invite people to buy a ticket for a lottery. The prize was the painting, but the tickets were expensive. Each person who bought a ticket got a print and the chance to win the painting. Hogarth made much money from this, and lots of people owned his prints so he also became more famous.

If the prize for the Irish lotto was a painting, do you think it would be popular? Can you think of any other ways that William Hogarth could have made himself well-known?

Francisco de Goya y Lucientes (b. 1746, Fuendetodos, Spain; d. 1828, Bordeaux)

Francisco de Goya y Lucientes was a Spanish painter and printmaker regarded both as the last of the Old Masters and the first of the moderns. Goya was a court painter to the King of Spain, and through his works was both a commentator on and chronicler of his era. The subversive and imaginative element in his art, as well as his bold handling of paint, provided a model for later generations of artists, notably Manet and Picasso.

A serious illness in 1792 left Goya permanently deaf. Thus isolated from others, he became increasingly occupied with the fantasies and inventions of his imagination and the critical and satirical observation of humankind. He evolved a bold, free new style close to caricature. His portraits became penetrating

characterisations, revealing their subjects as Goya saw them. In his religious frescoes, he employed a broad, free style and an earthy realism never seen before in religious art.

During the Napoleonic invasion and the Spanish war of independence from 1808 to 1814, Goya served as court painter to the French. He expressed his horror of armed conflict in a series of starkly realistic etchings entitled *The Disasters of War (Caprichos Enfáticos)*. They were not published until 1863.

Los Caprichos are a set of eighty aquatint prints which were published as an album in 1799. The images are a blend of two techniques: etching and aquatint. Goya's use of the aquatint process which lends the images stark contrasts between dark and light provides a distinctly mysterious and dark quality to the work. The prints were an artistic experiment: a medium for Goya's condemnation of the universal follies and foolishness of the Spanish society of his day. Some of the prints have anticlerical themes. Goya described the series as depicting 'the innumerable foibles and follies to be found in any civilized society'. He added brief explanations of each image to a manuscript now in the Prado museum in Madrid.

Viewing Suggestions for Children

→ *Porque Esconderlos* (1797/98) [Etching and aquatint]

This print by Francisco de Goya is part of a series called *Los Caprichos* which means 'Caprices' or 'Fantasies'.

Before you even look at this work, think about what you might see. What are fantasies? Do you ever dream, imagine or pretend things? How are fantasies different from real life?

Looking at *Porque Esconderlos*, what can you tell about the people from the clothes they are wearing? What emotions do their faces express? What do you think might be in the bags? Does the atmosphere seem pleasant or unpleasant? What might this scene be about?

'Porque Esconderlos' means 'Why hide them?' Goya's various explanation of the print was: 'The answer is easy. The reason he doesn't want to spend them and does not spend is because although he is over eighty and can't live another month, he still fears that he will live long enough to lack money. So mistaken are the calculations of avarice.'; 'A greedy clergyman and highly respected hides his moneybags, but already his nephews and other clergy are looking for them.'; 'Avaricious bishop. Surrounded by nephews and other clergy he tries to hide his moneybags in vain.'

Goya got into trouble with the Church and the State for making *Los Caprichos* because people thought he was criticising many people in Spain including artists and the Church. To protect himself, he gave the original work to the King as a gift. This prevented the work from being destroyed forever.

Goya wasn't the only artist who got himself into trouble. Honoré Daumier (1808-1879), one of the most prolific printmakers of the 19th century of whom there are also prints in this exhibition, was put in prison in 1832 because he had made prints which made fun of the King. When he was released, he tried to be more careful. Nevertheless, there is much satire in his caricatures which target political and social injustices.

Samuel Palmer (b. 1805 London, d. 1881 Redhill, Surrey)

Samuel Palmer was an English painter and etcher of visionary landscapes. He was influenced in a mystical direction by William Blake, but after a few very productive years in which his paintings, though still charged with visionary intensity, became more naturalistic, his works after 1830 showed unmistakable signs of artistic decline.

Viewing Suggestions for Children

→ *The Early Ploughman* (1861) [Etching]

Do you think Samuel made the life of this farmer seem happy or sad? Would it encourage you to live in the countryside?

How would you describe the mood of this print? Happy or sad, calm or busy, quiet or noisy, giddy or romantic?

Samuel Palmer was an English artist who made this work in 1861. At that time many people had moved from the countryside to the city to work in factories during the Industrial Revolution. Some people missed living in the countryside and remembered those days as happy times, others remembered how poor and hungry they were.

Do you think this place is a real or imagined place? Did the artist ever visit it? What sounds might the people in this print be hearing?

Can you see any animals in this picture? Do you remember seeing other animals in this exhibition?

Old and New, New and Old

When you first entered this exhibition space, did you notice how dark it was? Can you think why that might be?

You've probably noticed that these prints are very old and need to be well cared for. Do you think it's strange that these old works are in a museum of modern art?

The Irish Museum of Modern Art is twenty years old this year, but it is in a building that is more than four hundred years old, the Royal Hospital Kilmainham which was built as a home for retired soldiers. Because it is an old building, it can remind us of the past and make us think about how some things have changed while others have remained the same. Maybe these prints can make us think about how much artists have changed or stayed the same over the past few centuries. You may also want to look at more modern work in this museum, and you might think about it a little differently now that you have seen this work.

Suggested Practical Uses in the Classroom

Print-making is about creating and organising shapes, spaces, patterns and texture. Let the children experiment with various print materials and tools to see their possible effects. Have them look at printed works to see how artists use shape and texture to create images.

Prints can be made using natural and found objects (such as leaves or string), corrugated card, textured wallpaper or wood. You could carve potatoes and make potato prints. You could raise a print surface by sticking on items or do relief prints by incising clay slabs. Do finger and hand printing with very young children. It may be advisable to limit children to using black or just one strong colour, at least at the start. Let the children discover the different effects of various amounts of ink applied, or the different effects of pressing hard or lightly.

Show the children some black and white prints, for example by Karl Schmidt-Rottluff and Erich Heckel (easy to find on the Internet). Invite the children to look carefully at the faces and to describe the emotions they perceive. Ask them to explain how they read those emotions. Encourage them to remember those strong faces.

Next make the children stand or sit in such a way that they can see each other and ask them to make a happy, sad, angry, surprised face. Let them make prints of faces by spreading printing ink or paint on a washable surface, for example a piece of stiff plastic sheeting. The children can draw faces in the paint with a variety of tools such as corks, lolly sticks or paint brush handles. They can then press on paper, pull it off carefully and discover 'their' faces, and they may well be surprised to discover that they can take a second print from the table top.

