



LARGE PRINT

**PAPER
CITIES**

In the sixteenth century, largely in Europe, there was an emergence of a vast consumer market for images of cities, which was spurred by developments in print technology and new global exploration. Inquisitive consumers, such as armchair travelers, were able to engage with distant places through travel books and world chronicles that offered information akin to traveling the world firsthand. Artists frequently copied maps, which often circulated widely as single-sheet prints, providing viewers with highly detailed visual information about places both near and far.

As public fascination in cities continued to grow throughout the proceeding centuries, so did artists' interest in depicting them. Comprising prints and photographs spanning nearly five centuries, *Paper Cities* examines representations of a variety of US

and Western European cities to explore how artists' different approaches to portraying them influenced their presentation.

Some artists may have endeavored to offer objective records of a city's defining monuments and topography. Others might also have attempted to capture a city's character by including details such as figures or sites that represent larger socio-cultural ideas. Often, artists' own relationships with the places they depicted influenced how they presented them to viewers.

This exhibition is organized by the Clark Art Institute and curated by Allison Marino, curatorial assistant for works on paper.

THE CITY IN VIEW

Prints that featured cities as their primary subject may appear as though they were made with uncompromising objectivity. Artists, however, often portrayed cities in individualized ways by highlighting specific sites and urban characteristics, while concealing others. These artistic choices influenced how the general public interpreted these cities. Prints had the potential to inform those who had not visited a city before about its culture, customs, and inhabitants. For those who had visited, images could shape their memory of the place depicted.

Hartmann Schedel

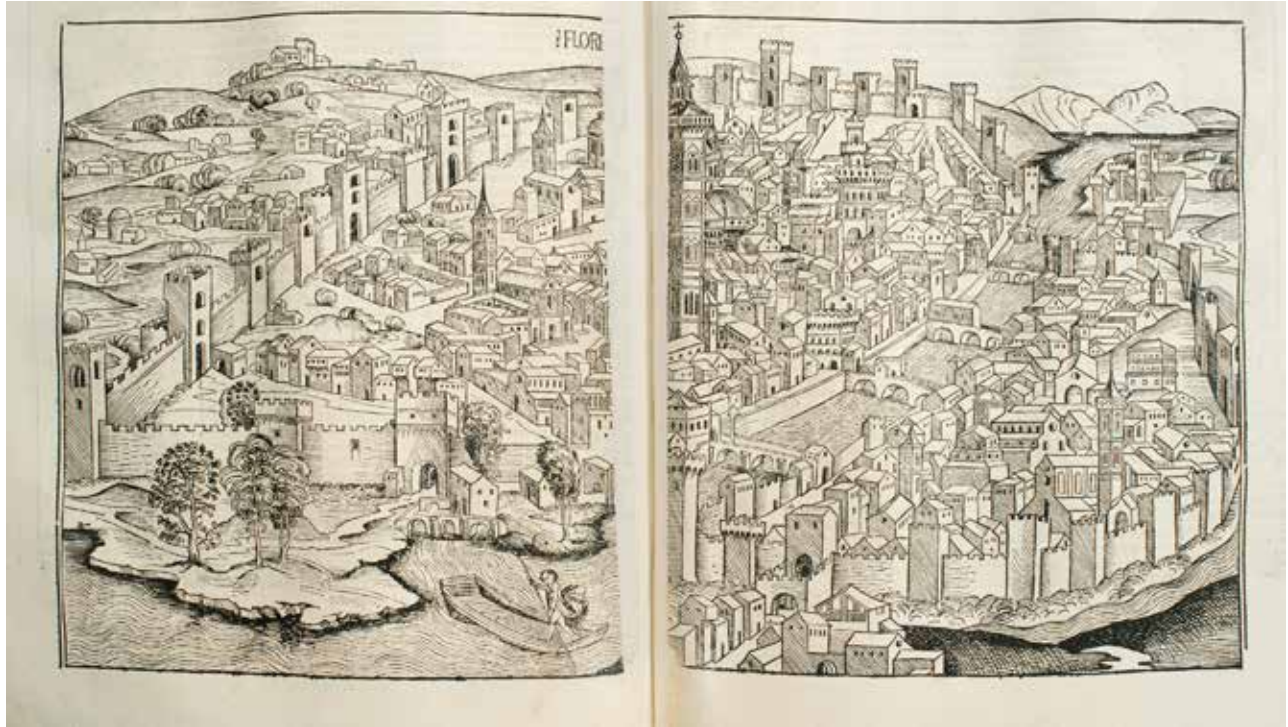
510

German, 1440–1514

Liber chronicarum, (*Nuremberg Chronicle*)
(Nuremberg: Anton Koberger, 1493)

Widely recognized as one of the most famous early compendiums of the known cities and towns of the world, the Nuremberg Chronicle contains a total of ninety-nine views complemented by text describing each place's history. While many of the views are highly individualized, such as the one of Florence on display here, in some cases wood blocks were reused, making different cities look identical.

The book had a significant print run of approximately 1,300 Latin and 600 German copies at the time it was published, which demonstrates how it fulfilled the growing global curiosity among early modern consumers despite its repetition of images.



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NE1255 S35



Identical views of Pisa, Italy and Toulouse, France from the *Nuremberg Chronicle* printed from one woodblock to depict the different cities.

Olfert Dapper

Dutch, c. 1636–1689

*Historical description of the city
of Amsterdam...*

(Amsterdam: J. van Meurs, 1663)

The bird's-eye plan of Amsterdam included in this travel volume by Olfert Dapper was created during a time of rapid cartographic technological development. The plan shows the city's layout, major monuments, and inhabitants at bottom right. At the upper right corner, an aerial image of the city demonstrates how two-dimensional records such as this object translated into three-dimensional city views.



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N6950 D36 1663

French, c. 1650–1722

New Trip to Italy: with a memoir containing useful advice for those who want to make the same trip

(The Hague: Henry van Bulderen, 1694)

Travel books enabled a niche form of tourism that allowed readers, called “armchair travelers,” to engage with distant places through detailed text and illustrations from their home. This specific volume educated readers about Italy by offering notes on its chief towns, monuments, as well as helpful tips for travelers—as the title suggests.

The foldout showcases the monumentality of the architecture of St. Peter’s Square in Vatican City. The miniscule figures not only emphasize the architectural grandiosity, but they enliven the space and help to immerse the distant reader.



Clark Art Institute Library
NA1111 A125 M57 v.2

Nicolas Perelle

French, 1631–c. 1695

After Guillaume de Saulieu

French, 17th century

View of the Harbor and City of Barcelona

c. 1660

Etching on laid paper

Nicolas Perelle, the maker of this print, was part of a family of well-known printmakers of landscapes and cityscapes. Barcelona is rendered with striking accuracy in this large etching. The city's defining sites, ranging from the natural landscape to human-built constructions like churches and streets, are numbered and identified by corresponding labels at the bottom of the print. By fore-grounding the harbor and laboring figures, Perelle also underscores the city's prosperous mercantile economy, which would expand to a global

scale in the mid-1700s when Barcelona became an important site for trade between Spain and the Caribbean.



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Acquired with funds donated by Jeffrey Shedd
1991.13 and 1991.13a

Abraham Aubri

French, active 1650–1682

After Wenceslaus Hollar

Bohemian, 1607–1677, active in Germany, Flanders, and England

Eight engravings from the *Amoenissimi*

Prospectus series

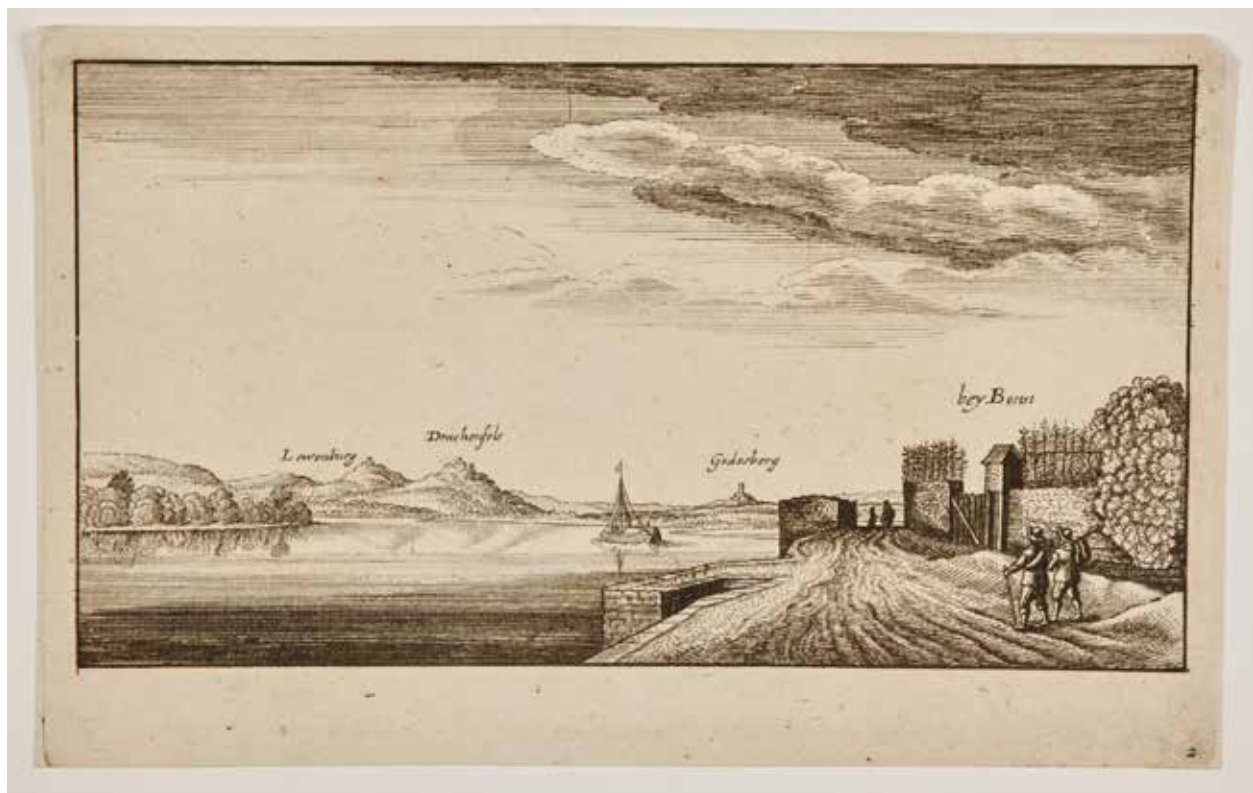
Late 17th century

Engraving

Comprising seven miniature views of towns, including Strasbourg, Bonn, and Cologne, as well as their environs, this series was one of many produced for early print buyers who collected inexpensive sets of regional views. The popularity of this series is evidenced by its geographic reach—Abraham Aubri, a French artist, is copying the work of Bohemian artist Wenceslaus Hollar. The prints also showcase Aubri's technical mastery of the medium of engraving. Despite the works' small scale, the artist has captured entire scenes complete with active figures and identifiable landmarks.



1960.107



1960.108



1960.109



1960.111



1960.113



1960.115



1960.117



1960.118

Félix Hilaire Buhot

502

French, 1847–1898

Winter in Paris, Snow in Paris

1879

Etching, aquatint, and drypoint on paper

A signature aspect of Félix Hilaire Buhot's prints are small, doodle-like illustrations along the borders of his city scenes.

These illustrations provide complementary information and act as visual clues to guide a viewer's perception of the depicted city.

In Buhot's print, *Winter in Paris*, the artist conveys the effects of a record snowfall in Paris. While figures in the central scene like the well-dressed woman, child, and their little dog appear unaffected by the inclement weather, the figures at the bottom right such as the emaciated dogs and laboring figures are suffering. The illustrations of the fallen horses contradict the leisurely skating scene at the bottom right, reaffirming these juxtaposed experiences.



Clark Art Institute
1968.293

Félix Hilaire Buhot
French, 1847–1898

Westminster Palace
1884
Etching on paper



Clark Art Institute
Gift of Mary Carswell
2017.11.5

Charles Henry Baskett

British, 1872–1953

The City

1916

Aquatint on wove paper

In Charles Henry Baskett's atmospheric print of a city, the artist plays on the viewer's knowledge by vaguely hinting at his subject through the title as well as clues that would be easily identifiable for his audience. The protruding dome at the center of the composition is none other than St. Paul's Cathedral, which is foregrounded by the River Thames. Here, Baskett relies on these markers of London to create an emblematic interpretation of the city.



Clark Art Institute
1986.48

VENICE

Venice was a popular subject for artists. In addition to its historic role as a center for religion, art, and commerce, many artists valued Venice's distinctive architecture and topographic profile along the sea. American artists working in the late-nineteenth and early twentieth centuries were especially intrigued by how the city seemingly resisted changes brought by industrialization.

As these four prints illustrate, artists often showed the city in the distance, foregrounded by the sea with repeated monumental sites—notably, the Doge's Palace, the domes of Saint Mark's Basilica and the Santa Maria della Salute, as well as any number of Venice's characteristic bell towers.

James McNeill Whistler

American, 1834–1903,
active in England and France

Long Venice

1886

Etching on paper



Clark Art Institute
1968.8

George Charles Aird
American, 1872–1938

Venice
c. 1900
Etching on paper



Clark Art Institute
1979.36

James McBey

Scottish, 1883–1959

La Giudecca (Venice Set No. 1)

1925

Etching and drypoint on paper



Clark Art Institute
1955.2605

John Taylor Arms

American, 1887–1953

Beautiful Venice

1930

Etching on paper



Clark Art Institute
1955.1924

John Taylor Arms

American, 1887–1953

Segovia

1924

Etching on wove paper

John Taylor Arms was trained as an architect before turning to printmaking in the early 1900s. Throughout his career, the artist traveled to cities in Western Europe to produce etchings that recorded the architectural remnants of their medieval pasts, such as Gothic churches and gargoyles. In 1923, Arms undertook a decades-long project to record the great cathedrals and churches throughout Europe. This view of Segovia is the third of fifteen prints in his *Spanish Church Series* (1923–50). Arms celebrates the city's historic splendor, highlighting both the Segovia Cathedral, one of the last constructed in the Gothic style in Europe, and the Alcázar of Segovia, a medieval castle located nearby.



Clark Art Institute
1984.23

Geoffrey Heath Wedgwood

506

English, 1900–1977

Piazza Campo dei Fiori

1926

Engraving, etching, and drypoint on laid paper

In 1925, Geoffrey Heath Wedgwood won the Rome Prize in Engraving, which allowed him to live and work in Rome where he produced many architectural etchings of the city.

He enlivened his prints with details specific to the socio-political environment of the 1920s and unified them with Rome's historic architecture. Here, figures remove a sign advertising Charlie Chaplin's newest film, *The Gold Rush* (*La febbre dell'oro*), from the cinema facade. To the left, a sign references Paolo Rossi, then a prominent young criminal lawyer who would go on to become a leading political figure in the Italian Democratic Socialist Party. Looming in the background, a remnant of Rome's

Renaissance past—St. Peter's Basilica—
juxtaposes these markers of contemporary
society.



Clark Art Institute
1987.24

Geoffrey Heath Wedgwood

English, 1900–1977

Santa Caterina, Naples

1928

Etching on wove paper

The subject of this print is the church of Santa Caterina a Formiello. Geoffrey Heath Wedgwood underscores the size of the church through small figures in the foreground. Towards the bottom right, a group covers the church's decorated portal entrance, presumably to protect against debris from the new sculpture being carved from marble. The unidentified sculpture, perhaps a political monument of some sort, gestures to the current socio-political environment. Inscribed at the top of the Porta Capuana, a historic city gate in Naples, are Wedgwood's own initials: "GHW."



Clark Art Institute
1984.120

Charles Meryon

French, 1821–1868

San Francisco

1856

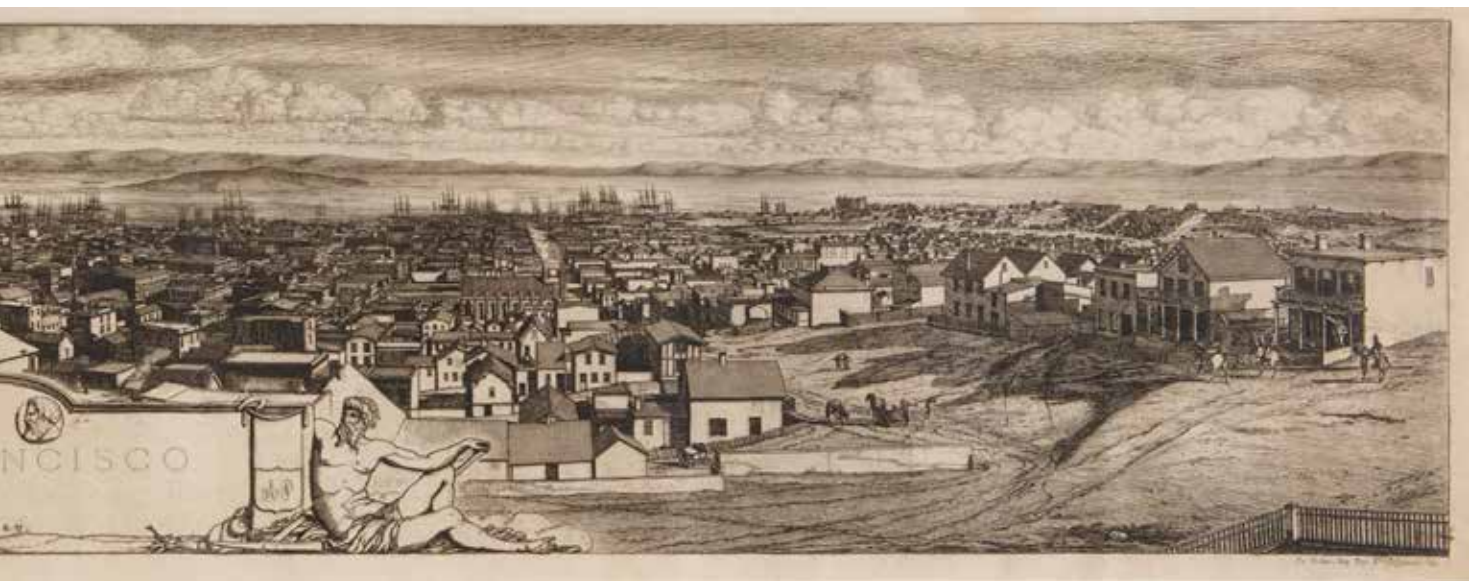
Etching on paper

In the mid-1800s, San Francisco saw an exponential increase in population because of the California Gold Rush. Two real estate developers commissioned Charles Meryon to produce this etching, which was intended to draw potential investors to their company.



Clark Art Institute
1990.34

The print highlights San Francisco's urban growth as well as its natural beauty—the sprawling Bay, mountains, and sky provide a dynamic backdrop to the prosperous city. Meryon individualizes this view with a cartouche, or inscribed tablet resembling a scroll. This device, flanked by two classical figures, is the artist's allusion to European classical antiquity to elevate San Francisco with a sense of tradition as seen in established European metropolises.



James McBey

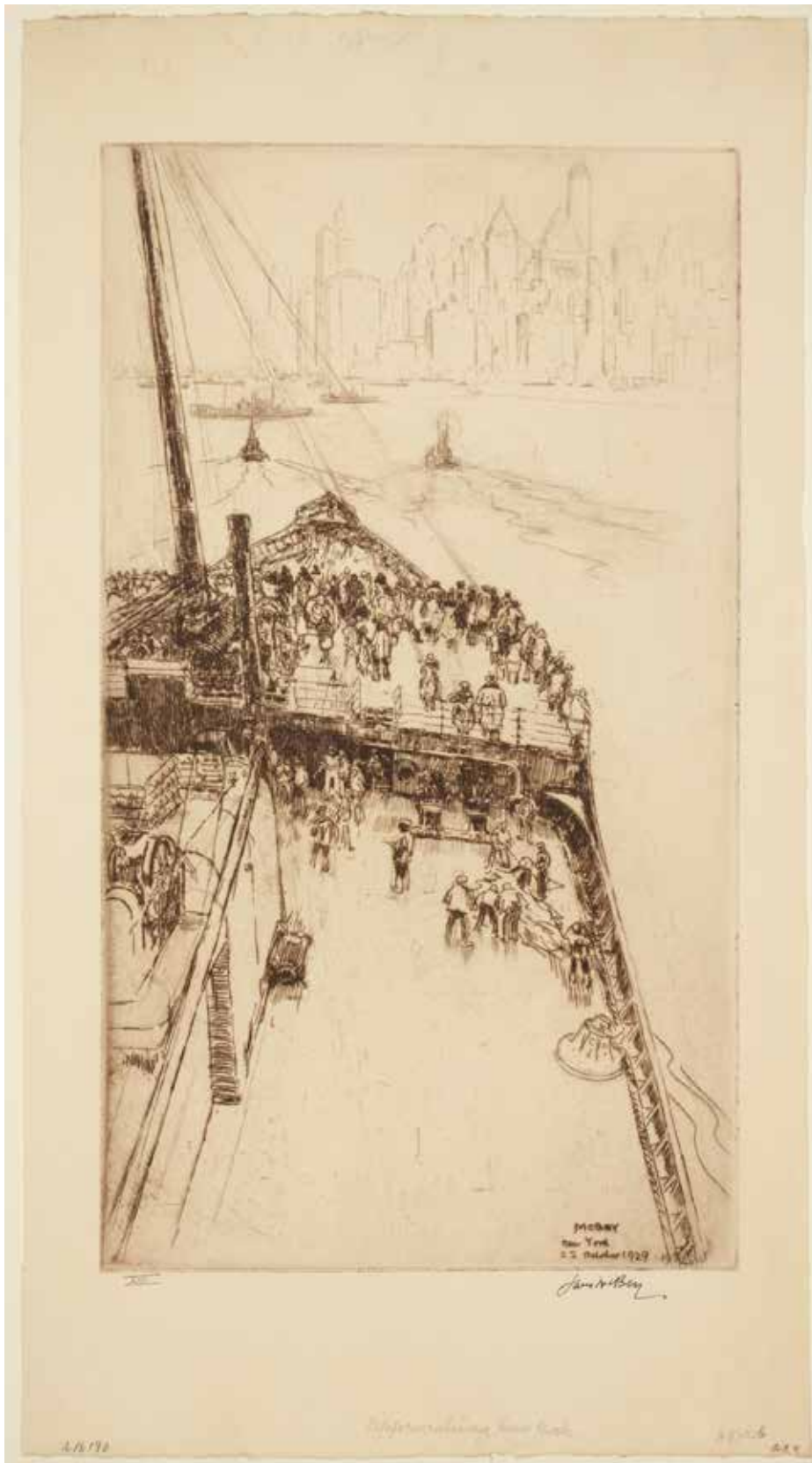
Scottish, 1883–1959

Approaching New York

1934

Etching and drypoint on paper

At the time of James McBey's arrival in New York City aboard the Ocean liner Majestic in October 1929, the effects of the Great Depression were just beginning. A brush drawing from that year served as the model for this print, which was published five years later at the height of the Depression. It is interesting, then, that McBey depicts New York as a promising destination. The city stands hazy but towering on the horizon as a stream of ships sail towards it, and McBey's fellow passengers lean eagerly over the Majestic's railing to catch a glimpse. During this unsettled time in US history, might he be mourning the downturn of the city that once stood as a symbol of possibilities?



Clark Art Institute
1955.2602

Jean-Emile Laboureur

French, 1877–1943

504

Broadway, New York

1907

Etching on paper

Jean-Emile Laboureur infuses his view of Broadway with the same energy and liveliness for which the famous street in New York City is so well known. Erratically etched lines culminate at the center of the composition into what looks like a vortex, sucking the viewer in, while the hand at upper left guides the viewer towards the flurry of activity. The smoke emanating from the right border as well as the figures, trolleys, and carriages populating the foreground add to the intensity of the scene.



J.E. Labrousse - New York 07

BROADWAY, NEW-YORK

(Salon d'Automne 1907.)

Gazette des Beaux-Arts

Imp. A. Pichard, Paris

Clark Art Institute
1985.45

A. C. Webb

503

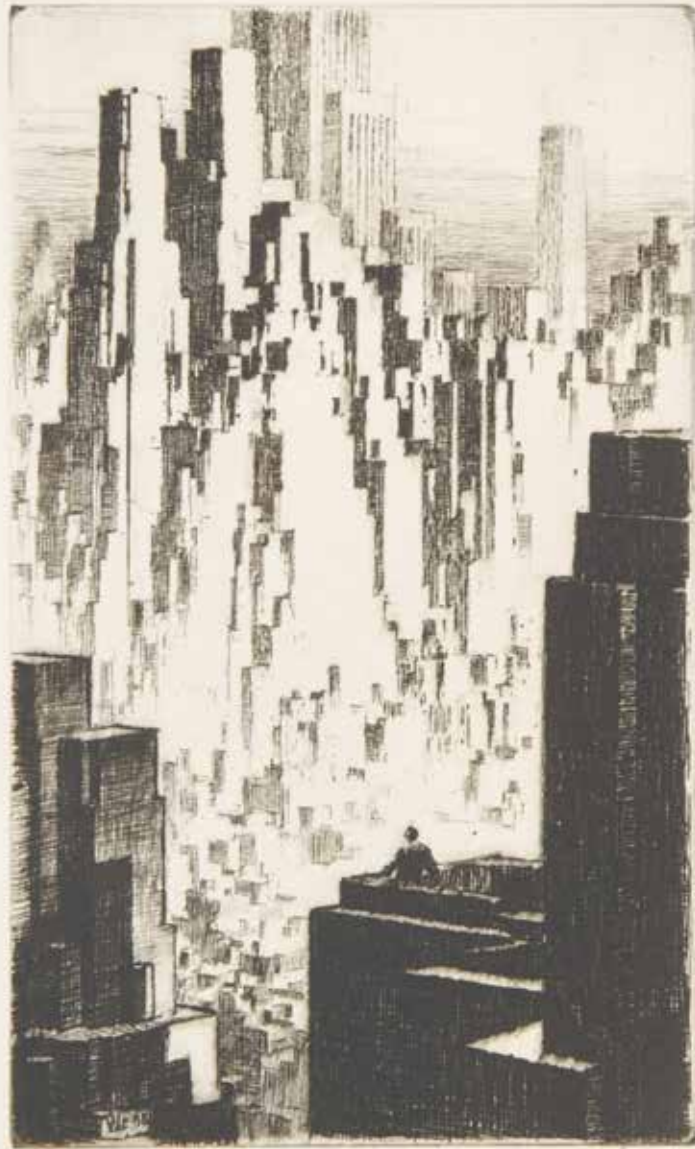
American, 1888–1975

New York Cityscape

1931

Etching on wove paper

Astonished and disoriented by the massive buildings and mechanical architecture of industrialization, A. C. Webb produced numerous views of large American cities. He once wrote, “Already, certain sections are taking on a strange geometrical, inhuman aspect,” yet also that “man, creator of these mechanical monsters...bends them to his will.” His use of flat, blocked forms in this print emphasizes the scale of the newly developing style and reflects his mechanical interpretation of the architecture. Webb rarely incorporated people in his work, so the inclusion of a figure near the bottom center is significant. Overlooking the changing city, the figure signifies Webb’s paradoxical beliefs that city architecture overwhelmed humans, while remaining at their control.



a.c. hall

Clark Art Institute
Gift of Mrs. Andrew Carnduff Ritchie
1984.38

THE CITY IN FOCUS

During periods of rapid change in cities, photography proved a valuable tool to record moments throughout the process. The photographers Charles Marville and Berenice Abbott both witnessed the urban development of Paris and New York, respectively. In each artists' photography, there is a tension between the old and the new where architectural markers of the past, like the Pantheon in Paris or Trinity Church in New York, compete with imminent urban changes. This section illustrates how Marville and Abbott capitalized on photography's archival potential, not to resist progress, but to record these transformative moments in their cities' histories for the years to come.

CHARLES MARVILLE

From approximately 1853 to 1870, Paris underwent a period of intense urban change known as Haussmannization, after its director, Georges-Eugène Haussmann. Baron Haussmann was appointed by Louis-Napoleon Bonaparte, the nephew of Napoleon Bonaparte, to modernize Paris by making the city grander and accommodating its exponentially growing population. At the time these photographs were taken, Charles Marville was working as an official photographer for the city of Paris to document elements before its transformation. Motivated by a strict, almost scientific purpose, Marville produced works that faithfully recorded the city's urban layout.

Charles Marville

French, 1816–1879

Rue de la Harpe, north part

1865–69

Albumen print from wet collodion negative



Clark Art Institute

Lent by the Troob Family Foundation

TR2009.68.2

Charles Marville

French, 1816–1879

Rue au lard

c. 1860–70, printed 1870–72

Albumen print from glass negative



Clark Art Institute
1999.23

Charles Marville

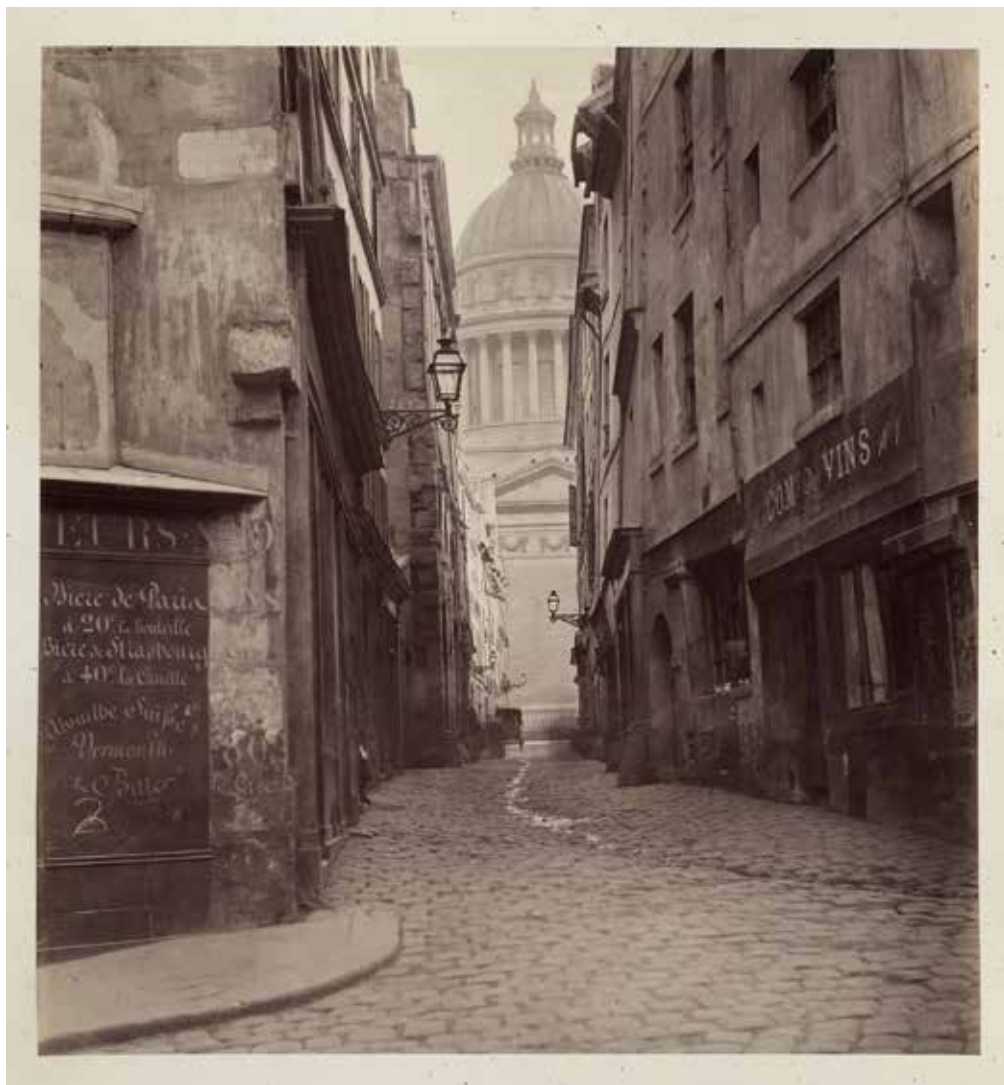
French, 1816–1879

508

*Rue des Sept-Voies from the rue
Saint. Hilaire (with Pantheon)*

1865–69

Albumen print from wet-collodion-on-glass
negative on lithographed mount



Clark Art Institute

Lent by the Troob Family Foundation

TR2002.58

Charles Marville

French, 1816–1879

*Intersection of the rue de la
Montagne-Sainte-Geneviève*
1865–69

Albumen print from wet collodion negative



Clark Art Institute
Lent by the Troob Family Foundation
TR2009.68.1

BERENICE ABBOTT

In 1929, Berenice Abbott ended an eight-year sojourn in Europe and returned to New York City. Upon her return, Abbott found New York in the midst of a post-war building boom and was awed by its transformation. Armed with her camera and a renewed personal attachment to the city, the photographer set out to document its evolving landscape. Abbott's intimate relationship with New York, cultivated by her friendships and photographic career, influenced her photographs, which often feature inhabitants and capture the city alive and in motion. In many of Abbott's photographs, older architecture exists alongside new, towering skyscrapers constructed in an entirely different modern style.

Berenice Abbott

American, 1898–1991

Flatiron Building

1930–33, printed 1982

Gelatin silver print



Clark Art Institute

Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz 2007.2.97

Berenice Abbott

American, 1898–1991

*Untitled [Herald Square, West 34th Street
and Broadway, New York]*

1936, printed 1982

Gelatin silver print



Clark Art Institute

Gift of A&M Penn Photography Foundation by Arthur Stephen
Penn and Paul Katz 2007.2.98

Berenice Abbott

American, 1898–1991

Under the El at the Battery,

New York

1932, printed 1982

Gelatin silver print



Clark Art Institute

Gift of A&M Penn Photography Foundation

by Arthur Stephen Penn and Paul Katz 2007.2.34

Berenice Abbott

American, 1898–1991

Untitled [Trinity Church, Manhattan, New York]

c.1935, printed 1982

Gelatin silver print



Clark Art Institute

Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz 2007.2.67

Berenice Abbott

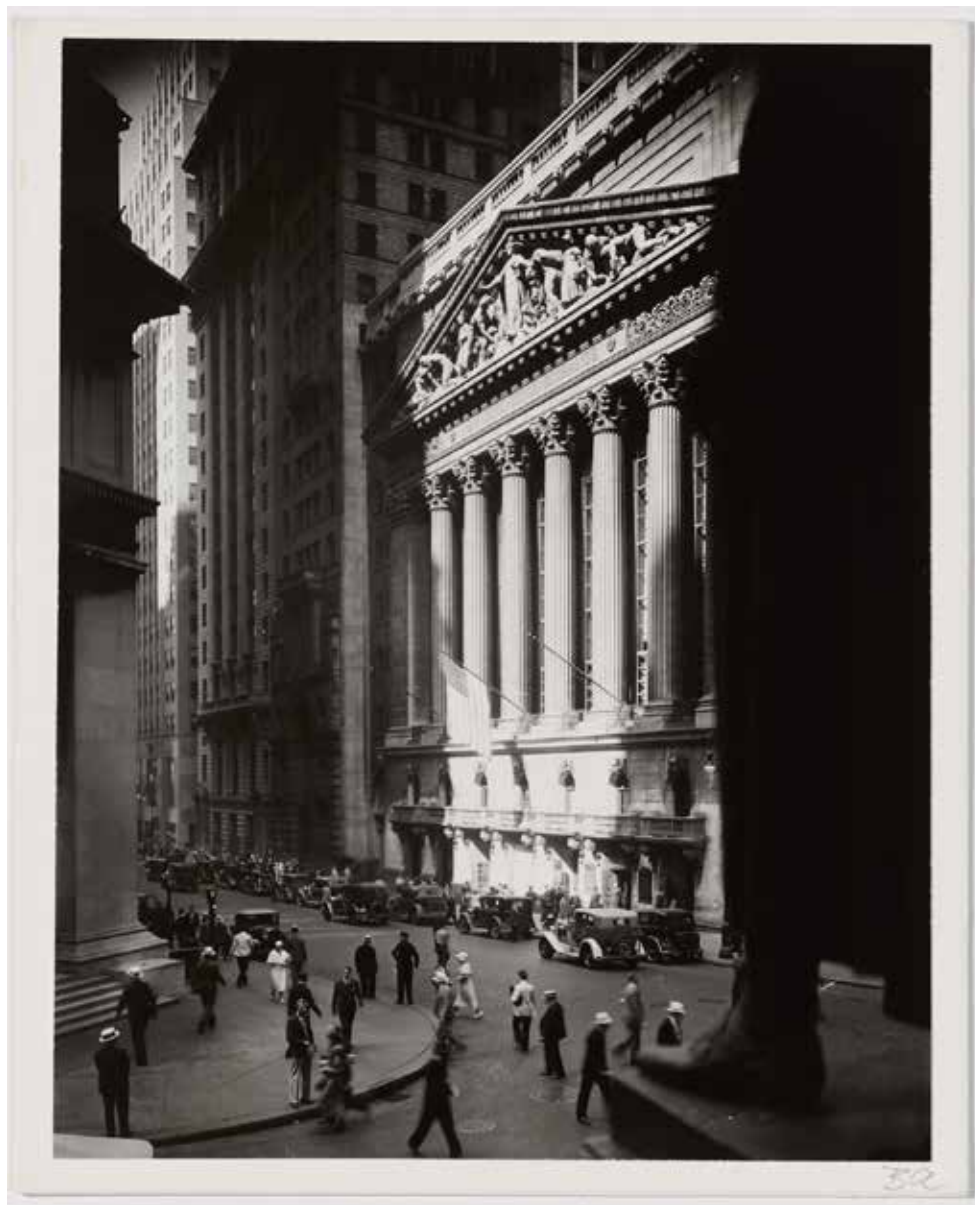
American, 1898–1991

507

New York Stock Exchange

1933, printed 1982

Gelatin silver print



Clark Art Institute

Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz 2007.2.70

THE CITY IN THE BACKGROUND

An artist did not need to make a city the primary focus of a print for it to play an important role in a narrative. Even when included in the background, depictions of cities could transport historical moments to an artist's own era or tie mythological or allegorical subjects to scenes of everyday life. Artists enhanced socio-political messages by showing known sites in the background, especially those that were broadly recognized as political, religious, or social symbols. The objects in the remainder of the exhibition illustrate how cities and their architectural features could be employed in significant ways despite existing in the background.

Maxime Lalanne

French, 1827–1886

A Street in Rouen

1884

Etching on paper

This print was produced at a time when France was beginning to secularize schools and hospitals in what led up to the 1905 French law on the separation of church and state. Maxime Lalanne provides a glimpse into daily life in nineteenth-century Rouen in which the symbol of the church is very apparent. As the viewer is pulled down the narrow street crowded with buyers purchasing cloth and other wares from vendors, the spire of the Rouen Cathedral dominates the background. It is as though the prominent Cathedral symbolizes the Church's oversight of the depicted inhabitants going about their daily lives.



Clark Art Institute
Acquired with funds donated by Jeffrey Shedd
1989.62

Thomas Nast

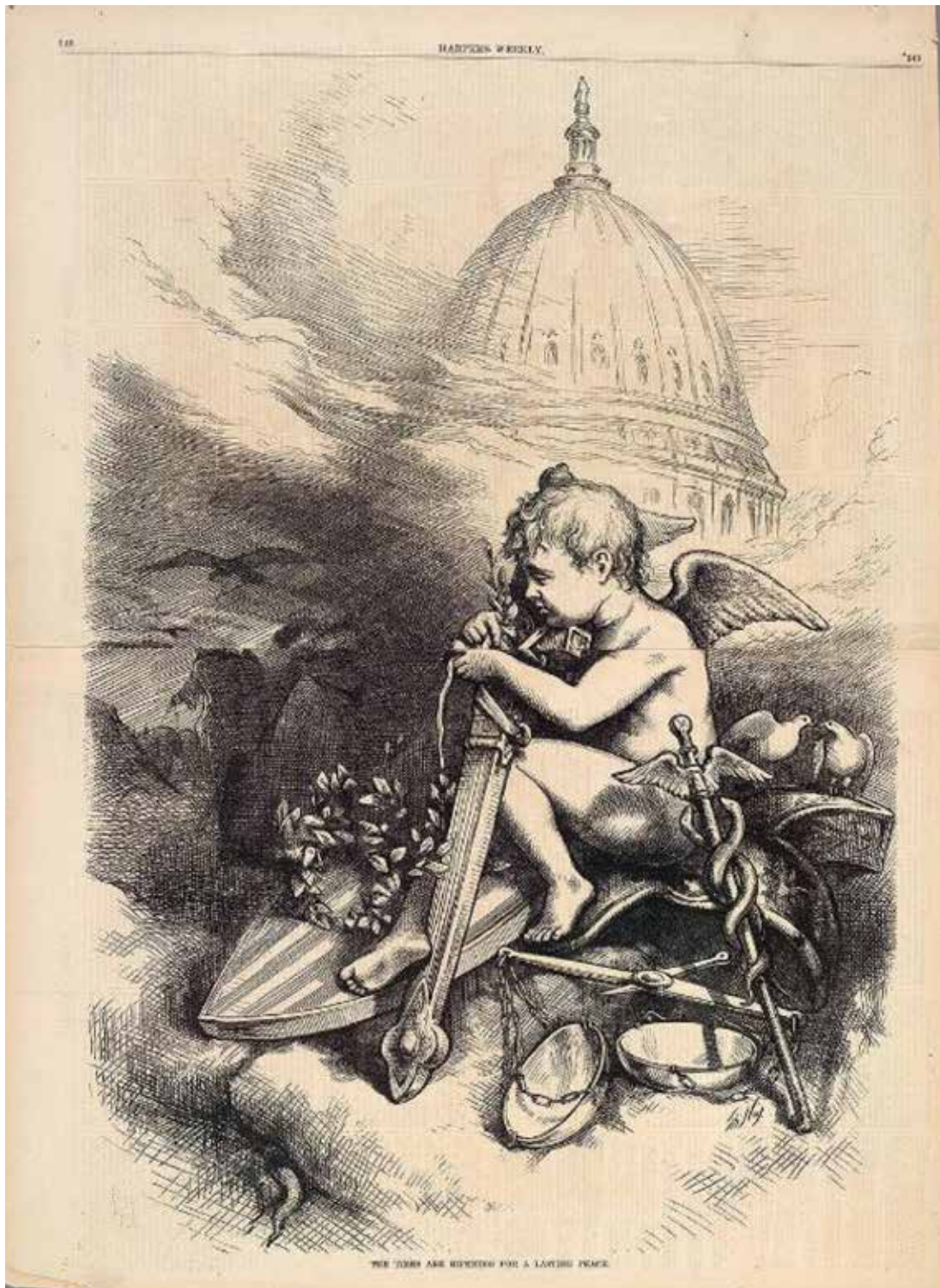
American, 1840–1902

The Times Are Ripening for a Lasting Peace.

March 31, 1877

Wood engraving on newsprint

This engraving appeared in an edition of the popular American magazine, *Harper's Weekly*, published just weeks after the inauguration of Rutherford B. Hayes as president. Here, the famous political cartoonist Thomas Nast depicts a cherub surrounded by symbols of peace and justice. Nast seemingly responds to Hayes' election which was met with much dispute during the time where political parties were divided following the Civil War. Through his allusions to unity and justice in front of the US Capitol Building, Nast ensures that the reader associates the symbols with the need for unity within the country.



Williams College Museum of Art,
Williamstown, Massachusetts
Gift of Irwin and Dianne Steinberg
99.1.294

James Ensor

Belgian, 1860–1949

511

The Entry of Christ into Brussels

1898

Etching on Japan paper

In this print, James Ensor combines an annual carnival celebration in Brussels with the moment of Jesus Christ's arrival in Jerusalem. This etching is after the artist's painting of the same subject ten years earlier. Ensor was outspoken about financial and political injustice in addition to criticism of urban restructuring projects in Brussels. The juxtaposition of Christ in contemporary Brussels solidifies the relevance of the biblical moment to the present. In doing so, Christ serves as an advocate for the poor and disadvantaged.



Clark Art Institute
1962.56



James Ensor, Belgian, 1860–1949
Christ's Entry into Brussels in 1889, 1888
Oil on canvas
Getty Center, Los Angeles, California, 87.PA.96

Max Klinger

German, 1857–1920

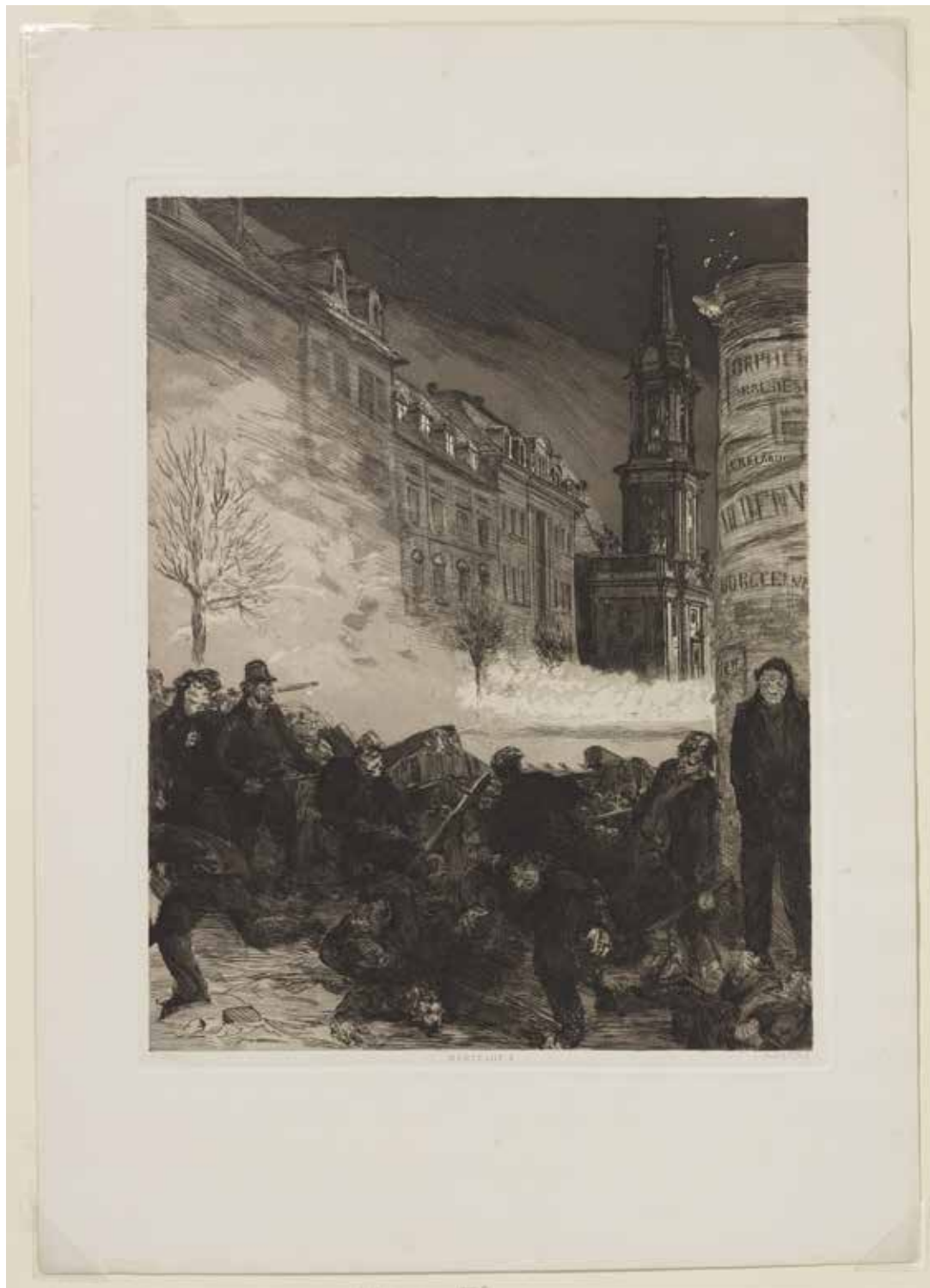
March Days II

1883

Etching and aquatint on chine collé
on white wove paper

Max Klinger was a German artist who addressed many social issues of his day through his artwork. Here, Klinger expresses his anxieties about the threat of political uprisings in 1883. This print, produced during a period of rapid industrial expansion in Germany, alludes to earlier revolutions, during which groups throughout Europe sought independence and liberation from oppressive governments. Through his inclusion of a *Litfaßsäule*, a type of recently popularized poster column, in the left foreground, Klinger anchors this perceived threat in a contemporary moment. Seen in the background to the right is the Parochialkirche, the oldest Protestant church

in Berlin, which further anchors the threat in a location recognizable to viewers.



Clark Art Institute
Gift of Thomas Baron in honor of Jay Clarke
2011.8

William Walcot

English, 1874–1943

The Forum of Minerva

1914

Etching on wove paper

The Stadium of Domitian, Palatine Hill

c. 1922

Etching, drypoint, and aquatint on wove paper

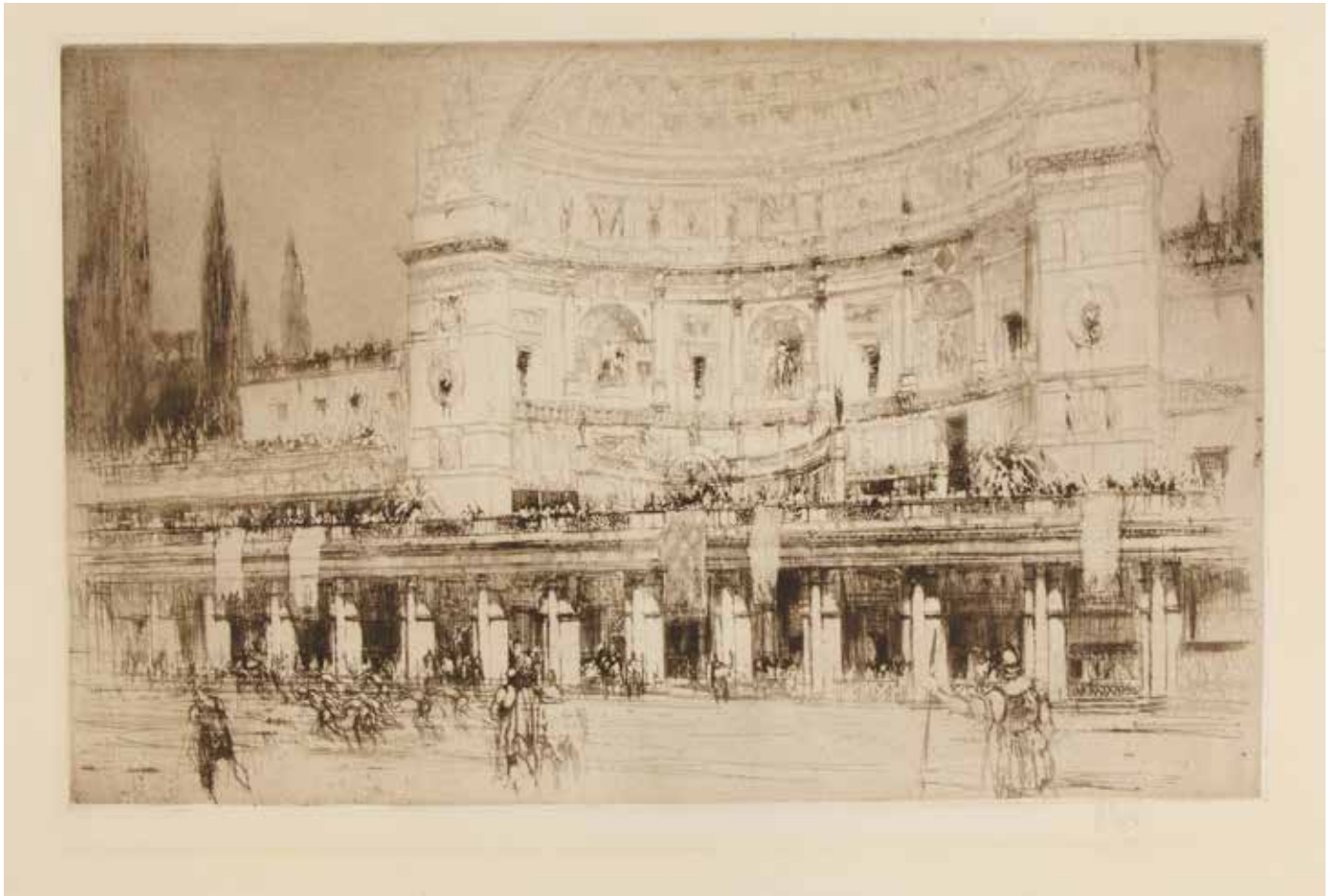
Trained as an architect, William Walcot traveled to America and Europe, producing stunning etchings of major cities that highlighted their distinct architectural styles, both existent and imaginatively reconstructed. Critics celebrated Walcot's ability to stage scenes with figures and details that enlivened these structures. For instance, Walcot's inclusion of figures in the work on the left offers a glimpse of daily life in Ancient Rome that was much

different from that experienced by the upper-class or noble figures populating the image at right. As one admirer wrote,

“Piranesi, with all his splendour of architectural imagination, never reconstructed for me, as Mr. Walcot has done in his great etchings, the actual Rome that Horace and Cicero knew, interpreting not only its architectural aspect, but the living atmosphere of its populace.”



Clark Art Institute
Gift of George and Barbara Cash in appreciation
to the Director and Faculty of the Williams
College Graduate Program in the History of Art
1991.82



Clark Art Institute
Gift of George and Barbara Cash in appreciation
to the Director and Faculty of the Williams
College Graduate Program in the History of Art
1991.88

Albrecht Dürer

501

German, 1471–1528

Nemesis (The Great Fortune)

1501–2

Engraving on paper

In the lower register of this print, Albrecht Dürer depicted a medieval town identified as Klausen, located in northern Italy.

During the time of this print, the turn of the century evoked many societal anxieties and questions about the future. It is possible then that Dürer's inclusion of Nemesis, the goddess of retribution, is a reminder to his viewers of the relevance of specific virtues in their daily lives. Dürer presents the goddess with her signature bridle and goblet, in addition to elements specific to Fortuna, the goddess of fortune, through the wings and position atop a globe.



Clark Art Institute
1968.53

Albrecht Dürer

German, 1471–1528

Saint Anthony Reading

1519

Engraving on paper

Albrecht Dürer reproduced the background of a drawing that he made two decades prior in this print. It has not been identified as a specific location; rather, it is a generalized representation of towns that would have existed during this period. Dürer's incorporation of a contemporary setting into the background brings Saint Anthony, who lived centuries prior, to a present moment.



Clark Art Institute
1968.106



Albrecht Dürer, German,
1497–1528 *Pupila Augusta*,
c.1498.
Pen and ink
Royal Collection Trust,
912175

Albrecht Dürer

German, 1471–1528

*The Life of the Virgin: Christ
Taking Leave from His Mother*

1504–5

Woodcut on paper

Albrecht Dürer has staged Jesus Christ's emotional goodbye to his mother with an innovative design for a town in the background that converges architectural details from a variety of periods and regions. A pediment decorated with a classical figure and a dome that may represent the Temple of Solomon allude to the historical moment in which this biblical scene first took place, while half-timbered houses resemble what existed in the artist's hometown of Nuremberg.



Clark Art Institute
1968.234

Artist Unknown

Manner of Albrecht Dürer

German, 1471–1528

Virgin and Child by the Wooden Post

After 1520

Engraving on paper

This work is a pastiche print, meaning the composition is comprised of individual elements taken from different prints.

Though the artist is unknown, they borrowed elements from Albrecht Dürer's previously published prints. Many artists recognized Dürer's talent during and after his life, so his work was frequently copied as exercises to develop new engraving skills. In this instance, one of the copied elements is the fictive town Dürer has created in his original print to the left, which the unknown artist has reused to stage an entirely different scene.



Clark Art Institute
William J. Collins Collection
1958.101

Jean-Gaspard Gevaerts

Flemish, 1593–1666

*The triumphal entry of Ferdinand
of Austria, the Infant of Spain,
etc. into the city of Antwerp*
(Antwerp: Jacobum Meursium, 1641)

This largescale and lavishly decorated festival book commemorates Cardinal-Infante Ferdinand's celebratory procession through Antwerp in 1635 as the new Governor of the Spanish Netherlands. The focus of this engraving is a triumphal chariot brimming with allegorical figures that envelop a distant view of Antwerp and the surrounding region. Ferdinand's portrait in the sky reinforces the Cardinal's newfound political power and the promise of protection and prosperity under his rule.



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