A Series of Intaglio and Mixed-media Prints portraying the Negative Consequences resulting from Man's Inhumanitarian Actions

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A SERIES OF INTAGLIO AND MIXED-MEDIA PRINTS PORTRAYING
THE NEGATIVE CONSEQUENCES RESULTING FROM MAN'S
INHUMANITARIAN ACTIONS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Art

by
Susan Clare Miller
June, 1969
APPROVED FOR THE GRADUATE FACULTY

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Louis A. Kollmeyer
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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

Regardless of the constructive, beneficial advances effect- ed by man throughout history, one tragic condition of the human race is that man, both unconsciously and consciously, has also committed inhumanitarian acts at various periods, and to some ex- tent continuously, throughout his tumultuous history. For the most part, he ignores or is immune to the consequences of these cruelties, for through social pressure and manipulation, he virtu- ally overlooks any action contrary to his stability or the "status quo". Man tends to hide from the truth until threatened by some- one, the artist or writer for example, who makes the "status quo" insecure by revealing that human misery and suffering are caused by man's own unjust, malicious actions.

I. THE PROBLEM

Scope of the problem. It is the purpose of this study (1) to portray in visual, graphic form the negative consequences re- sulting from inhumanitarian acts man inflicts upon himself and others; (2) to delineate these actions in a revealing, subtle manner that is still representative of the facts of reality; (3) to experiment with a diverse range of intaglio printmaking techni- ques and compositional arrangements which best produce the visual, emotional effects desired.
Importance and limitations of the study. Even with the vast communication systems available to man he still often remains immune to the environment around him. Although he thinks his scope of desires and the methods of their gratification are continually expanded, man's choices, even desires, are no longer his own. Instead, his society dictates and organizes what he wants and needs. "What is useful" (them embellishments beyond what man needs for survival) becomes a limitation to him (27:14). "The products indoctrinate and manipulate; they promote a false consciousness which is immune to its own falsehood" (24:12). As the products become available to more and more individuals they are no longer beyond man's grasp but instead become a way of life (24:12). His personal freedom becomes constrained and altered to that of the organized society of which he is a part. "... man is kept in a state of impoverishment, both cultural and physical ... dehumanization ... not mechanization and standardization but their containment, not the universal coordination but its concealment under spurious liberties, choices, and individualities" (27:90). Man himself both commits and, paradoxically, bears the result of such cruelties, especially those injustices pertaining to human decency and welfare.

In order to make known the effects caused by inhumanitarian acts I propose to create a series of eight intaglio and mixed-media prints which will act as a personal social comment on man and his morality. "... What is required to shock people out of unaware
dependence upon external dogma and force them to unravel layers of pretense to reveal the naked truth about themselves which, however unpleasant, will at least be solid" (29:17). This study is not intended to be a mere reflection of reality. Rather it is a subjective look at universal human relationships to which I feel compelled to react.

To prepare a background for the present study, a selected group of recurrent events and ideologies pertaining to the subject (as revealed through literature and visual art) are discussed in the second chapter of this paper. The third chapter examines the consequences of many of these inhumane actions as represented by my own intaglio prints. The specific choices of subject matter are described as well as the techniques used to produce the certain visual, emotional effects desired in each print. The effectiveness of the finished prints as individual expressions on social comment and the successfulness of the technical devices used are then discussed in the fourth chapter. Finally, in the last chapter, a summary, conclusions and recommendations for further study will be cited.

II. DEFINITION OF TERMS USED

Acid. refers to the Nitric (7 to 1 up to 3 to 1 in this study) or Dutch Mordant acid used for the etching of the metal plates.
Aquatint. is resin powder or chunks which are dusted upon the surface of the plate, then melted leaving dots of acid-resistant ground. The acid will bite between these dots giving an all-over tone.

Calligraphic Line. refers to a drawn or etched line which varies in length, width, hardness and softness, darkness and lightness.

Collograph. is a print made from a plate constructed from a cardboard or upson board base with various tones, lines, textures, etcetera achieved from applying laces, leaves, glues, putty, laquers, papers, walnut shells or cutting into the surfaces of the plate.

Drypoint. are lines cut directly into the metal plate by means of a sharp tool.

Embossing. is achieved by constructing a collograph plate in relief, then running this plate uninked through the press leaving indentations, textures, raised areas, etcetera as in relief sculpture.

Engraving. is the cutting directly into the surface of the plate with a sharp, pointed tool called a burin.

Etching. is defined as "eating away" or biting the surface of the plate in an acid bath (26:17).
**Grounds.** are various acid resistant surfaces, for example, asphaltum, varnish, resin, wax, which protect certain parts of the plate from being bitten in the acid bath.

a. **hard ground:** asphaltum and turpentine  
b. **lift ground:** syrup, alcohol, water, liquid detergent  
c. **soft ground:** hard ground ball, parafin, grease

**Intaglio.** refers to prints made from plates where the ink is wiped from the surface but is left within grooves and textures beneath the surface of the plate. This process is the opposite of the relief print.

**Mezzotint.** is a technical device whereby means of a mezzotint rocker or roulette wheel, a burr or series of lines are left over an area of the plate. These areas are then scraped and burnished for lighter values.

**Plate.** is the metal or cardboard medium used for printing.
CHAPTER II

BACKGROUND STUDY

All too often, contemporary society remains unaware of its inconsistencies. Otto Dix once stated that an art which hid "social injustices and hypocrisies and permitted the degradation of large masses of people..." was wrong (3:252-253). Dix believed that the portrayal of ugliness and pains of life, such as inhumane dominance or greed or insensitive killing, would uncover the truth behind many unjust practices. Man's conscience, then cognizant of the facts, would then force man into a better position to react to such conditions.

Many artists think that conscience gives them the validity to seek out the realities of life..."life as it is" (32:267). The artists, then, portray in their work what they sense to be truth or the corruption of truth pertaining to man's humanity.

The present study inquires into man's inhumane practices and their consequences. The prints represent a few of the multitude of cruel actions committed repeatedly in every period of man's history. The social and moral comments are not new, for many artists in the past have stated in visual form their reactions to inhumane environmental situations. The significance of their work, and my prints as well, lies not in what happens in the work of art but what it suggests about reality.
Francesco Traini's fresco, *Triumph of Death* (fig. 1) painted about the time of the Black Plague, depicts five elegantly dressed figures on horseback stopped before three decaying bodies in open coffins. These wealthy people exhibit postures which reveal their apparent apathy and indifference to the scene. They are preoccupied with personal wealth and luxury. The hermit standing in the background points to his manuscript stressing the lesson that death comes to everyone no matter how much wealth they possess or what position they may hold (18:273-274).

While the viewer attempts to comprehend underlying meanings exposed by the activity of each character, he fluctuates between objectivity and subjectivity. He transfers the symbols he picks from the work to his own situation. The artist, according to Ernest Cassirer in his book *An Essay on Man*, also vacillates between these poles in the creation of his work. Cassirer sees objectivity in art and language as imitation -- mimicking. As language mimics sounds, "... art is an imitation of outward things..."; a reproduction, recreation and transference of experience (5:138). The subjective aspect in the creation of a work of art refers to the artist's choice of subject matter and how he organizes it. The artist perceives a real-life situation and transforms his impression of it into the art work, ideally refining and condensing the real incident into one effective comment.

*De Que Sirve Una Taza?* (Of What Use One Cup?) (fig. 2) by Francesco Goya serves as his intense personal comment on the horrors
Figure 1. Triumph of Death: Francesco Traini (18:274)

Figure 2. De Que Sirve Una Taza? (Of What Use One Cup?)
Francisco Goya (26:251)
of starvation. The actual circumstances behind the creation of the print stem from the slaughtered peasants of Spain during the Peninsular War of the early eighteen hundreds (26:249). *De Que Sirve Una Taza?* acutely dramatizes one instant in this war, realistically capturing the hopeless, pleading eyes and movements of those reaching for the cup. The figures, heaped in a collapsing pyramid of subsiding strength and pitiful death, form a composite experience remembered by Goya. Through the use of careful, yet suggestive, free line and tone, Goya successfully transposed this piteous experience into an equally disturbing impression.

In another sense, a work of art need not be so skillfully executed or realistic as the Goya print to be as effective. A good illustration comes from a manuscript page called *Apostles Sitting in Stocks* (fig. 3) from the Gottingen Manuscript. The illustration lacks perspective, foreshortening, correct proportioning of both figures and buildings. But the unrefinement in drawing skills and primitiveness, the rearrangement and abstract interpretation expressed here do not abstract the underlying comment of the work. The illustration condemns the clergy's vices by portraying a beheaded Christ lying at the feet of the chained Apostles.

The symbolism represented here, as well as the symbolism in the Goya print, suggests the artist's conception of humanity. Traini and Goya both visually reveal suffering, degradation, immovability, slavery and punishment, and pessimism -- inhumanities common throughout history.
Figure 3. Apostles Sitting in Stocks from Gottingen Manuscript (31:320)
During the Middle Ages Hieronymous Bosch satirized the church, its priests, monks and nuns as well as the gnostic sects and their rites. For Bosch's own protection from the church, he created fantastic, detailed canvasses full of half-hidden, half-understandable symbolism. The painted panels of his tryptics are a riddle of surrealistic images and secret signs which were understood and enjoyed only by those persons commissioning the paintings. Others, especially the church itself, saw the paintings as a confusion of profanities each incapable of being recognized or interpreted (10:6).

The middle panel of Hay Wain (fig. 4) ironically portrays the "... vanity of earthly life...", Hay Wain itself standing for vanity. A motley group of peasants, monks and rogues merrily steal hay from the wagon while the Pope and Emperor follow behind. All are totally unaware of both the "black-cloaked prophet" uttering his warnings of vanity and the "fiends" who are driving the hay wagon straight to Hell (10:4). In another panel entitled Temptations of Saint Anthony Bosch depicts a Black Mass being celebrated by a grotesque mob, definitely a part of the secret sects hostile to the established church. A negress presents a platter bearing the "sexual sacrament", a frog-shaped idol with both arms raised and holding the egg which in itself is a sign of "... swampy procreation and ritual promiscuity" (10:4).
The altarpiece suggests two viewpoints as stated by Wilhelm Fraenger in The Millennium of Hieronymous Bosch, "... one against the authority of the Church... the other against the anarchy of extravagant and depraved mystery cults" (10:6). Bosch reflected continually in his work the blindness of man, the dishonesty in his thinking emphasizing the carry-over of pagan superstitions into Christian ethics.

Another artist promoting reform was the German engraver Albrecht Durer who subtly reinacted the half-hidden corruptions inflicting the men of his time. His technically detailed portraits satirically portray the immoral and "licentious condition" present in many German religious monasteries. The portraits speak of the "aroma of good living, men of the world," evil-looking clergymen with nothing of the cloister about them except their clothes (6:149). On the surface the portraits capture the likeness of each model. But underneath the surface facade the viewer senses the subtle undertones Durer meant to imply.

Another who played upon "man's foolishness and sinfulness", the "religious dissension and intolerance" was the sixteenth-century artist Peter Bruegel the Elder (21:7). His emphasis focused upon the immorality of man; his engravings criticized man's ignorance and greed. Bruegel's graphic prints, not so meticulous as Durer's, leave much to the imagination of the observer. Big Fish eat small (fig. 5), printed by van der Heyden from a drawing by Bruegel exploits the general theme of man's greed and misuse of power.
Figure 4. *Hay Wain*: Hieronymous Bosch (10:7)

Figure 5. *Big Fish eat small*: Peter Bruegel the Elder (21:8)
A series of folkways are attributed to its theme: "Little fish lure the big"; "One fish is caught by means of another"; or from Pericles, Prince of Tyre by William Shakespeare:

First Fisherman: Why, as men do a-land: the great ones eat up the little ones. I can compare our rich misers to noting so fitly as to a whale; a'plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful... (21:138).

Bruegel's print displays this theme through a world of fantasy similar to that of Bosch. A figure, all helmet and body, cuts open the belly of a beached monster. Out pours a tangled flood of fish, mussels, eels, all still whole, many themselves in the act of swallowing others (10:137). The imaginative world depicts the roles man universally plays for his own gains. Bruegel's world successfully comments on unjustified dominance and greed.

While Bruegel worked with imaginative images out of the surreal, Francisco Goya gathered from the reality he saw and experienced episodes which he could reinact in his prints: hideous decapitated bodies hanging from trees; prisons full of starving children, raped women, rotting corpses; famine-stricken poor begging on street corners as the rich indifferently pass by. Goya's graphic series called The Caprichos deals with greed, political ignorance and social evil. Your honor... as I say... eh!... Otherwise! (24:fig. 244) (fig. 6) points out that man falls into the traps he sets for himself; i.e., he pretends to be what he is not, unaware that others see through his facade. The figures in...
Figure 6. Your Honor . . . as I Say . . . eh! . . . Otherwise!: Francesco Goya (24:fig. 244)

Figure 7. One to the Other: Francesco Goya (24:Fig. 246)
this prints are delimited in an exaggerated manner, the sketchily drawn characters setting the stage for mockery -- almost into the realm of the political cartoon. While two motley-looking characters peer on from behind, the uniformed figure, resembling a high commander over-extending his superiority, talks down to the ragged beggar in front of him. The sharp lines and tones enhance the harshness of the general's overbearing figure to that of the more sketchy, incomplete, hunched-over beggar. The character of these lines and forms heighten the feeling of dominance and submission. On the other hand, the two figures in the background are etched in highly erotic, calligraphic lines which make them appear almost comical. Their mockery of the scene in front of them ironically twists the first appearances of a strong, domineering general to that of a pompous fool in general's clothing.

Goya's freely calligraphic, etched lines and subtle blendings of string to merging total contrasts enhance the mood set by yet another print from the Caprichos called One to the Other (fig. 7). The pile of happy men, one being the horse, another the rider and one the bull, cannot see beyond the facade of their game. They do not realize or see their own unhappy, sunken faces or the significance of their game in real life (24:162). Goya, according to Pierre Trans and J. Emmons, is depicting here, as well as in the Goya print cited earlier, "...the senseless ways of the world resulting from man's self-abandonment, particularly to sensuality and pride." He who yesterday played the bull plays today the toreador (11:21). "Fortune directs the game and assigns the parts
according to the inconsistencies of her caprices" (24:162).

The final print (fig. 8) to The Harlot's Progress, a sequential graphic print group by the eighteenth century artist William Hogarth, follows directly in the line of this last quote. The engraving describes the harlot's funeral, an event showing heartless druggedness, licentiousness, crudity. The small son spinning his top beneath the coffin is unaware of what is going on; the whore, primping herself in front of the mirror, thinks of her own vanity instead of the "lesson" which lies in the coffin behind her; the old woman of the profession drinks from her bottle of gin while falsely crying over the dead harlot. There is no thought to the death in the lusty eyes of the undertaker who leers at a woman, unaware that she is in the process of stealing his handkerchief. It is quite apparent that Hogarth meant to suggest the folly of man, for example, even the poor in this print take on the vanities of the rich in order to appear wealthier.

According to H. W. Janson in History of Art, Hogarth's characters were modeled after real-life people: "... the country girl who succumbs to the temptations of fashionable London; the evils of corrupt elections; aristocratic rakes who live only for ruinous pleasure, marrying wealthy women of lower status for their fortunes (18:451). London at the time was a frenzied, jammed city of both the industrious middle-class and the idle, diseased, criminal and corrupt. Hogarth's prints ironically interpreted for
real-life people their true roles and the consequences of their decadence.

These prints are technically mechanical and sterile. Unlike those of Goya or even the minutely-detailed prints of Durer, Hogarth's engravings were a decline to mechanical reproduction. They are sterile and technically uninteresting. But the sterility and unsensitivity of technique in some ways augments the social comment being made.

Technically similar to the detailed sketchy, cross-hatched prints of Hogarth, Durer or Rembrandt are the engraved caricatures in the political cartoon A Group of Vultures Waiting for the Storm to Blow Over (fig. 9) by Thomas Nast. Nast's satirical assaults against the corruption of the Ring and Boss Tweed of New York City are here portrayed in mocking caricature. As J. Chal Vinson remarks:

He transformed the respectable and dignified Sachem of Tammany, the great and generous man of wealth whose gifts were lavished on charity, into a fat, pompous, vulgar, and grasping thief who was at once ridulous but menacing... Under these hammer blows... Nast made it possible and popular to laugh at the Boss; laughter drove out fear, and the public saw the unmasked Tweed as a scoundrel not as a hero (35:20).

Tweed and his right-hand man appear as grotesque vultures, skulls and bones of their victims at their feet. As the crumbling rock upon which they perch caves in around them, the approaching storm forcasts the doom of their evil-minded intentions.
Figure 8. The Harlot's Progress (final print): William Hogarth (15:139)

Figure 9. A Group of Vultures Waiting for the Storm to Blow Over: Thomas Nast (35:fig. 49)
The lithographic prints of Daumier achieve the same subtle expressions as both Hogarth and Nast, but he uses only a few simple calligraphic lines and tonal contrasts rather than a more detailed style. The simplification of form and composition suggest the movement and meanings inherent in his prints. For example, the surface appearance in *The Third-Class Carriage* (fig. 10) reveals a group of simplified human forms huddled together on a train. Yet beneath the surface, the unexpressive faces convey total non-awareness of each other. The vague shadows and sombre colors, the slow expressiveness of the limited line suggests a lonely, detached crowd -- a prevalent characteristic in modern society.

The expressionless faces in this print are in contrast to the sneering, greedy faces in Daumier's lithograph *Here People, here, my good people, do you want it? Here you are!* (fig. 11). This highly active political caricature presents to the viewer the grossly obese Louis Philippe as he flings coins to the bewildered crowd beneath him. His face spills over with greediness (23:241). The pompous queen stands at his side, her expression denoting the ironic impotency of her position. This emotion and action is visualized and communicated through the juxtaposition of realistic rendering with free, abstract lines indicating masses of people. The realistic presentation of Louis Philippe placed in contrast to the blurred masses below elicit the suggestion of power and control.
Figure 10. The Third-Class Carriage: Honore Daumier (18:483)

Figure 11. Here People, here, my good people, do you want it? Here you are!: Honore Daumier (23:21)
Daumier's prints portray the causes of man inhumane acts; but Kaethe Kollwitz concentrated her drawings and prints on the negative consequences resulting from inhumanity. Her concern was for the ravaged and downtrodden. The Peasant War series states the causes, reactions, outbreaks, defeats and deaths of the suffering peasants of late nineteenth - early twentieth century German. Kollwitz utilized straight etching, textures from soft-ground, aquatint and "pen-and-ink-wash-out-etching" to achieve the most in dynamic emotion. But her "...technical viruosity always remains a means to an end; it was never displayed for its own sake" (36:18-19). This is in contrast to Hogarth's engravings (possibly his prints were executed by another master engraver other than himself) which display a preoccupation with perfected technique and method. With Kollwitz "...content was always of prime importance" (36:18-19).

A great emotional outburst of fury and determination explodes in Outbreak an intaglio print of The Peasant War series. The powerful emotion of weaponed peasants is captured by the forceful, heavily sketched line, every figure pushing onward by the force of the lines which make them up. The strain of determination and power sensed in this print is in deep contrast to the epitome of suffering and helplessness felt from Mother with Dead Child (fig. 12). Here, two heavy forms merge together in one huddled pose, the weight of despair indicated by the clutching arms and fallen head.
Figure 12. Mother with Dead Child: Kaethe Kollwitz (2:fig. 21)

Note: this image has been redacted due to copyright concerns.

Figure 13. Warsaw: Ben Shahn (30:123)
of the mother. Subtle tonal changes interweave these two figures into one weightly mass heaped upon the ground.

Kaethe Kollwitz exposed the sadistic streak in man, recreating cruelty and its consequences through images and symbols applicable to any similar situation. For instance, the clenched and pleading, upreaching hands seen in the Goya print De Que Sirve Una Taza? (fig. 2) are used again in the Kollwitz print Outbreak as well as many others. They repeatedly represent fear, hate, futility and strength. The tightly knitted, clenched hands of the mourner in Ben Shahn's Warsaw (fig. 13), commemorating the destruction of Warsaw during the Second World War, symbolized all of these emotions together. "These martyrs I will remember and my soul is torn with sorrow. In the days of our trials there is no one to help us." Quotation is from thirteenth Yom Kippur Prayer (30:122-123).

Shahn did not let injustices committed by man pass by unnoticed; nor did Pablo Picasso who, repulsed by the annihilation of the defenseless Spanish town of Guernica, created his manifesto against the brutalities of war. The images in the mural Guernica (fig. 14) are symbolic of love, peace, destruction and screaming fear. They are a summary of senseless violations of man's right to existence. The distorted and exaggerated human forms of a screaming woman holding her dead child is similar to the tragic Kollwitz print of a mother and dead child. But, whereas Kollwitz
delineated the mother-child figure in a realistic manner, Picasso modeled and broke his figure into abstract signs of human terror and agony. Again the symbols, the upturned face and hand scream of despair and hate, their thick, swollen, simplified shapes filled with pain and grief.

Picasso's reaction to war becomes self-explanatory when one untangles all the implications shrieking from Guernica. The political cartooning and exaggerated caricatures exhibited in the Picasso mural, as well as in the others I have discussed, are not mere propaganda. "They are not outdated," says Carl Zigrosser, "when political tactics are realigned or when the issue is trivial or partisan" (36:19). Each in his own medium imaginatively expressed the nature of human fault; each can be compared with the other and the actions depicted are universally representative.

The Nazi Drawings of Mauricio Lasansky contribute their nightmare potency to this universal representation of inhumanity. These drawings carried out in pencil and turpentine wash portray the "... loss of all human and spiritual values" (16:3). From the dialogue accompanying the series a gruesome image of one of the drawings (fig. 15) can be visualized without even seeing the drawing itself:

A swarming demonic presence fills the upper quarter section of the drawing with skull teeth protruding and arms wrapped over a crossbar holding up an emaciated woman victim, scarcely more visible than the concentration camp number etched on her skin. The
Note: this image has been redacted due to copyright concerns.

Figure 14. Guernica:
Pablo Picasso (20:90-91)

Note: this image has been redacted due to copyright concerns.

Figure 15. Nazi Drawings No. 19
Mauricio Lasansky (16:fig. 19)
dangling woman is being preyed upon by the whirring and perching falcons, more clearly behaving here like vultures than like the curious doves they appear to be in the earlier drawings. The birds have nested in the body of the dead and are pecking at the body organs and sucking out the juices. The tracing of a cruciform background emerges sharply in the light earth color that transparently fills the section diagonally down to the bottom edge of the drawing (16:7-8, fig. 19).

No other words could better interpret the gross implications broadcast by this drawing. As stated earlier, reality is what human beings are doing to each other, the work of art only dramatizes the action. Each of the artists examined felt the existence of some unjust interference to man's being. Goya, representative of the artists discussed, questioned the barbarious forces of greed and murder which create hopelessness and fear. He felt the need to expose these emotional traumas to an unknowing, ignorant public.

"In proportion to the vehemence with which I make an accusation, I draw upon my own accumulated store of guilt, and spatter the accused with them. I then feel lighter, freer, happier. I have entered into the joy of the prosecutor, the policeman, the informer, and the professional patriot" (2:343).

So, each made his commitment to the cause for humanity. My own version of the consequences of inhumanity are portrayed in the present study. The intaglio prints are reminiscent of the visual comments so far discussed; but each print is unique and is intended to convey a forceful comment all its own.
INTERPRETATION:

T. S. Eliott, commenting on the expression evoked by the artist through his work of art, says:

The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (9:124-125).

Therefore, the artist's work is the "objective correlative" depicting his state of mind or idea. The present study takes from the contemporary world, "objects, a situation, a chain of events," which should provoke in the viewer specific emotions resulting from inhumanitarian practices he may have encountered. Each intaglio or mixed-media print subtly comments on the practice or consequence of such universal inhumanities as greed, suffering or domination.

Gingerbread Boy (fig. 16), for instance, portrays the contemporary "manufacture" of anonymous, conforming children who are products of their environment and history. The main character in the print, fragmented gingerbread boy, is coming apart; his "plug" has been pulled. His personality has been molded by various conflicting value systems: that of Victorian England, the emphasis on masculinity and independence in the myth of the American cowboy, the puritan ethic, contemporary middle-class conformity, and
scientifically-minded idealism. His individual identity has been destroyed, reduced to mere forms which are fragmented roles he plays. The constructs which mold him alienate him, fragment him.

These images are like the children Herbert Marcuse describes who live in contemporary, civilized society: They are children who no longer experience that period in life in which they make their own decisions and where experiences are personally meaningful. Their individuality is lost in mass culture. The individual has become "social" and collective, run by "extrafamilial agents and agencies". Through mass media values they are trained perfectly in "efficiency, toughness, personality, dream, and romance". For example, as early as their pre-school years, children pattern themselves after radio, gangs, and T.V., being punished for deviations by outside jurisdiction rather than by the family. The family cannot compete with this. The father is no longer authority; he has little or no influence. The children become automatized even in anonymity (27:88-89).

Daughters of the Revolution (fig. 17) satirically reveals more anonymous beings. As in Gingerbread Boy (fig. 16), these figures appear detached from any environment; they wander, aimless and blind. As their blank faces and meaningless poses indicate, they are vacant. The Daughters resemble, as do the dangling figures in Sinners in the Hands of an Angry God (fig. 18), controlled marionettes.
Figure 17  Daughters of the Revolution
Figure 18  Sinners in the Hands of an Angry God
But in the latter, the manipulator is present, whereas, he is only implied in Daughters of the Revolution. The fabricated manipulator, being a universal collage of aristocrat, militant, businessman, despot, operates the strings of control. But, as in Peter Breugel's Big Fish Eat Small, he falls prey to the dominance of yet other manipulators. He weaves his own web of fate.

His fate proves universal: change and reform, progress and technology are merely new kinds of domination and subjection which in turn are continuously overcome by more sophisticated reforms and rituals. Herbert Marcuse states in his book One Dimensional Man that:

Free election of masters does not abolish the master or the slaves. Free choice among a wide variety of goods and services does not signify freedom if these goods and services sustain social controls over a life of toil and fear -- that is, if they sustain alienation and the spontaneous reproduction of superimposed needs by the individual does not establish autonomy; it only testifies to the efficiency of the controls (27:7-8).

Dominated peoples tend to sustain their own repression by justifying the institutions which subjugate them. Hitler's Germany rationalized the killing of thousands of Jews for the sake of an ideal race. They overlooked or were immune to the consequences of their inhumane actions.

Such destructive behavior is epitomized in the etching Pharmakos (fig. 19). Pharmakos means scapegoat, a mythical medicine man or any being who is sacrificed by society in order that that society is purified of its guilt or sins. The mistreated
Figure 19 Pharmakos
American Indian has literally been pushed out of the way. The ghetto dweller barely exists under the control of anonymous 'slum lords' who bask in the poor man's money. The poor man continues to starve although his salary is raised. Food, rent, his "needs" cost him more. He is exploited for the benefit of the mass (3:3).

In the print Pharmakos (fig. 19) the assemblage of figures on the left are entangled together for the rape of the hand and face victim on the right ... the scapegoat. They belong to any time span, any situation where an individual, animal or natural form is taken advantage of.

Also symbolizing scapegoat rationalization are the trapped children in The Prostitutes (fig. 20). Totally unaware of these shrieking children emerging from their bodies, the two, helmeted, half-dressed prostitutes ironically flaunt their wares. The children signify the consequences of perversion and outdated restrictions on sexual behavior. They are a starved and depraved result of poverty and war.

In general, society remains immune to its depraved or does not become involved enough to correct such inequalities. In addition, a more notable characteristic in contemporary culture sees certain facets of society, the Church or education for example, no longer providing the security, control, or up-to-date knowledge that can help man survive. In many ways both of these institutions continue living in the past, their philosophies outdated and ineffective.
Figure 20 The Prostitutes
Konrad Lorenze in his book On Aggression states that:

If at that critical time of life old ideals prove fallacious under critical scrutiny and new ones fail to appear, the result is complete aimlessness, the utter boredom which characterizes the young delinquent (25:258).

The 'old-fashioned school marm' in $3 \times 4 = 12$, Miss Hortence (fig. 21) stands as such an example of an outdated, sterile agency. She impairs the stimulation of the young. Her sagging stance and expression correspond with boredom and ineptitude. Without a stimulating, positive environment, it is difficult for man to become autonomous or be unharmed in an advancing culture.

Also, without modification, tradition decays. The skeleton-like old woman in Declension (fig. 22) deteriorates her addictive devotion to such a tradition. She reaches out but cannot receive. Her religion in contemporary society is becoming an empty form.

**TECHNIQUE IN THE PRINTS**

Although technique was not my main purpose it proved indispensable for the creation of certain desired effects. Such devices as shape, size, intaglio printmaking techniques, color, line quality, total composition are what produced the characteristic images.

For example, the use of cut-out, irregular and embossed plates purposefully provides both an aid to composition and a means for extracting particular essentials of subject matter from the
Figure 21  $3 \times 4 = 12$, Miss Hortence
Figure 22  Declension
unnecessary distractions. *Daughters of the Revolution* and *Gingerbread Boy* both utilize irregular plates and un-inked, embossed collagraph plates. In these two prints the embossed figures signify anonymity or namelessness. But in addition to their function as part of the subject image these plates serve compositionally to direct the viewer's eye and produce contrast and transition between inked and un-inked areas of the prints. In *Sinners in the Hand of an Angry God* embossing helps to develop three-dimensionality in the surface of the print. Embossing creates depth letting the marionettes dangle in the illusion of space. The manipulator and manipulated look flexible and mobile. Cutting of the galvanized color plates in *The Generals* (fig. 23) serves mainly to facilitate wiping of those plates during the printing procedure. But, it turned out that the embossment left on the paper helped emphasize the heads and costumes of the two clown-like figures.

The figures in *3 x 4 = 12*, *Miss Hortence*, *Pharmakos*, and *Prostitutes* visually stand out from the picture plane without embossing or shaped plates because the empty, diffused ground surrounding each figure pushes forward the detailed, line-enclosed forms. Embossment here would be superfluous.

In all the prints many intaglio printmaking processes were utilized. For instance, aquatint surfaces combined and overlayed by various textures of softgrounds and burnishing built up the sensual tonal surfaces in *Daughters of the Revolution* and *Pharmakos*. 
Figure 23  The Generals
The transparent body and dress of the old woman and the dark background beside her in *Declension* grew sequentially from etching, drypoint, aquatint, lift-ground, softground, and again drypoint. To build up tone and skin surfaces in the *Gingerbread Boy* I used a roulette stipler wheel.

Lines of all the prints were freely, spontaneously drawn, even in the first transfer of the drawing to the metal. Drypoint lines appear as single, sensual contour lines as seen in $3 \times 4 = 12$, *Miss Hortense* or *Pharmakos*, or as roughly sketched, built-up calligraphy in *Generals* and *Sinners in the Hands of an Angry God*. Engraving, when used, is unlike the sterile engraved lines in Hogarth's prints. In this study they are freely employed for emphasis and contour.

Another similarity of the prints is their development from preliminary drawings to finished and near-finished prints. Each drawing began as a vague idea which developed through drawing on paper. Most of the drawings were in completed stages before being transferred onto the asphaltum surface covering the metal plate. Continuously from the first etch on the figures developed experimentally through the various printmaking techniques I previously mentioned.

According to each particular design the copper or zinc plates were themselves either sanded and highly polished or left
pitted and scratched. In some cases, *The Generals* and *The Prostitutes*, for example, excessive measures were employed to insure an unblemished background in the prints. Not only were the plates highly buffed, but alcohol and dusting powder were also used on these areas to remove the greasy film left by the inks. In the majority of the prints, however, parts were purposely left scratched and under-wiped to facilitate tonal contrast and transition. *Declension* serves as an illustration. The old woman's transparent dress and face plus the dark background to the left of her are left dark and smeary in order to force emphasis on the Pope. The area around the Pope's head appears scratched and grayish for the same reason.

Color also contributed to form and accentuation in certain prints. In these prints the transparent color is similar to washes in watercolor. The color patterns in *The Prostitutes* serves as contrast to both the black and white images of the terrified children and the women's sneering faces. The transparent greenish-yellow dress garishly produces a membrane over the small girls; whereas, the net-like stockings on the prostitutes' legs cynically imitates a trademark of their particular profession. To complete many prints faint tinges of crayon, pencil or watercolor wash can be found. For instance, specks of dots and lines appear in *Sinners in the Hands of an Angry God* in order to ease transition between background and figures or to produce contrast between the two.
The vague creamish lines seen in $3 \times 4 = 12$, Miss Hortence create more depth and concentration on the figures than if the print had been left without this reinforcement.

The size of the figures is not life-size but their smallness is not a drawback to their appearance. Size does not restrict their function. It is hoped that there is a certain monumentality present in each regardless of size.

Finally, the last integral part in the composition and intention of the prints is the matting. In certain prints matting is more than framing. It has become an essential part of the work directing attention to certain areas and limiting the background. Daughters of the Revolution utilizes a cut-out mat in conjunction with the irregular embossed figure. The separate shaped opening in the Gingerbread Boy directs attention to the alienation of this figure from the rest of the paper doll-like figures.
SUMMARY AND CONCLUSIONS

The present study through intaglio and mixed-media prints visually represents my interpretation of a few inhumanitarian acts or the consequences associated with unjust actions. The prints seek to represent negative human conditions. Although these works incorporate fragmented, abstracted, simplified and altered human forms they are still representative of reality. But my concern is with reflection and disturbance rather than just surface reality. In speaking of Daumier, H. W. Janson said, "his concern is not for the tangible surfaces of reality, but the emotional meaning behind it" (18:482). In other words, the intaglio prints are a subjective look at universal human relationships, man's morality and conscience.

In contemporary society man, in many cases, is no longer in charge of his environment. Man runs the machinery that in turn runs and controls society. But "inner freedom" "being that private space in which man may become and remain himself" that part of his aside and apart from external contingencies and public behavior and opinion, is being invaded and whittled down by technological reality. Mass production and mass distribution claim the entire individual. . . . This immediate, automatic identification. . . is the product of a sophisticated, scientific management and organization. In this process, the "inner" dimension of the mind (private space) in which opposition to the status quo can take root is whittled down. The loss of this dimension, in which the power of negative thinking --
the critical power of reason -- is at home, is the ideological counterpart to the very material process in which advanced industrial society silences and reconciles the opposition. . . . (28:10-11).

Man is producing his own downfall. A wide choice of goods does not mean free choice. They control. Man physically and mentally plays the strings of the marionette while being manipulated by yet other puppets. All of this is applicable, not only to contemporary society, but to any time in history.

In the background chapter I showed how certain artists recreated the follies, absurdities, inhumanities of their own time into works of art. This thesis study does the same. Neither the prints nor this paper indicate more constructive, alternative behaviors for man to follow; they simply imply and isolate particular causes and consequences of conduct stemming from humanitarian act. The viewer is left to construct his own theories or campaigns for reform. The symbolism I placed within each print might resist precise interpretation. It does not matter except that I would want each print to disturb, to cause an emotion, doubt or inquiry into what I have presented. Each print is a moment of action -- a frame of film. It is what these figures are, what they express in reality that is important. R. G. Collingwood says,

What the artist is trying to do is to express a given emotion. To express it, and to express it well, are the same thing. . . . Every utterance and every gesture that each one of us makes is a work of art (5:142).

But in everything we do there is a structure; each part is part of a "coherent structural whole. . . all this is not simply 'ex-
pression' it is also representation and interpretation (26:142).

The intaglio prints of this study do represent and fulfill my thesis proposal and personal comment. They establish my views on certain phases of man's morality.

RECOMMENDATIONS

Considering the subject matter in particular, I recommend that if working with such a large subject as inhumanity one should limit the study to a small, select element of the whole and expand on that one characteristic. In addition, I would like to see further experimentation using embossed plates, collagraph, serigraph (silk screen), metal intaglio print processes together in a print. The mounting of these prints could be in a three-dimensional structure making the work a combination of both print and sculpture.
BIBLIOGRAPHY


