The Renaissance was, as the name implies, a period of rebirth, of experimentation, growth and change. While justly celebrated for its paintings, many of the familiar techniques of printmaking, including woodcut, drypoint, engraving, and etching, developed during the period as well. The explosion of creativity and innovation during the Renaissance was fueled in equal part by the opportunities posed by new materials and techniques on the one hand, and by the rapidly growing demand for more images available to more people on the other. The resulting prints express both the aesthetic and technical creativity of the age and the fluid, dynamic social milieu in which they were created.

Reframing the Renaissance Print presents a selection of works, most rarely-seen examples drawn from the Museum’s permanent collection. The focus exhibition is being developed by Curator of European and American Art, Alisa McCusker, (whose specialization is Renaissance prints and drawings) and engages undergraduate and graduate students from the University’s Art History program in the School of Visual Studies to choose, study, arrange, and interpret works that best tell this remarkable story.

Albrecht Dürer (German, 1471–1528)
The Harrowing of Hell, from The Engraved Passion, 1512
Engraving
Gilbreath-McLorn Museum Fund (2016.6)

Philip Galle, Printmaker (Flemish, 1537–1612)
Maerten van Heemskerck, Designer (Dutch, 1498–1574)
The Triumph of Fame, ca. 1565
Engraving on paper
Museum purchase (76.65.4)

(January 18—May 31, 2020)

Jaspar de Isaac (Dutch, 1615–1645)
Annunciation, 1st half of the 17th century
Hand colored engraving on paper
Acquired with funds donated by Dr. John and Patricia Cowden (2012.1)