

IMPRINT

Selected Gifts from Eric Denker '75



IMPRINT: Selected Gifts from Eric Denker

June 13 - September 13, 2025
The Trout Gallery, The Art Museum of Dickinson College

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THE TROUT GALLERY

James Bowman, Amy Cober, Shannon Egan, Heather Flaherty,
Jolene Gregor, Maddy Hull, Jen Marsh, Sue Russell

IMAGES

Cover: Winslow Homer (American, 1836 - 1910)
Art Students and Copyists in the Louvre Gallery, Paris
(from "Harper's Weekly," Vol. XII), 1868
Wood engraving on paper
9 x 13.75 in. (22.86 x 34.925 cm)
Gift of Dr. Eric Denker, Class of 1975

Inside Cover: Grace Arnold Albee (American, 1890 - 1985)
Field Daisies, 1939
Wood engraving on paper
7.4 x 9.5 in. (18.73 x 24.13 cm)
Gift of Dr. Eric Denker, Class of 1975
2016.4.1

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FOREWORD AND ACKNOWLEDGEMENTS



In my few years knowing Dr. Eric Denker '75, I have been continuously inspired by his passion for art and his interest in the stories behind each of the nearly 900 prints, photographs, paintings, and sculptures he has donated to The Trout Gallery. In addition to discovering fascinating details about how these works were made and the artists' various inclinations and impulses, Denker has also used the artists' excursions and adventures as a guide for his own foreign travel and as a way to more intimately appreciate their artistic productions. Since his student days at Dickinson College in the 1970s, Denker has not just dedicated his career to articulating previously unnoticed artistic exchanges, he also has persistently found ways, as a curator and educator, to make these works accessible for wide audiences. Over the years, Denker has spent time with Dickinson College students and alumni, mentoring graduating art history students, and leading Dickinsonians on tours at the National Gallery of Art and through the sites of Venice, Italy. Denker started his collection of prints modestly, finding value in artists who may have been overlooked, and in the process of careful, thorough research and a contagious passion for seeing exquisite details and unmistakable mastery of techniques, has introduced new opportunities for art historical inquiry. On the 50th anniversary of his graduation, we are grateful for this occasion to celebrate Eric Denker—a dedicated Trustee Emeritus, prolific donor, and enthusiastic friend of The Trout Gallery—and his ongoing generosity.

IMPRINT: Selected Gifts from Eric Denker '75 offers a survey of the nearly 900 works that Denker has donated to The Trout Gallery over the last twenty years. Organized into six thematic sections, the works on display represent the breadth of Denker's interests and insights. Keenly aware of The Trout Gallery's mission to serve Dickinson's robust liberal arts curriculum, Denker has built his collection with student and faculty scholarship in mind. From Renaissance-era Italian prints that reveal fascinating insights into the daily lives and rituals of people from centuries ago, to contemporary works that offer new ways of seeing our world from diverse perspectives, the works on view in this exhibition are a rich resource for the Dickinson College community. As viewers encounter the various groupings in the Gallery, they are invited to see how artists from across the centuries each approach a particular topic. For example, in a section titled "The Extraordinary Ordinary," different printmakers focus on a seemingly commonplace subject—a housefly or a clothes iron, for example—with exquisite

detail and a bit of humor. “Amore Italiano” reflects Denker’s love for Italy and passion for finding artists who render Italian cities and scenes with adoration, while “The Built Environment” expands the geographic scope to artists who are conjuring complex architectural scenes from both their imagination and acute observation of their surroundings. Finally, “A Portrait of the Artist” reveals the myriad ways painters and photographers see their fellow artists and themselves. Because of his own creativity and vision, as curator, collector, and educator, a portrait of Denker by esteemed American photographer Lida Moser (1920-2014) is also included in this section.

In addition to the profound generosity of Eric Denker, I am grateful to the many people who helped to make this catalogue and exhibition possible at Dickinson College. Kristi Brant, Executive Director of Major and Planned Gifts, is an extraordinary facilitator of our friendship with Eric and other generous donors. James Bowman, Collections Manager and Exhibition Designer, has expertly and carefully catalogued each donated work of art and also beautifully designed this exhibition. In addition to her many impressive accomplishments developing creative educational programs, Heather Flaherty, Curator of Education, has been an invaluable editor and collaborator in the process of curating this exhibition. Heather also leads our beloved team of Trout Gallery student interns, and I appreciate the efforts especially of Lily Swain ’25 and Juniper Bates ’27, who conducted early research for this exhibition. In addition, summer interns Reed Stone ’26 and Georgia Mantione ’26, along with volunteer Hannah Alwine, and Post-Baccalaureate Fellow in Museum Education, Maddy Hull ’23 have designed outstanding educational programs for our community visitors. Jen Marsh, Administrative Assistant for The Trout Gallery, attends to all details, large and small, that keep us all moving forward. Andy Bale tirelessly and exquisitely photographed all the works of art in this catalogue. Many thanks are due to Ayumi Yasuda for her elegant graphic design. I am appreciative of the Department of Art and Art History for their support of Denker’s contributions to the College and connections with our students. Gratitude goes to my predecessor Phillip Earenfight, former Director of The Trout Gallery, for producing several beautiful exhibition catalogues with Eric Denker, including *Two for the Road: Ernest Roth and André Smith in Europe, 1912-30* (2022), *Evan Summer: Remnants of the Future* (2019), and *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940* (2012), which have provided us all with a deeper understanding of Denker’s scholarship. Finally, in knowing his deep admiration and affection for his spouse, I thank Meredith Jane Gill for her support and help in making these gifts and exhibition possible.

Shannon Egan
Director, The Trout Gallery

A CONVERSATION WITH ERIC DENKER ’75

ERIC DENKER '75 IN CONVERSATION WITH SHANNON EGAN, DIRECTOR OF THE TROUT GALLERY

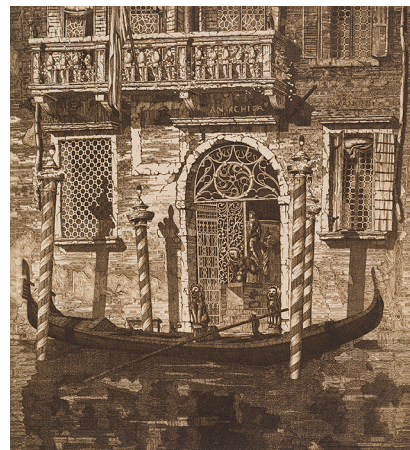
Shannon Egan: Could you share your experiences with art and art history when you were a student at Dickinson College?

Eric Denker: When I first came to Dickinson, I thought that I might be a Theater major based on my experiences with drama in high school. By the end of sophomore year, I was majoring in International Studies with a focus on Europe. In 1973, I made the decision to study abroad in Bologna, Italy since it was the only overseas program that Dickinson organized, and the focus was on International Studies. I took my first art history courses on the Renaissance and Baroque in Italy with Dr. Anna Ottani Cavina. I discovered the beauty and power of art in both coursework and in person during that year abroad. I initially discovered the allure of printmaking as an artistic medium because of a broken leg. In March I was living in a *pensione* with my good friend William Wallace, now a renowned Michelangelo scholar. His mother, Mary, sent him the *Time-Life* series on artists every two months despite the vagaries of the Italian mail system. After I broke my leg playing basketball on the Jesuit school playground, I borrowed a recently arrived copy of Donald Holden's *The World of Whistler* from the series. I read it cover to cover with particular attention to the etchings of Venice, a place with which I had already become smitten. Later in the year I had the chance to see a lovely exhibition of Whistler's Venice etchings at Agnew's in London. I was hooked. When I returned to Carlisle for my senior year, I declared art history as my major.

SE: How did you start and then develop your career as a curator and educator?

ED: I knew that I wanted to study in a city that had great museums, so I applied to the University of Maryland near Washington, D.C. for my master's degree the year after I graduated from Dickinson College. I admired the professors that worked in museums and were adjunct on the faculty, particularly Dr. Arthur Wheelock, the great curator of Dutch and Flemish art at the National Gallery of Art (NGA).

Beginning in 1978, I worked at the National Gallery of Art, briefly in the bookstore and then in various roles in the Education division. In 1995, I had the opportunity to curate a large exhibition titled *Prints by James McNeill Whistler and His Contemporaries* at the NGA, and I included a few of Ernest Roth's (1879-1964) and John Taylor Arms's (1887-1953) prints of Venice. Then, in 1998, I was hired to be the Curator of Prints and Drawings at the Corcoran Gallery of Art, a joint appointment with my service at the NGA. One of the first exhibitions I planned for the Corcoran was *Whistler and His Circle in Venice* to commemorate the 100th anniversary of the artist's death in 2003. I included etchings of both Whistler and his contemporaries and the following generation of printmakers as well. I added works by both Arms and Roth to the Corcoran's collection in anticipation of the exhibition and catalogue. The more that I learned about Roth, the more I could see that he was the lynchpin of a group of artists in the NYC area that specialized in views of European and American cities in the first half of the twentieth century.



John Taylor Arms (American, 1887 - 1953)
Palazzo dell' Angelo (Venice, Italy), 1931
(page 44)



Lee Newman (American, born 1952)
Top, 2004
(page 82)

I moved to the NGA Education Department in 1980 and specialized in the interpretation of print exhibitions, a regular feature of the NGA's exhibition schedule. I received my masters degree in art history in 1982. I applied for a number of positions, including the director of the new Trout Gallery, but realized that the lack of a terminal degree in the field would hold me back professionally. I applied for and attended the University of Virginia for my doctorate beginning in 1985. I completed the program part-time over a ten-year period and wrote my dissertation about Whistler's portraits.

As curator at the Corcoran from 1998 to 2006, I had a relatively free hand to pursue building the collection and curating exhibitions. I realized that there were many fine representational printmakers working around the world and that promoting their work was an important part of my mission as well as the Corcoran's. I alternated between proposing historical shows of Whistler, John Singer Sargent, and Childe Hassam with contemporary exhibitions of local and national printmakers such as William T. Wiley, Wayne Thiebaud, Joseph Goldyne, Evan Summer, and Jack Boul.

When the Corcoran's finances began to fail in 2006, I returned full-time to the NGA for the next 16 years. However, I continued to curate exhibitions at the National Museum of Women in the Arts, the Arts Club of Washington, the Embassies of Australia and Italy in DC, at the Kreeger Collection, at Georgetown University, at Stanford University in Washington, and at several museums in Italy including the Museo della Grafica in Pisa and the Scuola Internazionale di Grafica in Venice.

SE: When did you begin collecting art?

ED: In the late 1970s, I used to visit friends in New York City on weekends, and we explored print shops and used bookstores. On more than one occasion we visited the Associated American Artists print gallery on 57th Street. AAA galleries, specializing in affordable art, was run by Sylvan Cole, one of the grand old knowledgeable men of the print trade, a gentle, generous spirit. It was at AAA that we discovered prints by Arms and Roth. We marveled at their etchings of various European cities.

Later, I became interested in contemporary printmakers after becoming friends with an Australian artist Jorg Schmeisser. The appointment at the Corcoran solidified my focus on contemporary printmakers, many less known in the Washington area. I would regularly discover a fantastic printmaker that deserved greater attention, and I wanted to share my admiration with other art enthusiasts. As a museum employee, both institutions limited my collecting to works that were valued at less than \$1,000, and I needed to give the museums right of first refusal. As a civil servant my collecting was modest, rarely reaching that level.

SE: What draws you to printmaking, perhaps over other media, such as sculpture, painting, or photography?

ED: I love the combination of technical virtuosity and strong content inherent in the best prints. An affection for prints has several advantages. First, they are powerful works of art that for most of their history have been a populist art form, meant for widespread distribution. They exist in multiples that can disseminate styles and information over a broad array of interests. Next, their characteristic as a multiple also means that they are more affordable than paintings and sculpture. In addition, prints have never received enough attention so that if you have the affection there is a lot of work that needs to be done in the area. Also, as an art historian you might never afford to be able to buy a painting or a print by a famous artist but, with the exception of a handful of great printmakers, you could afford to buy and *live* with the printmaker's work that you study.

SE: How did you learn about the various printmaking processes?

ED: It was necessary to have a thorough grounding in all of the techniques of art for me to successfully deliver tours of exhibitions and the permanent collection at the NGA. This was particularly true for my role as the primary lecturer at the NGA on printmaking. For many years I also have been an adjunct professor. Teaching forces one to study the material with a particular focus to be able to explain it to students. Over the years I have taught various aspects of the history of printmaking, of Italian art, of Dutch art, and the history of Venice for Washington area institutions including the Smithsonian, George Mason University, Georgetown University, Cornell University's Semester in Washington Program, and for Stanford University in Washington, DC.

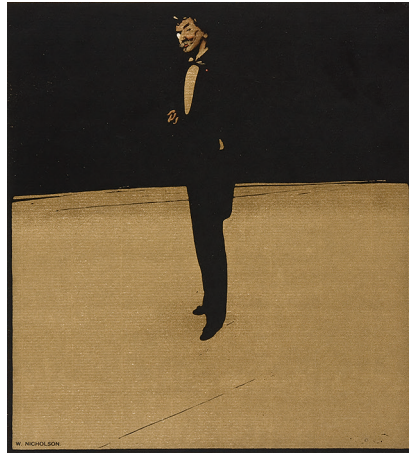
SE: What were some of the most memorable exhibitions you curated?

ED: The 1995 exhibitions on Whistler at the NGA as well as the exhibition titled *In Pursuit of the Butterfly: Portraits of James McNeill Whistler* at the National Portrait Gallery (NPG) were very rewarding, as was the *Whistler and His Circle in Venice* exhibition at the Corcoran in 2003. The Grace Albee exhibition that I guest curated at the National Museum of Women in the Arts was very special for me. The exhibition of works by Washington, DC-native Jack Boul at the Corcoran Gallery in 2000 was my first big contemporary exhibition. I liked working with painter Wayne Thiebaud, who is best known for his paintings of cakes and pies, but I was just as excited to curate an exhibition of Andrew Krieger's prints at the Corcoran in 2004 titled *Thinking Inside the Box. The Heirs of Canaletto: Fabio Mauroner and Emanuelle Brugnoli* at the Italian Embassy in 2011 was also a great experience. Doing shows of Dario Zucchi's photographs in Milan, Pisa, Verbania, and Casale Monferrato in Italy was very satisfying and a lot of fun.

SE: You've dedicated many years to curating, collecting, and researching works by American artist Ernest David Roth (1879-1964). How did you first discover this artist and how did you acquire prints by Roth and his contemporaries?

ED: Ernest David Roth was a brilliant draftsman, an excellent etcher, a much-sought-after printer, and a mediocre painter. He had marvelous skills in black and white, but little appreciation of color. I think his drawing expertise was one of the main reasons I was first attracted to his work.

As I planned the *Whistler and His Circle in Venice* exhibition for the Corcoran, dealers kept telling me of a collector in El Cerrito, California who doggedly acquired views of Venice. No one would divulge his name, but eventually a friendly dealer gave him my name and phone number and he called. He was Aubrey McClellan and, although we didn't borrow from his collection for the show, he and I had a number of animated phone conversations. Aubrey and his wife Virginia had only been to Venice once, but they had fallen in love with the lagoon city and decided to collect prints that represented it. Except for Whistler. Aubrey didn't like Whistler; he believed that he wasn't interested in accurately depicting the city's attractions. Which is, of course, what Whistler wanted, to express the sense of the city from a Venetian's point of view, not a visitor's. Aubrey passed away in the summer of 2002 before the show opened.



Sir William Nicholson (British, 1872 – 1949)
Portrait of Whistler, 1898
(page 27)



Fabio Mauroner (Italian, 1884 – 1948)
Trattoria "La Vida" (Campo San Giacomo dell'Orio), 1924
(page 47)

In the following years I helped his wife Virginia to identify some of the prints in her collection, gave her research books, and advised her on the relative values of some of the work. I also suggested that she have the collection appraised by professional dealers. In turn, when she decided to part with the collection, she offered to sell me and my dearest friends some of the work.

I continued my own collecting of Roth, Arms, Jules André Smith (1880-1959), Louis Rosenberg (1890-1983), Herman Webster (1978-1970) and others through print fairs, auctions, and occasionally on eBay. I had also discovered the work of the Venetian printmaker Fabio Mauroner (1884-1948) while planning the *Whistler and His Circle in Venice* exhibition. This led me to a book dealer in Seattle who carried the works of Arms and Roth and offered the work of Mauroner, too. Research led me to the Galleria de arte moderna di Udine (GAMUD), the modern art museum in Udine in the Friuli-Venezia Giulia province of northern Italy. Mauroner, originally from Udine, had bequeathed his prints, drawings, and plates to the museum. I found a typewritten autobiographical manuscript in the museum's curatorial files that established the early relationship between Roth and Mauroner beginning in 1906. I also discovered works by Roth and Arms in the collection dedicated to the Italian printmaker. Later, I was able to curate an exhibition devoted to Mauroner and his friend Emanuele Brugnoli at the Embassy of Italy in Washington, DC in 2011. The jigsaw puzzle of Roth's life and work was beginning to take shape. I realized that, although I had not consciously set out with this goal, I had become the default Ernest David Roth authority. It dawned on me that sooner or later I would need to write the biography and develop the catalogue of all of Ernest Roth's graphic work.

SE: How has your collection influenced others around you?

ED: Over the course of my life, I have been blessed to have many good friends both in this country and abroad, many in Italy. My passion has influenced some of these closest friends to form collections of Roth's work and those of his friends Rosenberg, Smith, and Arms. From my initial devotion, private collections of early twentieth-century view etchers now blossom from Washington, DC to Venice, from Falls Church, Virginia to Pisa, and from Silver Spring, Maryland to St. Louis, Missouri.

SE: How have you stayed connected with Dickinson College over the years?

ED: In 2006 I became a Trustee of Dickinson College, my alma mater, and around 2008 Dr. Philip Earenfight, former director of Dickinson's Trout Gallery, came to Washington, DC to see my collection. He suggested that we should do a travelling exhibition of my prints of Venice that opened in 2012 at The Trout Gallery titled *Reflections and Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940*. I wrote the essay for a beautifully-illustrated catalogue to accompany the exhibition that was on view at many additional venues: Gustavus Adolphus College in Minnesota; the Mattituck Museum in Waterbury, and Fairfield University, both in Connecticut; Washington College's Kohl Gallery and St. John's College's Mitchell Gallery, both in Maryland; and at the University of Virginia's Fralin Gallery in Charlottesville, Virginia.

Throughout the years since the Trout Gallery exhibition, I continued to collect these early twentieth-century printmakers with an eye to establishing the best possible study collection for future Dickinson College students.

SE: Do you have a particularly special memory of making a new discovery in your research and collecting?

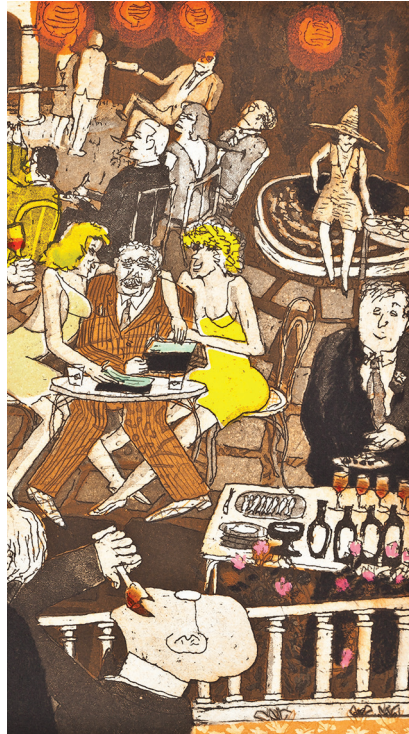
ED: One day in 2012, as I searched the internet, I came across a site that was simply called “Etchings for Sale.” When I opened the URL it illustrated prints by Roth, and other artists, many of which I had never seen before. Alas, there was no contact information! Frustrated, I checked back every few months, and eventually the prints were replaced by a picture of Elvis Presley. Some time passed but, indefatigably, I continued to check the site. Eventually the site returned in 2013 with contact information. The response I received was tentative at first. The collection had apparently been made by the father of the respondent, Walter S. Merwin, an attorney in New York and Roth’s best friend over the last dozen years of the artist’s life. Merwin’s daughter, Cindy Robertson, said the family also had letters and other material relating to Roth, and that they already had copies of my catalogue. Cindy and I began a series of lengthy phone conversations. She asked which of the prints I would like to acquire. As a professional, I replied that I would need to see the condition of the prints and the other materials. I had assumed that they were in New York or Connecticut since that is where Roth had lived. They invited me to come anytime I wished to their home in Texas.

When my partner Meredith Gill, also an art historian, and I visited in January 2015, we weren’t sure what to expect, nor were our hosts. Should I bring a bottle of wine or were they going to be teetotalers? Did they think we were going to be eastern intellectual art snobs? As we soon learned, Cindy and Rob Robertson were lovely, generous, welcoming people. They carefully planned the weekend with cocktails and a banquet that included Cindy’s extended family, including Cindy’s sister Chris and her husband John Lehman, and their sweet little dog Toby. And they planned some surprises.

We arrived at the house on Saturday, January 17, and there was a sign on the front porch that said “Welcome Eric and Meredith to the First Annual Roth Gala!” When we entered, I could see a wall of prints including those by Roth, James McBey, and Clare Leighton, among others. But before we could begin to look, they brought us into the living room for a glass of wine or a cup of tea. On the table was a big old scrapbook with the initials EDR on the cover, and a ribbon wrapped around it. It was Roth’s scrapbook, and they were giving it to me as a gift that would eventually go to Dickinson College. They then brought out around eight boxes with prints by Roth and others. Meredith and I took the time to go carefully through each one. We were thrilled to see Roth etchings we had not seen before, some more common, some rare early impressions. Every so often we were kindly offered glasses of wine that we turned down while we were working. John asked us “What would you call a meal without wine?” When we couldn’t answer, John explained “breakfast!” Everybody couldn’t have been friendlier. Eventually we picked out a dozen impressions that we wanted to acquire, but together we decided not to talk business until the following day.

SE: It sounds like a fantastic weekend. Could you share more about your time with the family and the prints?

ED: Rob was in his element as a master chef. A marvelous steak dinner and all the trimmings were prepared with everyone chipping in under Rob’s guidance. Wine flowed and we bonded over our shared interests, their father, and Ernest Roth, who Walter’s daughters had known when they were children. Chris claimed that her father encouraged her to attend Trinity College in Connecticut just so their father could stop and see Roth in West Redding. We toasted Ernest Roth, and their father, and talked and talked. Meredith bonded with their adorable dog Toby. We left with the warmest of feelings.



Warrington Colescott (American, 1921 – 2018)
Fundraising Event in a Rose Garden (detail),
2005
(page 75)



John Taylor Arms (American, 1887 – 1953)
La Torre del Mangia, Siena, 1927
(page 43)

We returned on Sunday to talk about buying the prints. They had done their research so that when we offered to buy a dozen prints, they knew that we were offering a fair price and not trying to acquire them inexpensively. We continued with more wine, and we promised we should celebrate Roth’s birthday as our personal holiday. No one knew off-hand the specific date, so we checked the catalogue and, incredibly, it had been January 17, the day we arrived. We have remained in touch with the families since, visiting on Roth’s birthday and sharing books to read and other interests. They have continued to encourage me to write the annotated biography of Roth, dedicated to Chris, Cindy, John and the recently deceased Rob.

SE: What is your advice to art historians and curators pursuing their research?

ED: I have always believed that art historians who work on views should make every effort to visit the sites depicted to understand what an artist was seeing, where they were, how they might have modified the view, and how the view has changed over time. This is particularly true of prints, where the artist might have worked directly on the plate or from a preparatory drawing resulting in a mirror image reversal of the view during printing. Although they had been deceased for decades, because of my years of research, I feel that I have spent time with Roth and Arms and many others as I walked around Venice, identifying and documenting where they and Smith and Rosenberg came under the magical spell of the city. When I have been baffled, I have called on astute Venetian friends for assistance, particularly the retired teachers Franco and Maria Ferrari, but also Alvio Renzini and Alfredo Lumine.

SE: How has your research affected how you travel and see the world?

ED: In the last twenty years, Roth and his close friend and sometimes etching companion André Smith have inspired our travels and, in a way, have been our guides during my research in Europe. They have led us to the Ponte Vecchio and the Piazza Firenze in Florence, to the Teatro Marcello in Rome, and to the Duomo in Siena. I feel as though we have spent time together in the seaside resort of Camogli and in the hill towns of Orvieto, Assisi, San Gimignano, and Volterra. In France, the spirits of Roth and Smith accompany us on the banks of the Seine beside Notre Dame in Paris and looking at the dilapidated dwellings on the Eure River in Chartres. They have pointed us to the glory of the cathedrals and marketplaces of Amiens, Abbeville, Lisieux, Beauvais, Rouen, and Honfleur. More recently, we travelled together to Spain to gaze together at the old Roman bridge and cathedral at Zaragoza; to admire one of their favorite sights, the majestic cathedral of Segovia; to visit the Giralda and Golden towers in Sevilla; and to climb the hillside above the Alcantara Bridge leading into Toledo.

I discovered that Roth and Smith delighted in their accuracy in recording a view, but also that sometimes their etchings reproduce the site in reverse. Perhaps they counted on the fact that their American patrons and clients had no resort to reproductions of the correct orientation of the view in an era before Google Earth and the internet made tracking a place so easy.

SE: As this exhibition of your generous gifts takes place at The Trout Gallery, who else are you remembering and acknowledging?

ED: I have been very fortunate in having warm connections with the late Aubrey and Virginia McClellan and their children, with Tom Whitmore, with Cindy and Rob Robertson and their children, and with John and Chris Lehman; all have contributed greatly to my knowledge and understanding of Roth. Long ago I learned from Dr. Gabriel Weisberg the importance of dealers and galleries in researching art. Although I often find works at auction, dealers have always been helpful to me as a scholar as well as a collector. I would like to express my appreciation to Robert Newman of the Old Print Shop in New York who has been particularly accessible and helpful in providing information on the interaction of Ernest Roth and his printmaking colleagues.

PLATES

A PORTRAIT OF THE ARTIST

A common assumption is that portraits are primarily about likeness. However, an interesting portrait conveys much more about the sitter than simply appearance. A portrait may suggest status, character, personality, mood, and aspiration. These portraits are all of artists—admired painters, print-makers, a photographer, and a poet—that convey a diverse sense of how artists see themselves and their peers. Included in this collection of esteemed artists is a portrait of Eric Denker '75, whose work as a curator and collector is also marked by creativity and artistic expertise.



Gaspard-Félix Tournachon Nadar (French, 1820 – 1910)

Portrait of Théophile Gautier, c. 1856
Salted paper print

Gift of Dr. Eric Denker, Class of 1975
2008.15.11



Henri Fantin-Latour (French, 1836 – 1904)

Homage to Delacroix, c. 1900

Etching

31.5 x 20.5 in. (80 x 52 cm)

Gift of Dr. Eric Denker, Class of 1975

2000.5.6



**William Unger
(German,
1837 – 1932)**

*Portrait of Frank
Duveneck, 1875*

Etching on paper

11.75 x 8.5 in.

(29.85 x 21.59 cm)

Gift of Dr. Eric Denker,
Class of 1975

2003.5.12



Malcolm Osborne (British, 1880 – 1963)

Portrait of Sir Frank Short, R.A., 1931

Drypoint on paper

10.38 x 13.13 in. (26.35 x 33.34 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Karen N. Faryniak
2023.24.4



Winslow Homer (American, 1836 – 1910)

Art Students and Copyists in the Louvre Gallery, Paris

(from "Harper's Weekly," Vol. XII), 1868

Wood engraving on paper

9 x 13.75 in. (22.86 x 34.925 cm)

Gift of Dr. Eric Denker, Class of 1975



Leon Kroll (American, 1884 - 1974)

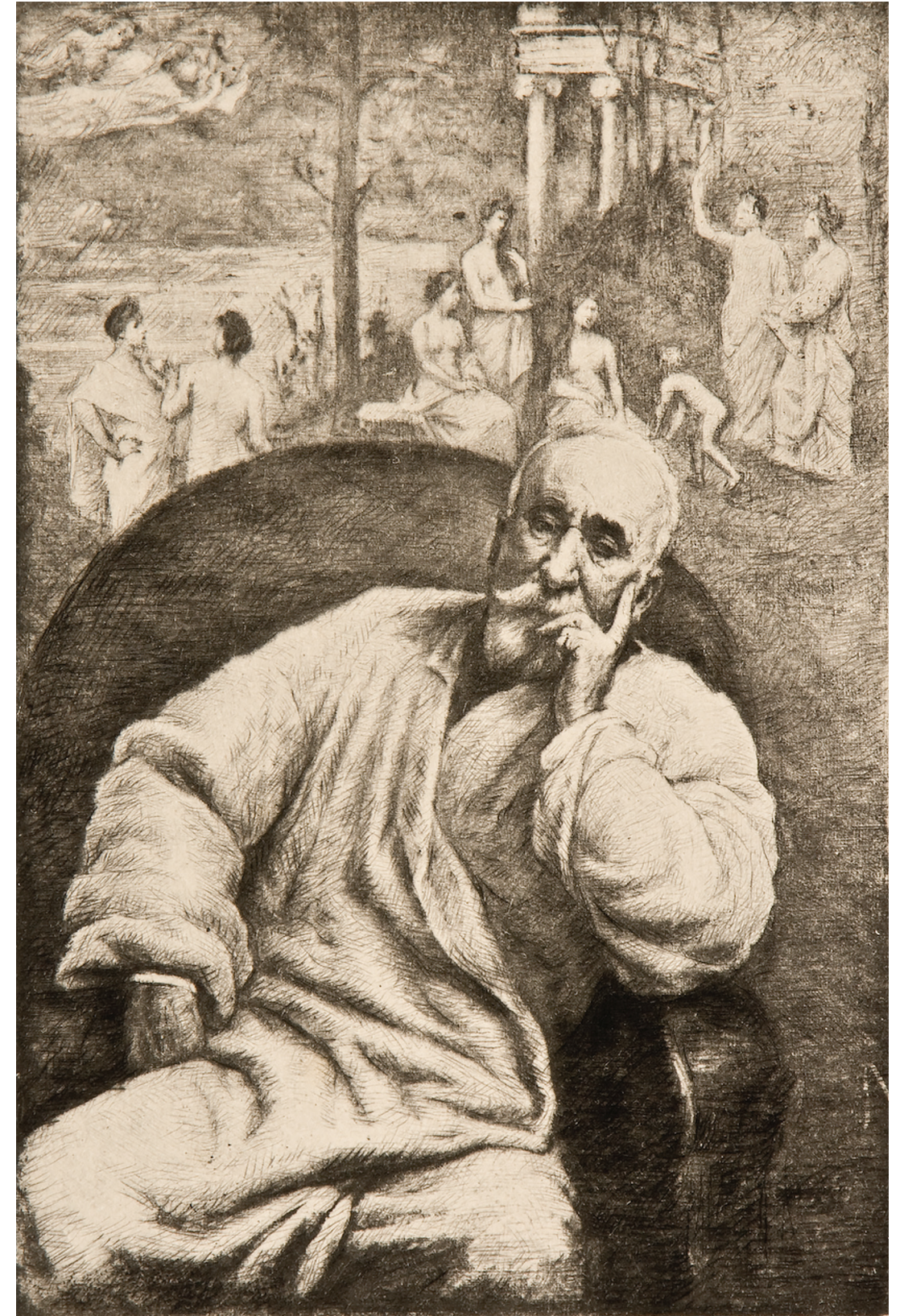
Self-Portrait with Sister Bertha, n.d.

Etching on paper

11.81 x 8.27 in. (30 x 21 cm)

Gift of Dr. Eric Denker, Class of 1975

2019.2.12



Marcellin-Gilbert Desboutin (French, 1823 - 1902)

Puvis de Chavannes Seated Beneath His Painting: La Bois Sacre, 1895

Drypoint on heliogravure on paper

9.5 x 7.5 in. (24.13 x 19.05 cm)

Gift of Dr. Eric Denker, Class of 1975

2007.7.8



Russell Limbach (American, 1904 - 1971)

Student and Master, 1934

Lithograph on paper
9 X 11 in. (22.86 x 27.94 cm)

Gift of Dr. Eric Denker, Class of 1975
2008.15.9



Mabel Dwight (American, 1875 - 1955)

Self-Portrait, 1932

Lithograph on paper
15.88 x 11.5 in. (40.32 x 29.21 cm)

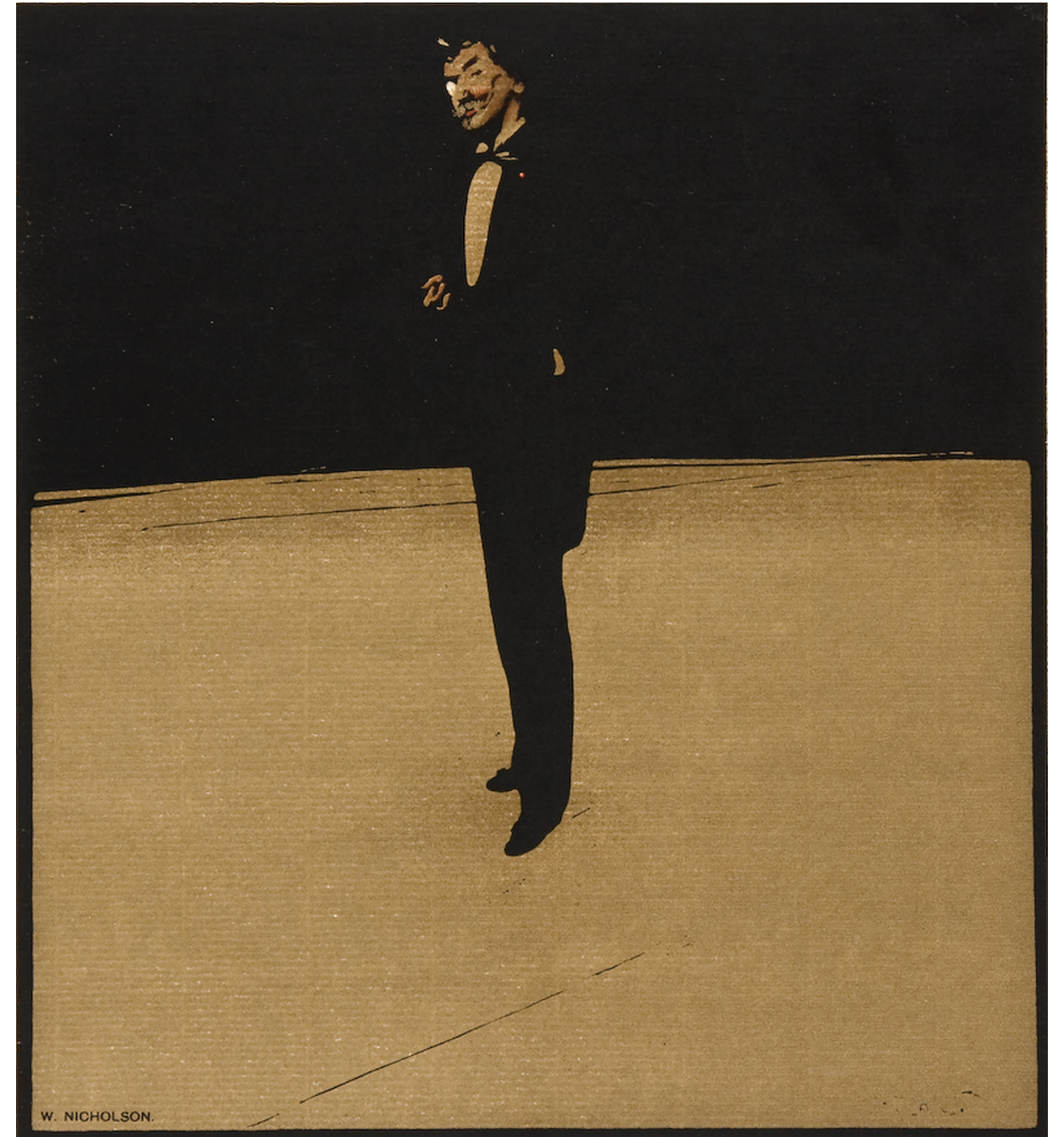
Gift of Dr. Eric Denker, Class of 1975
2005.3.9



Aubrey Beardsley
(British, 1872 – 1898)

Whistler as Pan, n.d.
Lithograph on paper

Gift of Dr. Eric Denker, Class of 1975
2000.5.7



Sir William Nicholson (British, 1872 – 1949)

Portrait of Whistler, 1898
Lithograph on paper
10.38 x 9.63 in. (26.35 x 24.45 cm)

Gift of Dr. Eric Denker, Class of 1975
2004.5.2



Peri Schwartz (American, 1951 – 2021)

Self-Portrait (Thanksgiving Eve), 1987
Monotype on paper

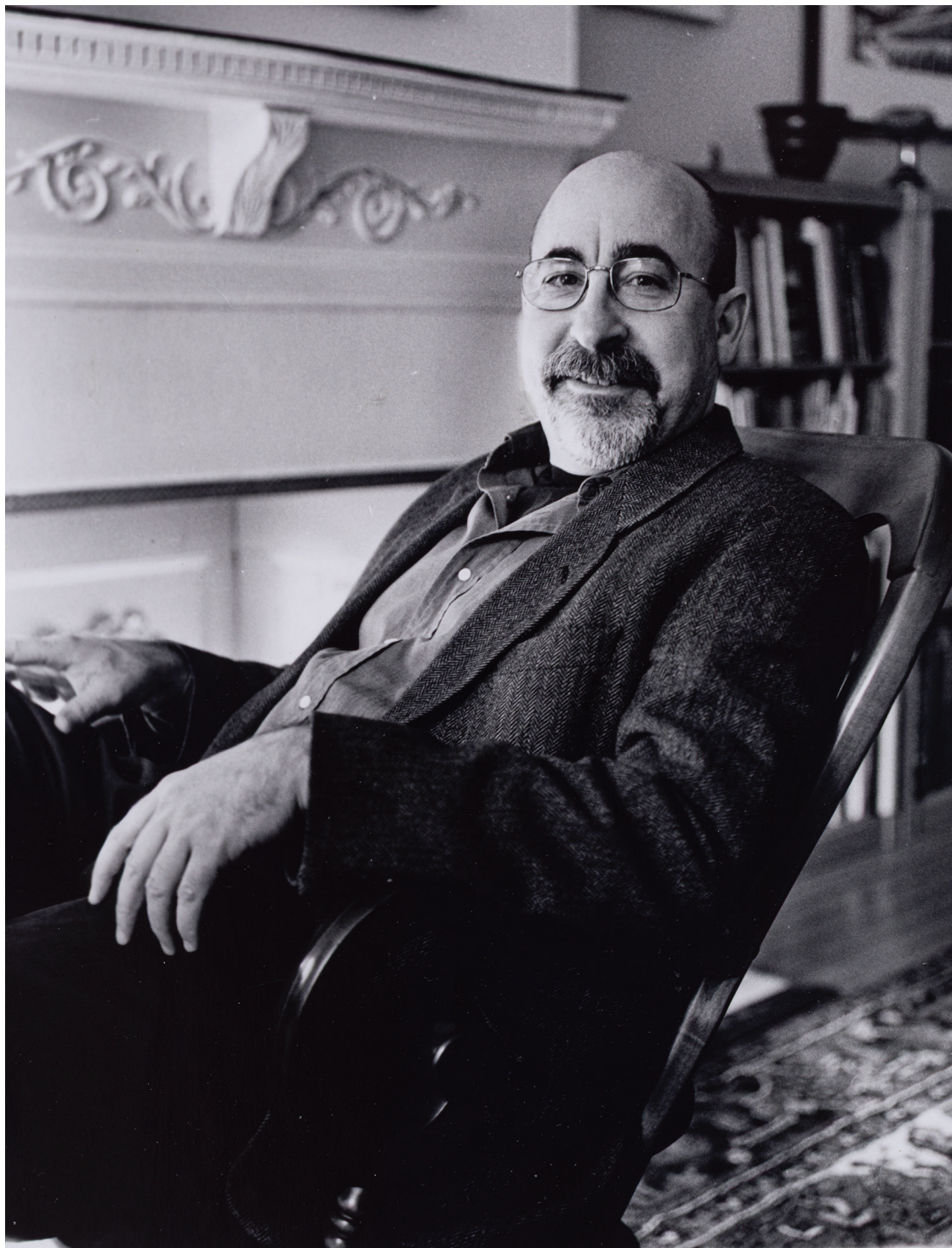
Gift of Dr. Eric Denker, Class of 1975
2025.20.5



Rosemary Feit Covey (American, b. 1954)

Self Portrait with Doll, 1977
Wood engraving on paper
15.13 x 12.25 in. (38.42 x 31.12 cm)

Gift of Dr. Eric Denker, Class of 1975
2006.3.3



Lida Moser (American, 1920 – 2014)

Curator of Prints, Eric Denker, 2003

Silver gelatin print on paper
10 x 8 in. (25.4 x 20.3 cm)

Gift of Dr. Eric Denker, Class of 1975
2015.16.7



Lida Moser (American, 1920 – 2014)

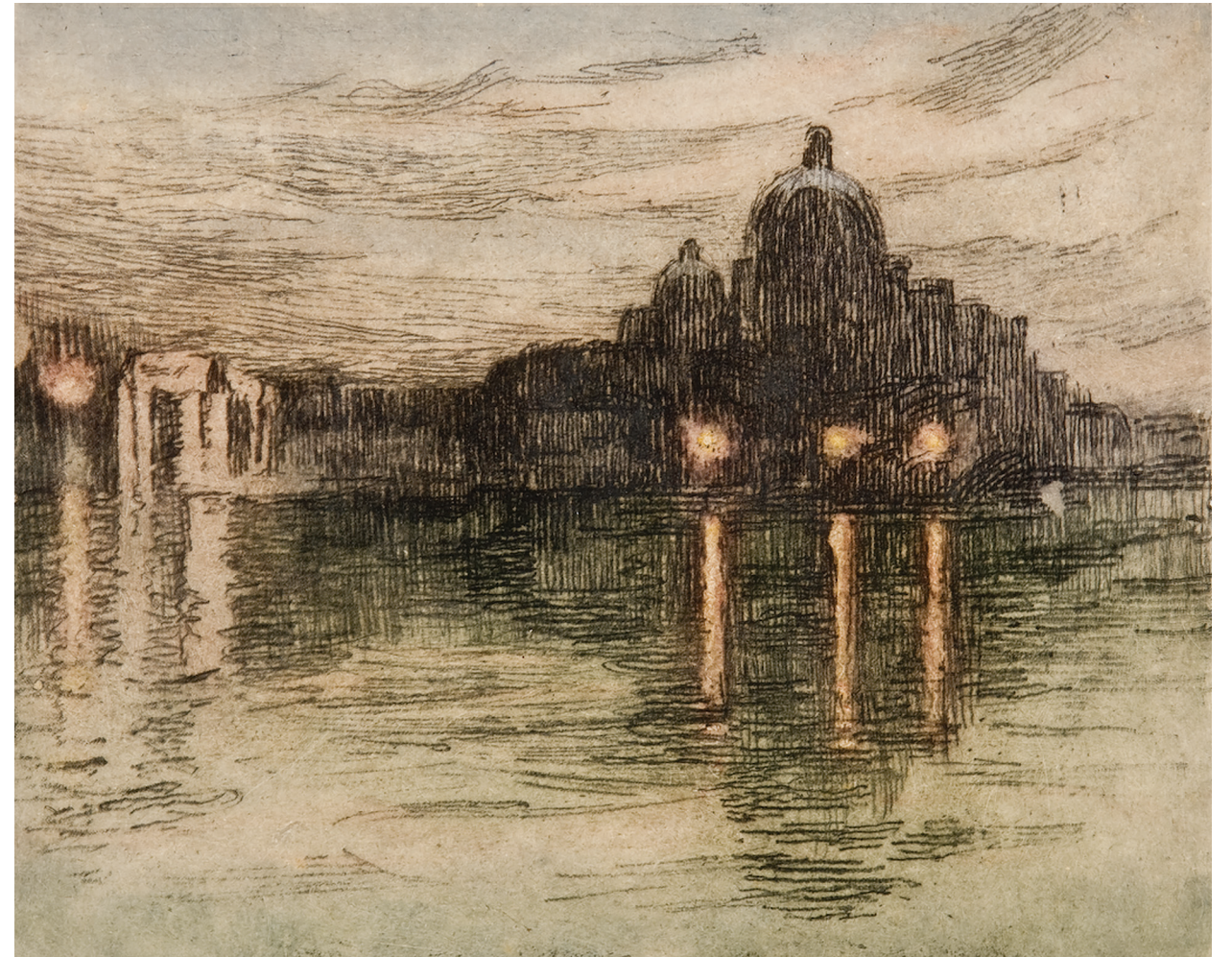
Berenice Abbott at Her Home in Maine, 1975

Silver gelatin print on paper
11 x 14 in. (27.94 x 35.56 cm)

Gift of Dr. Eric Denker, Class of 1975
2021.17.6

AMORE ITALIANO

The great medieval and Renaissance cities in Italy have long been a magnet for students, tourists, pilgrims, and artists. Drawn to the country's compelling history, stunning architecture, and vibrant culture, artists over the centuries have made works that capture the beauty and distinctiveness of land and cityscapes throughout Italy. Many of the prints, drawings, and paintings in this section of the exhibition depict Venice, a unique lagoon city with picturesque canals, well-preserved architecture, and brilliant, ever-changing light. This love for Italy is shared also by donor, art historian, and Dickinson College alumnus Eric Denker '75 who studied abroad in Bologna as a Dickinson student. Over the subsequent decades, Dr. Denker researched, published, and collected numerous artworks that reflect his enchantment with Italy and encourage viewers to similarly see and admire Italian art, architecture, and culture.



Ellen Day Hale (American, 1855 - 1940)

First Night in Venice, c. 1922
Soft-ground etching with aquatint on paper
7.5 x 9.75 in. (19.05 x 24.765 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Ruth Trout
2004.6.9



Ellen Day Hale (American, 1855 - 1940)
Arch at Taormina, Sicily, c. 1922
 Etching
 14 x 11 in. (35.56 x 27.94 cm)
 Gift of Dr. Eric Denker, Class of 1975, in honor of Drs. Meyer and Vivian Potamkin
 1998.3.5



Ellen Day Hale (American, 1855 - 1940)
Arch at Taormina, Sicily, c. 1922
 Oil sketch (pochade) on paper
 8.5 x 5.5 in. (21.59 x 13.97 cm)
 Gift of Dr. Eric Denker, Class of 1975, in honor of Drs. Meyer and Vivian Potamkin
 1998.3.6



Mortimer Luddington Menpes (Australian, 1855 – 1938)

Sacca della Misericordia, Venice, n.d.
 Etching and drypoint on paper
 10 x 14.83 in. (25.4 x 37.68 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Judith and Robert Martin
 2002.17.8



Fabio Mauroner (Italian, 1884 – 1948)

The Procession (S. Maria della Salute), 1924,
 Etching on paper
 8.875 x 11.75 in. (22.543 x 29.845 cm)

Gift of Dr. Eric Denker, Class of 1975
 2011.4.



Fabio Mauroner (Italian, 1884 - 1948)
Piazza Contarena, Udine, 1931
 Graphite on paper
 Gift of Eric Denker '75 in Honor of Shannon Egan
 2024.2.4



Fabio Mauroner (Italian, 1884 - 1948)
Il Ghetto, 1920
 Etching on paper
 22.4 x 16.3 in. (7.0 x 41.4 cm)
 Gift of Dr. Eric Denker, Class of 1975, in honor of William and Elke Durden
 2012.2.3



Earl Stetson Crawford (American, 1877 - 1966)

Il Campo, Siena, 1929
 Graphite on paper
 10.38 x 10.19 in. (26.35 x 25.88 cm)

Gift of Dr. Eric Denker, Class of 1975
 2021.8.3



Edward Millington Sygne (British, 1860 - 1913)

The Redentore and the Salute from the Lagoon, Venice, c. 1906
 Etching on paper

Gift of Dr. Eric Denker, Class of 1975
 2018.8.13



John Taylor Arms (American, 1887 - 1953)

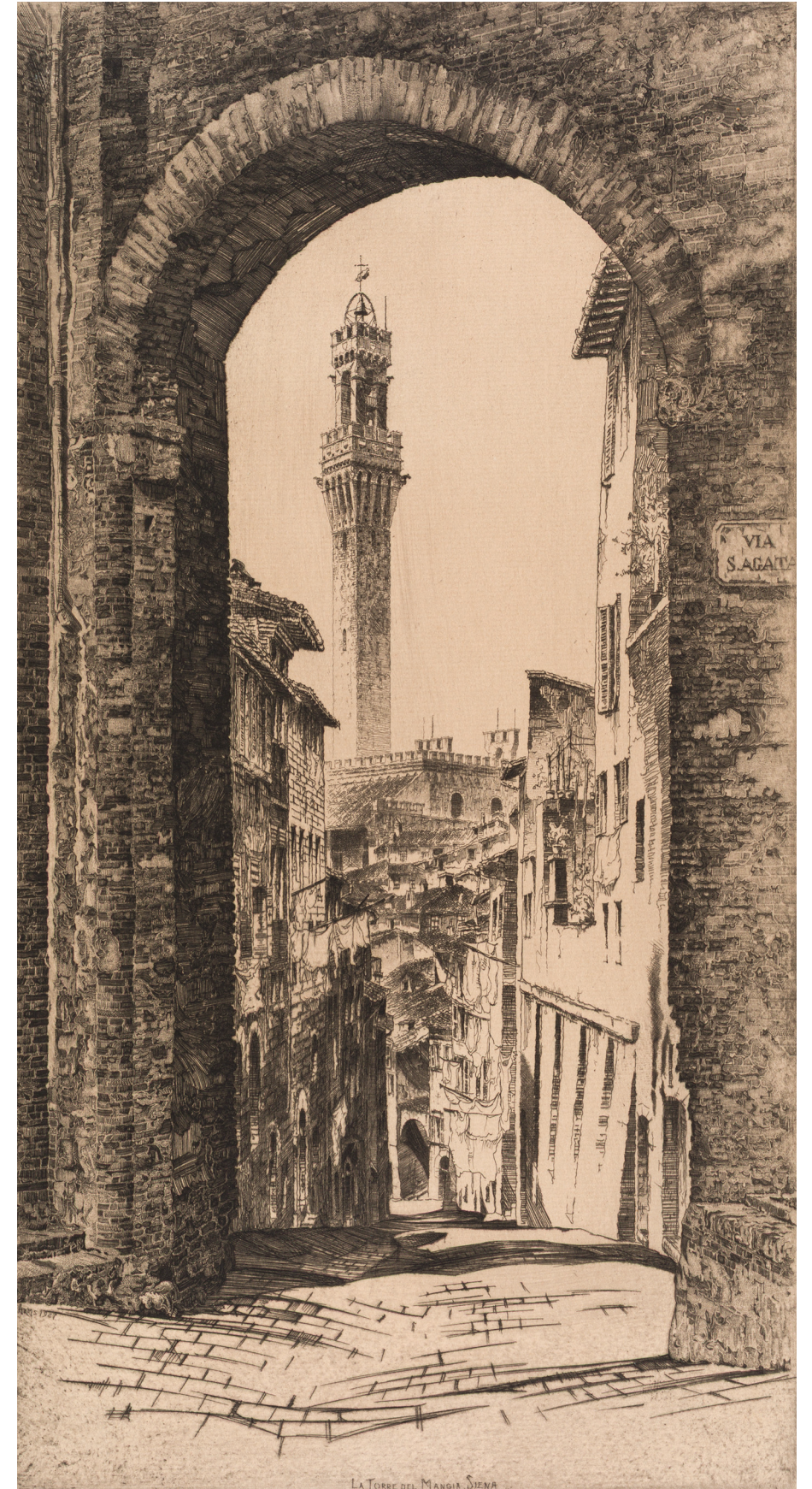
Arch of the Conca, Perugia, 1926
 Etching on paper
 39 x 49.3 cm (15 3/8 x 19 7/16 in.)

Gift of Dr. Eric Denker, Class of 1975, and Meredith Jane Gill in honor of James Bowman
 2024.16.8

**John Taylor Arms
 (American, 1887 - 1953)**

La Torre del Mangia, Siena, 1927
 Etching on paper
 18.125 x 11.4375 in. (46 x 29 cm)

Gift of Dr. Eric Denker, Class of
 1975, and Meredith Jane Gill in
 honor of James Bowman
 2024.16.14





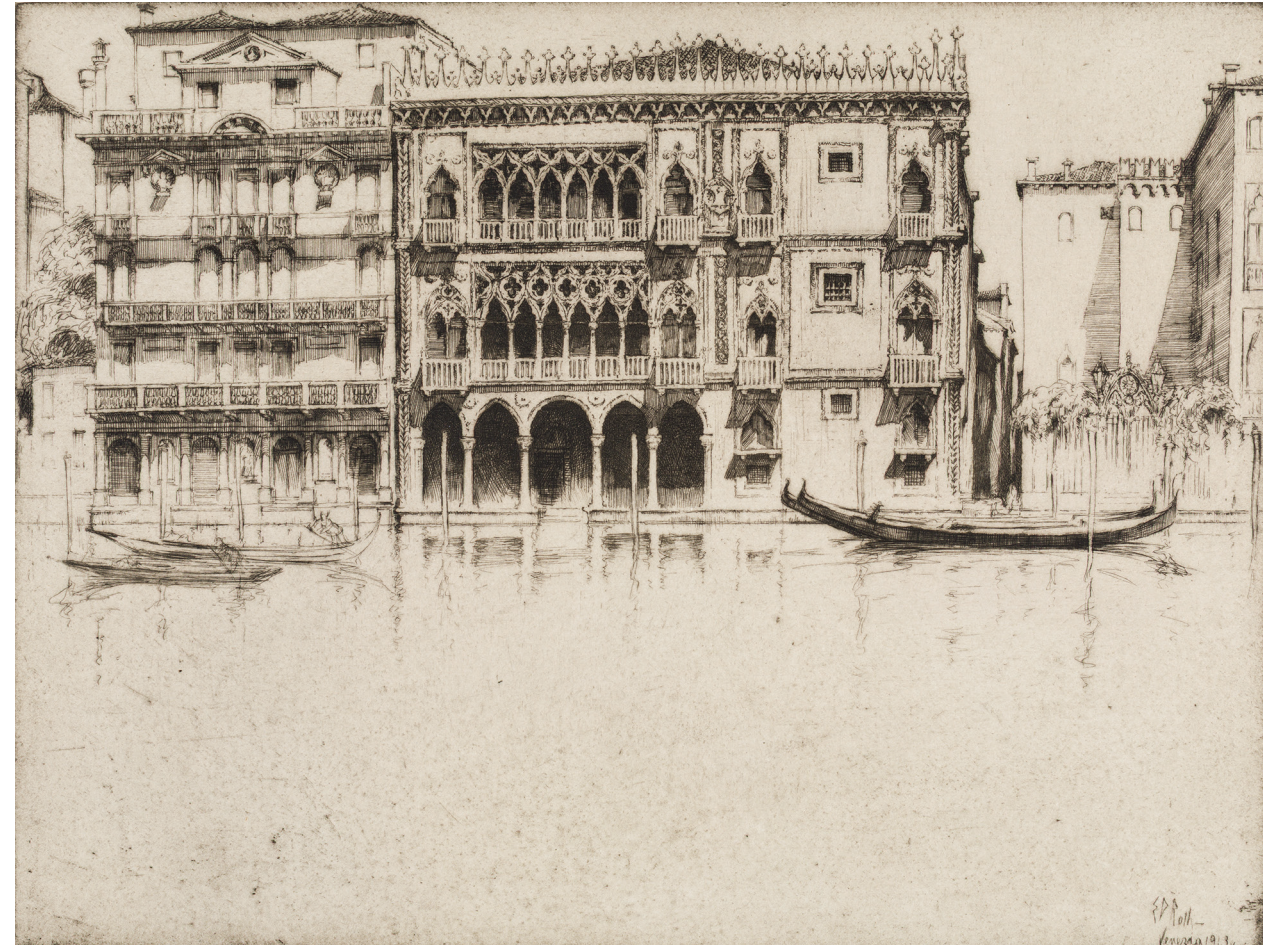
John Taylor Arms (American, 1887 – 1953)

Palazzo dell' Angelo (Venice, Italy), 1931

Etching on paper

7.25 x 6.5 in. (18.42 x 16.51 cm)

Gift of Dr. Eric Denker, Class of 1975, and Meredith Jane Gill in honor of James Bowman
2024.16.23



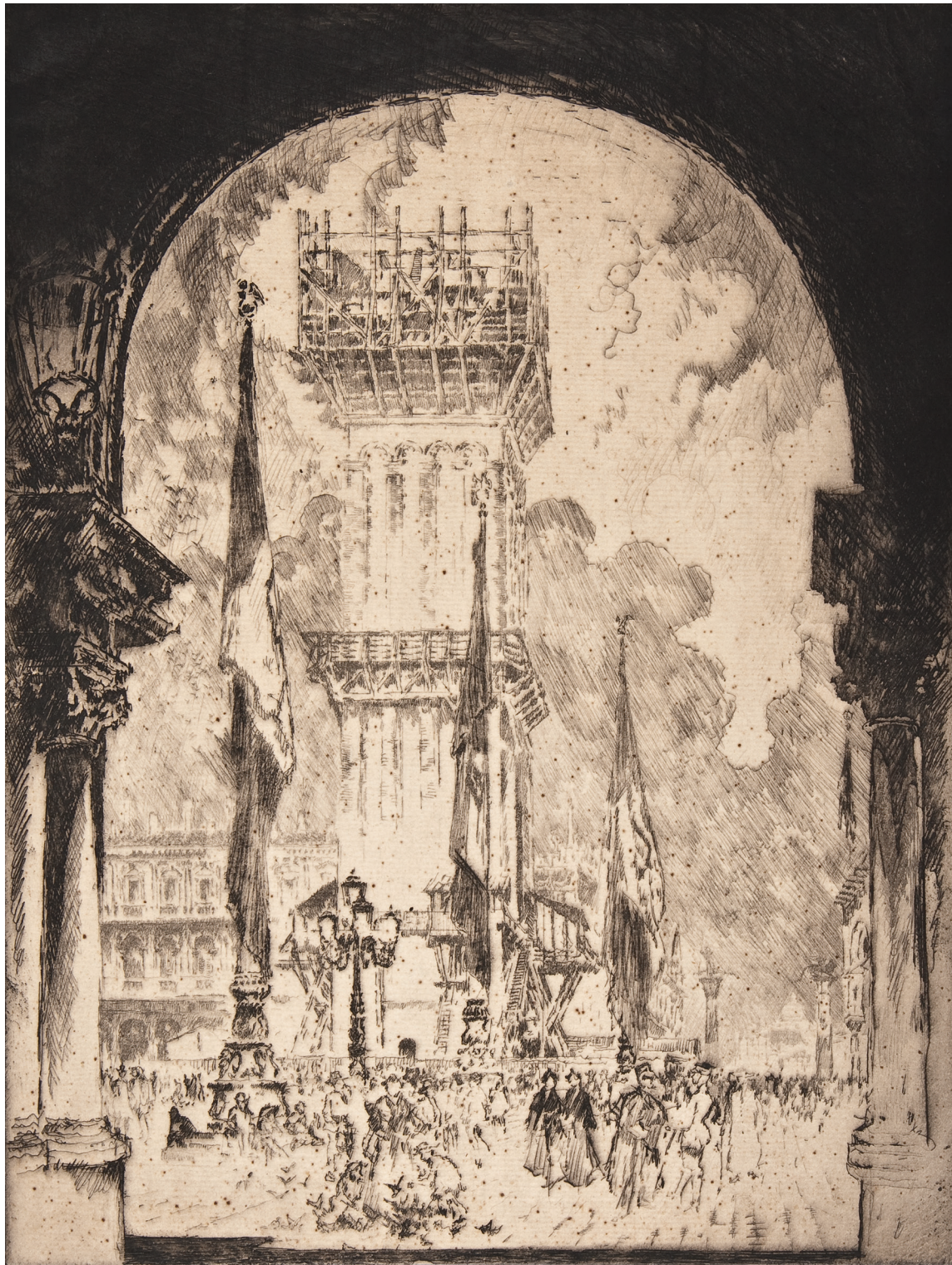
Ernest David Roth (American, 1879 – 1964)

Ca d'Oro, 1913

Etching on paper

9 x 11.94 in. (22.86 x 30.32 cm)

Gift of Dr. Eric Denker, Class of 1975, and Meredith Jane Gill in honor of Heather Flaherty
2024.16.33



Joseph Pennell (American, 1857 - 1926)

Rebuilding the Campanile, Venice, #1, 1911

Etching on paper

12.375 x 9.375 in. (31.433 x 23.813 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of his mother,
Rhea Frances Brickman Denker (1928-2014)
2015.12.4



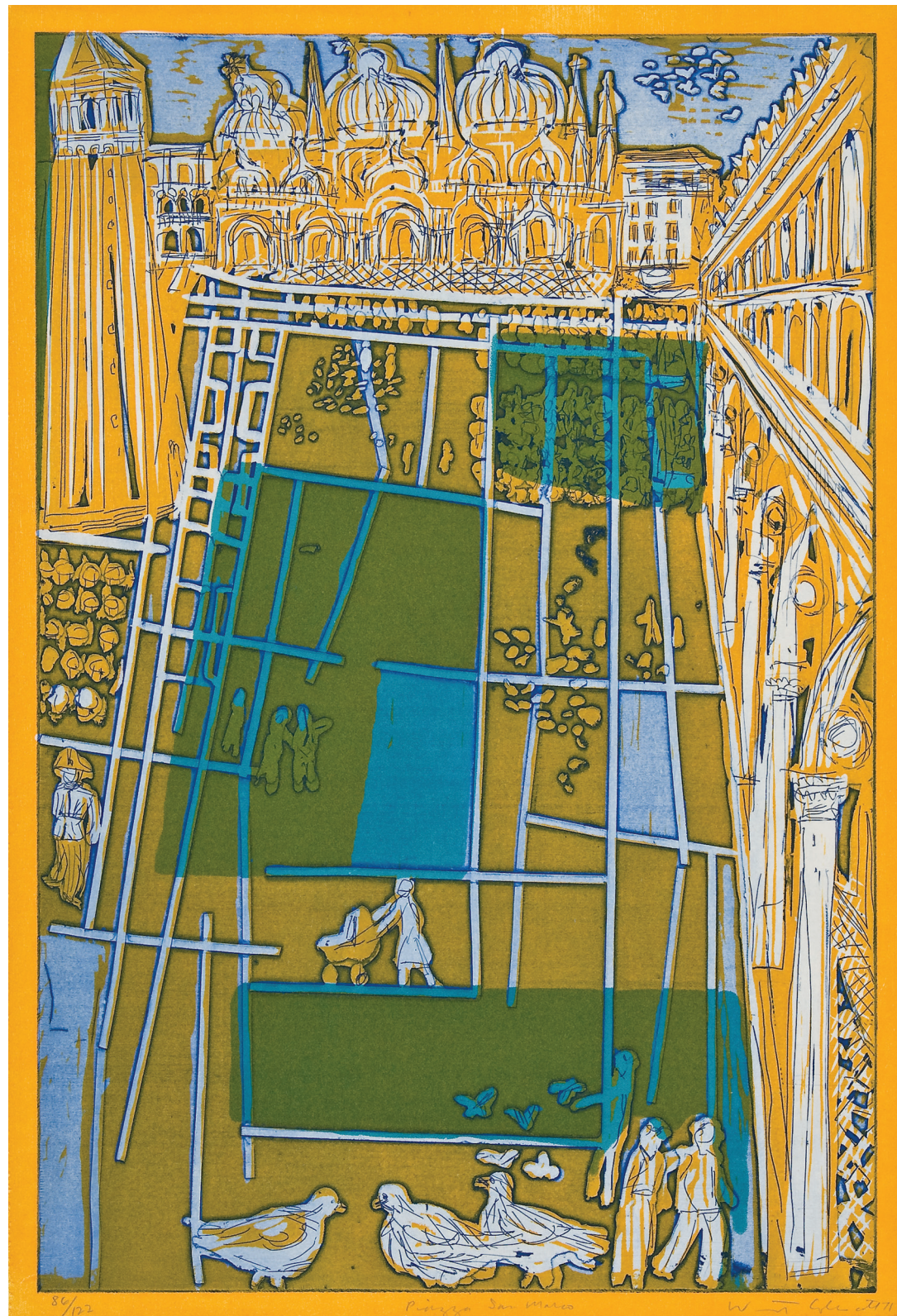
Fabio Mauroner (Italian, 1884 - 1948)

Trattoria "La Vida" (Campo San Giacomo dell'Orio), 1924

Etching on paper

8.875 x 11.875 in. (22.543 x 30.163 cm)

Gift of Dr. Eric Denker, Class of 1975
2011.4.2



Warrington Colescott (American, 1921 – 2018)

Piazza San Marco, 1971

Etching on paper

22.25 x 15 in. (56.515 x 38.1 cm)

Gift of Dr. Eric Denker, Class of 1975

2008.14.6

LABOR: A WORKING DAY

Artists are often drawn to the subject of work, sometimes with a reverence for labor as a parallel to their own physical and intellectual efforts. Other times, artists approach the subject of workers with curiosity and criticism. On view in this section are workers who represent a wide variety of professions and pursuits. Fiorello La Guardia, the mayor of New York City from 1934 to 1946, reads papers at his desk in a portrait drawn by witty caricaturist Peggy Bacon and is presented alongside a snapshot of a sleepy newsstand attendant taken by street photographer Vivian Maier and a print of a decidedly un-squeamish seller of rat poison in the seven-teenth century.



Cornelis Visscher (Dutch, 1629 – 1658)

The Seller of Rat Poison, 1655

Etching on paper

18.75 x 15 in. (47.63 x 38.1 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Craig Weeks, Board of Trustees
2022.15.5



Ellen Day Hale (American, 1855 – 1940)

Milk Wagon, Cairo, 1930

Soft-ground etching and color aquatint on paper

8.75 x 10.5 in. (22.225 x 26.67 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Nancy Hale
2002.17.2



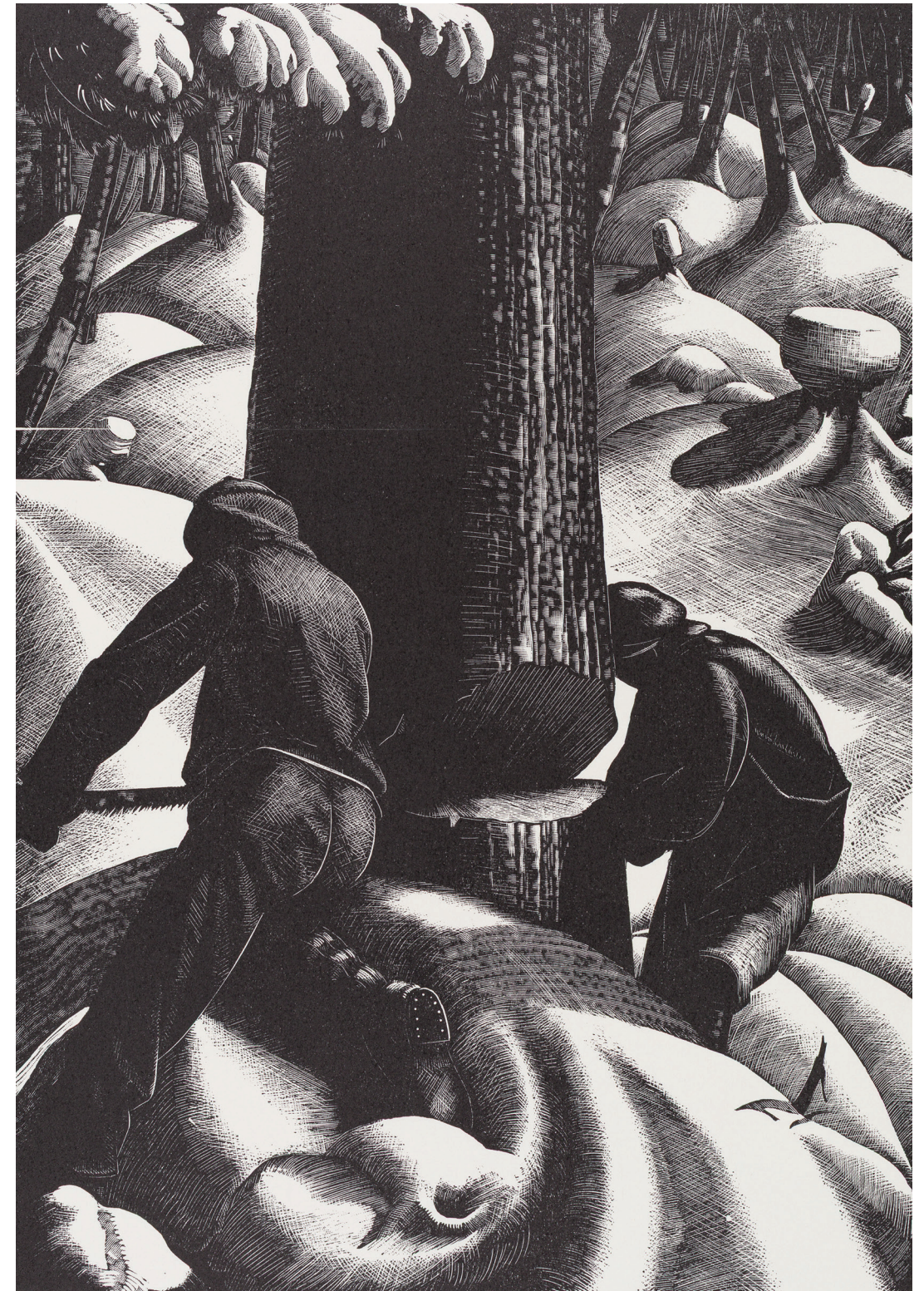
Auguste-Louis Lepère (French, 1849 – 1918)

Les Pêcheurs (The Fishermen), 1889

Color woodcut

6 15/16 x 4 11/16 in. (17.6 x 11.9 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Jack and Rhea Denker
2006.8.39



Clare Leighton (American, born England, 1898 – 1989)

Cutting, 1931

Wood engraving on paper

15.13 x 9.88 in. (38.42 x 25.08 cm)

Gift of Dr. Eric Denker, Class of 1975
2025.20.4



Peggy Brook Bacon (American, 1895 – 1987)

Mayor La Guardia, 1934
Lithograph on paper
18.13 x 14.13 in. (46.04 x 35.88 cm)

Gift of Dr. Eric Denker, Class of 1975
2008.14.1



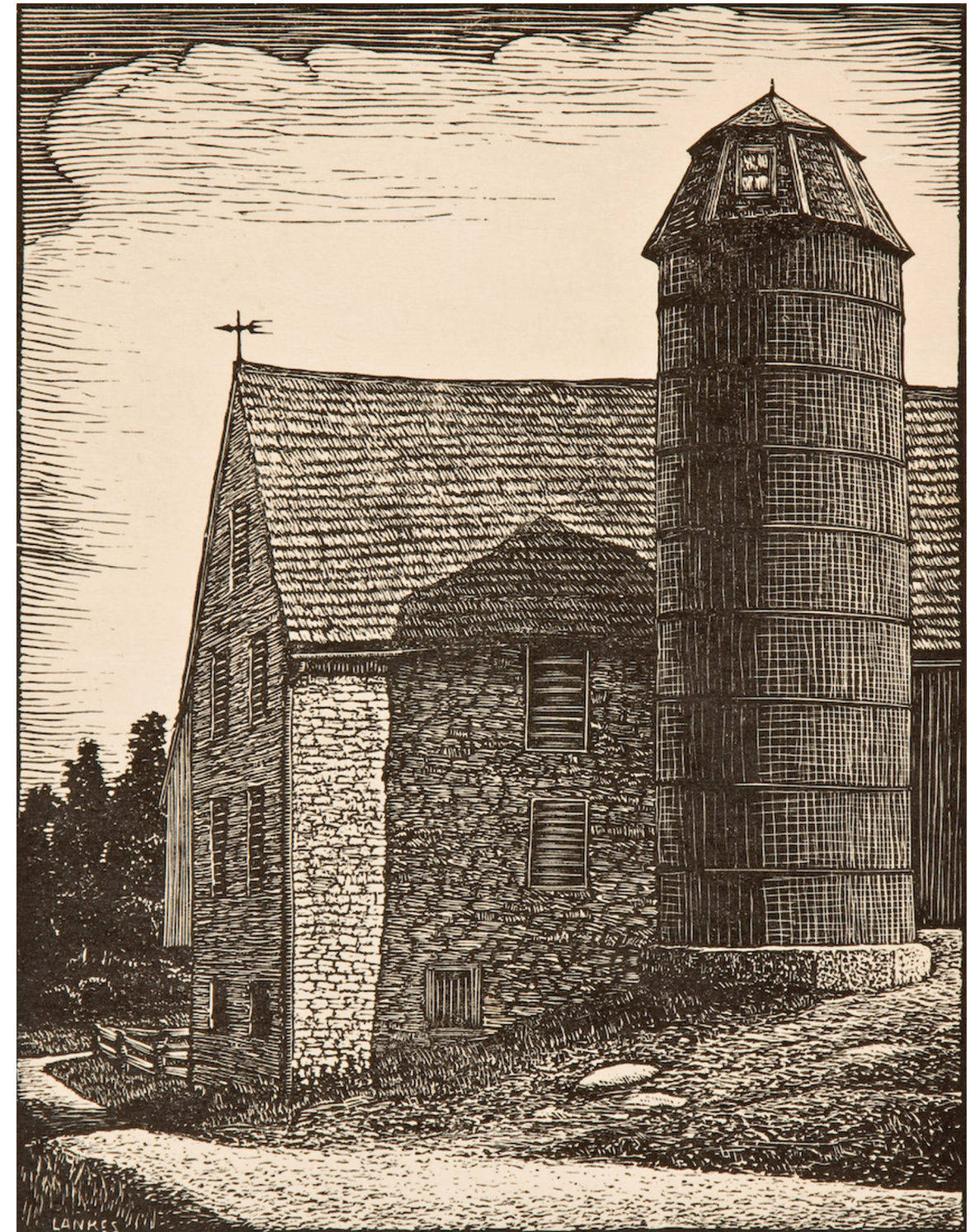
Vivian Maier (American, 1926 – 2009)

Man Sleeping in Newspaper Stand, 1954, printed 2011
Duotone photo engraving on paper
12 x 12 in. (30.5 x 30.5 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Heather Flaherty
2015.18.2

THE BUILT ENVIRONMENT

Each of the artists' works in this section of the exhibition reflect an interest in architecture, with examples drawn from towns large and small, and from nearby Pennsylvania farmland to imagined and fantastical cityscapes. Some prints conjure the dense urban fabric of great cities, focusing on skyscrapers and emphasizing the gridded facades of steel and windows, as seen in John Taylor Arms's and Lida Moser's very different views of New York buildings. While the cycles of destruction and construction of cities is illustrated in remarkable detail in Maxime Lalanne's nineteenth-century print of a Parisian apartment block, Richard Haas's depiction of the World Trade Center of 2001 is a profound evocation of the terrorist attacks on the Twin Towers. Taken together, these prints offer diverse perspectives on cityscapes and structures real, imagined, and remembered.



Julius John Lankes (American, 1884 - 1960)

Near Lititz, Pa., c. 1923

Wood engraving on tissue

11.25 x 8.13 in. (28.58 x 20.64 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Neil Hirsh
2004.5.8



**Gabrielle DeVaux Clements
(American, 1858 - 1948)**

Up the Steps, Mont Saint-Michel, 1885
Etching on paper
8.625 x 3.25 in. (21.908 x 8.255 cm)

Gift of Dr. Eric Denker, Class of 1975,
in memory of Ruth Trout
2004.6.2



Maxime Lalanne (French, 1827 - 1886)

Untitled (Demolition for the Opening of the Rue des Ecoles), 1862
Etching on paper
15.25 x 22 in. (38.74 x 55.88 cm)

Gift of Dr. Eric Denker, Class of 1975
2007.7.4



Gérard Trignac (French, b. 1955)

La Voie (Railway), 1985
Etching on paper

Gift of Dr. Eric Denker, Class of 1975
2018.10.3



Gérard Trignac (French, b. 1955)

Ode to Paris, 1986
Aquatint and engraving on paper
12 x 12.35 in. (30.48 x 31.37 cm)

Gift of Dr. Eric Denker, Class of 1975



John Taylor Arms (American, 1887 - 1953)

From Knoedler's Window MCMXXXV, 1935
 Etching on paper
 8 x 4.63 in. (20.32 x 11.75 cm)

Gift of Dr. Eric Denker, Class of 1975, and Meredith Jane Gill in honor of James Bowman
 2024.16.37



John Taylor Arms (American, 1887 - 1953)

In Memoriam (North Portal, Chartes Cathedral), 1939,
 Etching on paper
 14.63 x 12 in. (37.15 x 30.48 cm)

Gift of Dr. Eric Denker, Class of 1975, and Meredith Jane Gill in honor of James Bowman
 2024.16.29



Armin Landeck
(American, 1905 – 1984)

Minetta Street, 1952
Etching on paper
18.25 x 6.75 in. (46.36 x 17.15 cm)

Gift of Dr. Eric Denker, Class of 1975, in
honor of Karen N. Faryniak
2023.24.1



Richard Haas
(American, b. 1936)

WTC, 2001
Lithograph on paper
35 x 15.5 in. (88.9 x 39.37 cm)
Lithograph on paper

Gift of Dr. Eric Denker, Class of 1975, in
memory of his mother, Rhea Frances Denker
2015.18



Andrew Krieger (American, b. 1950)

Night in the Red City, 2005
 Linocut on Yatsuo paper
 22 x 15 in. (55.88 x 38.1 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Ann Dykstra
 2010.5.2



Evan David Summer (American, b. 1948)

Landscape XI, 1983
 Etching, engraving, and drypoint on paper
 29.5 x 22.75 in. (74.93 x 57.79 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Donald Vogler
 2005.3.6



Lida Moser (American, 1920 – 2014)

Two Workers, Exxon Building, 50th Street and 6th Avenue, 1971
Silver gelatin print on paper

10 x 8 in. (25.4 x 20.32 cm)
Gift of Dr. Eric Denker, Class of 1975
2018.7.3

CELEBRATIONS AND FESTIVITIES

From weddings to balls, the prints on display in this section show a variety of celebrations, gatherings, and parties. In one work, a processional of revelers and musicians celebrate a couple's nuptials in 1680, while well-dressed Parisians in 1887 enjoy a night of opulence and elegance attending a Ball at the Tuileries Palace in an engraving by August-Louis Lepère. Dancing is central to the festivities in Ernst Oppler's untitled etching and James Tissot's print *In Foreign Climes* from his series illustrating the narrative of *The Prodigal Son*. Tissot suggests a commentary on immorality through his subject, as the teahouse where the Japanese fan dancers perform is understood to also serve as a brothel. A stronger critique of immoral behavior can be seen in the lewdness on view in Warrington Colescott's satirical print *Fundraising Event in a Rose Garden*. Colescott presents a cast of crass characters, shown drinking excessively, arm twisting, check writing, and groping one another while three semi-nude women perform for the crowd in costumes that resemble military vehicles.



Auguste-Louis Lepère (French, 1849 – 1918)

The Ball at the Tuileries, 1887

Wood engraving on paper

27 x 17.25 in. (68.58 x 43.82 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of William Wallace, Class of 1974
1995.3.2



Auguste-Louis Lepère (French, 1849 – 1918)

Le tirage au sort à l'Hotel de Ville, 1884

Wood engraving on paper

Gift of Dr. Eric Denker, Class of 1975, in honor of Jack and Rhea Denker
2006.8.34



Anonymous

Nuptials, c. 1680

Etching

10.5 x 13.25 in. (26.67 x 33.66 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Dr. Melinda Schlitt
2003.5.2



Ernst Oppler (German, 1867 - 1929)

Russian Ballet, n.d.

Etching on paper

12.25 x 15 in. (31.115 x 38.1 cm)

Gift of Dr. Eric Denker, Class of 1975
2016.4.8



James Jacques Tissot (French, 1836 – 1902)

The Parable of the Prodigal Son, No II: In Foreign Climes, 1882

Etching on laid paper

20.25 x 25.31 in. (51.44 x 64.29 cm)

Gift of Dr. Eric Denker, Class of 1975



Warrington Colescott (American, 1921 – 2018)

Fundraising Event in a Rose Garden, 2005

Soft ground etching on paper

11 x 15 in. (27.94 x 38.1 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Ann Dykstra
2010.7.1

THE EXTRAORDINARY ORDINARY

The subjects in this selection of works focus on the commonplace, such as a child's top, an iron, and a housefly. In each case, the artists' careful rendering of detail encourages us to see these familiar things with a new sense of wonder. Here, the artists are not simply following the conventions of still-life painting. Rather, they are making the ordinary extraordinary, as seen in the exquisitely precise lines of Jacques Muron's fencing mask and Judith Rothschild's hornets' nests. The artists' focus on often overlooked subjects is unexpected, suggesting a sense of whimsy and humor, a quality perhaps best encapsulated by Jonathan Seliger's realistic-looking lemon pie made from cast paper pulp.



Grace Arnold Albee (American, 1890 – 1985)

Field Daisies, 1939

Wood engraving on paper
7.4 x 9.5 in. (18.73 x 24.13 cm)

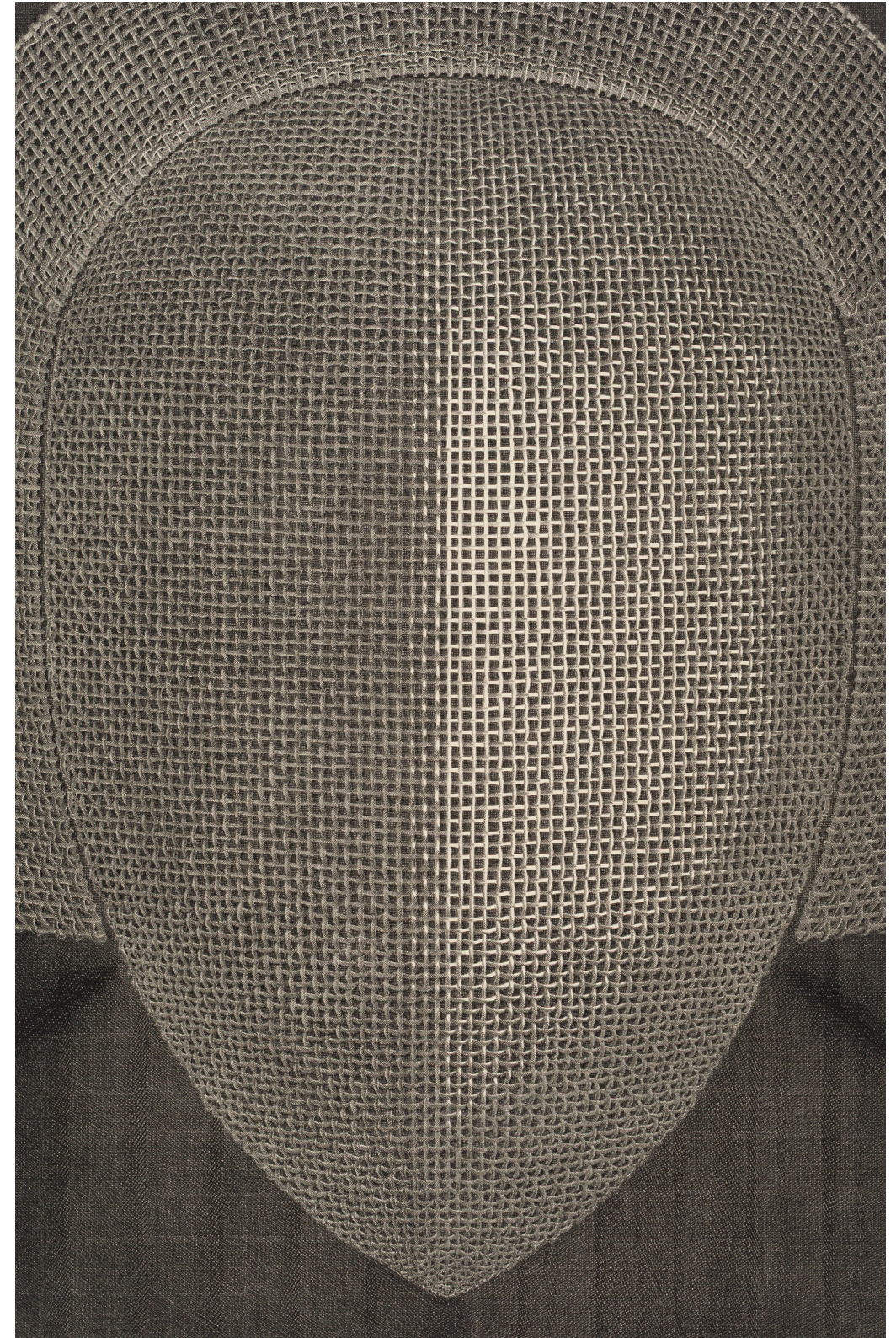
Gift of Dr. Eric Denker, Class of 1975
2016.4.1



Judith Rothschild (American, 1921 – 1933)

Hornets' Nest, 2014
 Mezzotint on paper
 15.5 x 21 in. (39.5 x 53.5 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Dr. Meredith Jane Gill
 2024.2.6



Jacques Muron (French, b. 1950)

Masque, 1996
 Engraving on paper
 12.75 x 8.25 in. (23.39 x 21 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Dr. Meredith Jane Gill
 2024.2.5



Evan David Summer (American, b. 1948)

Big Fly, 2005
 Drypoint on paper
 15 x 11 in. (38.1 x 27.94 cm)

Gift of Dr. Eric Denker, Class of 1975
 2021.9.3.13



Michel Estèbe (French, b. 1954)

Papillon Noir et Rouge, 2007
 Mezzotint on paper
 7 x 5.5 in. (17.78 x 13.97 cm)

Gift of Dr. Eric Denker, Class of 1975
 2020.15.15



Lee Newman (American, born 1952)

Top, 2004
Etching, softground etching, and drypoint in black on light blue Lana Gravure paper
10.875 x 9 in. (27.623 x 22.86 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Ann Dykstra
2010.5.9



William Wiley (American, 1937 – 2021)

So ... In the Age Of ..., 2004
Lithograph in black on blue chine collé on Somerset Coventry paper
14 x 12 in. (35.56 x 30.48 cm)

Gift of Dr. Eric Denker, Class of 1975, in memory of Ann Dykstra
2010.6.7



Claes Oldenburg (Swedish-American 1929 – 2022)

N.Y.C. Pretzel, 1994
 Serigraph on three-ply cardboard
 6.5 x 6.5 x 0.625 in. (16.51 x 16.51 x 1.588 cm)

Gift of Dr. Eric Denker, Class of 1975
 2010.7.4



Jonathan Seliger (American, b. 1955)

Fresh, 2001
 Paper, cast aluminum, coated cotton
 1.625 x 4.25 x 4.25 in. (4.128 x 10.795 x 10.795 cm)

Gift of Dr. Eric Denker, Class of 1975
 2010.8.4.a-c.



Stefano Della Bella (Italian, 1610 - 1664)

Splayed Flying Squirrel, c. 1640

Etching on paper

5.86 x 3.86 in. (14.88 x 9.80 cm)

Gift of Dr. Eric Denker, Class of 1975, in honor of Heather Flaherty
2025.20.2

ABOUT
ERIC DENKER '75

ABOUT ERIC DENKER '75



Eric Denker was, for many years a Senior Lecturer at the National Gallery of Art in Washington, DC. From 1998 to 2006, he served jointly as the Curator of Prints and Drawings at the Corcoran Gallery of Art, overseeing the permanent collection and coordinating an active exhibition schedule that included the catalogue and exhibition *Whistler and His Circle in Venice*. Denker graduated from Dickinson College in 1975 and received his doctorate from the University of Virginia. He is the author of numerous books and catalogues, including *Imaginary Dialogue: Dante Alighieri, Marco Polo, and his granddaughter Ottavina, in Piazza San Marco in Venice, in 1321* (2024); *Two for the Road: Ernest David Roth and Jules Andre Smith in Europe, 1912-1930* (2022); *Reflections and Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940* (2012); and *Whistler and His Circle in Venice* (2003).

Currently, Denker serves as the Head of Exhibitions for the Stanford in Washington Art Gallery. He curates several exhibitions each year drawn from local, national, and international artists that inspire the Stanford University students and the general public in the capital area. Exhibitions have included the monotypes of Jack Boul, the photographs of Dario Zucchi, the etchings of Jorg Schmeisser, and the work of Ernest David Roth and Jules Andre Smith. Future exhibitions are planned of Grace Albee, Martin Lewis, Livio Ceschin, and Mark Leithauser.

At Dickinson College, Denker is an Emeritus Trustee and served on the Alumni Advisory Board, President's Advisory Council, and is a longtime friend and supporter of The Trout Gallery. He lives in Carlisle, PA and Washington, DC.



THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE