

John Marin, *Downtown, the 'El'*, 1921, etching and drypoint

THE ELEVATED AND THE SUBWAY

Berenice Abbott (1898–1991)
Untitled (Under the 'El'), c. 1936, gelatin silver print

Letterio Calapai (1904–1993)
Underground, 1946, etching

Max Arthur Cohn (1903–1998)
Untitled (Rain in the City), c. 1938, color screenprint

Fritz Eichenberg (1901–1990)
The Subway, 1934, wood engraving

Godfrey Frankel (1912–1995)
Under the 3rd Ave Elevated at Chatham Square, 1947, gelatin silver print
Third Ave. elevated station stairway at 14th Street, New York, 1947, gelatin silver print

Mark Freeman (1908–2004)
South Ferry 'El', 1947, color lithograph
2nd Ave 'El', 1933, lithograph

Joseph Golinkin (1896–1964)
Pearl Street, Under the 'El', c. 1928, lithograph

Kenneth Hartwell (1891–1949)
Subway, 1932, lithograph

Clare Leighton (1898–1989)
Snow Shovelers, New York, 1929, wood engraving

Louis Lozowick (1892–1973)
First Avenue Market, 1934, lithograph

John Marin (1870–1953)
Downtown, the 'El', 1921, etching and drypoint

Reginald Marsh (1898–1954)
Three People in the IRT Subway, New York City, 1934, etching

Barbara Morgan (1900–1992)
Third Avenue 'El', 1936, gelatin silver print

Carl Pickhardt (1908–1998)
Subway, c. 1940, lithograph

Harry Rein (b. 1908)
Under the 'El', c. 1936–1941, lithograph

Philip Reisman (1904–1992)
Market Under The 'L', 1928, etching

Bernard Brussel Smith (1914–1989)
Allen Street 'El', 1941, chiaroscuro wood engraving

Harry Wickey (1892–1968)
Ninth Avenue, c. 1923, drypoint

BROOKLYN BRIDGE

John Taylor Arms (1887–1953)
Cobwebs, 1921, etching

Ernest Fiene (1894–1966)
Waterfront, Manhattan, 1931, lithograph
Brooklyn Bridge, 1929, lithograph

Johan Helders (1888–1956)
Brooklyn Bridge, 1930, gelatin silver print

Earl Horter (1881–1940)
Brooklyn Bridge, c. 1920, etching

Martin Lewis (1882–1962)
Dock Workers Under the Brooklyn Bridge, c. 1916, etching and aquatint

Nat Lowell (1880–1956)
Brooklyn Bridge, 1941, etching and drypoint

Louis Lozowick (1892–1973)
Distant Manhattan from Brooklyn, 1937, lithograph

CONSTRUCTION

Berenice Abbott (1898–1991)
Rockefeller Center under construction, 1932, gelatin silver print

Hugh Botts (1903–1964)
Eleventh Avenue Excavation, c. 1940, etching

Stephen Dimitroff (1910–1996)
Subway Welders, 1935, lithograph

Gerald K. Geerlings (1897–1998)
Olympus (New York), 1929, drypoint

Jan Gelb (1906–1978)
Subway Construction No. 1, 1934, lithograph
Subway Construction No. 3, 1934, lithograph

Riva Helfond (1910–2002)
Diggings, 1934, lithograph
In the Shaft, c. 1936, color screenprint

Charles Keller (1914–1978)
Open Cut–6th Avenue Subway, 1938, lithograph

Martin Lewis (1882–1962)
Fifth Avenue Bridge, 1928, drypoint

S. L. Margolies (1897–1974)
Builders of Babylon, 1949, aquatint and etching

Abbo Ostrowsky (1889–1975)
Subway Excavation, 1932, drypoint

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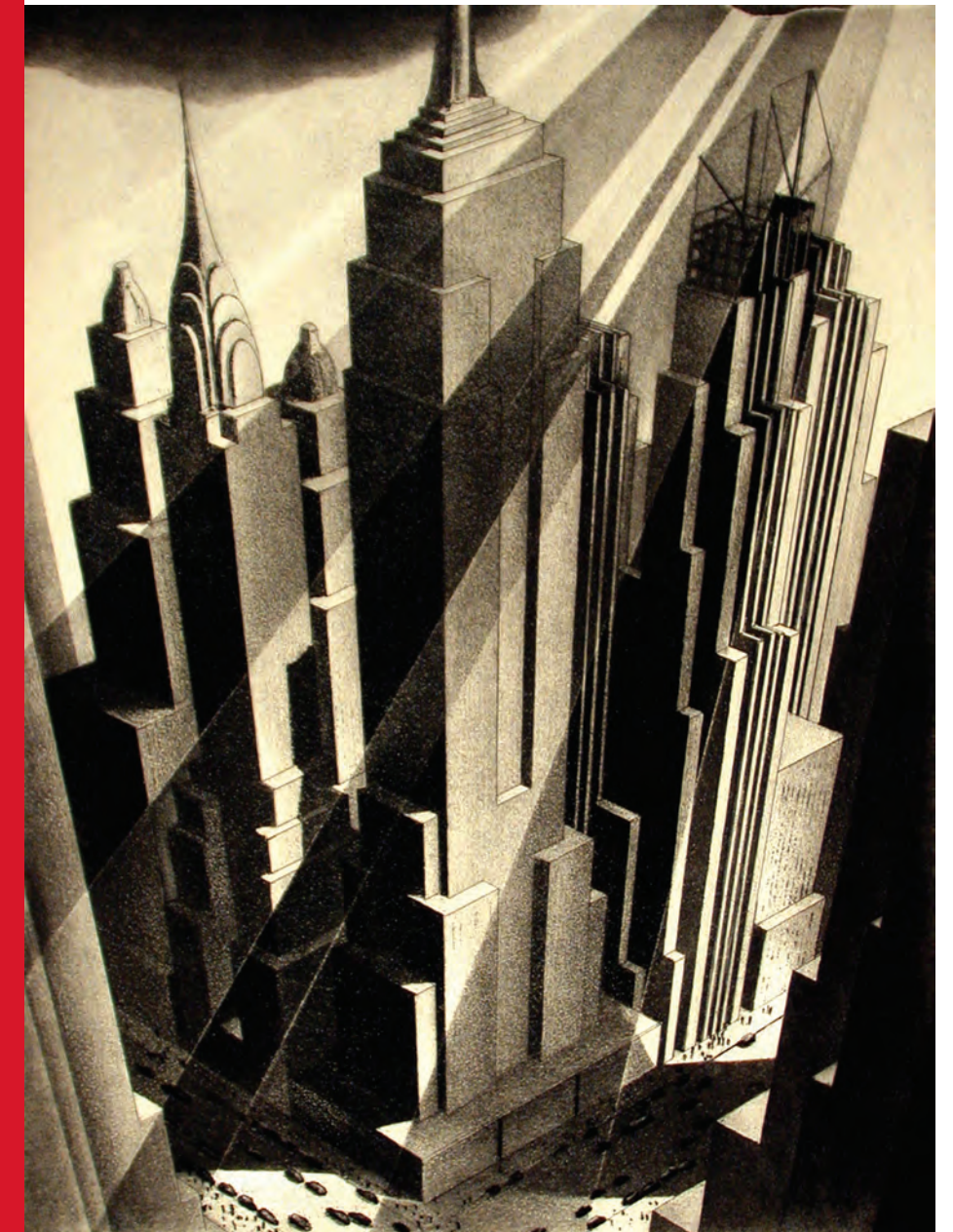
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Cover: S. L. Margolies, *Man's Canyons*, 1936, aquatint and etching
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above & below

Skyscrapers to Subways
in New York City
1913–1949



THE TROUT GALLERY / DICKINSON COLLEGE
June 4 – August 21, 2010

above & below

Skyscrapers to Subways
in New York City
1913–1949



Benton Spruance, *Shells of the Living*, 1933, lithograph

The first half of the twentieth century was an eventful period in New York City history. The five boroughs had only recently been consolidated into their present day political organization and Tammany Hall still wielded power. The First World War, the political turmoil in Europe, and the resulting waves of immigrants arriving in New York stressed the city's political systems. The Depression was a national calamity and the city felt its impact with high unemployment, bread lines, and the need for federal work projects. The Second World War also had a profound impact on the city.

Between 1900 and 1950 New York was America's largest city, a center of commerce, and possibly its most important cultural and political center. This was also a period of tremendous growth physically, economically, and socially. New York City was, and still is, a major port.

Raw materials from around the globe were transformed in its manufacturing centers

into products that were, in turn, shipped throughout the United States and around the world. The center of journalism, first printed and later electronic, could be found in New York City. Government, both federal and state, joined with local agencies to nurture and later maintain the city's economy.

Yet, in many ways New York City seemed a most unlikely place to emerge as a cultural and economic center. Its population was composed of diverse ethnic groups, some with long histories of hostilities towards one another. These groups settled in communities that attempted to keep their cultural identities—e.g. Little Italy, Germantown, Chinatown. Immigrants, upon their arrival, settled in areas where their waves of countrymen had begun to establish themselves, reinforcing an ethnocentric atmosphere. New York City



Philip Reisman, *Market Under The 'L'*, 1928, etching

was very much a city composed of neighborhoods where its inhabitants seemed to prefer this insular lifestyle.

Opportunity, however, was a strong elixir and when the populations of these ethnic neighborhoods grew beyond their borders, people were more willing to find work outside their neighborhood, which was facilitated by the city's growing transportation system. The automobile, truck, and mass transit systems replaced the horse and carriage; bridges, rail (both elevated and subway), and trolley service united the neighborhoods. Skyscrapers and other large buildings often had subway stops within their floor plans.

This exhibition explores how printmakers viewed New York City and its icons—the skyscraper, skyline, subway, and elevated rails. Majestic and inspiring to some, dysfunctional and intolerable to others, the city captured the interest of innumerable artists. The juxtaposition of artistic styles, philosophical viewpoints, and subject matter in these works make for interesting study. Within the five categories of subjects established for this exhibition, Visions of the City and Skyline, Interpretations of the Skyscraper and City, The Elevated and the Subway, The Brooklyn Bridge, and Construction, one can see and compare the different attitudes artists brought to their subjects.

Mark Freeman, Charles Keller, and S. L. Margolies celebrated the dynamism and excitement of the changing landscape, while Reginald Marsh, Benton Spruance, and Edward Hopper captured the loneliness and isolation of the urban landscape. Others used the city as a backdrop for documenting the dramatic social issues of the period. Whatever the artistic goal, the city continued to redefine itself and artists found New York City a constant source of inspiration.

Domenic J. Lacono
Director, Syracuse University Art Galleries

EXHIBITION CHECKLIST

VISIONS OF THE CITY AND SKYLINE

Berenice Abbott (1898–1991)
Financial District, Stone and Webster Streets, 1936, gelatin silver print

Howard Cook (1901–1980)
Canyons, New York, 1928, wood engraving
Chrysler Tower, 1931, wood engraving
Looking up Broadway, 1937, lithograph

Adolf Fassbender (1884–1980)
Dusk, c. 1930, gelatin silver print

Harry Gottlieb (1895–1992)
New York Skyline, c. 1938, color screenprint

Riva Helfond (1910–2002)
Liberty St. Ferry, 1942, lithograph

Clare Leighton (1898–1989)
Breadline, New York, c. 1931–1932, wood engraving

Martin Lewis (1882–1962)
Glow of the City, c. 1929, drypoint

Nat Lowell (1880–1956)
Manhattan Skyline, c. 1935, etching

Adriaan Lubbers (1892–1954)
South Ferry, 1929, lithograph

S. L. Margolies (1897–1974)
Man's Canyons, 1936, aquatint and etching
Storm Over City Hall, 1936, aquatint, etching, roulette

Reginald Marsh (1898–1954)
Skyline from Pier 10, Brooklyn, 1931, etching

Christopher Richard Wynne Nevinson (1889–1946)
Temples of New York, 1919, drypoint

Elizabeth Olds (1897–1991)
Harlem River Bridges, 1940, color screenprint

Joseph Pennell (1857–1926)
The Woolworth Building, 1915, etching

Drahomir Joseph Ruzicka (1870–1960)
Canyons of New York–5th Avenue, c. 1930, gelatin silver print
Towers of Manhattan, c. 1930, gelatin silver print

Charles Sheeler (1883–1965)
Delmonico Building, 1927, lithograph

Edward Steichen (1879–1973)
Sunday Night, 40th Street, New York, 1925, gelatin silver print

INTERPRETATIONS OF THE SKYSCRAPER AND CITY

Ralph Della-Volpe (b. 1923)
New York, 1946–1948, lithograph

Mark Freeman (1908–2004)
Manhattan Cliffs, 1947, color lithograph

Gerald K. Geerlings (1897–1958)
Civic Insomnia (New York), 1932, aquatint

Lawrence E. Kupferman (1909–1982)
The City, 1943, drypoint

Margaret Lowengrund (1905–1957)
Colossus, 1928, soft-ground etching

Louis Lozowick (1892–1973)
Storm over Manhattan, 1936, lithograph

William C. McNulty (1889–1963)
Woolworth Bldg, N.Y., 1929, etching

William Meyerowitz (1898–1981)
Modern New York, 1932, etching

Benton Spruance (1904–1967)
Shells of the Living, 1933, lithograph