



PRINTS OF
ZORN

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Catalogue by Elizabeth Broun

SPENCER MUSEUM OF ART
THE UNIVERSITY OF KANSAS
LAWRENCE

FOREWORD

IT WAS IN MINNEAPOLIS A NUMBER OF YEARS AGO that I first encountered the graphic art of Anders Zorn, and the introduction to this master printmaker's work was a most exciting one. The popularity of the Swedish artist among the Scandinavian communities of Minnesota was no surprise; what was surprising was the unfamiliarity outside of that region with an artist who had been lionized by American collectors and patrons but a half-century earlier. The splendid gifts from the Max Kade Foundation to The University of Kansas, which included a number of fine impressions of Zorn's etchings, were welcome additions to this Museum's collection, and helped generate interest in a further study of the artist's graphic *oeuvre*. Elizabeth Broun, Curator of Prints and Drawings, happily shared my enthusiasm for this neglected body of work, and to her goes the credit for initiating and developing the exhibition. As has so often been the case in the past, a generous grant from the National Endowment for the Arts, a federal agency, helped to insure the realization of the exhibition plans. It is hoped that with this venture a new generation of collectors and connoisseurs will be introduced to the special beauty of Zorn's graphic work, and that their appreciation will help restore to prominence his special contributions.

*Charles C. Eldredge, Director
Spencer Museum of Art*

PREFACE AND ACKNOWLEDGMENTS

IN 1969 THIS MUSEUM RECEIVED ALMOST A HUNDRED FINE PRINTS from the wide-ranging collection amassed over several decades by Max Kade of New York. The excitement of accessioning such masterpieces as Dürer's *Knight, Death, and the Devil* and Mantegna's *Battle of the Sea Gods* was so great that relatively little attention was paid to the several etchings by Anders Zorn included in the gift. Under the direction of Dr. Erich Markel, the Max Kade Foundation donated more magnificent prints to the Museum in 1975 and 1977, each time increasing the Zorn holdings as well until there were twenty-two. This is not a large number as some collections go, but they had been wisely chosen from among Zorn's most interesting works—a rare early *Axel Herman Haig* signed by the subject, *Mme Simon*, *The Waltz*, *Madonna*, *Self Portrait with Model*, and others. It was clear these prints had been collected with the same concern for quality as the old masters and it seemed perplexing that Zorn had been so neglected in America for the last half-century, when Whistler and other turn-of-the-century etchers had been repeatedly studied. It was decided the Spencer Museum prints would be used in a survey of Zorn's printmaking career.

The prospect of the exhibition became more exciting when Dr. Harold Joachim, Curator of Prints and Drawings at the Art Institute of Chicago, agreed to lend forty-five prints from the Charles Deering-Wallace L. DeWolf collection, the largest group of Zorn prints outside Sweden, with many rare states, unusual inkings and papers, and inscriptions. The extraordinary kindness of Dr. Joachim and his staff has been gratifying. Thanks are also extended to the other lenders to the exhibition: the Print Room of the Boston Public Library, the Nelson Gallery-Atkins Museum of Kansas City, Childs Gallery of Boston, and Raydon Gallery of New York.

Several individuals have given special help in the project. Roger Howlett of Childs Gallery offered encouragement when the idea of a Zorn exhibition was only one of a number of half-formed notions. Dan Kirchhefer, printmaker, examined each print in the exhibition and provided many insights into Zorn's etching technique. Ann-Charlotte Gustavson, a University of Kansas student from Karlsborg, Sweden, translated important sources written in Swedish. Of the Spencer Museum staff, editor/designer Ruth Lawner, photographer Larry Schwarm, and typist Carolyn Chinn Lewis were largely responsible for the appearance of the catalogue. To these and the many others who worked on the exhibition and catalogue, I extend my sincere gratitude.

Elizabeth Broun
Spencer Museum of Art
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LENDERS TO THE EXHIBITION

The Art Institute of Chicago

The Boston Public Library

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The Nelson Gallery of Art—Atkins Museum of Fine Arts, Kansas City

Raydon Gallery, New York

The Helen Foresman Spencer Museum of Art, Lawrence, Kansas