



159. Elizabeth Catlett, *Glory*, 1981, bronze, 346 x 191 x 260 mm (Collection of Lisa and Darrell Walker).

Hobson, Tesfagiorgis and Darlene Clark Hine, to make her arguments. That being said, the book is a must read, even if one might consider starting with the Herzog essay, as it is an excellent grounding for the Nickels treatise. LISA E. FARRINGTON

**TWENTIETH-CENTURY REPRODUCTIVE ENGRAVERS.** In his book *Le Serviteur inspiré: Portrait de l'artiste en travailleur de l'ombre*, Emmanuel Pernoud explores an interesting, if somewhat marginal, problem: the perception of professional engravers in the twentieth century (Dijon, Les presses du réel, 2020, 160 pp., 16 ill., €24). As is well known, historically the realization of prints after other works of art was subject to a division of labour between professional engravers and designing painters. In most cases, the print bore the name of the engraver, making them identifiable and retaining their artistic identity. Some engravers held respected positions as court artists or teachers in their own studios. Some developed theoretical frameworks in which their contribution was either celebrated as a genuine achievement among equals, pointing to engraving as a translation into another medium with its own artistic

possibilities, or presented as something inferior to the other arts. Even if the status of engravers may not have reached that of painters, nevertheless, they had their place in the art world. This situation remained until the nineteenth century.

In the second half of the nineteenth century, however, the parameters changed fundamentally. The importance of professional engravers diminished, and technical possibilities of reproduction took their place. This process continued in the twentieth century, with the number of engravers declining. It is precisely this phenomenon that Pernoud investigates, with the starting point of his reflections being that there are people who seem invisible even when they are present and carrying out numerous activities, such as housemaids or waiters, or in a few cases, engravers. In contrast to the practice of the old masters, these engravers remained anonymous and did not sign their works. Instead, the prints appear as the sole product of the designer, who signed themselves in full, following market practices. Pernoud examines two cases in detail: Jacques Villon (1875–1963) and Cécile Reims (1927–2020; fig. 160). Both translated the ideas of various painters into prints. In contrast to earlier practice, however, their contribution remained unmentioned.

In his book *Maitres de l'estampe* (Paris, 1930), Henri Focillon (1881–1943) had already questioned whether the devaluation of prints after other works of art, which had been the norm since the times of Adam von Bartsch (1757–1821), was still justified. These thoughts on the status of engravers by Focillon were the starting point for Pernoud. He therefore examines whether works created after another artist's design should be considered subservient or secondary. It is, of course, a question of perspective. The engraver may have a different view of his work than the public. An engraver's seeming lack of autonomy does not necessarily have to be perceived negatively. Pernoud also makes clear how self-perception and external perception differ here. The engraver is normally invisible to the public because the name does not appear on the sheets, even though this may be changing. For Villon and Reims, it was no reason to stop their work especially in particular because they wanted to realize the designs of their contemporaries and thus make them available in the first place.

Admittedly, reproductive engraving in the twentieth century is a marginal phenomenon, but it exists, and the discussion makes one think about the wider question of the role of executing artists in general. For this, one must be grateful to Pernoud. Nevertheless, it would undoubtedly have strengthened his argument if he had not relied exclusively on French literature and theories. Pernoud starts from Focillon's ideas, which some might have considered outdated already in his time, and furthermore glosses over the paradigm shift caused by the introduction of the notion of the painter-printmaker in the nineteenth



160. Cécile Reims, after Hans Bellmer, *Eleven-Thirty (Onze heures et demie)*, 1966–67, héliogravure and engraving, 395 x 293 mm (Geneva, MAH Musée d'art et d'histoire © Musée d'art et d'histoire, Ville de Genève. Image André Longchamp).

century. None the less, even if the focus of the book may be limited, it provides a stimulating discussion of an enduring phenomenon. CHRISTIAN RÜMELIN

**FORTY YEARS OF PRINTMAKING – ANITA KLEIN.**

Any artist who has supported themselves and a family through the production and sales of their prints is to be highly commended and has my full admiration. This is certainly the case for Anita Klein (b. 1960), who even as

a postgraduate student at the Slade School of Fine Art found ready outlets for the black-and-white drypoints that she was creating at the time. The publication *Anita Klein: Out of the Ordinary. Forty Years of Printmaking* presents more than 500 of her prints from over a 40-year period, ranging from those early attempts editioned by the artist at evening classes through to more sophisticated colour woodcuts and linocuts working with, amongst others, GGA Galleries and Advanced Graphics (contributions