From 1903 to 1908, Käthe Kollwitz worked on the plates for Bauernkrieg / Peasant War, a series of etchings that represents the brutal treatment of peasants in sixteenth-century Germany, their rise to revolution and battle, and their subsequent humiliation and death. Although based on historic events, the series anticipates tragedies that unfolded across Europe during the first half of the twentieth century. The works in the series are: 1. Die Pflüger / The Plowing; 2. Vergewaltigt / Raped; 3. Beim Dengeln / Sharpening the Scythe; 4. Bewaffnung in einem Gewölbe / Arming in a Vault; 5. Lorsbruch / Outbreak; 6. Schlachtfeld / After the Battle; and 7. Die Gefangenen / The Prisoners. The prints were acquired by the museum through a series of gifts and purchases.

This exhibition is curated by German major Courtney Rogers ’17. Materials for this exhibition are available in English and German.
Left:
*Die Pflüger / The Plowing (detail), 1906, etching and aquatint*
Gift of Dr. Paul M. Kanev '75. 1995.7.3

Right:
*Beim Dengeln / Sharpening the Scythe, 1905, etching and soft-ground*
Museum purchase with funds from the Class of 1982. 2017.1.1

*Die Gefangenen / The Prisoners (detail), 1908, etching and soft-ground*
Museum purchase with funds from the Friends of the Trout Gallery. 2016.1.1
March 3–April 15, 2017 | Reception: Friday, March 3, 5–7 PM

During the late Georgian and Victorian period, the landscape emerged as a central subject among artists and poets in England. Painters, in particular, turned their attention to the expressive potential of the land and made it one of their primary concerns, which inspired the practice of making sketches and watercolors of the natural environment. This exhibition considers landscape drawings and watercolors by British artists from the middle of the eighteenth through the middle of the twentieth centuries, with particular emphasis on the picturesque. It features seventy-eight works in graphite, charcoal, ink, and watercolor by a wide range of artists associated with the British watercolor societies. The exhibition considers such themes as national identity, tourism, and the picturesque.

The exhibition is curated by senior art history majors Olivia Falcey, Caroline Fallon, Christopher Guy, Xiaoqi (Nicole) Huang, Taylor Hunkins, Claire Paulsen, Joelle Paull, Lexi Tobash, Sophie Weinstein, and Jackson Zyontz.
Left:
Alexander Edward Waite, Road to Corfe Castle (detail), n.d., ink, wash, and graphite on paper

Above and right:
Henry Harris Lines, Rural Scene with Wash on the Lines, 1875, watercolor on paper
John Burgess the Younger, Abbey with Figures, n.d., graphite on paper
Adrian Hill, English Oak, 1948, graphite on paper
SENIOR STUDIO ART MAJORS EXHIBITION

TALIA AMOROSANO
WILLA HUT
RACHEL RECTENWALD
MEGAN ROBITAILLE
NOAH S. THOMPSON

April 28–May 20, 2017 | Opening Reception: Friday, April 28, 5–7 PM
Under the direction of Todd Arsenault and Ward Davenny, with Andrew Bale, Amy Boone-McCreesh, and Rachel Eng.
Gilded Age America witnessed the rapid and widespread expansion of photography, particularly as a tool of documentation in the natural and social sciences. Muybridge & Curtis considers the two vast photographic projects of the day: Eadweard Muybridge’s *Animal Locomotion: an Electro-Photographic Investigation of Connective Phases of Animal Movements* (1887) and Edward M. Curtis’s *The North American Indian, Being a Series of Volumes Picturing and Describing The Indians of the United States and Alaska* (1907–1930). Working during the age of heavy tripods, large wood cameras, and glass plate negatives, Muybridge and Curtis made tens of thousands of negatives for their respective work of unparalleled scope. Both projects were realized for scholarly study through massive, costly publications. *Animal Locomotion*, produced under the auspices of the University of Pennsylvania, contained 781 multi-exposure plates printed with the newly developed photogravure process. *The North American Indian*, underwritten in part by John Pierpont Morgan, filled 20 volumes with more than 2200 photogravures based on negatives made by Curtis and text by anthropologist Frederick Webb Hodge. *Muybridge & Curtis*, drawn exclusively from works in the museum’s collections, considers these two projects within the context of early photography and their role in the sciences.
& CURTIS

May 27–October 14, 2017

THE GREAT PHOTOGRAPHIC PROJECTS OF THE GILDED AGE

Reception: Friday, September 1, 5–7 PM

Documenting what the eye cannot or would no longer see

Edweard Muybridge, Animal Locomotion: Plate 622 (detail), 1880s, photogravure
Gift of Samuel Moyerman, 1987.6.76

Edward Curtis, The North American Indian, Watching the Dancers (Hopi), photogravure
Gift of Angelo Brutico, Jr., 2015.24.1.22
October 27, 2017–February 17, 2018

For Universal Archive, South African artist William Kentridge (b. 1955) revists familiar personal iconography—coffee pots, typewriters, cats, trees, nudes, and other imagery—presenting an intimate thematic repertoire that appears in art and stage productions throughout the artist’s career. Based on ink sketches, the 75 linocut prints shift from identifiable subject matter to deconstructed images of abstract marks on dictionary and encyclopedia pages, forming juxtapositions that suggest skepticism about the creative process and knowledge construction.

This is the first major exhibition of the Universal Archive series. It is organized by the Gund Gallery, Kenyon College, in conjunction with master printer David Krut, who worked with Kentridge on the prints.

William Kentridge, Universal Archive (6 Birds), 2012, linocut printed on pages from the Shorter Oxford English Dictionary

William Kentridge, Universal Archive (1 of 12 Coffee Pots), 2012, linocut printed on page from the Shorter Oxford English Dictionary
EDUCATION

EVENTS

Dickinson Student Gala: Down–Town Abbey
Spring 2017

Paint Night
April 4, 6:30–9:30 PM
Inspired by British landscapes on view, Dickinson staff members create their own watercolor masterpiece. Sponsored by The Trout Gallery in collaboration with Dickinson College Human Resource Services.

Downtown Carlisle First Friday—Art Walk
May 5, 5–8 PM
Adult lectures, music, and family–friendly art activities and programs.

Act 48 Teachers Workshop
June 7–8
Transitioning To The New National Arts Standards. Advanced registration required.

Carlisle Summerfair—Community Days at The Trout Gallery
June 25, 1–5 PM
Adult lectures, music, and family–friendly art activities and programs.
June 30, Dusk–11 PM
Outdoor Movie. Title to be announced.

Harvest of the Arts—Community Day at The Trout Gallery
September 23, 10 AM–3 PM
Adult lectures and family–friendly art activities and programs.

SUMMER WORKSHOPS

Bring your day camp, club, or organization for a 1.5–hour workshop during select summer weeks. All workshops include a hands–on craft or experiment. Individual workshops are based on age level for kids 4–14 and free of charge. Registration is required.

Hopi, Navajo, Zuni!
June 26–30, 9 AM–4 PM
July 3, 5, and 7, 9 AM–4 PM
From snake singing to buffalo dancing and fabric weaving, life was quite different among American Indian tribes. In this interactive program, kids will explore photographs and film footage of daily life from Hopi, Navajo, and Zuni tribes who lived in the American Southwest at the turn of the century. After investigating Zuni beliefs about the land, kids will use natural materials to create inspired works of art!

Invisible Science
July 24–28, 9 AM–4 PM
August 7–11, 9 AM–4 PM
Do all four legs of a horse leave the ground at the same time when it’s at a full gallop? One man paid $25,000 to answer this question by hiring a photographer to prove it. That photographer was Eadweard Muybridge and in this program kids will learn how Muybridge used science to make the invisible visible. Through experiments of their own, kids will use the tools of science to reveal a universe of invisible things that surround them every day.
**SUMMER DAY CAMPS**

The Trout Gallery partners with Carlisle Arts Learning Center (CALC) and the Carlisle Parks and Recreation Department to offer the following full-day camp experiences. Campers will spend a half day at The Trout Gallery and a half day at the partnering institution. Contact the partner institution for registration.

*Full scholarships are available for these programs. Ask for more information when registering.

**The Nature of Art**  
*June 12–16, CALC  
K–6th grades  
July 10–13, Carlisle Parks and Recreation  
Entering 1–6th grades  
Calling all nature lovers! Inspired by photographs of Native American life on exhibit at The Trout Gallery, kids will learn cool ways that nature can be turned into art. Come explore basket-weaving, fabric dying, and sand painting, and experience playing in a drum circle and tasting traditional Native American foods!

**The Science of Art**  
*July 17–21, Carlisle Parks and Recreation  
Entering 1st–6th grades  
July 31–August 4, CALC  
K–6th grades  
Where do art and science collide? It turns out, everywhere! Come learn about pioneering artists/scientists who changed the world, including one famous example on view at The Trout Gallery—Eadweard Muybridge. His experiments gave us the moving photographs we call movies today. In this camp kids will engage in science experiments that create wild and unpredictable works of art.

**PROGRAMS**

**Highlights Tour**  
Saturdays through May 6, 2–3 PM  
Thursdays May 11 through August 31, 2–3 PM  
One-hour interactive discussion of current works on view. Free and open to the public. No registration required.

**Open Arts Lab**  
7–9 PM  
February 3, March 3, April 7  
Object-inspired explorations of art media and techniques. Open to Dickinson College Students. No registration required.

**Käthe Kollwitz and the Peasant War**  
9th–12th grades  
February 3–October 7  
In a series of prints titled the Peasant War, the German artist Käthe Kollwitz produced haunting images that forecast the horrors of war in twentieth-century Europe. Long seen as a powerful advocate for the poor and working class, Kollwitz’s life and art provide a seminal entry point for exploring the social, political, and literary history of Germany. Program available in German or English.

**Walking in England**  
K–6th grades  
March 3–April 15  
Step back in time to take a walk through England around the year 1900. Students will learn how to identify castle, rock, plant, and water types in a variety of landscapes, and discover how these features impacted the lives of people living in particular areas. In addition to Visual Arts standards, this program addresses learning standards for: Places and Regions, Environment and Society, and Personal and Social Perspectives.

**Art and the Economics of Land**  
7th–12th grades  
March 3–April 15  
Through an exploration of the historical, social, and geographic context of British landscape painting c. 1900, students will examine the relationship between power and the land. Instructors may select a program focus when making a reservation. Topics are available in: geography, economics, literature, art, or history.

**My Space**  
6th–8th grades  
March 13, 15, 20, and 22, 3:30–5 PM  
Through an investigation of city and landscapes on view, participants will learn artistic techniques used to convey a powerful sense of place. In a series of artistic explorations, participants will use these techniques to create drawings and watercolors that evoke spaces important in their lives. All participants will receive training in watercolor techniques and how to combine watercolor with other materials in multimedia works. Program is free and open to the public. Registration is required.

**REGISTRATION**

To register for events, workshops, and programs at The Trout Gallery, please contact Heather Flaherty, Curator of Education at flaherth@dickinson.edu or 717–245–1492. Online registration is available for some offerings. Check the website for further details: www.troutgallery.org.
RECENT ACQUISITIONS
FRIENDS OF THE TROUT GALLERY

The Trout Gallery gratefully recognizes individuals and organizations who support the museum through contributions of service, funds, or works of art.