2009-02-13

Sidney Hurwitz: Five Decades

Hurwitz, Sidney
Boston University

http://hdl.handle.net/2144/12927

*Boston University*
Sidney Hurwitz | *FIVE DECADES*

*Boston University* College of Fine Arts
School of Visual Arts

*Boston University* Art Gallery
at the Stone Gallery

February 13–March 29, 2009
Contents

Acknowledgments 5

Sidney Hurwitz’s Meditations on the Industrial Age
Patricia Hills 7

Plates 13

Exhibition Checklist 28

Sidney Hurwitz Biography 30
Acknowledgments

The School of Visual Arts (SVA) at the College of Fine Arts (CFA) and the Boston University Art Gallery (BUAG) are pleased to present a retrospective exhibition of work by SVA Professor Emeritus Sidney Hurwitz, who taught at the School of Visual Arts from 1965 (when it was known as the Division of Art in the School of Fine and Applied Arts) to 1999, serving as Director from 1969 to 1975. He was also Director of the Boston University Art Gallery from 1968 to 1969—which was then part of the School of Visual Arts—and curated several important exhibitions. Given Hurwitz’s valuable contributions to both institutions, it seems more than fitting that the School of Visual Arts and Boston University Art Gallery have come together to celebrate the work and career of one of SVA’s prominent faculty emeriti.

The aptly titled Sidney Hurwitz: Five Decades features a selection of prints spanning fifty years of the artist’s production, from his early woodcuts and figure studies of the late 1950s to the intricately rendered etchings of industrial architecture started in the early 1970s, a subject for which he has become well known and continues to pursue today. Sidney Hurwitz: Five Decades is a result of a fruitful, year-long collaboration and we are indebted to the artist with whom many hours were spent in the studio poring over a lifetime of work and discussing the details of the exhibition.

We acknowledge that an exhibition of such scope would not be possible without the help and contributions of many other individuals. We would like to first thank the Artists’ Resource Trust, a fund of the Berkshire Taconic Community Foundation, without whose support this exhibition and catalogue would not be possible.

At Boston University we would like to sincerely thank David Campbell, Provost, and Hannelore Glaser, Associate Provost of Finance and Administration, for their support of the exhibition. We would also like to thank Walt C. Messner, Dean ad interim, College of Fine Arts, and Lynne Allen, Director, School of Visual Arts, for their ongoing encouragement and enthusiasm of exhibitions programming.

We extend tremendous appreciation and gratitude to Patricia Hills, Professor of American Art, Department of Art History at Boston University, for generously contributing the essay for this publication.

The artist would like to acknowledge Elisa Finos for her administrative support, Ellen Young for her assistance with color-plate print editions, and Marshall for his time and attention in documenting the work for reproduction. Thanks are also due to the Boston University Society of Retired Faculty and Staff for a grant award to the artist for the catalogue and exhibition.

Special thanks to Vicki Wright, former Director of The Museum of Art, University of New Hampshire (UNH), for her commitment and efforts to bring the exhibition to UNH in the fall of 2009.

Finally, we would like to thank Jamie Griffith at Stanhope Framers and at Boston University’s Creative Services, Diana Parziale for her thoughtful catalogue design and Jan Hauben for her always patient oversight of the publication’s production.

Lynne Cooney
Exhibitions Director, School of Visual Arts

Marc Mitchell
Director ad interim, Boston University Art Gallery
Since the early 1970s, Sidney Hurwitz has focused on the industrial and urban landscape as the subject for his complexly organized and austerely beautiful intaglio prints. He has seen, studied, photographed, and thought about the elements of this landscape of factories, bridges, docks, and train stations. Away from the sites and back in his studio, he selects the sketches and photographs that best recall the light and shadow and intricate geometry of bricks and cement, steel and stone, girders and joists, hoppers and storage tanks, as well as pipes, ducts, vents, sheds, conveyer belts, chimneys, smokestacks, steel decks, railings, and ladder rungs. The results in his aquatint prints are what he has called, “the portrait, landscape, and still life of the industrial age.” These representations of the actual sites, filtered through his experience and memories of them, become meditations on a heroic past of American industry. They are sites that have not yet lost their awesome presence.

Although drawn to printmaking soon after entering art school in the post-World War II years, Hurwitz would wait two decades before turning to the industrial landscape as the focus for his art. At the School of the Worcester Art Museum in 1950, he soon discovered that printmaking appealed to him because it was a “more tangible,” and he “found the idea of making multiples quite appealing.” Carl Fickhardt taught him etching techniques, and, during his second year at the school, Hurwitz met the master printer Leonard Baskin, ten years his elder. Baskin made a strong and lasting impression on the young artist, who took a turn at printing some of Baskin’s large woodcuts. After three semesters at the School of the Worcester Art Museum and with the encouragement of Baskin, Hurwitz enrolled at Brandeis University, where he studied English literature and art history and took studio courses with Mitchell Siporin and Peter Grippe. He then studied with David Aronson, Reed Kay, Jack Kramer, and Karl Fortess at Boston University, where he received his MFA in 1959. At the time, the art faculty at both Brandeis and BU held strong ties with figurative expressionism, a style and an outlook on art that influenced his choice of subject matter for many years.

Hurwitz spent about eight months in London during the 1972–73 academic year. He sought out Islington Studios near his home in north London and introduced himself to Hugh Stoneham, a master printer who ran the Studios. He also frequented the Print Workshop run by Birgit Sköld on Charlotte Street in Soho, London, and enjoyed the camaraderie of the London printmakers he met, several of whom

The School of Fine Arts (SVA) at the College of Fine Arts (CFA) and the Boston University Art Gallery (BUAG) are pleased to present a retrospective exhibition of work by SVA Professor Emeritus Sidney Hurwitz, who taught at the School of Visual Arts from 1965 (when it was known as the Division of Art in the School of Fine and Applied Arts) to 1999, serving as Director from 1969 to 1975. He was also Director of the Boston University Art Gallery from 1968 to 1969—which was then part of the School—and curated several important exhibitions. Given Hurwitz’s valuable contributions to both institutions, it seems more than fitting that the School of Visual Arts and Boston University Art Gallery have come together to celebrate the work and career of one of SVA’s prominent faculty emeriti.

The aptly titled Sidney Hurwitz: Five Decades features a selection of prints spanning fifty years of the artist’s production, from his early woodcuts and figure studies of the late 1950s to the intricately rendered etchings of industrial architecture started in the early 1970s, a subject for which he has become well known and continues to pursue today. Sidney Hurwitz: Five Decades is a result of a fruitful, year-long collaboration and we are indebted to the artist with whom many hours were spent in the studio poring over a lifetime of work and discussing the details of the exhibition. We acknowledge that an exhibition of such scope would not be possible without the help and contributions of many other individuals. We would like to first thank the Artists’ Resource Trust, a fund of the Berkshire Taconic Community Foundation, without whose support this exhibition and catalogue would not be possible.
had been students of Stanley Hayter’s famous printmaking atelier in Paris. As Hurwitz honed his skills in intaglio printing, he became interested in the city itself and shifted his attention to city scenes as subjects for his prints. In 1986, he recalled:

I had begun work intending to translate the loose figure compositions of the woodcuts into intaglio and managed to do a few plates along those lines. Although this was not my first stay in London, living there made me acutely aware of the character of the city, sketching and photographing, and soon began to translate these images onto plates. The first prints marking this change in direction focused on the specificity of the architectural elements, such as Blackfriars Station with its unique station platform, tracks, staircases, and tunnel.

In his first London etchings, such as Blackfriars Bridge (Figure 1), he elaborated on the abstract geometry of the structures of the bridges and buildings. However, the physical reality fascinated him more. The sense of a place achieved through the telling features of the working-class suburbs of Islington and Hackney within sprawling Greater London appealed to him, and in subsequent prints he focused on the specificity of the architectural elements, such as Blackfriars Station with its unique station platform, tracks, staircases, and tunnel.

Figure 1
Blackfriars Bridge
1973
Etching, Aquatint
10” x 12”

In London that perched on the banks of the Thames had fascinated another American, James McNeill Whistler. From the river’s banks near his studio in Chelsea, Whistler had viewed the docked ships and workers and had produced some of his most stunning pictures and several etchings. But whereas Whistler’s etchings look like delicate ink sketches (the result of an etching needle scratched into the wax-covered copper plate before the acid bath and printing) with meandering lines and cross-hatching to create darker tones, Hurwitz’s Thames prints, completed when he returned to Boston, are imposing and complex, 20-by-24-inch, intaglio compositions.

Hurwitz’s aquatint technique, for the Thames series and others, is to draw the contours and internal elements of the image’s design in detail on an opaque acid-resistant adhesive paper covering the plate. Thus, the arrangement of the lines and forms has priority in this process, and in many of the compositions he emphasizes the frontality of the forms, with the flat facades of the structures parallelizing the picture plane. Hurwitz then carefully follows those guidelines to cut through the paper to score the plate, which is then placed in the acid bath. The acid bites through the cuts to etch the lines on the plate. He removes the paper and proceeds with the aquatint process, a technique used by Goya and other 19th-century printmakers. Hurwitz coats the whole plate with a layer of powdered resin. The plate is then heated and when the resin melts, it forms a pattern of dots on the plate around which the acid penetrates, creating a pitted surface. Through a series of stages in which areas of the plate are coated with acid-resistant stop-out varnish and repeatedly dipped into the acid bath, Hurwitz can achieve degrees of biting and stop- out. Hence, he achieves tonal variations in his aquatint print. At the end of the process the plate is inked and the surface wiped, with the result that ink pressed into the areas of heavy biting resists being wiped away. These areas would for a velvety black; lightly bitten areas (more easily wiped of their ink) would have lighter tones. After inking and wiping, the plate would be put through a press and the image transferred to a dampened sheet of paper under heavy pressure. A meticulous process of working with and against the plate, but ultimately rewarding when the results produce a print such as Thames Series V—Westworks (Plate 04)—a display of tonal variations from matte blacks and delicate nuances of grays to pale whites. Without actually using color, Hurwitz nevertheless achieves almost coherent effects as in the light and dark patterning of bricks that make up the buildings in Thames Series V—Doors. In Thames Series V—Storge took the tonal range through in relief the stairs and their shadows that wrap around the tower.

A reproduction in a book or catalogue, such as this one, might trick the eye into believing that one is looking at a photograph at a site, except that photographic detail has been eliminated and surfaces display a purity of reflected light without distracting highlights. The prints, moreover, have a physical tactility—a slight burr on the blacks, a raised armature of lines, and, of course, the indentation of the plate mark, created when the damp paper and plate were run through the press. The physicality—the “threeness”—of Hurwitz’s aquatints cannot be approximated by photographic reproductions. In the greater Boston area Hurwitz found many areas of the industrial landscape to serve as potential subjects for his art. During the 1970s he turned to the Fort Point Channel area of South Boston, an area then undergoing urban renewal. The Fort Point Channel Bridge A (Plate 03) was one of three prints in which Hurwitz focused more

Figure 2
Southboune—Barnsbury
1973
Etching, Aquatint
9" x 12"

In the greater Boston area Hurwitz found many areas of the industrial landscape to serve as potential subjects for his art. During the 1970s he turned to the Fort Point Channel area of South Boston, an area then undergoing urban renewal. The Fort Point Channel Bridge A (Plate 03) was one of three prints in which Hurwitz focused more...
and more closely on the design qualities of the bridge’s intricate struc-
tures and mechanics. In 1979 Hurwitz embarked on a series of seven
aerial photographic excursions in the industrial Midwest. He recently
described this trip and a later one:

> The wonderful complexity of the storage tanks, conveyer belts, sup-

ports, etc. suggest the architecture of fantastic castles or amusement
park rides.”10 In Boston, Hurwitz looked up at the
articulate the penthouses, water tanks, and container gardens that

first visit are Bethlehem Steel [Cover] with its large forms of smokestacks, ducts, and storage tanks with
intricate patterns of tubing and pipes. Bethlehem Steel [Plate 14], the
result of Hurwitz’s 1996 trip after the huge plant had closed, presents
remnants of the industrial scene in the foreground and, through a
tunnel, the buildings and green hillside of the city of Bethlehem in the
distance. The tunnel suggests the time elapse between the remnants
of the plant and the city where the townspeople no longer were

sand and gravel installations he discovered in
Eastham (on Cape Cod) and in Weymouth, Massachusetts, provided
the subjects for three more prints. About

were still making steel—a very hazardous process. I was staggered by the scale and
power of the operation and in the eight prints I produced from that
visit tried to give some sense of that.

A year later, Mr. Wildt invited me to visit the Bethlehem
steel mill on Chesapeake Bay. Mr. Wildt was an amateur photog-
rapher and was receptive to my plan to use images from Sparrows
Point. I was provided with a hard hat bearing my name as well as

through the good offices of Mr. Roger Wildt, an executive with
the Bethlehem Steel Corporation. He provided me with a hard hat
bearing my name and protective clothing, since at least a third of the plant was still making

Through the good offices of Mr. Roger Wildt, an executive with
Bethlehem Steel, I was able to gain access to the Sparrows Point
steel mill on Chesapeake Bay. Mr. Wildt was an amateur photog-
raper and was receptive to my plan to use images from Sparrows
Point. I was provided with a hard hat bearing my name as well as
protective clothing, since at least a third of the plant was still making

Hurwitz continues to travel between the United States and
Europe. He wrote to the German photographers Bernd and Hilla
Becher, whose industrial photographs he had long admired, asking
for suggestions as to where he might find interesting industrial sites.

At their suggestion, in 2003 he went to Duisburg, Germany, to look
at the obsolete Thyssen-Krupp AG steel plant that had shut down its
operations in 1985. Since then, Duisburg civic leaders in partnership
with government groups had hired the landscape architects Peter
and Anna-Liese Latz to convert the buildings and the site into an
industrial theme park. The Duisburg-Nord Country Park first opened
in 1994, and Hurwitz was amazed, and somewhat amused, by what
he saw—a museum, a sound-and-light show, and other amusement
park features. The park’s website describes the transformation:

> At the centre of the park lies a disused metalworks;
the old industrial facilities of which are today being put
to a variety of different uses. The former factory buildings
have been converted to accommodate cultural and corporate
facilities; an old gas holder has become the biggest artificial
diving centre in Europe; alpine climbing gardens have been
created in the former storage bays, and an extinct blast furnace
has been developed into a panoramic tower.12

This park is for the residents (they can rent spaces for parties or
to film movies) and tourists. In its large prints, Duisburg-Thyssen I and Duisburg-Thyssen V,
Hurwitz suggests something of the heroic scale of the steel company
that contributed to the manufacturing power of Germany in the
postwar years and that dominated the landscape of the Ruhr
Valley. However, steel manufacturing did not disappear from Duisburg: a
new modernized steel manufacturing complex was subsequently
built by Thyssen-Krupp Steel at the edge of town.

Many other cities, Boston’s public transportation project for the last
quarter-century dictated the dismantling of the elevated lines and re-
placing parts of the rail transit system with buses. The kiosk perched
upon the elevated track in Orange Line [Plate 08] was removed and the
track dismantled some years after Hurwitz did the print in 1984.
That lony, aging copper structure exists now only in photographs,
memory, and Hurwitz’s print. Green Line [Figure 4] reminds us of the
functionality of a system that once monitored the flow of traffic and
permitted the unimpeded movement of trains through complicated
patterns of urban design.11 None of these structures survived the
intense urbanization of those years.

Since the late 1980s Hurwitz has continued his quest to find
industrial structures that are coming to the end of their usefulness.
Sometimes he discovers active factories and working equipment, but
mostly he records the deteriorating relics and rusting machines of a
decaying urban infrastructure. Friends, knowing of his interest in these
old structures and their inevitable demise or replacement with more
modern facilities, have recommended sites to him that he might visit
to view clusters of industrial plants not only in the Boston area, but also
in Ohio, Indiana, Maryland, and Pennsylvania. He also visited industrial
sites in Italy in 1990 and in 2002.

In 1995 he traveled to Sparrows Point in Maryland to experience
the sights and workings of the Bethlehem Steel Company’s massive
industrial complex, for many years one of the world’s largest for mak-
ing steel and ships. He recently described this trip and a later one:

A year later, Mr. Wildt invited me to visit the Bethlehem
plant in Bethlehem, Pennsylvania, which had only recently shut
down. It was the oldest and largest of the company’s mills. It was
something of an eerie and elegiac experience seeing this gigantic
installation lying fallow. Many of the buildings had scattered mes-
sages from workers who for generations had spent their lives there.
I made twenty-one prints from that visit.10

Among the prints from the first visit are Bethlehem III [Cover]
with its large forms of smokestacks, ducts, and storage tanks with
intricate patterns of tubing and pipes. Bethlehem XII [Plate 14], the
result of Hurwitz’s 1996 trip after the huge plant had closed, presents
remnants of the industrial scene in the foreground and, through a
tunnel, the buildings and green hillside of the city of Bethlehem in the
distance. The tunnel suggests the time elapse between the remnants
of the plant and the city where the townspeople no longer were

> subjected to the belching pounding of the oxygen furnace every two minutes or so.11

10. The wonderful complexity of the storage tanks, conveyer belts, sup-
ports, etc. suggest the architecture of fantastic castles or amusement
park rides.”

11. None of these structures survived the
intense urbanization of those years.

12. At the centre of the park lies a disused metalworks;
the old industrial facilities of which are today being put
to a variety of different uses. The former factory buildings
have been converted to accommodate cultural and corporate
facilities; an old gas holder has become the biggest artificial
diving centre in Europe; alpine climbing gardens have been
created in the former storage bays, and an extinct blast furnace
has been developed into a panoramic tower.
In contrast to the imaginative retrofitting of the steel mills and furnaces to create the Duisburg-Nord Country Park, many of the old structures of European and American industry are left to corrode in the landscape, such as the giant cranes in Hurwitz’s Double Cranes situated in the old Antwerp harbor—sentinels left behind when the harbor was modernized and pushed further out toward the sea. Too expensive to dismantle, these giant cranes remind us of a time past, when industry kept Europe and the United States producing and increasing their gross national profits.

Hurwitz’s prints, then, sound a meditative note. He has created his art through a span of fifty years, from the time when the economy was expanding and Americans thought of their era as “the American century,” to the present, when heavy industry seems to have disappeared from our shores and moved to foreign countries. That is not wholly true, but rusting machinery, boarded-up old factories, and blighted urban landscapes—and the unemployment that accompanies that situation—make us wonder whether America’s industrial base will ever again achieve that era’s greatness for Americans. But whatever the future holds, Sidney Hurwitz’s art has captured and preserved the sublime beauty of those old factories, bridges, and elevated trains.

Notes


3. In conversation with author, October 7, 2008. Hurwitz recalled that during the time of his attendance, Herbert Barnett ran the school and Mary Murphy taught drawing.


5. This was not his first trip to Europe. During 1959–60, Hurwitz and his wife, sculptor Penelope Jencks, lived in Freiberg and Stuttgart, Germany, while he was on a Fulbright Fellowship.


7. Today the abrasives factory is owned by Compagnie Saint-Gobain.

8. Author’s conversation with Sidney Hurwitz, September 9, 2008, Boston.


11. Boston’s transit system of elevated, ground level, and below-ground tunnels is divided into four lines named after the colors red, green, orange, and blue, hence, his titles Orange Line and Green Line.

12. E-mail from Hurwitz to author, October 7, 2008.


Plate 4
Thames Series IX—Ventilators
1976
Etching, Aquatint
25" x 25 1/2"

Plate 5
Compressor I
1976
Etching, Aquatint
18 1/2" x 24 1/2"
Plate 6
Concrete Plant 1981
Etching, Aquatint
24 ½” x 18 ½”

Plate 7
Abandoned Factory 1982
Watercolor, Aquatint
18 ½” x 24 ½”
Plate 8
Orange Line
1984
Watercolor, Aquatint
18 5/8” x 24 1/2”

Plate 9
Cornice
1986
Watercolor, Aquatint
18 5/8” x 24 1/2”
Plate 10
Rowe Quarry
1987
Watercolor, Aquatint
18 3/8" x 24 1/8"

Plate 11
Sextet
1995
Watercolor, Aquatint
23 1/4" x 18 1/2"
Plate 12
USX—Gary I
1996
Watercolor, Aquatint
18 5/8” x 24 ¾”

Plate 13
Bethlehem VI
1998
Watercolor, Aquatint
18 5/8” x 24 ¾”
Plate 14
Bethlehem XIII
1998
Watercolor, Aquatint
16 ¾" x 20 ¾"

Plate 15
Hubetta VI
2000
Watercolor, Aquatint
16 ½" x 20 ½"
Plate 16
Duisburg-Thyssen I
2002
Watercolor, Aquatint
16 7/8" x 20 ¾"

Plate 17
Bascule Bridge
2008
Etching, Aquatint
20 ¾" x 16 1/8"
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Plate Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure, 1959</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut 20” x 16”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deluge, 1960</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut 16 ½” x 24 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descending, 1964</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut 25” x 18”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emerging, 1969</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut 19” x 21”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Couple, 1971</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut 25” x 21”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Highbury Station, 1973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 18” x 24”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort Point Channel Bridge II, 1975</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 18” x 24”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fort Point Channel Bridge III, 1975</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 18” x 24”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thames Series IX—Ventrailators, 1976</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 25” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York Rooftops I, 1983</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18 ½” x 24 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>North End, 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18 ½” x 24 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pala I, 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 13” x 16”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bethlehem III, 1997</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 16”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pala III, 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 15” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bethlehem IV, 1998</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 16” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bethlehem V, 1998</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duisburg-Thyssen I, 2002</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duisburg-Thyssen III, 2002</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 16” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duisburg-Thyssen V, 2003</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 17½” x 11½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duisburg-Thyssen V, 2003</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 12½” x 16½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.S.G., 2007</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 16” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Façade, 1981</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comisic, 1986</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 24” x 18”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rowes Quarry, 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seah, 1995</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 23½” x 18½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sparrows Point VII, 1996</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elevated Train Station, 2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 10” x 12½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huletts II, 2000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18” x 24½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huletts IV, 2000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 16½” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huletts VII, 2000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 18”½ x 20”½</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huletts V, 2001</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 16 ½” x 20 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bascule Bridge, 2008</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etching, Aquatint 20” x 16 ½”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elevated Train Station, 2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watercolor, Aquatint 10” x 12½”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sidney Hurwitz
Born in Worcester, Massachusetts, 1932

Education
1960 Academy of Fine Arts, Stuttgart, Germany
1959 University of Freiburg, Germany
1957-1959 Boston University, USA
1959, 1956 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1952-1956 Brandeis University, BA, cum laude
1950-1952 School of the Worcester Art Museum, Worcester, MA

Teaching Positions
2001, 1999 Visiting Professor, Amherst College
1965-1999 Boston University, College of Fine Arts
1965-1976 Director, School of Visual Arts, Boston University
1975 Visiting Professor, Brandeis University
1966-1977 Skowhegan School of Painting and Sculpture
1964-1965 Wellesley College, Wellesley, MA
1961-1962 DeCordova Museum, Lincoln, MA

Selected Solo Exhibitions
2007 Davidson Galleries, Seattle, WA
2007 Old Print Shop, New York, NY
2003 St. Botolph Club, Boston, MA
2002 Eli Marsh Gallery, Amherst College
1999 Adrondack Community College
1993 University of Utah
1991 William and Mary College, Williamsburg, VA
1990 Hixtand Gallery, Miami, University, Oxford, OH
1990, 1988 Franz Bader Gallery, Washington, DC
1988 Morehead State University, Morehead, KY
1992, 1986 Mary Ryan Gallery, New York, NY
1986 Wiggin Gallery, Boston Public Library, Boston, MA
1984 Oxford Gallery, Oxford England
1981 Babson College, Wellesley, MA
1981, 1977 Martin Sures Gallery, New York, NY
1975 United States Embassy, Ankara, Turkey
1968, 1966 Thames Gallery, Boston, MA
1960 United States Information Agency, Freiburg, Germany

Selected Collections
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
Cleveland Museum of Art
Library of Congress Print Collection
Victoria and Albert Museum, London, England
Boston Public Library Print Collection
Krakow National Gallery, Poland
Worcester Art Museum
Virginia Museum of Art, Norfolk, VA
Honolulu Museum of Art
DeCordova Museum, Lincoln, MA
Dartmouth Museum, Framingham, MA
Citibank, New York, NY
Federal Reserve Bank, Boston, MA
IBM, Danbury, CT
Readers Digest, Pleasantville, NY
Muscarelle Museum, College of William and Mary, Williamsburg, VA
Japan International Bank, London, England
Bank of Boston, Boston, MA
Fidelity Investments, Boston, MA
United Technologies, Hartford, CT

Awards
1999 National Academy of Design, Richard M. Racchia Memorial Prize
1986 Audobon Artists, New York, NY Silver Medal in Printmaking
1982 National Academy of Design, Leo Messiener Prize in Printmaking
1976 Massachusetts Artists Foundation Fellowship in Printmaking
1971 New England Instalational—Painting Prize
1969 National Institute of Arts and Letters Award
1966 Louis Comfort Tiffany Foundation Fellowship
1959 Friburg Fellowship for Study in Germany
1956 Austrian Government Grant for Study at The Vienna Academy

Group Exhibitions (Partial List)
1977-2007 Boston Printmakers Biennial, Boston, MA
1999 University of New Hampshire Paul Art Center
1991 British Print Biennial, Bradford, England
1990 Print Club of Philadelphia
1988 Bradley University National Print Annual, Peoria, IL
1988 Audobon Artists Annual Exhibition, New York, NY
1988 Krakow Print Biennial, Krakow, Poland
1980 World Print International, San Francisco, CA
1980 Institute of Contemporary Art, Boston, MA
1969 National Institute of Arts and Letters, New York, NY
1961, 1953 Library of Congress Print Annual
1956 United States State Department, American Drawings, Traveling Exhibition
1956 Museum of Modern Art, American Drawings, New York, NY

Group Exhibitions (Partial List)
1977-2007 Boston Printmakers Biennial, Boston, MA
1999 University of New Hampshire Paul Art Center
1991 British Print Biennial, Bradford, England
1990 Print Club of Philadelphia
1988 Bradley University National Print Annual, Peoria, IL
1988 Audobon Artists Annual Exhibition, New York, NY
1988 Krakow Print Biennial, Krakow, Poland
1980 World Print International, San Francisco, CA
1980 Institute of Contemporary Art, Boston, MA
1969 National Institute of Arts and Letters, New York, NY
1961, 1953 Library of Congress Print Annual
1956 United States State Department, American Drawings, Traveling Exhibition
1956 Museum of Modern Art, American Drawings, New York, NY

Group Exhibitions (Partial List)
1977-2007 Boston Printmakers Biennial, Boston, MA
1999 University of New Hampshire Paul Art Center
1991 British Print Biennial, Bradford, England
1990 Print Club of Philadelphia
1988 Bradley University National Print Annual, Peoria, IL
1988 Audobon Artists Annual Exhibition, New York, NY
1988 Krakow Print Biennial, Krakow, Poland
1980 World Print International, San Francisco, CA
1980 Institute of Contemporary Art, Boston, MA
1969 National Institute of Arts and Letters, New York, NY
1961, 1953 Library of Congress Print Annual
1956 United States State Department, American Drawings, Traveling Exhibition
1956 Museum of Modern Art, American Drawings, New York, NY

Selected Collections
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
Cleveland Museum of Art
Library of Congress Print Collection
Victoria and Albert Museum, London, England
Boston Public Library Print Collection
Krakow National Gallery, Poland
Worcester Art Museum
Virginia Museum of Art, Norfolk, VA
Honolulu Museum of Art
DeCordova Museum, Lincoln, MA
Dartmouth Museum, Framingham, MA
Citibank, New York, NY
Federal Reserve Bank, Boston, MA
IBM, Danbury, CT
Readers Digest, Pleasantville, NY
Muscarelle Museum, College of William and Mary, Williamsburg, VA
Japan International Bank, London, England
Bank of Boston, Boston, MA
Fidelity Investments, Boston, MA
United Technologies, Hartford, CT

Selected Collections
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
Cleveland Museum of Art
Library of Congress Print Collection
Victoria and Albert Museum, London, England
Boston Public Library Print Collection
Krakow National Gallery, Poland
Worcester Art Museum
Virginia Museum of Art, Norfolk, VA
Honolulu Museum of Art
DeCordova Museum, Lincoln, MA
Dartmouth Museum, Framingham, MA
Citibank, New York, NY
Federal Reserve Bank, Boston, MA
IBM, Danbury, CT
Readers Digest, Pleasantville, NY
Muscarelle Museum, College of William and Mary, Williamsburg, VA
Japan International Bank, London, England
Bank of Boston, Boston, MA
Fidelity Investments, Boston, MA
United Technologies, Hartford, CT
President: Robert A. Brown
Provost: David K. Campbell

Boston University College of Fine Arts
School of Visual Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

Dean ad interim: Walt C. Meissner
Director, School of Visual Arts: Lynne Allen
Exhibitions Director: Lynne Cooney

Boston University Art Gallery
at the Stone Gallery
855 Commonwealth Avenue
Boston, Massachusetts 02215

Director ad interim: Marc Mitchell
Senior Security Assistant: Evelyn Cohen
Gallery Assistants: Christina An, Kaia Balcos, Tess Bilhartz,
Michael Garguilo, Melanie Harvey, Timothy Kaddish,
Samantha Kattan, Caitlin McVeigh, Mimi Palmore,
Sarah Parrish, Terrence Smith, Ashley Varela, and Alison Yuhas

Photographic Credits: Marshall

An equal opportunity, affirmative action institution.
0109 965640