



Ida Abelman, *We Have a Claim*, ca. 1939 Lithograph, image: 14 1/2 x 18 1/2 in.
Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2012.25. Photography by Edward C. Robison III.

Now available through Art Bridges:

Art Under Pressure: Early Twentieth-Century American Prints

Printmaking flourished in the United States during the early twentieth century. Creating prints gave artists new approaches to their work, and the reproducibility of prints was congenial for conveying political messages or increasing artists' markets. *Art Under Pressure: Early Twentieth-Century American Prints* presents a selection of work by artists known for their work in other media, such as Edward Hopper, and those for whom the technical challenges and artistic possibilities of printmaking were their own end, including Hopper's etching teacher Martin Lewis.

Prints have been discussed as being a democratic form of art, linked to national ideals. Unlike a painting which exists in only one place at any given time, multiples of prints can be experienced by many people in many places. Their relatively low cost compared to paintings or sculpture allowed a broader segment of society to collect fine art. Democratic ideals also permeate the subjects printmakers chose. Although they explored similar subjects and styles as other artists, including Precisionist skyscrapers or Regionalist farms, many printmakers had an overriding concern with quotidian American life in all its glory and tragedy.

Organizer: [Crystal Bridges Museum of American Art](#)

Number of Objects: 35-42

Space Requirements: 500-600 sf

Supporting Material: Didactics and extended label text

Exhibition Costs: \$25,000 + Shipping for the 8-10 week run

Tour Duration: 2-3 venues at 8-10 weeks each

Tour Schedule:

Available in Summer 2021