



“Landscape 1954”

Oil on canvas, 22” x 53 ½”

Arthur Deshaies

United States, 1920-2011

Donated by Julie Bowland

Arthur Deshaies was of French-Canadian ancestry and born in Providence, R.I. By the age of ten, he was forsaking making traditional drawings of persons or objects in favor of “putting colors together and making designs”¹, as well as producing prints with drypoint on aluminum and printing the impressions with his mother’s washing machine wringer². He studied at Cooper Union until World War II, when he joined the army and served as a paratrooper. After the war, he got his BFA at Rhode Island School of Design in 1948, and received an MFA from Florida State University in 1950, where he eventually returned to teach in their Art Department from 1963-1989 after having taught at Indiana University, the Ogunquit School of Painting and Sculpture, and the Pratt Institute in NYC.

Deshaies is especially noted for his initiative in being the first printmaker to use a large block of plaster as a plate for printing³, and for his early use of large sheets of Lucite to create engravings, a technique he recounted and provided examples of in his essay, “Experiments in Lucite Engraving”.

Deshaies is recognized as one of the world’s leading printmakers and a highly talented painter, and as such received many notable grants and awards recognizing his merit. Among them are a Fulbright fellowship to France in 1952, a Tiffany Foundation Grant in 1960, a Guggenheim Fellowship in Creative Printmaking in 1961, and grants for residencies at the artist colonies of MacDowell and Yaddo. His works can be found in many notable museums in the U.S. and Europe, including the Museum of Modern Art in New York, the Brooklyn Museum, and the Smithsonian Institution’s American Art Museum, as well as in many private collections.

1. Brown, Blanche. “The Death That Came for Camus’, by Arthur Deshaies”, Museum of Fine Arts, Florida State University, Fall 2011. Web. 25 September 2013.

2. Deshaies, Arthur. “Experiments in Lucite Engraving”, in Eichenberg, Fritz, ed., and McNulty, Kneeland, intro. *Artist’s Proof: a Collector’s Edition of the First Eight Issues of the Distinguished Journal of Prints and Printmaking*. Greenwich, CT; New York Graphic Society, 1971. Issue # 2, p. 21.

3. Brown, Ibid.