



AGRARIAN ART AND PURPOSE OF EXISTENCE

Old Master Woodcuts to McGregor-Clement Calendars

Richard D. Scheuerman, Alex McGregor & John Clement



Harvest since time immemorial was understood in ritual terms as the principal duty in humanity's relationship with Mother Earth for the perpetuation of life. *This was essentially the purpose of existence...* and the sacred nature of work in the fields long imparted a marked artistic-spiritual dimension.

—J. Katarzyna Dadak-Kozicka

Farmers

are the backbone of
our community





METRICS OF SIGNIFICANCE Southeastern Washington's ten rural counties contain 8,341 farms that produce approximately \$6,500,000,000 in annual crop revenue and employ some 10,400 food processing workers who generate an additional \$3,400,000,000 in revenue.



Georgio Liberali, *Hordeum* (Barley) and *Triticum* (Wheat)
Venice (1565)
Detailed, hand-colored “Great Herbal” woodcuts among
the finest of the era

And Ruth the Moabite said to Naomi, “Let me go to the field and glean among the ears of grain after him in whose sight I shall find favor.” And she said to her, “Go, my daughter.” So she set out and went and gleaned in the field after the reapers, and she happened to come to the part of field belonging to Boaz... (Ruth 2:2-3, 10th century BC).

The ubiquity of wholesome grains in Ruth throughout the Bible speaks of their nutritional, intellectual, and spiritual significance in Hebrew culture. Harvest time happenings, familiar to most any inhabitant of Moab or Judah, provide the context for lessons divine deliverance to the ordinary faithful in a world of injustice and chaos.



Left: G. Freman, P[eter] Bouche (engraver), *Boaz Espouseth Ruth* (1688)
laid paper, 7 $\frac{1}{8}$ x 12 $\frac{3}{4}$ inches

Right: Caspar Luyken, *Ruth [and Boaz]—Ruth 2:8* (1708)
laid paper, 7 $\frac{7}{8}$ x 10 inch



Peter Paul Rubens, *Man Threshing* (c. 1625/1908)

Lithograph on paper, 11 ¾ x 7 ½ inches

Single Vasari Society of London edition

Dutch court painter to Spanish Viceroys, “energetic grandeur”



Rembrandt van Rijn, engraver; *Landscape with Hay Barn* (1650)

Reverse copperplate counterproof on laid paper (c. 1780)

The Dutch Master considered the finest printmaker of all time



Francesco Bassano, *Summer, with the Sacrifice of Isaac* (c. 1575)
Oil on canvas, 31 x 43 ½ inches; Kunsthistorisches Museum, Vienna
Significance of realistic harvest labors



Nicolaus van Hoy and Jan van Ossenbeek (engravers), after F. Bassano

Etching on paper, 8 $\frac{3}{8}$ x 12 inches

Archduke Leopold of Austria and Theatrum Pictorum (1660) as first art collection catalogue (Flemish artist Baron Richard van Orley's personal copy)

LIBER VERITATIS;
OR
A COLLECTION OF PRINTS,

AFTER THE
ORIGINAL DESIGNS
OF
CLAUDE LE LORRAIN;

IN THE
COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE.

EXECUTED BY
RICHARD EARLOM,
IN THE MANNER AND TASTE OF THE DRAWINGS.

TO WHICH IS ADDED
A DESCRIPTIVE CATALOGUE OF EACH PRINT;

TOGETHER WITH
THE NAMES OF THOSE FOR WHOM, AND THE PLACES FOR WHICH, THE ORIGINAL
PICTURES WERE FIRST PAINTED,

(Taken from the Handwriting of CLAUDE LE LORRAIN on the Back of each Drawing)

AND
OF THE PRESENT POSSESSORS OF MANY OF THE ORIGINAL PICTURES.

VOLUME THE FIRST.

LONDON:

PUBLISHED BY MESSRS. BOYDELL AND CO. CHEAPSIDE.
PRINTED BY W. BULMER AND CO. CLEVELAND-HOUSE, ST. JAMES'S.



**Richard Earlom, after Claude Lorrain, Title Page and Landscape print
Etching and mezzotint on paper, 8 x 10 1/5 inches from John Boydell,
Liber Veritatis (1777)
*First book for the coffee table!***



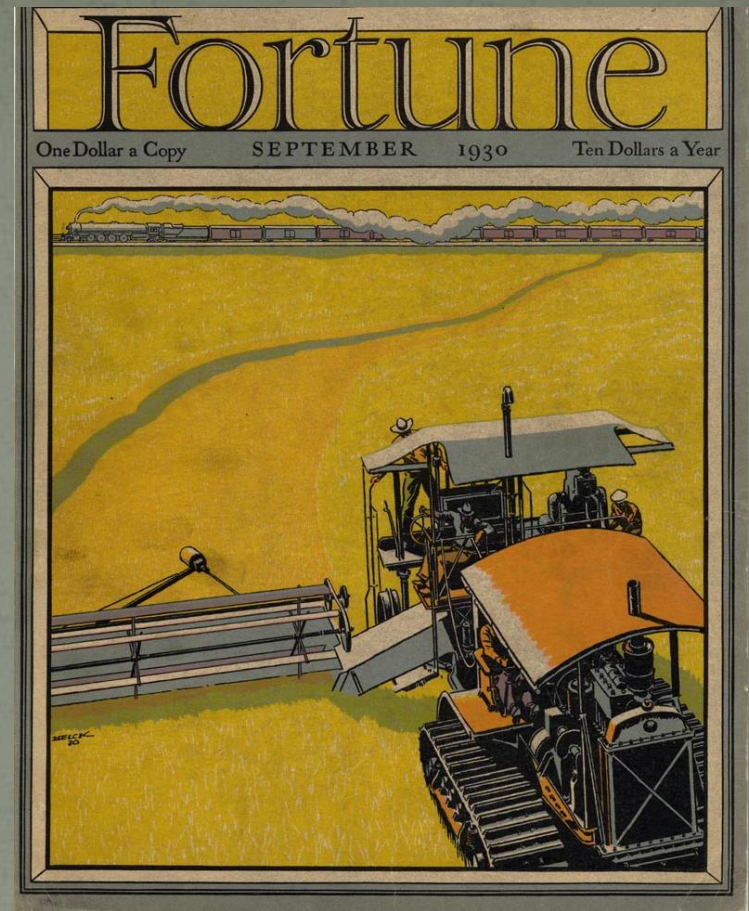
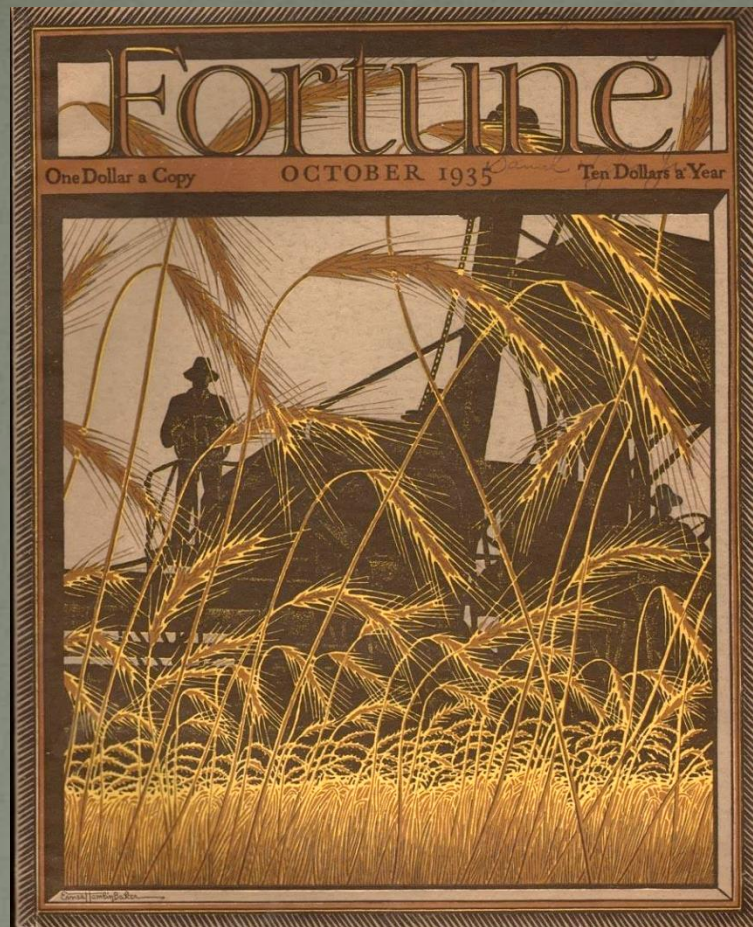
**Louis-Léopold Boilly, *Summer* (1824)—first commercial lithograph
John Constable, artist (1824); David Lucas, engraver (1846), *Grain-
fields near Brighton* (1855)
*Considered the finest steel-engraved mezzotint ever made***



E. Hofmann, after Albert Kappis, *Farmyard Threshing Machine*
(c. 1877)

Lithograph on paper; 9 ½ x 12 inches

Die Gartenlaube (Leipzig: Ernst Keil, 1885)



Ernest Hamlin Baker, *Wheat Harvest*, *Fortune* (1937)

Peter Helck, *Combine and Railroad*, *Fortune* (1930)

High quality Fortune fine art and a serendipitous café stop



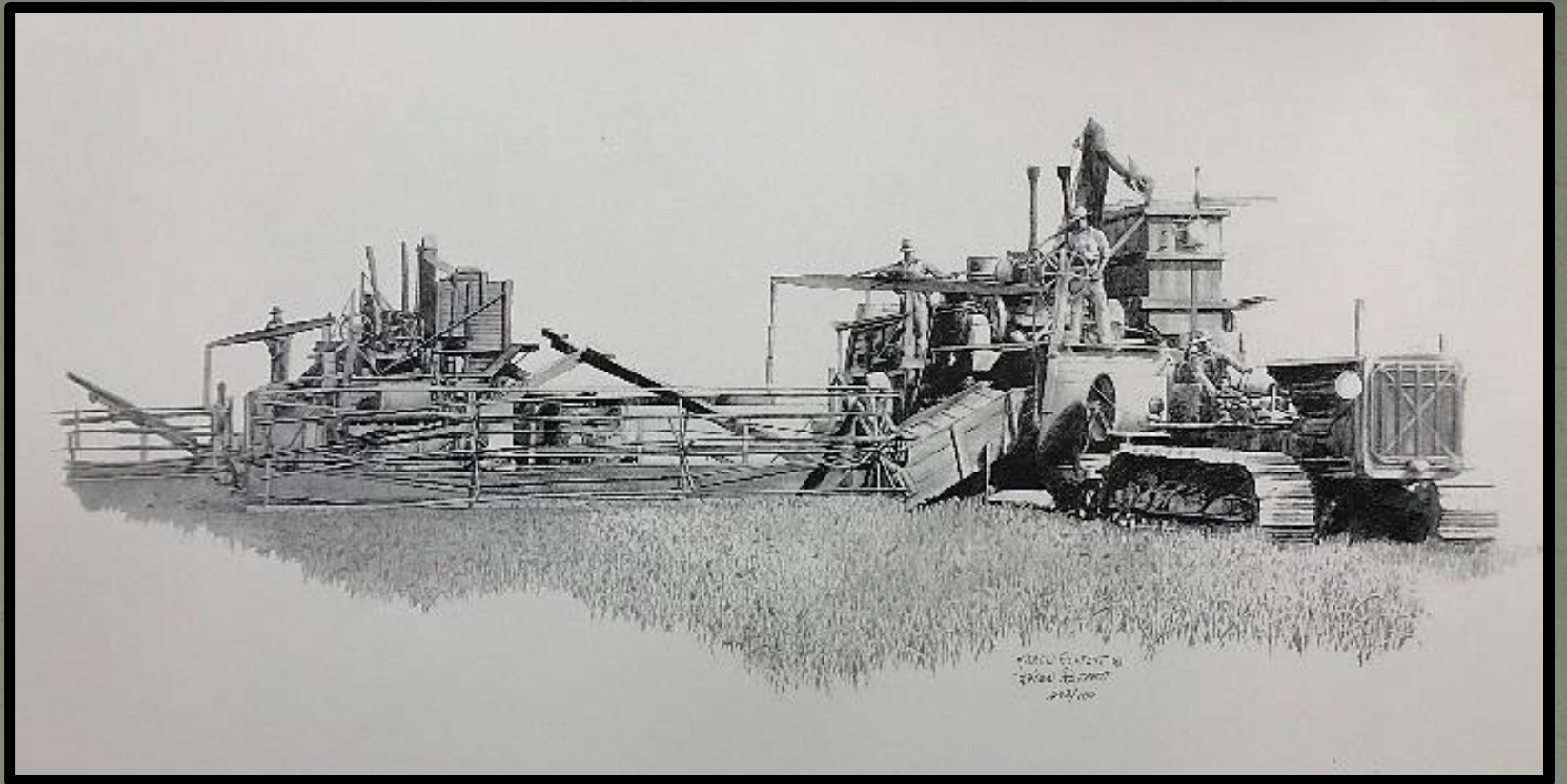
Job Nixon, *Harvest Field, Ely: Evening* (1/6, 1926)

Signed proof on wove paper, 10 $\frac{7}{8}$ x 5 $\frac{1}{2}$ inches

Not listed in any public or private collection



Rockwell Kent, *Harvest Time* (September 1934)
***Fortune Magazine*, 11 $\frac{1}{8}$ x 7 $\frac{3}{4}$ inches**



**Karen Reffett, Untitled Pull-Combine with Tractor
(n.d., c. 1995) 18 x 24 inches
Washington Association of Wheat Growers
Harvest Lithograph Series**



Alex McGregor and John Clement



Bread of Life

Northwest Drylands 2013

Photography by John Clement



West of Ellensburg, WA



East of St. Johns, WA



Kennewick, WA



South of Hooper, WA



South of Ephrata, WA



East of Colfax, WA



North of Pottlatch, ID



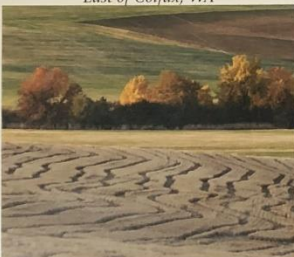
West of Umatilla, OR



South of Kalhotus, WA



East of Benton City, WA



North of Walla Walla, WA



North of Richland, WA



North of Pasco, WA

The Northwest Drylands is a vast region of placid sunrises and stirring sunset overlooking incredibly varied landscapes which I have been blessed to experience throughout my lifetime. Photography has allowed me to share God's creation through the gift of seeing his handy work in a unique way that stirs the inner spirit. First impressions of the area's massive coulees, rolling hills, and sage-covered plains instill moods of monumental simplicity, but on closer inspection reveal the complex and fragile realms of nature. I am grateful to God for a lifetime of sustainability surrounded by His timeless handiwork and who's command, "Let there be light," came with affirmation that, "It was good." These words offer assurance that His unlimited power has formed our world and that incredible light upon landscapes stir emotions and the soul in testimony

of divine existence and love. My hope is that documentation of these changes through photographic art might enable interpretation and protection of the Northwest Drylands as a place to foster personal faith, wonder and collective strength. John's work can be viewed at Kiona winery, Allied Arts gallery or on line at www.johnclementgallery.com

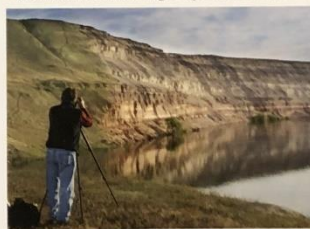


Photo taken by Nancy Richter



*The Team You Can Count On For
Higher Yields & Cleaner Fields*



Dixie Hills Twilight

NORTHWEST DRYLANDS 2023

Photography by John Clement



County Wells Road



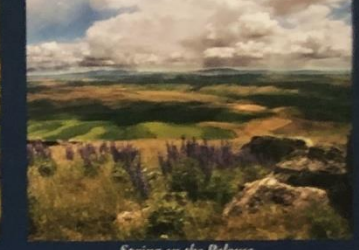
Winter Patterns Spring Valley



March Along the Blue Mountain



McKenzie Road Spring



Spring on the Palouse



Bales on the Palouse



Palouse



Ready to Cut



Aurora Over Ritzville



Grand Ronde Fall



Super Lenticular



Zion Winter



Diamond Dust Wallula Gap

John began his photography career in the 70's after graduating from Central Washington University. Nearly five decades of work have produced 55 regional, national and international awards for excellence in photography. In 2008, John was awarded both first and second place in a National Natural Landmarks competition. Both Washington images were featured on the cover of their calendar.

John and author Richard Scheuerman have collaborated on books, including *Wenatchee Valley and Its First Peoples* and *Finding Chief Kamiakin*. With fellow collaborator, Alex McGregor, John and Richard have published *Palouse Country: A Land and its Peoples*; *Palouse Country, the Oral History Edition*; *Northwest Drylands: Seasons*; and *Harvest Heritage: Agricultural Origins and Heirloom Crops of the Pacific Northwest*. John also provided many of the photographs for the book, *Where the Great River Bends*, by Bob Carson of Whitman College.



John and his daughter Colleen

John had 17 large murals of eastern Washington installed in the Seahawks Stadium. His images are featured in the new medical facility in Othello, WA. with over 100 pieces ranging in size from 4' to 36'. His images were also fused onto large glass panels at the newly remodeled Pasco WA. airport. John Clement's work can be viewed at Kiona Winery, the Tri-Cities Allied Arts Gallery, or online at www.johnclementgallery.com.

Presented by



DEDICATED PEOPLE WHO CARE
About Farm Families, Our Greatest Resources
About the People They Feed, Around the Globe
About the Environment
About the Communities We Serve



Touchet Country Harvest



Jim Gerlitz, *Palouse Colony Harvest* (2017)

Kathleen Hooks, *Dryland Wheat* (2009)



Leopold Lesigne, *Porte de Mars* [Mars Gate], Rheims, France

Lithograph on laid paper, 11 ½ x 12 inches

La Revue de l'Art ancien et moderne, XI, 1902

A 3rd century agricultural Pax Romana and tribute to technology



3rd Century Threats to the Empire: Barbarian Invasion, Dependence on Slave Labor, Political Corruption

21st Century “Planetary High Risks”:* Biodiversity Collapse, Global Warming, Freshwater Change & Ocean Acidification

**9 PHR’s in total; see Stockholm Resilience Center Report in Science Advance IX:37 (2023).*



Progressive change to promote wellbeing of the land and future generations can be unwisely limited by amnesia as well as nostalgia. Amnesia is to forget about cultural legacies bequeathed by ancestors and society, and nostalgic appeals to life in some halcyon past often overlook the challenges of such times. But memory is a critical discipline. We remember places, mark Scriptures, and appreciate art for synergy and solidarity today to foster human flourishing and stewardship of resources for tomorrow.