

Special Advertising Section

ifpda | printfair | 2014



Photo by Sari Goodfriend Photography

The 24th Annual IFPDA Print Fair kicks off today and runs through Sunday at the Park Avenue Armory. The Fair will feature 90 galleries from around the world.

PRISTINE MASTERWORKS, NEW PROJECTS HIGHLIGHT 2014 IFPDA PRINT FAIR

Ah, **autumn** in New York.

It always puts a certain indefinable tingle in the air, especially for art lovers. They know the season brings the best art shows — and they're right. Currently, there's Matisse at MoMA, Cubists at the Met and Egon Schiele at the Neue Galerie.

Location

Park Avenue Armory
643 Park Avenue at 67th St.
New York, NY 10065

Assisted access available via
Lexington Avenue.

Fair Dates

TODAY	11/6	12 – 8 p.m.
TOMORROW	11/7	12 – 8 p.m.
SATURDAY	11/8	12 – 8 p.m.
SUNDAY	11/9	12 – 6 p.m.

Admission

Daily: \$20

Purchase tickets online at
printfair.com

Children under 12 admitted free
when accompanied by an adult.

Programs

FRIDAY 3 P.M.

C.R.W. Nevinson and his
New York Prints,
1919–1921

Lecture by

Dr. Jonathan Black

SATURDAY 11 A.M.

The Jordan Schnitzer Family
Foundation Lecture

Featuring artist Mel Bochner
(This event is sold out)

Fair Tours

Saturday and Sunday

Visit printfair.com for tickets.

**WWW.
PRINTFAIR.COM**

Also on the not-to-be-missed list of art aficionados is the IFPDA Print Fair at the Park Avenue Armory. Starting today, more than 90 galleries from all over the country and around the world curate a four-day exhibition of thousands of prints that range from centuries-old works by Old Masters to brand-spanking-new achievements by the art world's latest whiz kids. Other than the fact you can buy these works — and, in large part, quite affordably — there's no difference in quality in what you see at the Print Fair than what you see on the walls of New York's tip-top museums. "The Print Fair is really like a pop-up museum of world-class caliber," says IFPDA executive director Michele Senecal. "This depth and quality lie behind its irresistible appeal for elite collectors, curators and art lovers."

There is, for instance, a very rare complete Volland Suite by Pablo Picasso offered by the London gallery Frederick Mulder Ltd. The suite, made up of 100 subjects, was created in the 1930s and only a fraction of the sets were released as a complete group, with many of those in major institutions such as the British Museum. "All 100 impressions of our set are in perfect condition since they have never been hung or exposed to daylight. Also, the set has an impeccable provenance," says Anne-Françoise Gavanon, the gallery's co-director.

Another never-before-exhibited work evidences Ed Ruscha employing an innovative technique for the first time. For six new prints titled Rusty Sign series, the California Pop artist used a process developed by Mixografia that makes his signature images of signs look weathered and old. Speaking of old, the Fair encompasses work by a league of the venerated masters, going back 500 years. C.G. Boerner, a New York gallery, has a masterful woodcut by Albrecht Dürer that dates to 1496. Then there's *Entombment with Four Birds* by Andrea Mantegna, the 15th-century Italian Renaissance painter

considered the father of printmaking in Italy. "A print like this has come onto the market only four or five times in the last half century," says David Tunick, a New York gallerist.

No important collection of art would be complete without a Rembrandt, and the Print Fair has him. Childs Gallery of Boston is showing *Christ Appearing to the Apostles* from 1656, and Helmut H. Rumbler of Frankfurt is exhibiting *The Three Trees* from 1643, which is regarded as "the crowning achievement of Dutch landscape etchings," says Rumbler.

From Catherine E. Burns of Oakland, California, comes *Peasant Mother and Child*, created in 1894 by one of America's foremost Impressionists, Mary Cassatt. "Her color prints are considered among the most important created at the turn of the 20th century," says Burns, adding that Cassatt applied ink to the printing plates for this work with her own hands, making each impression uniquely distinctive. In the same vein of singular standouts at the Print Fair is Richard Diebenkorn's *Green*. Part of the Abstract Expressionist's iconic Ocean Park series, the work is by far the largest print the artist ever made — more than three feet by four feet. James Turrell's *Suite from Aten Reign* represents the artist's first effort in Japanese-style colored woodcut prints, which replicate the breathtaking chromatic variations he brought about last year in his smash-hit light installation in the Guggenheim's rotunda. And making its debut at the Fair is Damien Hirst's *Black Dot*, part of the English artist's Spot series and the first work he has encrusted with diamond dust.

"With such a high array of high points, this year's Print Fair stands as one of the best art experiences to be had in New York or anywhere," says Senecal. "It will be an exciting weekend to acquire fine art alongside the world's leading collectors, curators, artists and dealers."



Richard Diebenkorn

Green, 1986

Color spitbite aquatint with soap
ground aquatint and drypoint
Edition of 60

Courtesy Mary Ryan Gallery,
copyright The Estate of
Richard Diebenkorn



Mary Cassatt

Peasant Mother and Child, 1894
Aquatint and drypoint

Courtesy
Catherine E. Burns, Oakland, CA



Albrecht Dürer

*Knight on Horseback and the
Lansquenet*, ca. 1496–97

Woodcut

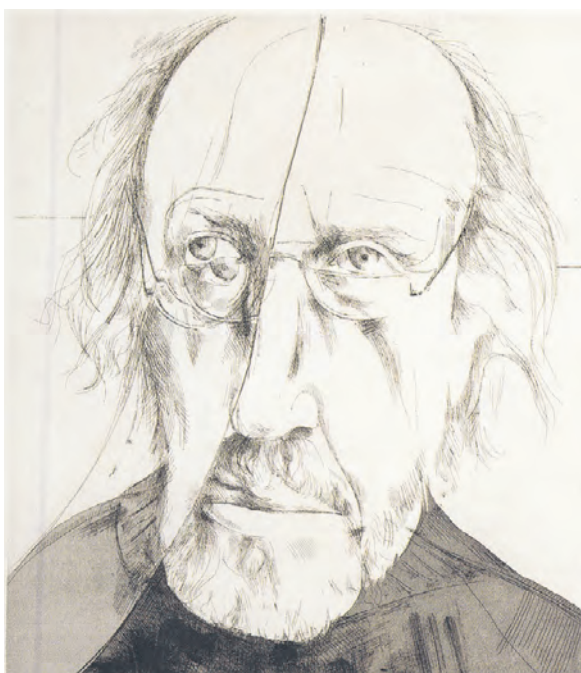
Courtesy
C.G. Boerner, New York, NY

This Advertising Section did not involve
the News or Editorial departments of The
Wall Street Journal

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RICHARD HAMILTON
ACQUISITION PRIZE



Richard Hamilton
Self-Portrait in a Cracked Mirror, 1985
Etching and aquatint on paper
Courtesy Alan Cristea Gallery and the Estate of Richard Hamilton



Courtesy of Portland Art Museum



Andy Warhol, *Flowers*, 1970, Screenprint

SUSAN SHEEHAN GALLERY

IFPDA Print Fair
Booth 415

www.susansheehangallery.com

SUSAN SHEEHAN GALLERY

Susan Sheehan Gallery specializes in American post-war and contemporary prints and works on paper, with an emphasis on Minimalism and Pop Art. We are a founding member of IFPDA. The gallery focuses on the prints and works on paper of such artists as Willem de Kooning, Richard Diebenkorn, David Hockney, Jasper Johns, Ellsworth Kelly, Sol LeWitt, Roy Lichtenstein, Brice Marden, Joan Mitchell, Ed Ruscha, Wayne Thiebaud, Cy Twombly and Andy Warhol, among others. Works on display include a rare Bruce Nauman litho/screenprint titled *Oiled Dead*, a litho by Vija Celmins titled *Galaxy* and a rare/early untitled woodcut by Don Judd.

Booth 415

susansheehangallery.com

C.G. BOERNER AND HARRIS SCHRANK FINE ART

Exhibiting together for the seventh year, we are showing a wide selection of Old Masters through early 20th-century prints, from a tiny ornament print by Schongauer to the sought-after sporting prints of George Bellows. Highlights at the Fair include the superb first state of Rembrandt's 1656 portrait of *Jan Lutman, Goldsmith*; an exquisite first-state impression of Whistler's *The Embroidered Curtain*; Dürer's woodcut *The Knight on Horseback and the Lansquenet*; several printed books, including *Le Cris de Paris* by the Comte de Caylus, after Edme Bouchardon; a selection of German Romantic prints; and a daring large monotype by Degas, *La Toilette (La Cuvette)*.

Booth 210

cgboerner.com and harrisschrank.com

DURHAM PRESS, INC.

Durham Press is dedicated to giving artists the technical support and time needed to experiment with multiple printmaking media. The Press does not make many projects each year, but focuses on making works of the highest quality that will keep artists and collectors intrigued and committed. Durham Press has earned a reputation for impeccable quality and innovation. Their prints have been placed with museums and contemporary art collections around the world, including the Museum of Modern Art in New York, the Whitney Museum of American Art, the Perez Art Museum Miami, and the Pinacoteca do Estado de São Paulo.

Booth 303

durhampress.com

GEMINI G.E.L. AT JONI MOISANT WEYL

Gemini G.E.L. at Joni Moisant Weyl has exhibited at the IFPDA Print Fair since the Fair's inception in 1991. This year's booth will feature new projects by John Baldessari, Ellsworth Kelly, Julie Mehretu and Richard Tuttle. On view in the gallery in Chelsea through December 6 will be selections from these new projects as well as a new monumental Paintstik print by Richard Serra. Since 1984, the gallery has been the New York representative for the renowned Los Angeles-based artists' workshop Gemini G.E.L., presenting new editions as they are released by the workshop as well as important historical surveys.

Booth 412

joniweyl.com

SENIOR & SHOPMAKER GALLERY

Senior & Shopmaker Gallery, located in the Chelsea Art District at 210 11th Avenue, specializes in modern and contemporary works on paper by internationally recognized artists. At the Fair, the gallery will feature a one-person exhibition by Robert Mangold, the noted Minimalist painter who for over 40 years has been working in print media, alongside his drawings and paintings. *Robert Mangold: Woodblock Prints 1985-2014* is a historical survey of the artist's work in the woodcut medium, including early self-published editions and two new 2014 woodcuts premiering at the Fair for the first time.

Booth 206

seniorandshopmaker.com



C.G. BOERNER

HARRIS SCHRANK FINE PRINTS

Exhibiting Together in Booth 210



DURHAM PRESS



Beatriz Milhazes, *Snake Dreaming*

- | | |
|-----------------|------------------|
| HURVIN ANDERSON | MICHAEL HEIZER |
| POLLY APFELBAUM | EMIL LUKAS |
| ROLAND FISCHER | BEATRIZ MILHAZES |
| CHITRA GANESH | JAMES NARES |
| JOHN GIORNO | MICKALENE THOMAS |

BOOTH 303

durhampress.com

610.346.6133

NEW AND RECENT EDITIONS

JOHN BALDESSARI

ELLSWORTH KELLY

JULIE MEHRETU

RICHARD SERRA

RICHARD TUTTLE

GEMINI G.E.L. AT JONI MOISANT WEYL

535 WEST 24TH STREET, 3RD FLOOR NEW YORK, NEW YORK 10011

212.249.3324 GEMINI@JONIWEYL.COM JONIWEYL.COM

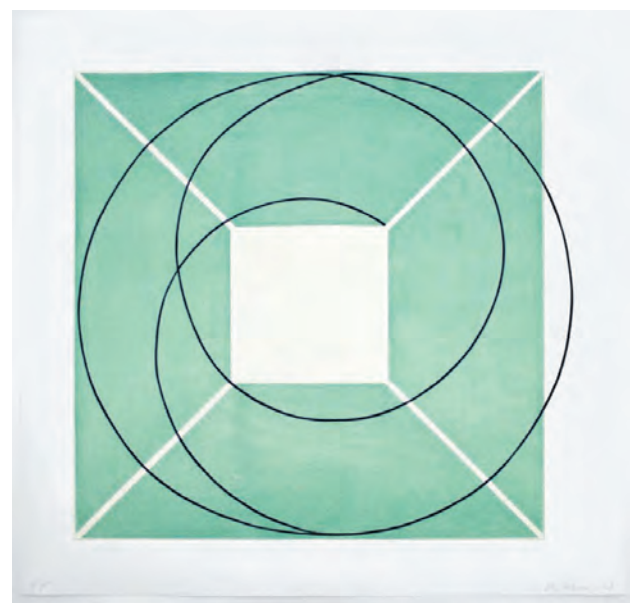
TUESDAY THROUGH SATURDAY 10:00 - 6:00



ROBERT MANGOLD

WOODBLOCK PRINTS 1985-2014

IFPDA PRINT FAIR



Frame with Separation, 2014, color woodcut on Stonehenge paper, 30 x 30 1/2", ed. 35

SENIOR & SHOPMAKER GALLERY

210 ELEVENTH AVENUE • NEW YORK 10001-1224
TEL 212 213 6767 • WWW.SENIORANDSHOPMAKER.COM

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Most museums, big or small, must continually fundraise for acquisitions, often necessitating a curator make a selection based purely on what is easiest to fund, rather than what is best for a collection. Thanks to the Richard Hamilton Acquisition Prize, this difficulty is being addressed. The prize awards up to \$10,000 for a curator to purchase a print from the Print Fair that ideally suits a museum's collection.

This year's prize is going to Oregon's Portland Art Museum, the only print study center in the six states of the Pacific Northwest. "I am keenly excited to get to the Print Fair on November 6," says Mary Weaver Chapin, curator of graphic arts at the museum. "While the museum has great breadth in our 23,000 prints, we are seeking to improve the depth and the quality of the holdings as funding allows. The Hamilton Prize enables us to acquire a significant print that will definitely enhance our collection."

Sponsored by Champion & Partners, a Boston-based executive search firm, the prize is named after the late English painter and collage artist Richard Hamilton. Says Geoffrey M. Champion, CEO of the firm, "I was privileged to have met Richard Hamilton, and it was through his work that I came to love prints. The prize is a small way of trying to honor his unrivaled contribution to printmaking."

This is the third year the prize has enabled a museum to make a purchase at the Print Fair. "It has been amazing to see the growing number of applications that are submitted each year," says Champion. "It now seems to be a mainstay of the Fair, which is great for the IFPDA." Previous winners of the prize are the Philadelphia Museum of Art and the British Museum, which is incorporating the print it purchased as part of an upcoming exhibition of American printmaking.

Champion & Partners is committed to three more years of sponsorship to allow the prize to benefit and build more worthwhile collections. "Every year that I have visited the Print Fair, it has seemed that it was the one place where print curators, collectors and dealers all meet together," says Champion. "I am delighted we are a contributing part of that."

PORTLANDARTMUSEUM.ORG

THE FINE ART SOCIETY

The Fine Art Society was founded in 1876 by a group of collectors to publish prints by contemporary artists. We staged exhibitions of works by James McNeill Whistler and Samuel Palmer and published their etchings in the 1880s. We still deal in their prints, as well as works by Walter Sickert, C.R.W. Nevinson, Ben Nicholson, Eric Ravilious, Graham Sutherland and other artists of the period. The gallery specializes in British art and design of the 19th, 20th and 21st centuries: paintings, sculpture, prints and the decorative arts. We still occupy the building on New Bond Street where we began.

Booth 203

faslondon.com

GRAPHICSTUDIO | INSTITUTE FOR RESEARCH IN ART

Founded in 1968, Graphicstudio is a university-based workshop engaged in a unique experiment in art and education. Emerging and established artists are invited to work in residence on the campus of the University of South Florida in Tampa and collaborate with exceptionally talented faculty and staff who provide them with the freedom to experiment and pursue new directions to advance their practices. This year, the press will be showcasing new print editions and sculpture multiples at the forefront of contemporary art by Vik Muniz, Allan McCollum, Rochelle Feinstein, Robyn O'Neil and Iva Gueorguieva.

Booth 105

graphicstudio.usf.edu

BROOKE ALEXANDER

Brooke Alexander has been a publisher of prints and multiples since 1968. The gallery works with internationally renowned artists, including Richard Artschwager, John Baldessari, Donald Judd, Robert Longo, Bruce Nauman, Raymond Pettibon, Ken Price, Ed Ruscha, Richard Tuttle and Lawrence Weiner. Today, Brooke Alexander mounts historically significant exhibitions that often pair the works of two or more artists in intriguing and unexpected ways, such as Josef Albers and Ken Price; Jasper Johns and Barnett Newman; and Josef Albers and Donald Judd. The gallery will be exhibiting work by many of these artists at the Fair.

Booth 307

baeditions.com

PRATT CONTEMPORARY

Since its founding in 1977, Pratt Contemporary's core activity has been printmaking with the guiding principle of collaboration and dialogue between printer and artist. The studio is committed to printmaking as a vigorous language for visual artists and its importance in the development of their work. Pratt Contemporary is launching a new portfolio of prints by sculptor Ana Maria Pacheco at this year's Print Fair. The portfolio of ten drypoints is accompanied by a text written by Marius Kociejowski. We're also showing screenprints by Kristian Krokfors, monotypes by Alison Lambert, and etchings by Marcus Rees Roberts and Hugo Wilson.

Booth 405

prattcontemporaryart.co.uk

THE OLD PRINT SHOP

At the IFPDA Print Fair, The Old Print Shop will feature American Modernists, including work by Howard Cook, Louis Lozowick and Theodore Roszak, along with a remarkable group of Provincetown white-line woodcuts by Blanche Lazzell, Ida Marie Perrault and Agnes Weinrich. Two works of great note are Blanche Lazzell's *Provincetown Back Yards* from 1927 and Louis Lozowick's *New York* from 1926. The gallery will also be featuring new work from one of our contemporary artists, Peter Milton.

Booth 100

oldprintshop.com

Important American Prints
1750 to 1950

NEW YORK. LITHOGRAPH BY LOUIS LOZOWICK, 1926.

THE OLD PRINT SHOP AT THE IFPDA PRINT FAIR
BOOTH 100 NOVEMBER 5-9, 2014

The OLD PRINT SHOP INC.

CELEBRATING 116 YEARS OF BUYING, SELLING AND
BUILDING AMERICAN ART COLLECTIONS

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PRATT CONTEMPORARY

Ana Maria Pacheco, *Burial*, 2014. Drypoint, plate: 31 3/4 x 26 3/8 in

IFPDA Print Fair 2014
Booth 405

New work by

Ana Maria Pacheco, Marcus Rees Roberts
Kristian Krokfors, Hugo Wilson, Alison Lambert

PRATT CONTEMPORARY | PRATT EDITIONS
The Gallery, Ightham, Sevenoaks TN15 9HH, UK
+44 (0)1732 882326

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www.prattcontemporaryart.co.uk

The Fine Art Society

Dealers in 19th & 20th Century
British Prints



148 New Bond Street · London W1S 2JT
gc@faslondon.com
+44 207 629 5116

Samuel Palmer *The Sleeping Shepherd - Early Morning*
c.1854, etching, an early proof



Graphicstudio | Institute for Research in Art
www.graphicstudio.usf.edu
Booth 105

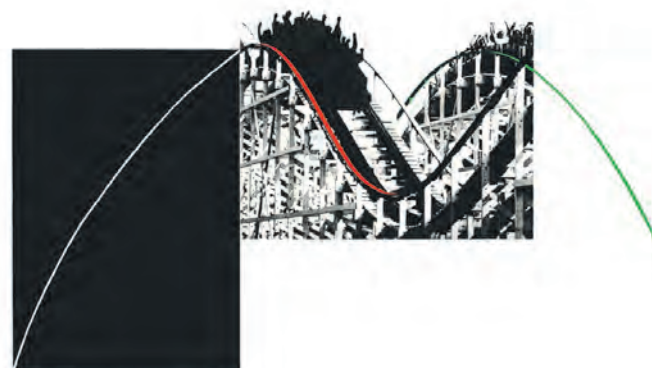
Robert Mapplethorpe
Irises, 1986

© Robert Mapplethorpe Foundation
Used by permission



Brooke Alexander Inc.

IFPDA Print Fair Booth 307

John Baldessari, *Rollercoaster*, 1989-90

Exhibiting works by:

Artschwager, Baldessari, Holzer,
Kelley, Longo, Nauman, Pettibon,
Rauschenberg, Ruscha, and Zaugg.

59 Wooster Street, New York, NY 10012
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www.baeditions.com

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About the IFPDA

The International Fine Print Dealers Association (IFPDA) was founded in 1987 by a small group of art dealers specializing in prints. Their mission was two-fold: create an international organization dedicated to the highest ethical standards and connoisseurship, and promote a greater appreciation and deeper understanding of fine prints among art collectors and the general public.

Since then, the IFPDA has grown to include over 160 elected members in thirteen countries whose areas of specialization range from Old Masters and modern, to publishers of prints by renowned contemporary and emerging artists. Election to membership requires a high level of expertise and professional integrity.

Each year, the organization presents the IFPDA Print Fair, an event that is unique among art fairs for its exclusive focus on fine prints. Since exhibition at the Fair is limited to IFPDA members, collectors are assured of the authenticity and condition of artwork available for purchase — assurances that reach far beyond customary conditions of sale offered by most auction houses. The Fair is the crown jewel of New York's Print Week, a lively schedule of lectures, exhibitions, satellite fairs and gallery talks focused on printmaking and its vitality as an artistic practice. Print Week is also organized by the IFPDA. Through the annual Book Award, the IFPDA encourages print research and scholarship of new ideas in the field. This year's award will be presented at the Print Fair to Erik Hinterding and Jaco Rutgers for their extraordinary achievement on *New Hollstein Dutch & Flemish: Rembrandt*.

In 2010, the IFPDA founded The IFPDA Foundation, a public charity, to administer its grants program, which provides support to museums and nonprofit institutions for exhibitions, scholarly projects and educational programs focused on printmaking, its contemporary practice or its historical impact. This year, the Foundation launched its newest initiative, which helps museums provide summer curatorial internships for their print collections. It funded internships this past summer at seven institutions: Baltimore Museum of Art; Museum of Fine Arts, Houston; The Library Company of Philadelphia; The New York Public Library; RISD Museum; University of Iowa Museum of Art and the Zimmerli Art Museum at Rutgers University. Through this program, the Foundation extends the vision of the IFPDA and encourages the cultivation of the next generation of scholars, curators, dealers and specialists dedicated to prints.

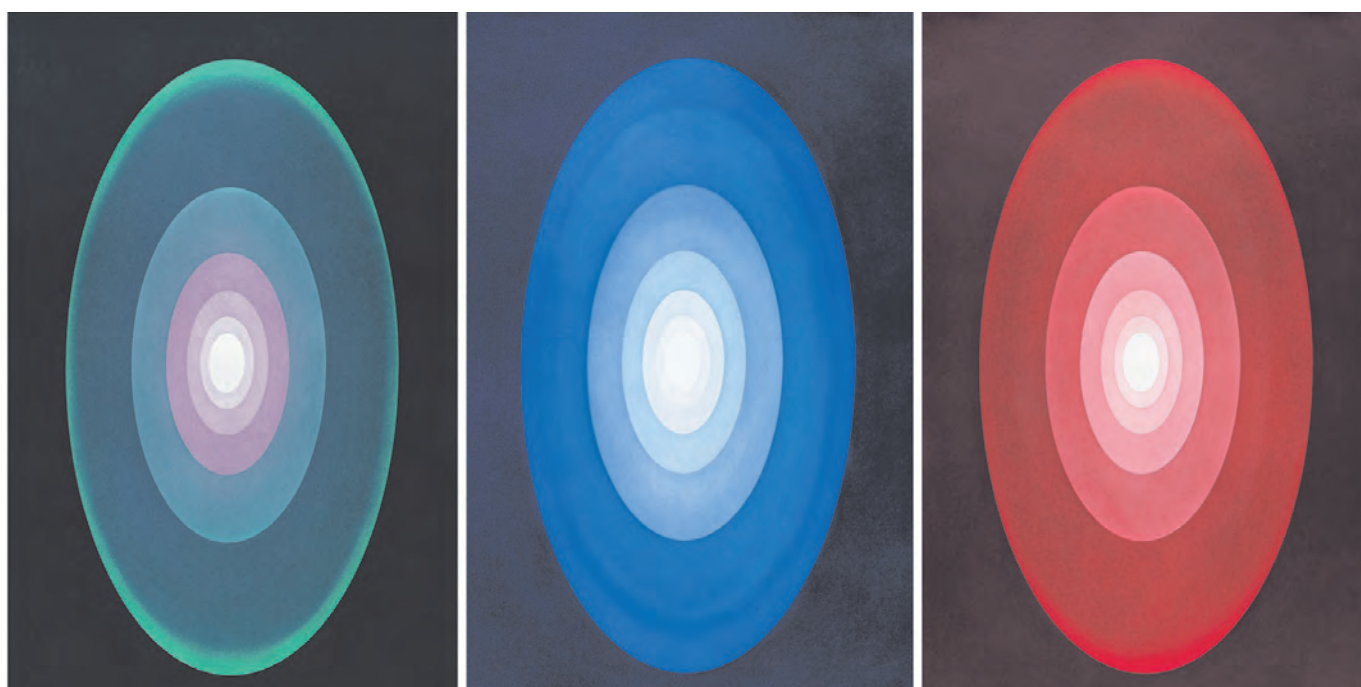
TWO PALMS

THE ARION PRESS



Arion Press, printer and publisher of limited edition artist books and related prints in portfolio, launches Julian Lethbridge color prints with poetry of Jorie Graham (book and suite). Also featured: Kara Walker lithographs for the libretto of *Porgy & Bess* (book and suite), Julie Mehretu prints for poetry of Sappho, (book and suite), Kiki Smith for poetry of Emily Dickinson, and work by Raymond Pettibon, Jim Dine, Jonathan Hammer, R. B. Kitaj, Laurie Simmons, and Carroll Dunham. Books are printed by letterpress and hand bound in Arion's historic workshop in San Francisco's Presidio.

1802 Hays Street, The Presidio, San Francisco, CA 94129
TEL: 415-668-2542 • FAX: 415-668-2550
www.arionpress.com • arionpress@arionpress.com



James Turrell
Suite from Aten Reign, 2014
Aquatint etching, Edition of 30
Courtesy Pace Editions, New York, NY

TWO PALMS

Bochner. Close. Doig. Row. Stockholder. Winters.

Booth 111

twopalms.us

ARION PRESS

Arion Press, printer and publisher of limited edition artist books and related prints in portfolio, launches Julian Lethbridge's color prints with the poetry of Jorie Graham (book and suite). Also featured are Kara Walker's lithographs for the libretto of *Porgy & Bess* (book and suite), Julie Mehretu's prints for the poetry of Sappho (book and suite), Kiki Smith's prints for the poetry of Emily Dickinson, and works by Raymond Pettibon, Jim Dine, Jonathan Hammer, R.B. Kitaj, Laurie Simmons and Carroll Dunham. Books are printed by letterpress and hand bound in Arion's historic workshop in San Francisco's Presidio.

Booth 103

arionpress.com

ALAN CRISTEA GALLERY

One of the leading commercial contemporary galleries in Europe, the Alan Cristea Gallery is the primary representative for the prints of a number of established and emerging international contemporary artists and artists' estates. The gallery shows a continuous program of exhibitions and, as one of the largest publishers of original contemporary editions in Europe, commissions and facilitates innovative projects by outstanding artists. New print projects being launched at the IFPDA Print Fair include series by Gillian Ayres, Richard Long, Michael Craig-Martin, David Nash, Ian Davenport, Jim Dine, Howard Hodgkin and Julian Opie.

Booth 301

alancristea.com

Collecting Basics

What is a Print?

A "fine" or "original" print is a work of art that has been conceived by the artist to be realized as a print. It is not a copy of a drawing or painting.

An artist creates a print by drawing or carving a composition on a hard surface such as a woodblock, metal plate or stone. This surface is then inked by hand and the image is transferred to paper or another material by applying pressure, thus creating an "impression" or print. Prints usually exist in multiple impressions, each pulled by hand from the inked surface.

The **matrix**, from the Latin word *mater*, meaning mother, is the surface on which the artist creates an image prior to printing; for example, a woodblock, linoleum block, metal plate, lithographic stone or mesh screen.

An **edition** is a set of identical impressions (prints) made from an individual matrix created by the artist, either working alone or in conjunction with a master printer.

While the **numbering** of individual impressions can be found as early as the late 19th century, it did not become standard practice until the mid-1960s.

Numbering is now transcribed as a fraction with the top number signifying the number of that particular print and the bottom number representing the total number of prints in the edition. The edition number does not include proofs, but only the total number of prints in the numbered edition. In printmaking today, the numbering sequence is not intended to reflect the order of printing.

The very earliest prints did not have **signatures** at all, although by the late 15th century many artists indicated their authorship of a print by incorporating a signature or monogram into the plate design. This kind of composition is called "signed in the plate" or a "plate signature." While some prints were pencil signed as early as the late 18th century, the practice of signing one's work in pencil or ink did not really become common practice until the 1880s.

Alan Cristea Gallery

Booth 301 at
the IFPDA Print Fair

The Alan Cristea Gallery at
31&34 Cork St. London W1S 3NU
Telephone +44(0)20 7439 1866
Facsimile +44(0)20 7439 1874
Email: info@alancristea.com
Website: www.alancristea.com

New works by

Gillian Ayres
Christiane Baumgartner
Michael Craig-Martin
Ian Davenport
Jim Dine
Richard Long
Julian Opie
Lisa Ruyter
Richard Woods



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THE JORDAN SCHNITZER FAMILY FOUNDATION LECTURE

Featuring artist **Mel Bochner**

Saturday, November 8, 11 a.m. • Park Avenue Armory

EVENT
SOLD
OUT



Jordan D. Schnitzer at the Washington State University Museum of Art

One of the most noteworthy facets of this year's many-sided IFPDA Print Fair is a lecture by artist Mel Bochner. A trailblazer in the Conceptual art movement starting in the 1960s, Bochner is perhaps best known for his prints that riff on words.

The Jordan Schnitzer Family Foundation has generously funded this inaugural lecture which provides a forum for this renowned artist to discuss the importance of printmaking on his artistic practice. Besides overseeing a family real estate company founded by his father, philanthropist Jordan Schnitzer heads the Foundation, as well as the Jordan D. Schnitzer Collection, which acts as a lending library of prints for regional, university and major art museums all over the country, especially in less-served communities. Mr. Schnitzer answered questions about his lifelong passion for prints.

What sparked your interest in philanthropy?

I grew up in Portland, Oregon, where my mother operated the Fountain Gallery of Art. I was lucky to grow up in a home with contemporary art and visited museums often. But there are literally millions of individuals who have not been as fortunate. I am working to make my print collection available to less-served communities to hopefully attract new audiences who will then realize it is pretty neat going to museums and galleries to appreciate art.

What is the philosophy guiding loans from your print collection?

We exercise no editorial control. Curators and directors can pick whatever they like from among 8,000 prints in our collections.

There are no fees associated with loaning the art and we pay transportation costs and provide brochures that are given away to visitors. So far, we have had more than 90 exhibitions at 60 museums across the country and a few international museums.

Why did you decide to sponsor the lecture by Mel Bochner?

Dick Solomon, who operates Pace Prints, asked on behalf of the IFPDA if I would sponsor an annual lecture by a major artist. I immediately said "yes." The IFPDA chose Mel Bochner as the first speaker and he is an artist whose work I have collected in-depth for years. Anything I can do to help spread the word about how wonderful prints and multiples are, I am ready, willing and able to do, especially at an event like the IFPDA Print Fair. It is the world's most important art fair for works on paper, and it offers a chance for everyone to see the latest and finest prints and multiples in the world.



Mel Bochner
It Doesn't Get Any Better Than This, 2014
25 color silkscreen on Lanaquarelle paper, Edition of 30
Courtesy Two Palms, New York, NY

'The Most Fascinating City in the World' C.R.W. Nevinson and his New York Prints, 1919-1921

Lecture by Dr. Jonathan Black • Friday, November 7, 3 p.m. • Colonel's Room • Park Avenue Armory

C.R.W. Nevinson (1889-1946) produced some of the most poignant images of war in printmaking history, producing 148 etchings, drypoints, mezzotints and lithographs between 1916 and 1933. Nevinson was appointed an official war artist in 1916, contributing six designs to the theme of "Building Aircraft." Deeply influenced by the machine aesthetic of the Futurist movement, Nevinson's prints capture with compelling intensity the emotional mood of the time period.

After World War I, Nevinson visited New York City in 1919 and again in 1920, giving rise to a series of prints from 1919 to 1921 inspired by the city's dizzying pace, new architecture and vibrant urban reality. Dr. Jonathan Black, Senior Research Fellow in History of Art at Kingston University in London, is the author of the first comprehensive survey of C.R.W. Nevinson's printmaking career. His lecture will cover the output of these productive trips to New York. Dealers who will feature Nevinson at the Print Fair are: Osborne Samuel (London), Allinson Gallery (Storrs, Connecticut), Catherine E. Burns Fine Prints & Drawings (Oakland, California) and Gerrish Fine Art (London).



C.R.W. Nevinson
Temples of New York, 1919
Drypoint, Edition of 50
Courtesy of Allinson Gallery, Inc.

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2014

Presenting
90 Expert Dealers

500 years of
Printmaking

Today through
Sunday

Park Avenue Armory

Plan Your Visit
PrintFair.com

Presented by
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