

DATEBOOK

OCTOBER 2010 THIS MONTH'S CULTURAL AGENDA



Robert Motherwell's *Untitled*, from "The Basque Suites," 1971, at New York's Marlborough Gallery.

NEW YORK

Great on Paper | When it comes to prints, no event offers the same breadth and prestige as the **International Fine Print Dealers Association** fair, which is open only to members of the esteemed organization. Now in its 20th year, it is as robust as ever, with 89 dealers in everything from Old Master etchings and American modernism to contemporary editions exhibiting at the Park Avenue Armory from November 4 through 7. "Prints have been a very good growth area, and I'm quite optimistic about this year's event," says longtime IFPDA fair committee chair **Robert Newman**, of the **Old Print Shop**, in New York. "Those feeling a little pinched can find a great work for far less than \$100,000 or a major >>

work of art in the six digits." Newman himself is showing Australian modernist **Martin Lewis's** drypoints of urban scenes dating to 1915 through 1950, priced from \$3,000 to \$50,000.

The event is known for attracting serious connoisseurs from all over the world, and dealers strive to bring out their best. "Every U.S. and European curator will be there, and we've all been putting aside things for the better part of a year at least," says **Alan N. Stone**, of New York's **Hill-Stone**. "It's a great beauty contest." Among the beauties Stone has brought are *The Beast with Seven Heads and Ten Horns*, an exquisite circa 1500 engraving from "The Apocalypse" series of the preeminent French printmaker **Jean Duvet**, and an early Netherlandish school memento mori (4).

Top-notch Old Master prints abound. Visitors have their choice of works by **Rembrandt**, including *The Great Jewish Bride*, circa 1635, at **R.S. Johnson**, of Chicago; *The Three Trees*, 1643, at **David Tunick**, of New York; and *Abraham Casting Out Hagar and Ishmael*, 1637, at **R.E. Lewis & Daughter**, of San Rafael, California. Later gems range from **Paul Verlaine's** 1900 *Parallèlement*, illustrated by **Pierre Bonnard** and published by **Ambroise Vollard**, for \$110,000 at **Ursus Books**, of New York, to **Diego Rivera's** only print of **Frida Kahlo**, from a 1930 edition of 10, at **Roger Genser**, of Santa Monica.

For some private dealers, such as **Alice Adam**, of Chicago, the fair provides a rare opportunity to exhibit. "The show is very good for us because we also get Europeans here, so that I can be at just this one event and it works for us for the whole year," says Adam, who specializes in the early 20th century, particularly German Expressionism. She is offering the only existing impression of **E.L. Kirchner's** 1912 *Teestunde* ("Tea Hour"), which shows the artist's girlfriend, **Erna Schilling**, along with **Otto Mueller** and his wife, socializing in his Berlin studio, for \$200,000, as well plate five of Kurt Schwitters's *Merz Mappe 3*, 1923 (2).

The contemporary contingent boasts several fresh editions. **Neptune Fine Art**, of New York, is debuting **Alex Katz's** *Ulla and Vivien*, an edition of 75 priced at \$12,000 for the pair, while London's **Alan Cristea** has brand-new prints by video artist **Christiane Baumgartner** and abstractionist **Gillian Ayres**. San Francisco's **Crown Point Press** is bringing **Ed Ruscha's** *Motor City*, 2009 (1), a portfolio of seven hood ornaments, and New York's **Carolina Nitsch** is offering one of the last editions by **Louise Bourgeois**, *The Family*, 2010, in red dye on linen. Other standouts are **Donald Sultan's** silkscreened flowers *Ten Greens March 20 2006* (3), at **Mary Ryan Gallery**, of New York, and a 1971 blue abstraction by **Robert Motherwell** at **Marlborough Gallery**, of New York. —MEREDITH MENDELSON



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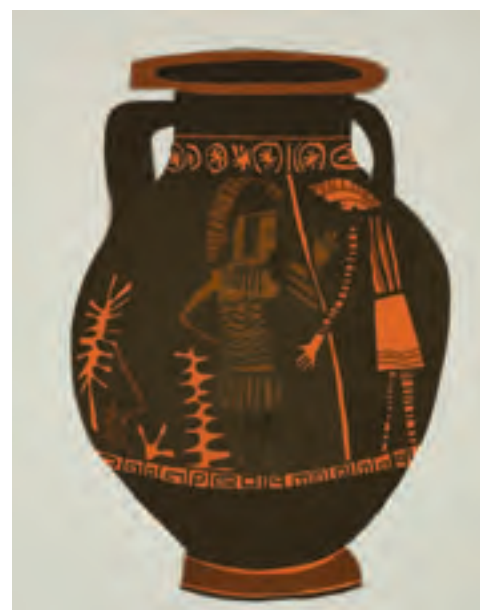
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NEW YORK

Hot off the Press

Two events timed to coincide with the IFPDA fair this year are more than mere side shows. **Editions | Artists' Books**, which was founded 13 years ago by dealers **Brooke Alexander** and **Susan Inglett**, has become an essential destination for anyone interested in the latest literary fare from contemporary publishers and dealers. "It was introduced as an opportunity to turn people on to the medium because many of these publishers don't have a chance to exhibit," says Inglett. Running from November 4 through 7 on two floors of the former Dia building, at 548 West 22nd Street in Chelsea, the fair has more than 60 international exhibitors, such as **Alexander and Bonin Publishing** and **Cirrus Gallery**, of New York, and **Daviet-Thery Editions**, of Paris. To help cover costs, since there is no entry fee, organizers are selling, for \$200 each, prints that Barbara Kruger made for the event in editions of 200. "There's a renewed interest in editions, and it's largely artist-driven," says Inglett. "It's a way of accessing a broader public, and people are recognizing that they are not reproductions."

The five-year-old **NY Art Book Fair** is a kind of sister event to Editions, run by **Printed Matter, Inc.**, the largest nonprofit dedicated to artists' publications. It fills **MOMA PS1**, in Queens, from November 5 through 7, with more than 200 exhibitors, both established and emerging, offering rare artists' books to new collectible limited-editions to zines. —MM



From top: **Larry Clark's** *Punk Picasso*, 2003, at Andrew Roth's booth in the NY Art Book Fair, and **Jonas Wood's** *Untitled*, from Cirrus Gallery, at the Editions | Artists' Books fair.

CLOCKWISE FROM TOP LEFT: CROWN POINT PRESS, SAN FRANCISCO; ANDREW ROTH, NEW YORK; RUSH VARELA, COURTESY CIRRUS GALLERY, LOS ANGELES; HILL-STONE, INC., NEW YORK; DONALD SULTAN AND MARY RYAN GALLERY, NEW YORK; ALICE ADAM, CHICAGO