

MARKET

Prints Charming

THE IFPDA FAIR OFFERS WORKS ON PAPER FOR EVERY TASTE.



THE INTERNATIONAL FINE Print Dealers Association fair returns to the Park Avenue Armory in Manhattan on Nov. 5–8 with 84 dealers offering, among other things, strong works by artists who excelled in more than one medium. Included in the British prints that the Fine Art Society will bring is C.R.W. Nevinson's *Returning to the Trenches*, a dramatic 1916 drypoint after his own 1915 World War I Futurist-style painting. "Nevinson was a great printmaker and a very good painter," says Gordon Cooke, a director at the London gallery, which is offering the print for £50,000 (\$79,500). "*Returning to the Trenches* stands out rather more as black and white than color, and something about reducing it in size, and the lack of color, makes it all the more intense."

John Szoke Editions, a New York gallery that

specializes in Picasso prints, will mount an exhibition focusing on early works such as *Visage de Marie-Thérèse*, a lithograph from 1928 that measures 8 by 5.6 inches. "It's a tiny picture, but he made it monumental simply by the way he composed it," says Szoke. "The way he's presented it, boxed in, you get no sense of anything around it. You can't tell the size. If I told you it was 6 foot by 6 foot, you'd believe it." The work will be offered for a five-figure sum, as will *Tête de Femme*, an unusual 1939 print consisting entirely of linework that Szoke deems "absolutely exquisite."

New York dealer David Tunick will have a full 16-print set of Dürer's *Engraved Passion* and an impression of Rembrandt's

famous 1643 landscape print, *The Three Trees*, which he calls "the best *Three Trees* I've ever seen for sale privately." He purchased it from a New York family that had owned it for the past 70 years. Rembrandt used etching, drypoint and engraving, and manipulated the plate further by wiping it in different ways, which has the effect of lightening or darkening areas of the print. "Sometimes it looks like dusk, and sometimes it looks like dawn," Tunick says, adding that with this particular impression, "in the sky, what could be white is left beige in tone, giving it a duskiess. It's not a sunny, bright day." Its price will be in the high six-figure range.

—SHEILA GIBSON STOODLEY



Clockwise from top: C.R.W. Nevinson's 1916 drypoint of *Returning to the Trenches*; Rembrandt's 1643 landscape etching, *The Three Trees*; Pablo Picasso's 1928 lithograph, *Visage de Marie-Thérèse*.

