

NEWS OF THE PRINT WORLD: People & Places

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Peter Parshall, book reviews of *Lucas van Leyden, Grafiek* and of Rik Vos, *Lucas van Leyden, Siemiolus*, 10, 1978–79, pp. 51–54.

¹³The essential discussion of Reformation satire, its characteristics and precedents, is Konrad Hoffmann, "Typologie, Exemplarik und reformatorische Bildsatire," in *Spätmittelalter und frühe Neuzeit, Tübinger Beiträge zur Geschichtsforschung*, II, *Kontinuität und Umbruch*, eds. J. Nolte et al., Tübingen, 1977, pp. 189–210. There is an interesting parallel to the Colchester scroll adaptation in a 1536 German account, translated from Latin, of Thomas More's martyrdom. Here a woodcut designed by Hans Weiditz showing the guillotining of James the Greater—originally one of a set of Apostles' martyrdoms—has been used to illustrate More's death. Campbell Dodgson, "A Pretended Illustration of the Death of St. Thomas More," *Maso Finiguerra*, 1, 1936, pp. 44–45.

¹⁴The early literary embellishment of Beche's story forces the historical level of irony still further. Thomas Wright, *The History of the County of Essex*, London, 1886, I, p. 277, reports the following story. "It is traditionally recorded, to the disgrace of the then bailiffs, that the unsuspecting abbot [Beche] was by them invited to a feast, and, in the moment of apparent good-will and friendship, suddenly struck with astonishment and dismay, by the presentation of the warrant, and hurried away to execution. . . ." I am unable to trace the source of the story, but the *topos* is surely familiar and the parallel to Haman's exposure is precise. I wish to make no more of this than to cite it as another hackneyed turn on a worn-out Aristotelian plot.

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NEWS OF THE PRINT WORLD: *People & Places*

With the new season about to start, PCN spoke to 20 dealers and gallery directors about their past seasons, and what they expected from the new one. Responses varied, but all seemed to be in an upbeat mood about '83-'84. Bullish, after all, is best.

Brooke Alexander, Brooke Alexander Inc., New York: I was very satisfied with last season, financially and aesthetically. We had a chance to introduce some new artists, like Tom Otterness, and he's doing very well. And we had a big drawing show by Yvonne Jacquette and an edited version of the Sylvia Mangold retrospective. We'll be introducing some new artists this year—Troelf Worszel and Kenny Goodman. It's been terrific, and I think it will continue to be.

Russ Anderson, Weston Gallery, Carmel, California: Last season was excellent. We closed our fiscal year on June 30th very close to matching our all-time record of '79-'80. Interest in Ansel Adams has picked up again, and there's an interest in contemporary work as well—Olivia Parker, Tom Millea, Marsha Burns. Of course, the hottest things in the market right now are great examples of 19th- and 20th-century classics—Adams, Weston, Strand, Stieglitz. In the fu-

ture, we're doing a fashion photography show—our idea of great fashion photography—and Ralph Gibson in the spring.

Andy Fitch, Fitch-Febvrel Gallery, New York: The calendar year was one of our best ever. After the New Year, things were a little slow, then they righted themselves. The disturbing thing is that our largest sales were turn-of-the-century items. By and large we have a hell of a time selling younger artists. We had a contemporary American show, and it was disappointing to see really good prints, selling for \$100 or \$200, that people are suspicious of. There's quite a herd instinct when it comes to taste. Anyway, we have a good show coming up in the fall, *Printmaker's Drawings*. And we'll be giving François Houtin his first one-man show in America.

Barbara Gladstone, Barbara Gladstone Gallery, New York: Last season was slow at the start, but got increasingly good. I'm very optimistic about next season—this is August, and we're busy, as busy as any month during the year. We've got a great new director, Richard Flood. We'll be showing two young English sculptors, Anish Kapoor and Bill Woodrow, who've been seen a lot in Europe but never here. Jenny Holzer's having her first one-person show. We'll be showing Daisy Youngblood and Paul Thek, who's been absent from the scene for a long time. Who knows what he'll come up with!

Jonathan Greenberg, Kennedy Graphics, New York: We've been selling prints at a brisk pace since I first came here a couple of months ago. The really important prints are a little hard to move, but prints in the moderate range, \$200–\$2,000, sell well. I'm confident about the new season—we've been seeing a lot of new customers, many of whom have never bought art before. It's a new generation of people buying prints, and they're willing to put up the money as long as they know what they're buying. One future show will be *Early American Etchings, 1870–95*, from the etching revival to the second generation. A show I'm very excited about is *Portraits in Prints*, a survey of printed portraits from 1550 on, all from stock.

Ursula Gropper, Grapestake Gallery, San Francisco: It's been a depressed year, but the number of people coming in hasn't really diminished. Sales have been less than you'd like them to be, but there have been substantial increases in the last two months. We feel the effects four to five months after New York out here, and I hear the New York market is lively. So I'm optimistic for the fall. People are making plans to buy photographs—they're tired of money market funds. In September, we'll have a Denny Moers show. In December we'll show Richard Misrach. Nothing staggering has happened yet. I think that's still to come.

Martina Hamilton, Martina Hamilton Gallery, New York: We're doing very well. The interest in the prints I carry is definitely here. Frankly, the reason a lot of collectors left the print market was to get more for their money in various younger painters. Now that their prices have skyrocketed to the \$40,000–

\$90,000 range, these people are coming back to purchasing prints. They offer more high quality art for what you spend—the investment is sound. This season we'll be doing shows where we put up prints with two or three related paintings, to get a broader view of the artist. There'll be a Julian Schnabel show in October—the first set of prints he's done, plus two large drawings—and Wayne Thiebaud in December.

Portia Harcus, Harcus Gallery, Boston: I think over the past several years a new breed of young collectors with very sophisticated tastes and the money to spend has sprung up. They're experimental and eclectic. Combining this with a general optimistic business outlook makes me very excited about the new season. In past shows of Alex Katz and Pat Steir, I've shown prints along with paintings, to give a broader sense of the artist. I'll be doing that again this season with Susan Shatter, and I'll be continuing in the same vein.

Jan Johnson, Montreal, Canada: I've had one of my best seasons. I was not affected by the recession at all. In the fall I organized an art fair, the first ever in Montreal, and I did a show at the Shell Gallery in Calgary, the first time Western Canada has been exposed to Old Masters. Right now, I'm preparing my next catalogue and show—*Prints by Women Artists*.

R. S. Johnson, R. S. Johnson International, Chicago: Last season was great—we had *19th- and 20th-Century Master Graphics*, an important Félix Buhot exhibition, and *American Printmakers: 1900–1950*. It was a record year in the 27-year history of the gallery. We'll be mounting a major *Old Masters 1475–1800* show in October, with a 110-page catalogue. It will include work by Dürer, Rembrandt, Piranesi, and Goya.

Ivo Kirschen, Kirschen Fine Art, Chicago: The fall of '82 was the worst part of the year for me. In the first semester of '83, though, we were doing 25% ahead of our record. I think this fall will be very successful for everybody. The money's around, and people are learning that quality is the best investment in the future.

Barbara Krakow, Krakow Gallery, Boston: The four months I've been separated from Harcus Gallery have been extraordinary. The print market is strong as ever for quality material. I just bought three black and white Hockney *Celias* and in three days sold them to clients. And there seems to be a new market for reasonably priced work from younger artists. I'm not sure yet about future shows. But will I be buying? Actively.

Betsy Magnuson, Boston: I'll be dealing privately this fall. Ultimately, I always wanted to deal privately—it gives you personal freedom and allows you to concentrate on the needs of clients. A gallery becomes your whole life and ties you down. The gallery *did* work—I've done what I wanted to do in terms of a public space. I think that the art market has picked up, and I'm very optimistic. A dealer friend said to me, "I sell things, but I work hard at it." Well, that's the way it should be.

Robert Miller, Robert Miller Gallery, New York: Our '82-'83 season was the strongest we've ever experienced. I'm encouraged by that because we are a very independent gallery and show a wide range of artists—we have no particular critical ax to grind. I'm heartened by this, and I anticipate its continuing. We've been doing a lot of business this summer—I had to cancel a trip to Greece, and we've been doing business with half-staff. We have four important shows coming up this season. The first will be the paintings of Rodrigo Moynihan. Another is an exhibition of Ralston Crawford's work accompanied by a monograph by Bill Agee, published by the Twelve Tree Press. In February, in conjunction with a book being brought out by Abrams, we've arranged for a show by Alice Neel. In the spring, we'll have an exhibition of the late metaphysical paintings of Giorgio de Chirico.

Marilyn Pink, Marilyn Pink Master Prints and Drawings, Los Angeles: It was the best season I've ever had. I sold some wonderful things very quickly, but I also branched out and showed people who were not in the "Big Ten." I think the general collector still wants to be led along the line of discoveries—the dealer must have a knowledgeable eye and strong opinions. This season, I'll be showing two innovative printmakers—Ralph Gilbert, who works in monotype with paint, and Loretta Kramer, who combines print with sewing and plaster and you name it. They told her it couldn't be done, but she did it!

Thomas Segal, Thomas Segal Gallery, Boston: The Chicago Art Fair gives a better picture of the national scene than just, say, New York or Boston. At the fair a year ago, you could sense the economy was not right. This May there was so much enthusiasm and interest—the country is humming, and people are buying. You could say that the print market has been soft recently, but I think that softness will turn into a strength—there will be more realistic pricing in the market, along with younger printmakers. People are no longer begging up prices as with, for example, the Stella prints. The market will be stable.

Holly Solomon, Holly Solomon Gallery, New York: Well, I've just moved my gallery, and I wouldn't have made such an investment in moving if I didn't think there was a good season ahead. Maybe it's wishful thinking, but I do think it's going to be strong. Last season, I think collectors were confused—it paid to put money into money markets, and collectors were at a loss as to who, really, would survive historically, who was really prominent among all those rising stars, what the new trends were, and who's priced properly. People really do want value. This season I see the collectors coming back. The scene will settle down, and people will start to collect what they believe in. And a lot of people who have acquired money through the money markets will start investing in collectibles. So I'm excited.

Richard Solomon, Pace Editions, New

York: The season started out very strong for us. Then, in February, March, and April, we were relatively slow. Then all of a sudden, exactly on May 1, business started booming. It was as if everybody'd gotten their tax refund on the same day. And it's been good ever since. I think the difficulty today is getting things published, in the contemporary area, and finding the material, in Old Masters. We'll be publishing Al Held, Jim Dine, and Barry Flanagan, and we're doing two shows with Schellmann & Klüser—Longo, Brauntuch, Goldstein, Salle, and the Italians, Cucchi, Chia, Clemente, and Paladino.

William van Straaten, van Straaten Gallery, Chicago: Things were fabulous on a yearly basis—the first six months, and the last three out of the next six were outstanding. 1982 was the first year we've had a downturn—the first six months were a disaster. Now we're running 60% to 70% ahead of last year. We'll be having a T. L. Solien show in September, and we'll be showing Laura Schecter and, next February, Pat Steir. Being optimistic, I think, is the only way to deal. Last year when things were bad we had time to tighten up our operation, rethink things, and organize ourselves. When it broke, we were prepared with a much more streamlined operation. Keeping that in mind, I foresee fabulous growth over the next two to three years.

Marie Withers, for Harry Lunn, Washington: Harry is going into private dealing, in Washington, New York, and Paris. He doesn't want his public space anymore—he's done his 15 years of having a public space. Private dealing will enable him to deal in those rare, exceptional, one-of-a-kind pieces. The gallery has been doing quite well—we weathered the storms. But it's basically a personal decision.

There they are—no bears in the print market.

Birds of a feather unflocked. Controversy surrounded Sotheby's June 16 and 17 sale of Audubon prints. Some 175 printed sets of Audubon's *Birds of America*, a 12-year project that wound up in 1839, were made. With this most recent breakup, approximately 125 sets are complete. Why, then, did Sotheby's sell the book as 435 separate prints?

Sotheby's was acting for Crawley Brothers, the London book dealers, and the decision to sell the prints was made by Crawley. Apparently, though, Sotheby's had advised them that selling the prints one by one would bring the highest profit.

And profit was made. The top lot in the sale was the 1838 *Trumpeter Swan*, which went for \$41,000. Another high-dollar sale was *Great Blue Heron* (1834), which sold for \$38,000. In all, the prints sold for almost \$2 million. Top price for the complete book had been paid by Crawley Brothers themselves, when they bought it for a reported \$1 million in 1981. Looks like Sotheby's had the right idea, if money's the motive.

Audubon lovers might cringe, but Sotheby's Susan Pinsky thinks Audubon might

have approved. She cites a letter in Walde-mar Fries' study, *The Double Elephant Folio*. In 1840, Audubon wrote to his family about a subscriber who put down payment for two complete unbound sets. "He purchased these copies for the purpose of selling them singly on spec and I hope he will do well with them." We wonder what Audubon would think of \$2 million?

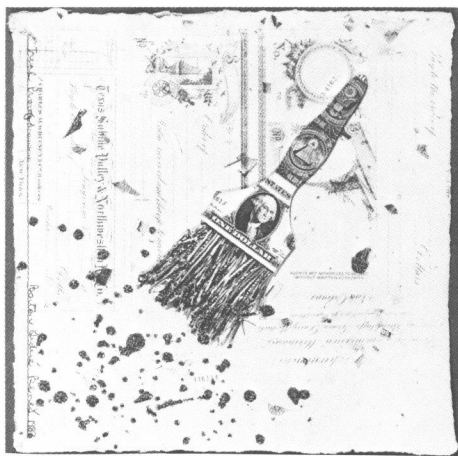
Three major European sales in June—at Galerie Kornfeld in Bern, Sotheby's London, and Christie's London—didn't exactly raise the roof, but they certainly held their own. Said Chicago dealer Richard Gray, who'd been in London, "The sales were very strong. There was no sudden appearance of groups of Iranians or Japanese, but there was definitely optimism in the air."

Frederick Schab, who attended all three sales, said that "on the whole, the auctions reflected a very strong market and a growing shortage of old master prints. The interest is very keen." New York dealer Martin Gordon, who'd been to London, commented, "As May, June, and July have gone by, prices have gotten more and more firm—or high, or heavy, or however you want to describe it. Sotheby's and Christie's reflected that—I wasn't able to buy anything at Christie's."

San Rafael, California's Raymond E. Lewis was unimpressed. "People ask me, 'what do you think? Things going up or going down?' It appears normal to me." But let New York's Aldis Browne, who attended all three sales, have the last words: "Generally, the trend of very good and very rare material bringing high prices seems to be continuing. However, the market for secondary, less important material, which has been rather weak over the last two years, appears to be showing signs of strengthening." Or, things looked good all around.

Galerie James Mayor. James Mayor took over Galerie Mazarine in Paris, in January 1982, with plans to offer a selection of contemporary prints for the neglected younger collector. Mayor, 24 and from a family steeped in the art world—his father was a medieval manuscript expert and director at Sotheby's in London, and a cousin operates Mayor Gallery on Cork Street—had always wanted to have a gallery, and the acquisition of Mazarine provided the opportunity. Mazarine had been the exclusive representative of Günter Grass in France until Mitterrand came in as president and Grass, a Willy Brandt socialist, pulled out of the French art market. The loss of its major artist occasioned the gallery's sale and its change of name—"I thought I was young enough to take the risk," jokes Mayor. "I didn't have the capital for paintings. I was also interested in the idea of a multiple—it seemed to suit today's needs. People are more interested in the decorative quality of their environment."

The charming Londoner was attracted to Paris because "there are a few contemporary print galleries there, but they don't work with really contemporary prints and they cer-



Barton Lidicé Beneš, *Money Matters*, lithograph with collage (13-1/2x13-1/2 in.), 1983. Courtesy Rutgers Archives for Printmaking Studios.

tainly don't work in a contemporary manner—their manner of presentation is rather 19th century.” Mayor wants to give young would-be collectors “what they want to see and what they can afford” and feels that much of the work heretofore shown has been “too abstract” for their taste. Although this is his first professional art venture, he soon found “that when you have a space there is no shortage of artists.” He selected artists on the basis of a shared sensibility that he defines as “mystery, the poetry of life—a sense of life’s quirkiness.” Judging from his first stock catalogue (PCN, XIV, 108), their mostly representational art does share a mood. Most are in their 30s and live and work in and around Paris, although they come from a variety of nations. Their works are modestly priced—the highest at F900, or about \$115. Such prices are apparently not uncommon in Paris, where the print market has been depressed and where, even on the rue Mazarine, rents are not as high as on 57th Street.

Mayor is optimistic about turning things around for contemporary prints in Paris, and his fall plans include a show of a monumental architectural series of prints by painter Charles-Louis LaSalle. Recently in New York, he was impressed by much of the art he saw, which he termed “high quality, a return to serious work with no gimmicks”—attributes he hopes will distinguish prints at Galerie James Mayor, 34 rue de Mazarine, 75006 Paris.

Pleasant Patronage. Charter members of the Rutgers Archives for Printmaking Studios (PCN, XIII, 214) are smiling these days. The 25 patrons who gave \$1,000 to the archives will receive prints by six, not five, artists—Barton Lidicé Beneš, Michael Goldberg, Ray Holland, Richard Mock, Milton Resnick, and Alastair Noble—and at least nine prints, as Beneš has done a suite of four for the program (see page 142). Each will be printed in an edition of 40, of which 26 go to Rutgers and the patrons, seven to the artist, and seven to the printer. Some of the artists’ impressions are surfacing in the galleries

now. The Beneš suite retails for \$1,000 and the Mock print for \$600. Phillip Dennis Cate of Rutgers estimates the total retail figure will be close to \$5,000. Unfortunately for latecomers, the program for this year is totally subscribed, and a cautious Cate makes no promise for next year. “I really don’t see how we can do that well again.” But it is a happy beginning.

Let there be Light. Late this summer, Dale Stulz was probably the busiest man in town, holding down two jobs as he made the transition from photographs expert at Christie’s to new director of Light Gallery. “It’s a smooth transition,” Stulz commented. “Claudia Gropper from Phillips is taking my place, and she’s marvelous.”

Why had Stulz—a vice-president at Christie’s—chosen to take on the directorship of an almost defunct photograph gallery? “Tennison Schad, the owner, and I had a series of conversations,” Stulz explains, “in which we discussed how to get the gallery rolling again. We had to get the gallery back on certain business principles, and it’s my responsibility to see that through.”

A gallery is nothing new to Stulz, who owned one in San Francisco some years back. “But I’ve been organizing auctions—for Marty Gordon, for Argo, for Christie’s—since 1976. It’s time for a change.

“I’m certainly going to miss Christie’s, but it’s time to move on. I’m excited about this season, especially since the corporate market seems to be getting back into photography. I think it’s going to be amusing, challenging, and wonderful for all.” First show is September 13, the photographs of Japanese artist Eikoh Hosoe, whose work hasn’t been seen in New York in almost ten years. PCN’s best to Stulz and all.

Prominent Beverly Hills lawyer **Robert Gore Rifkind** has donated his extensive collection of German Expressionist graphic art to the **Los Angeles County Museum of Art**. The collection includes works by every important German Expressionist, with a special concentration in the Brücke artists. The prints and drawings, as well as a library of over 4,000 volumes purchased by the museum, will be housed in a specially designed space, the Robert Gore Rifkind Center for German Expressionist Studies, scheduled to open in 1985.

Why would Rifkind—at 55, a relatively young collector—want to give away his collection at this point in his life? “I wanted to do it at an age where I could enjoy it,” he told PCN, “and get the pleasure of others enjoying it.

“Also,” said Rifkind, “my family has lived in Los Angeles for 80 years, and Los Angeles has been good to us. This is my way of saying ‘thank you’—and paying the city back.”

The Print Club in Philadelphia will be holding its **59th annual international competition** of prints and photographs—and monotypes, color xerox, and hand-colored

prints, too. Due date for entry form and prints/photos is October 6, and the exhibition will be held between the 1st and 29th of November. This year’s jury is made up of the Boston Public Library’s Sinclair Hitchings, Ellen Jacobowitz, acting curator of prints at the Philadelphia Museum of Art, and Jane Livingston, associate director and chief curator at the Corcoran Gallery of Art. Write the Print Club, 1614 Latimer Street, Philadelphia, Pennsylvania 19103.

Moving around. Construction on Los Angeles’ Museum of Contemporary Art’s new permanent building—\$22 million, 98,000 sq. ft.—began late this summer. Meanwhile, operations have shifted to the “Temporary Contemporary,” a city-owned, renovated warehouse space in Los Angeles’ Little Tokyo section downtown. *The First Show*—aptly titled—opens November 18 with selections from some of the finest private collections around the world, curator Richard Koshalek reports. The museum has come up with a prestigious fund-raising effort—a limited edition portfolio, *Eight by Eight*, dreamed up by and including Sam Francis, with other prints by such art stars as Richard Diebenkorn, David Hockney, Ellsworth Kelly, Niki de Saint Phalle, Robert Rauschenberg, Jean Tinguely, and Andy Warhol. Interested? The portfolio, completed in August, will sell for \$10,000, \$5,000 of which will be required as a deposit. Write the Museum of Contemporary Art, 414 Boyd Street, Los Angeles, California 90013, Att: Pontus Hulten. Or call Jacqueline Crist at the museum office, (213) 621-2766.

The Art Dealers Association Fund is accepting **applications** through November 15 for its **\$20,000 Art Dealers Association of America Fellowship in art history**, established in 1982 to commemorate its 20th anniversary. The ADAA fellowship is intended to support a doctoral dissertation in the field of European or American painting, sculpture, prints, or drawings. Among those serving on the selection committee—all members of the ADAA’s board of directors—will be dealers André Emmerich and David Tunick. For more information, contact Ralph F. Colin at (212) 940-8650.

Comings and Goings. In Boston, the **Photographic Resource Center** has received a \$50,000 grant from the Polaroid Foundation to move to larger facilities on the Boston University campus. The creative photography program at MIT, established by the late Minor White in 1965, has closed. **Magnuson Gallery** has closed on 8 Newbury Street, but Betsy Magnuson continues to deal in prints privately. Contact her at Magnuson Gallery, P.O. Box 1010, Boston, Massachusetts 02117, (617) 262-5252. In New York, a new address and larger space for **Metro Pictures** at 150 Greene Street. Freidus Gallery has relocated and reorganized, becoming **Freidus/Ordovery Gallery**, 70 Greene Street, (212) 925-0113. Mary Ephron is no longer director of

Freidus. **Holly Solomon Editions** will officially open its print and photography gallery at Holly Solomon Gallery, 724 Fifth Avenue, on September 15. Cee Brown's still in charge. Telephone number is the same as the gallery's: (212) 757-7777. **Jonathan Greenberg** is now gallery associate in the print department of Kennedy Galleries. The newly formed **Pace-MacGill Gallery**, dealing in 20th-century photographs, should open at 11 East 57th Street, (212) 759-7999, by late September. Director is Peter MacGill. In Chicago, **Barbara Balkin Gallery** has closed its space at 425 North Clark. **Kirschen Fine Art** has relocated at the Drake Hotel, Michigan at Walton, (312) 266-6681. The 1983 Ferguson Grant from the Friends of Photography goes to **Tamarra Kaida**. The 1983 Reva and David Logan Grants to support new writing in photography to **James Huginin**, **Max Kozloff**, and **Maren Stange**. Congratulations.

And, not really new to 57th Street: **Wunderlich & Company, Inc.** The gallery's first show at its new address commemorates the 100th anniversary of the first major Whistler print show in the United States, organized by Hermann Wunderlich, great-grandfather of the current gallery president, Gerold Wunderlich. Until recently, the Wunderlichs were partners in Kennedy Galleries. *Arrangement in White and Yellow: A Centennial Celebration*, on view October 18–November 30, will include 30 of the 51 images in the original show plus a small collection of Whistler memorabilia collected by three generations of Wunderlichs. On Whistler's instructions, the Wunderlich Gallery in 1883 was decorated in white and yellow with a frieze stenciled with gold butterflies. Will Wunderlich & Company follow suit? One early way to find out is to attend the opening on October 18, a benefit for the Print Room at the New York Public Library. It's by invitation only, so those interested should contact Wunderlich & Company, 41 East 57th Street, New York, New York 10022, (212) 838-2555.

Prints to see this fall: **Bowdoin College Museum of Art**, Brunswick, Maine, *The Prints of Edvard Munch: Mirror of His Life*, September 23–November 13. **Hood Museum of Art**, Dartmouth College, Hanover, New Hampshire, *John Singer Sargent: Drawings from the Corcoran Gallery of Art*, September 10–October 9. **Fogg Art Museum**, Cambridge, *Recent Acquisitions: Photographs*, September 30–October 23; *Edvard Munch: Master Printmaker*, October 6–November 27. **Museum of Art**, Rhode Island School of Design, *British Prints from the Permanent Collection*, to September 18; *Old Master Drawings from RISD*, September 2–October 16. **Yale University Art Gallery**, *German Book Illustration*, September 21–November 28. **Davison Art Center**, Middletown, *A Cultivated Taste: Whistler and American Print Collectors*, to October 24. **Brooklyn Museum**, *Long Island: People and Places, Past and Present*, October 1–October 30; *Taj Worley: Prints*, October 27–January 1; *The American Artist as Printmaker*, October 27–January 1.

Center for Inter-American Relations *Printed Matta: Graphic Work by Roberto Matta*, September 6–October 16. **Cooper-Hewitt Museum**, *Photography and Architecture: 1839–1939*, to October 16. **International Center of Photography**, *Ghost Trains: Railroad Photographs of the 1950s by O. Winston Link*; *The American Image: Photographs from the National Archives/1860–1960*, both to September 27. **Metropolitan Museum of Art**, *Familiar Faces: French Portraits in Prints*, to October 23. **Museum of Modern Art**, *Some Contemporary Prints*, to September 13; *Jim Dine: A Heart at the Opera*, to October 11; *The Modern Drawing: 100 Works on Paper from the Museum*, October 29–January 3. **Pierpont Morgan Library**, *50 Italian Drawings, 1375–1775, from the Scholz Collection*, to November 13. **Associated American Artists**, *The '30s Revisited: A Survey of American Prints, 1930–39*, to September 9. **André Emmerich Gallery**, *Ernesto Tatafiore*, September 6–October 1. **Martina Hamilton Gallery**, *Ralph Humphrey: Nightmoods*, to October 1. **Marcuse Pfeifer Gallery**, *Larry Fink: Self-Portraits and Other Recent Images*, September 17–October 21; *Allen Chasanoff: Still Life Photographs*, October 22–November 25. **Pleiades Gallery**, *Anatomical Studies: Photographs by Michael Ackerman Ulick*, September 7–25. **Prakapas Gallery**, *Surrealism and Photography*, September 6–October 29. **Mary Ryan Gallery**, *Selected Contemporary Prints*, to September 22. **Witkin Gallery**, *Seven Great Photographers*, September 6–October 15; *Christopher James*, October 18–November 26. **International Museum of Photography**, Rochester, *The Wise Silence: The Work of Paul Caponigro*, September 16–December 5. **Princeton University Library**, *Pride of Place: Early American Views from the Collection of Leonard L. Milberg*, to September 30. **Institute of Contemporary Art**, Philadelphia, *Laurie Anderson Retrospective*, October 14–December 4. **Pennsylvania Academy of the Fine Arts**, *The Photo-Secession: The Golden Years of Pictorial Photography in America*, to September 27. **Associated American Artists**, *Lotte Jacobi: A Retrospective*, September 3–October 1. **Museum of Art**, Carnegie Institute, Pittsburgh, *Images of a Changing World: Japanese Prints of the 20th Century*, September 9–October 30. **Baltimore Museum of Art**, *Lee Friedlander: Factory Valleys*, September 6–October 11; *Edouard Manet: Prints from the Collection*, September 27–November 20; *Master Drawings: Daumier to Picasso*, October 4–November 27; *Master Prints II: Daumier to Picasso*, October 25–December 4. **National Gallery of Art**, Washington, D.C., *Night Prints*, to October 9. **Cleveland Museum of Art**, *Images of America: Precisionist Painting and Modern Photography*, to October 9; *15th-Century Prints*, to November 20. **Georgia Museum of Art**, University of Georgia, Athens, *Masterpieces of European Printmaking, 15th to 19th Centuries*, September 21–January 8; *The Salon Photographs of Leopold von Glasersfeld*, September 21–October 23. **High Museum of Art**, Atlanta, *Subjective Vision: The Lucinda Bunnell Photography Collection*, October 15–January 29. **Montgomery Museum of Fine Arts**, Se-

lections/*Graphicstudio USA*, to September 30. **Art Institute of Chicago**, *The Lure of Rome: Five Centuries in the Eternal City*, to October 17; *20th-Century Drawings Acquired Since 1958*, to mid-October. **Chicago Historical Society**, *Maxwell Street: Photographs by Nathan Lerner and James Newberry*, September 16–January 2. **Museum of Contemporary Art**, *The Frozen Image: Scandinavian Photography*, to October 2. **Jacques Baruch Gallery**, *Jiri Anderle*, September 9–October 29. **Brunner Gallery**, Iowa State University, Ames, *Frank Stella: Prints 1967–1982*, September 18–November 12. **Saint Louis Art Museum**, *Carleton E. Watkins: Photographer of the American West*, September 16–October 30; *Félix Buhot: Prints and Drawings*, September 27–November 13. **Nelson-Atkins Museum of Art**, Kansas City, *Pasiphaë: 90 Prints by Matisse*, to October 16; *Selections from 50 Years of Gifts to the Print Department*, October 23–December 30. **Spencer Museum of Art**, University of Kansas, Lawrence, *Dutch Prints of Daily Life*, October 8–December 11. **Museum of Art**, University of Oklahoma, Norman, *Joel D. Levinson: Photographs*, September 10–October 23. **Amon Carter Museum**, Fort Worth, *American Prints from the Collection*, September 23–December 31. **Museum of Fine Arts**, Houston, *Eliot Porter: Intimate Landscapes, 1950–1977*, to October 2; *Eugène Atget: The Ancien Régime*, October 14–December 18. **Denver Art Museum**, *Herbert Bayer: Early Works on Paper*, October 22–January 1; *Selections from the Photography Collection*, to February 1. **Center for Creative Photography**, University of Arizona, Tucson, *Robert Fichter: Recent Photographs*, to October 6; *Joe Deal: The Fault Zone*, October 9–November 17. **Seattle Museum of Art**, *American Prints of the 1930s and 1940s*, October 13–November 27. **California Palace of the Legion of Honor**, *Max Klinger*, September 11–November 14. **San Francisco Museum of Modern Art**, *Eleanor: Photographs by Harry Callahan*, September 9–October 30; *Familiar but Unique: The Monoprints of Joseph Goldyne*, September 15–November 20; *World Print IV*, October 6–December 18. **Grapestake Gallery**, *Denny Moers*, September 8–October 15. **San Francisco Camera-work**, *Inside Poland and Solidarity: Photographs by Joseph Czarnecki*; *American Labor: Photographs by Earl Dotter*, both September 13–October 22. **Vorpal Gallery**, *Prints of Yozo Hamaguchi*, to November 14. **J. Paul Getty Museum**, Malibu, *Renaissance Manuscript Painting from the British Library*, October 6–January 8. **Frederick S. Wight Gallery**, UCLA, *Ralston Crawford: Photographs/Art and Process*, September 27–November 13. **Los Angeles County Museum of Art**, *Paul Landacre: Prints and Drawings*, to November 6. **Newport Harbor Art Museum**, Newport Beach, *William Wegman: A Retrospective from the Walker Art Center*, September 29–November 28. **Susan Spiritus Gallery**, *Jacques-Henri Lartigue, Bernard Plossu, Brian Taylor*, September 10–October 15. **California Museum of Photography**, University of California, Riverside, *Edward Weston in Mexico, 1923–1926*, September 9–October 22.