

The 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, to which he was then forced to acquiesce. . . . I am unable to trace the source of the story, but the topes 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.

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 the future. What is best, after all, is busy.

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—Troell Worszel and Kenny Goodman. It's been terrific, and I think it will continue to be.

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

Andy Fitch, Fitch-Febvre Gallery, New York: The calendar year was one of our best ever. After the New York, 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 buying. We have a good show coming up in the fall, Printermaker 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've 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 Younger, Grapestate 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 Moore 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 this 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 Shatterly. What's next? A 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 Shatterly, 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're mounting a major 15th-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? Absolutely.

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 works, 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 could have more realistic pricing in the market, now that we're 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 hummimg, 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 controlled 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 refunds 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. 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, D.C., 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 unfllocked. 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 1838, 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, who own the books, and the decision to sell the prints was made by Crawford. Apparently, though, Sotheby's had advised them that selling the prints one by one would bring the highest profit. Business seemed to go well, a sale 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, money's the motive.

Audubon lovers cringe but, Sotheby's Susan Pinsky thinks Audubon might have approved. She cites a letter in Walden 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. Paris dealer, Ghislain. "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 Gore, of Gore Christie, said: "I think the market is very strong. We saw a few contemporary prints and they certainly held their own. Under the hammer, after the market, everything went together. The market is back."

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."

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 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-
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? “Ten- nyson 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. The portfolio, completed in August, will sell for $10,000, $5,000 of which will be required to move to larger facilities on the Boston section downtown. The First Art Dealers Association Fund is accept-

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 Koszalek 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 Dieben-korn, 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 Contem- porary Art, 414 Boyd Street, Los Angeles, California 90013, Attn: 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 $30,000 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/Or- dover 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. Cec Brown’s stall is in charge. Telephone number is the same as the gallery’s: (212) 757-7777. Jonathan Greenbaum is now an affiliate in the print department of Kennedy Galleries. The newly formed Pace-MacGill Gallery, dealing in 20th-century photographs, should open in the 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 Hugunin, 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, Gerald 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.


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