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ART REVIEW | INTERNATIONAL FINE PRINT DEALERS ASSOCIATION PRINT FAIR

## Rembrandt and Modernists at a Weekend Red-Tag Sale

By KAREN ROSENBERG  
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The annual fair sponsored by the International Fine Print Dealers Association can sometimes seem like a high-class jumble sale. Dealers tend to cram their booths full of art, hanging Rembrandt etchings next to Rauschenberg silk-screens and piling excess inventory into forbidding stacks. If you are accustomed to the minimalist pretenses of most contemporary art fairs, however, the print dealers' showcase may come as a relief.

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Tandem Press

"Half-life Series No. 4," a lithography and relief on Mylar by Nicola López at the Print Fair.

With 89 galleries, publishers and private dealers from around the world, the fair exhibits prints by contemporary artists alongside rare works from the 16th through 20th centuries. This year it also introduces an ambitious site-specific installation by the emerging artist Nicola López.

Ms. López has transformed the booth of Tandem Press into a landscape of crumbling infrastructure: flowers sprout from barbed wire and leaky pipes (all cutouts of lithographed Mylar). More conventional prints by Ms. López, featuring similar imagery, are also on display.

Other appeals to the contemporary market include more than 100 new editions. Bruce Nauman, Ed Ruscha and [Richard Serra](#) have new works at Gemini G.E.L., as does the architect [Frank Gehry](#) (lithographs of his scribbled designs for buildings, including one for the proposed Guggenheim Abu Dhabi). Pratt Contemporary devotes most of a wall to a series of drypoints by the Brazilian artist Ana Maria Pacheco, better known for her wood carvings; titled "Dark Event," it shows shadowy figures engaged in acts of violence and torture.

Two Palms has a suite of intaglio prints by [Chris Ofili](#) (similar to those on view through tomorrow at David Zwirner) and editioned hand-painted collages by Richard Prince, who merges covers of nurse-themed pulp-fiction titles with images clipped from pornographic sources. The complete set of 19 includes a pristine white nurse's cap.

Artists whose prints hew closely to their paintings are too numerous to catalog; they

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include Carroll Dunham, Richard Estes, Chris Johansson and Amy Sillman. Yet sometimes, prints reveal an artist's lesser-known side. The Massachusetts dealer Abigail Furey has several lithographs by Grant Wood (of "American Gothic" fame), including the rare "Sultry Night" (1939). The publishers of this homoerotic image, which shows a nude man pouring water over his torso, had completed only 100 of the edition of 250 when the United States Post Office halted sales on a charge of obscenity.

Single-artist booths are the exception at this fair, but the dealer C. & J. Goodfriend devotes its entire wall space to delicately shaded etchings by James McNeill Whistler. Other American artists with a similar presence include [Winslow Homer](#), whose dramatic rescue-at-sea depiction "Saved" (1889) is at Allinson Gallery, and George Bellows, whose testosterone-soaked scenes of boxing matches turn up frequently.

While Picassos are predictably ubiquitous, one of the fair's rarities is a signed impression of his etching and engraving "La Minotaure" (1935), at Frederick Mulder. From an edition of 55, it was (so the label says) a gift from the artist to the widow of the poet Guillaume Apollinaire.

French Symbolists like Redon and Post-Impressionists like Toulouse-Lautrec are always popular, but the British make a strong showing this year. The Philadelphia-based dealers Dolan/Maxwell have early engravings by the Surrealist Stanley William Hayter, who is best known as the founder of the peripatetic print workshop Atelier 17. The London dealer Osborne Samuel has etchings of heads by [Lucian Freud](#), whose work in this medium will be celebrated in an exhibition opening Dec. 16 at the Museum of Modern Art. Y.B.A.'s abound at Alan Cristea, notably Julian Opie, Dexter Dalwood and the team of Langlands & Bell.

Traditional Japanese woodblock prints are one of the fair's main draws, as a category in themselves and as an influence on Western printmakers. Egenolf Gallery has a snowy view of Mount Haruna and other landscapes by Hiroshige; other fine examples can be found at the Art of Japan and Carolyn Staley. The Japanese aesthetic can be seen in Alex Katz's prints of Maine landscapes (at Graphicstudio/University of South Florida) and in several domestic scenes by [Mary Cassatt](#) (at the Old Print Shop).

Old masters are also scattered over several booths, but the Rembrandts and Dürers at David Tunick deserve a close look. Viewing works like these in a fair setting can be a tricky proposition, but not much more so than jostling for a glimpse of the masterpieces in the Met's "Age of Rembrandt."

*The International Fine Print Dealers Association Print Fair continues through Sunday at the Park Avenue Armory, at 67th Street. Hours: today and tomorrow, noon to 7 p.m.; Sunday, noon to 6 p.m. Admission: \$20.*

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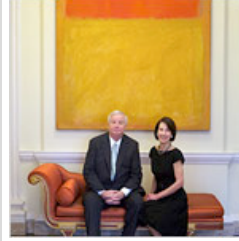


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