



A passion for prints : selections from the Leslie and Johanna Garfield Collection.

Garfield, Leslie J., 1932-2022 et al.


[Madison, Wisconsin]: Chazen Museum of Art, 2011

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The background of the entire page is an abstract print. It features large, overlapping geometric shapes in shades of teal, yellow, and black. In the foreground, there is a dense, repeating pattern of dark, rounded shapes on a lighter background, resembling a field of flowers or a textured surface. The overall style is modern and graphic.

SELECTIONS FROM
THE LESLIE AND JOHANNA
GARFIELD COLLECTION

**A PASSION
FOR PRINTS**



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THE LESLIE AND JOHANNA
GARFIELD COLLECTION

**A PASSION
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FOREWORD

Leslie and Johanna Garfield both attended the University of Wisconsin, with Leslie graduating in 1953. The following year, while posted to Germany for his national military service, Leslie developed a strong interest in Expressionist art, especially prints. Ever since, this passion has deepened and expanded to include prints from the entire twentieth century. The Garfields' holdings of prints by British Vorticists, Provincetown, and contemporary masters such as David Hockney, Richard Hamilton, and Jasper Johns are among the most complete among collections worldwide. Ever proud of their alma mater, in 1996 Leslie and Johanna became generous benefactors of the university's art museum, now named the Chazen Museum of Art. Through the years they have graciously shared their art with our audiences through loans and have generously donated numerous prints to the museum. In addition, they have opened doors to artists' studios, printmakers, collectors, and foundations. They have been instrumental in helping the museum acquire works of art and funding from various sources. Most recently, they themselves made a generous contribution to the Chazen's capital campaign. For all of this, I take this opportunity to publicly express the gratitude of the museum and the University of Wisconsin–Madison for their dedication and on-going generosity. I am also grateful to them personally for their friendship.

The works in this catalog comprised the inaugural exhibition of the Leslie and Johanna Garfield Gallery in the newly expanded Chazen Museum of Art. We are delighted to display this selection of prints from their

collection in the new gallery that bears their name, not only because it allows the museum to fete the generosity of such generous donors, but, just as important, because the collection's marvelous breadth and depth allows the Chazen to exhibit the achievements and history of twentieth-century printmaking in a way that its own collection does not. It must also be said that Leslie Garfield is an outstanding connoisseur and hence each print in the exhibition, as well as the entire collection, is an excellent impression and in perfect condition. A collection such as the Garfields' only comes about after years of study and refinement of aesthetic taste.

In our first conversation about the exhibition, I invited Johanna and Leslie to choose their favorite works. However, the original list included far more than could be shown. Like passionate collectors everywhere, they found it difficult to choose. At every turn there was another outstanding work of art and a personal story regarding its acquisition. Eventually we managed to pare down the original selection to the present catalog, not because the works left out were of lesser quality but because, unfortunately, there was not enough space in the galleries. However, the result is an exhibition that encompasses works that are both beautiful and thought provoking. They are vibrant, original works by artists committed to exploring the unique potentials of printmaking.

Leslie and Johanna, thank you.

RUSSELL PANCZENKO

Director, Chazen Museum of Art

ACKNOWLEDGMENTS

We would like to thank the following people for their steadfast support and guidance in building the collection of prints in this catalog: Cliff Ackley, Jim Bakker, Charles Booth-Clibborn, Dorothea Carus, Gala Chamberlain, Gordon Cooke, Stephen Coppel, Alan Cristea, Martin Diamond, Richard Gault, Joe Goddu, Alex Hayter, Frank Hogan, Robert Kennan, Dan Lienau, Susan Lorence, Janice Oresman, Paula Panczenko, Russell Panczenko, Andrea Pietsch, Tara Reddi, Mary Ryan, Gordon Samuel, Barbara Shapiro, Ann Sinfield, Andrew Stevens, Sarah Taggart, and Berta Walker.

And especially to Carrie Elliott, who helped us so much at the start with the difficult task of deciding among many beloved prints; and to Heather Hess, who guided us through all aspects of the catalog's layout and production.

A PASSION FOR PRINTS:

SELECTIONS FROM THE
LESLIE AND JOHANNA
GARFIELD COLLECTION

BY ANDREW STEVENS

In addition to being milestones of printmaking in the 20th century, the works in this selection outline the contours of the print collection of Leslie and Johanna Garfield. They have been assembled, in large part, thanks to their collectors' enthusiasm for the prints and in no small part to their hard work and research. Research is fun, a fact that sometimes comes as a surprise even to people who should know better. For collectors like the Garfields, the pleasure of discovering a work is enhanced by finding out more about the work and the artist, which in turn leads to other works and on to further insights. Their library is a significant collection in itself, to be envied by any researcher who shares their interests. However, their research has what should be called a field component as well, and for that they must leave the books behind. One of Leslie's favorite field research tales starts, like a good mystery, with a slip of paper that fell out of the frame of a print they were acquiring.

The slip fell from a print by Grace Martin (Frame) Taylor. On it was written a phone number in Morgantown, West Virginia, possibly Taylor's, so Leslie dialed it. The phone at the other end seemed to ring, but no one answered. Persistent researcher that he is, Leslie put the number onto his calendar to try again the following week, but that call, too, went unanswered. The following week's call was no more successful, nor the one after that, nor the one after that. A couple of months later, though, the phone was at last picked up, and when Leslie asked "Is this Grace Martin Taylor?" a genteel, southern voice at the other end replied "This is she." The conversation yielded an invitation to visit, and Leslie and Johanna followed up with an immediate trip to Morgantown. There, they sipped champagne from thimble-sized glasses and discussed acquiring some prints. Happy to have a direct access to the source, they offered her the same price they knew they would have had to pay a dealer for the prints, which was much appreciated in Morgantown.

Their search for Taylor was part of a larger collecting interest: the Provincetown printmakers, particularly Blanche Lazzell, who taught Taylor to work in the style. Provincetown had been a fishing village at the tip of Cape Cod in Massachusetts, but in the first decades of the 20th century, it was becoming fashionable as a summer resort and artist colony. In 1915, a particularly tenacious group of artists wintered there, and, more remarkably, established a style of printmaking that would become associated with the area for decades afterwards. Blanche Lazzell became a mainstay on the Provincetown scene whose prints and workshops influenced generations of artists and helped gel the Provincetown style. The hallmarks of the Provincetown print are its colors and brightness. Instead of being surrounded by the black outlines of Japanese and European prints, the colors of the Provincetown prints (logically also called "white line prints") are separated by the white grooves that separate each section. The prints are lighter in tone—the better to evoke the sunny seaside.

Provincetown printmakers were not the Garfields' first foray into collecting. Leslie had begun collecting in occupied Germany after World War II. His orders had taken him to Würzburg, and while on leave, his predilections led him to an art gallery in Munich where he noticed a print by Erich Heckel in the window. At \$50, the woodcut, an illustration to Dostoyevsky's novel *The Idiot*, cost more than he felt he could afford on his serviceman's pay, and he passed it up. But the print had gotten under his skin, filling him with a restless regret at having missed an opportunity. A month later he was able to return on his next leave; he saw the print still in the window and bought it. This print, the augur for all that came later, still hangs on a wall in their apartment.

In the years that followed, Leslie would transmit the collecting bug along to Johanna, his wife, but not without

some trepidation on her part. She recalls being nonplussed, even a bit uneasy when he introduced her to some fruits of his determined acquisition of German Expressionist prints. In the end, though, the excitement of collecting, with its chases and rewards, won her over. In fact, the Provincetown prints were originally Jo's discovery. While visiting a corporate collection, she noticed a colorful unframed print lying neglected in an unused office. She was immediately charmed and when she showed it to Leslie, he was equally smitten. That print—a Taylor—launched the Provincetown collection.

The bright hues and summery scenes of the Provincetown prints seem a long way from the often monochromatic and emotionally fraught images of the German Expressionists, but there are similarities in the way that these two disparate groups of printmakers worked. For the German Expressionists in the first few decades of the 20th century, printmaking was a fallow field. It had long been a medium that usually imitated other media, most often drawing but painting as well. Woodcut artists, for instance, often went to great lengths to make blocks print what looked like the marks of pen, rather than the marks of a chisel- and gouge-cut, wooden surface.

The Expressionists seized the enormous potential of printmaking beyond the boundaries adhered to by previous generations. For many of them, each of the processes of printmaking was a world unto itself. Each has its own vocabulary of marks determined by the tools used: the etching and drypoint needles of intaglio, the crayon and tusche of lithography, and the gouge and knife of woodcut. Each tool makes its particular range of marks and each range, in turn, defines the printmaker's expressive arsenal.

So when Erich Heckel made a woodcut like the nude *Crouching Woman* (p. 9), his work wasn't beholden to other

media. The startling freshness of this print comes in part from his embracing the possibilities of the marks made by the knife, the gouge and the chisel, rather than disguising them as the work of other artist's tools. The grain of the wood and their tools' response to it are not minimized, but part of the artist's creative resources. Conservative critics of the time often found this raw sense of creation startling, even repellent; it was, in a word, revolutionary.

The revolutionary aspect of Provincetown printmakers is their technique. Like the German Expressionists they were forthright about medium; they expected a woodcut to look like nothing other than a woodcut. So although they admired and studied Japanese woodcuts, they did not emulate the Japanese woodcut style, which imitates Japanese ink painting. The color woodcut developed by generations of Japanese artists involves cutting and printing multiple blocks to build up a single image, a laborious and painstaking process.

The Provincetown printmakers simplified the process for their prints by devising a method to print all of the colors in their prints from a single block, like the ones by Blanche Lazzell displayed in the exhibition (pp. 44–48). Though also labor intensive, each print was done one section at a time, so that the same block could be printed with many color variations. They established their own aesthetic, just as the German Expressionists had, demanding that their prints be assessed on their own merit rather than in comparison to other media.

Prints are a nation unto themselves in the art world. Like every work of art, a print is an experiment, a test of artist and materials. Connoisseurs see the variables of the experiment playing out as they look at a print. The image is a factor, but so is the artist's style, as is the kind of print that artist has chosen: lithograph, intaglio, or relief.

Each has its distinctive look. The choices of ink, of paper, of scale and line all are factors that go into a print. German Expressionists and Provincetown printmakers both experimented with new ways to use the inherent qualities of their medium rather than imitate other media.

The Grosvenor School, another strength of the Garfields' collection, brought new materials for printmaking into the artistic equation (pp. 27–39). In Great Britain, between the First and Second World Wars, artists like Claude Flight, Cyril Power and Sybil Andrews rode the wave of modernity; at a time when media, styles, even the culture itself was in flux, they embraced the possibilities of technology. Drawing from Italian Futurism and British Vorticism, the artists of the Grosvenor School developed sophisticated prints that rejected the usual tenets of color printmaking. Instead of using wooden blocks to make their prints, they took up the new material, linoleum, to print their images and a modernist style to create works that convey the vibrancy and excitement of their times. The Garfield collection includes fine examples of prints by the Grosvenor school artists and other British Vorticists and modernists.

Perhaps there is some love of iconoclast art that has subconsciously guided the Garfields' collecting; however, though intrigued by the suggestion, they deny that this was ever foremost in their minds. Still, it is remarkable that their collection of contemporary printmakers is comprised of printmakers who sow the field of art with seeds of revolution just as their favorite printmakers from earlier in the century had. All of these artists bring fresh insights to printmaking, but later in the century, new artistic concerns arise. The prints in this exhibition by Jasper Johns, David Hockney and Richard Hamilton sketch out the new territory for printmaking in their generation; all three artists' work tests the relationship between object and image, original

and reproduction. Like the earlier artists in the Garfield collection they are avant-garde; however, the front has shifted and their struggles reflect their times.

Artists will sometimes assay a composition in another medium, but they are still keenly aware that the work is transformed when it is turned into a print. In the last half of the 20th century many artists have explored that process of transformation. Johns, Hockney and Hamilton all respond to the history of art and the print media that they work in. Each creates work that tests how prints can inform our understanding of fundamental aspects of image making.

Artists Johns, Hockney and Hamilton come into the limelight after the height of American Abstract Expressionist painters like Jackson Pollock and Mark Rothko. While the Abstract Expressionists weren't especially enthusiastic about printmaking, the new generation was much more interested in its possibilities. Johns's cerebral contemplations on iconography, no less than Hockney's sly evocations of person and place, and Hamilton's Pop images reopen the field of representational image-making. All three approach printmaking as expanding upon the possibilities of painting.

Johns's paintings frequently reuse images. He has a long-standing interest in the way in which the images in art and in the more mundane world refer back and forth to each other. The subjects of Johns's paintings, the Savarin can, the American flag, targets and numerals, are elements of his artistic vocabulary; each time he reuses these images they are overlaid with ever-more-complex associations to the artist's own work and to the every-day occurrences of these images. The result is that if one searches the internet for images of Savarin Coffee or Ballantine Ale cans, Johns's art comes up nearly as often as the products whose images he uses; he has transformed the images into icons. Johns's decision to explore the same imagery in print media

(pp. 51–57) seems a natural choice, as it copiously reiterates his chosen images, embellishing our perception of them and deepening our understanding of the workings of images, both commercial and artistic.

Hockney is an inveterate experimenter, as witnessed by his willingness to try out the first computer paint programs in 1985 right up to his recent body of work produced with an iPod. He has been just as willing to experiment with prints, and his response to the various media of printmaking is consistently sensitive and lively. The apparently naïve style of an early work like *Jungle Boy* (p. 71), with its winking, anti-Freudian labeling, are not only a breath of fresh air in the stultified art world, they reflect an interest in engaging the audience playfully and resurrecting some aspects of narrative in the works. Although his later works often engage some sitters repeatedly, as shown by his images of Henry Geldzahler and Geldzahler's trademark jacket and Panama hat in the current selection of works (p. 73), Hockney seems less committed to a particular iconography than Johns and more interested in exploring the possibilities of style.

If Johns's reiterations of images seems to be a foray into the intricacies of iconography, and Hockney's a more personal challenge to engage a subject in a way that builds upon his own repertoire of style, Hamilton's sometimes seems more intellectually involved in the history of images. Even alongside their excellent selections of the prints of Johns and Hockney, Garfields' collection of prints by Hamilton stands out because of its depth. Stephen Coppel, Curator of the Modern collection in the British Museum's Department of Prints and Drawings, noted that the Garfields were collecting British avant-garde prints "long before the current high visibility of contemporary British art," and New York print dealer Mary Ryan observed that "they follow their own

hearts ahead of museums." So it may be of particular interest to those in the profession that the Garfields have rounded up such a significant collection of prints by Hamilton.

Hamilton may be the most important artist you haven't heard of. The term "Pop Art" comes from an outsized Tootsie Pop wielded by a body builder in Hamilton's 1956 collage *Just What Is It that Makes Today's Homes So Different, So Appealing?* Like other Pop artists, he frequently incorporated popular imagery into his work, but his interests are broader, and a print like Hamilton's *Picasso's meninas* (p. 68) takes the art of recapitulated imagery into new realms. In 1957 Picasso painted a series of 58 works in response to a Velázquez painting, *Las Meninas*, exploring elements of the old master's painting by reinterpreting the interior and figures in Picasso's own style. In Hamilton's re-imagining, Picasso replaces Velázquez at the left of the work, Hamilton and his wife, Terry O'Reilly, stand in for the King and Queen of Spain, and Picassoid figures fill in for the courtiers and family that occupy Velázquez work.

Picasso's meninas was also the print that inaugurated Hamilton's collaboration with renowned master-printer Aldo Crommelynck, who had also been Picasso's printer. The print seethes with associations and loose ends that the viewer is invited to pursue, much in the same way that art historians have mulled the figures and allusions in Velázquez's original, and in Picasso's massive response. It is the sort of intellectual game that sometimes substitutes for technical skill, but in Hamilton's print the superb craftsmanship stands up to the complexity of his associations. The print's technical excellence brings the tradition of printmaking's craft into conjunction with art's contemporary concerns.

The Garfield collection follows printmaking's coming into its own at the beginning of the twentieth century through its self-examination and reassertion at the end of

the century. A collection as far-ranging as theirs can be difficult to bring into focus, but the watersheds recorded by the Garfields' collections of German Expressionists, Provincetown school, early 20th-century British modernist, and contemporary printmakers define a significant portion of the medium's landscape over the century. Still, it is the collectors themselves who are revealed in such a diverse collection. It is a testament to their hard work and to their passion for the possibilities of printmaking.

ANDREW STEVENS

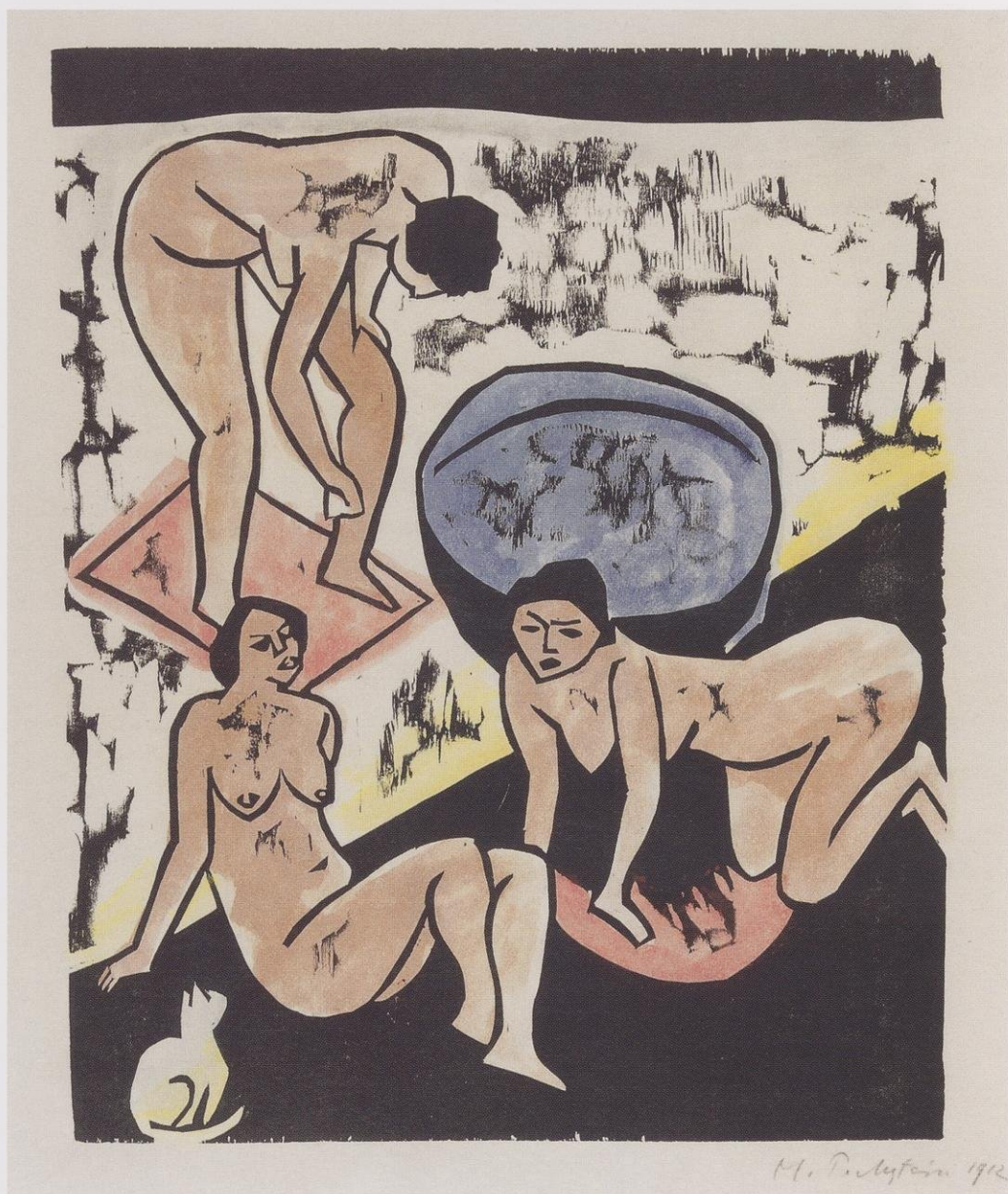
*Curator of Prints, Drawings and Photographs
Chazen Museum of Art*

GERMAN EXPRESSIONISTS



ERICH HECKEL

Crouching Woman, 1913, from the portfolio *Eleven Woodcuts*, published 1921
Woodcut



MAX PECHSTEIN

Bathers I from the series *Bathers*, 1911

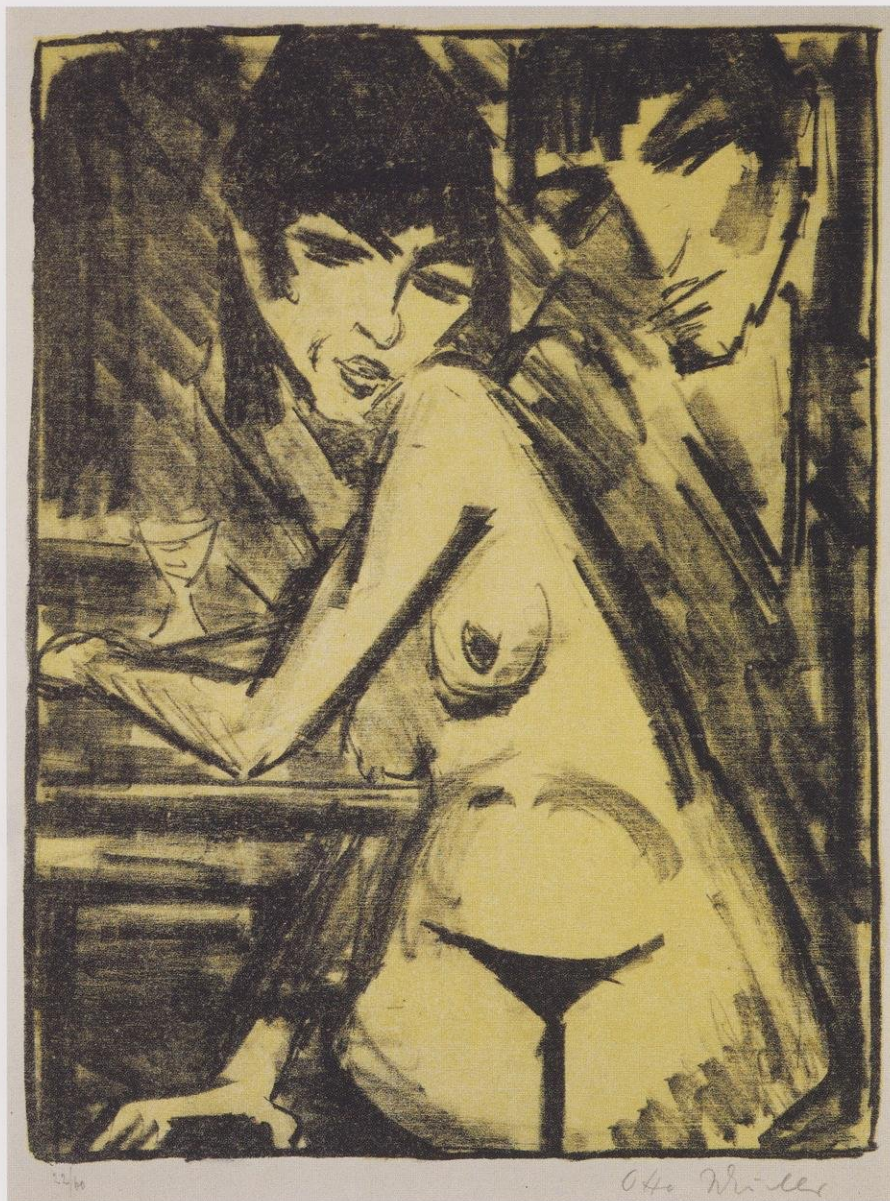
Woodcut and watercolor



MAX PECHSTEIN

Bathers III from the series *Bathers*, 1911

Woodcut



OTTO MUELLER
Pair at Table, 1922–1925
 Lithograph



OTTO MUELLER
Five Bathers, 1921
Lithograph



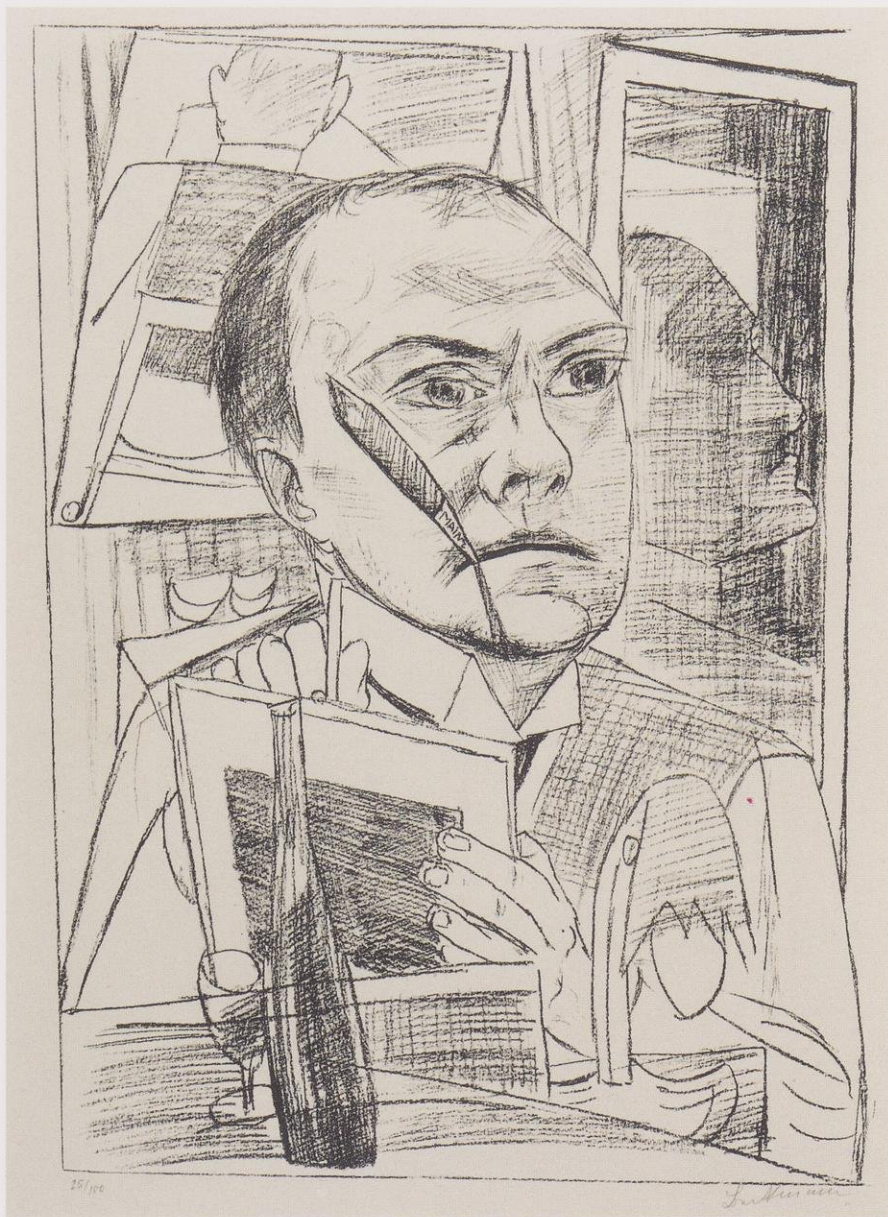
LYONEL FEININGER
The Green Bridge, 1910
Etching



LYONEL FEININGER

The Gate, 1912

Etching and drypoint



MAX BECKMANN

Self-Portrait in the Hotel from the portfolio *Trip to Berlin* 1922, 1922

Lithograph



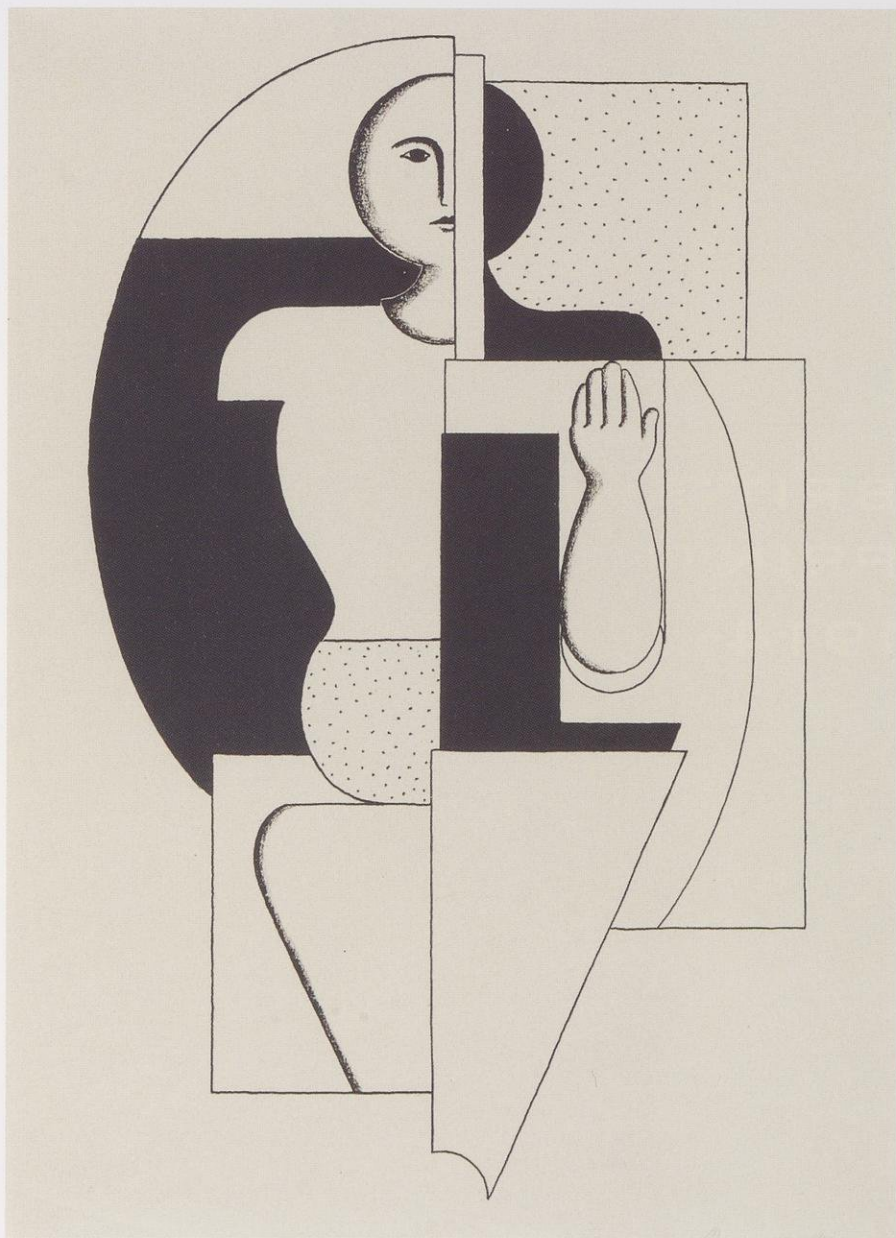
MAX BECKMANN

Self-Portrait from the portfolio *Day and Dream*, 1946
Lithograph



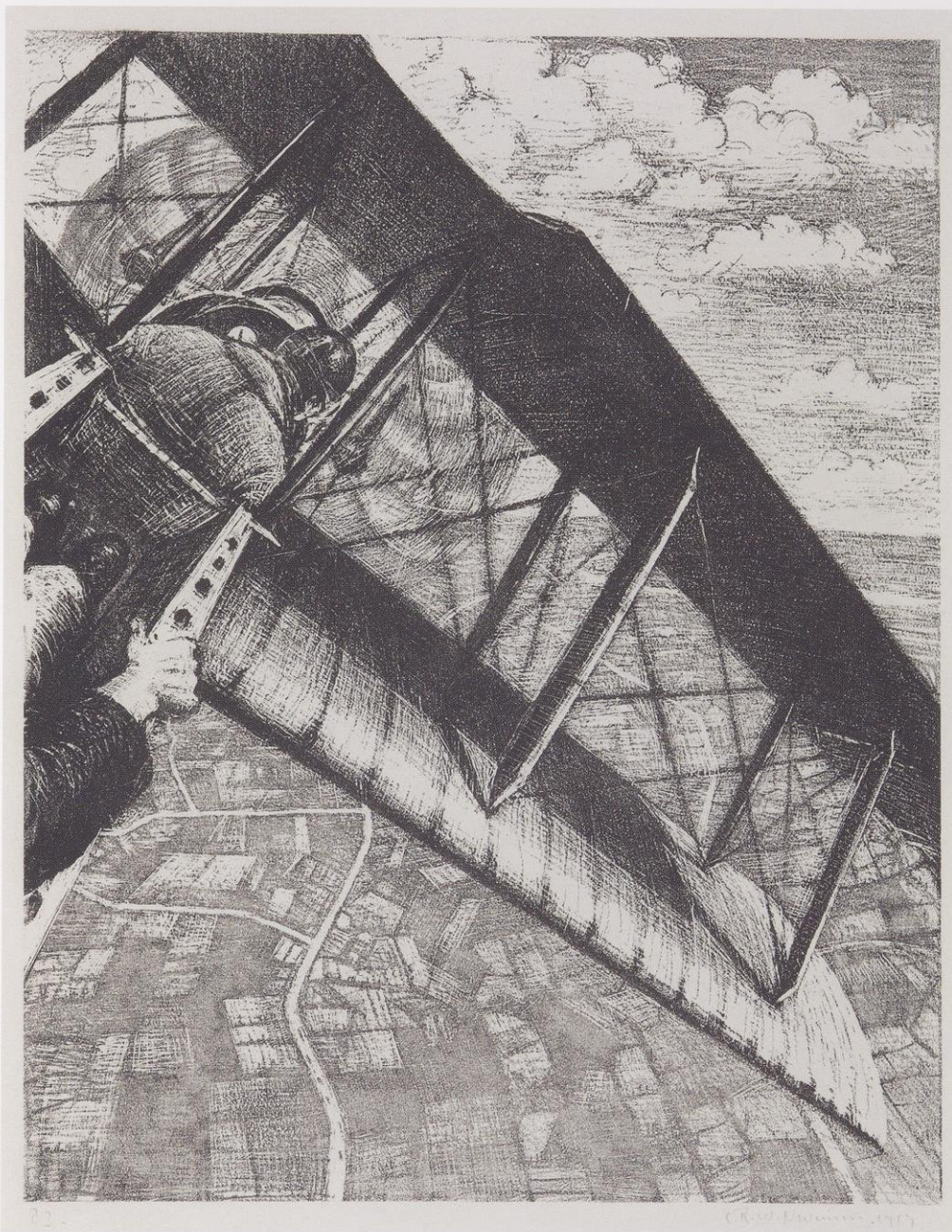
ERNST BARLACH

The Cathedrals from the portfolio *The Transformations of God*, 1922
Woodcut



WILLI BAUMEISTER
Apollo, 1921–1922
Lithograph

BRITISH
PRINTMAKERS
1914-1939



C. R. W. NEVINSON

Banking at 4,000 Feet, 1917, from the series

The Great War: Britain's Efforts and Ideals, published 1918

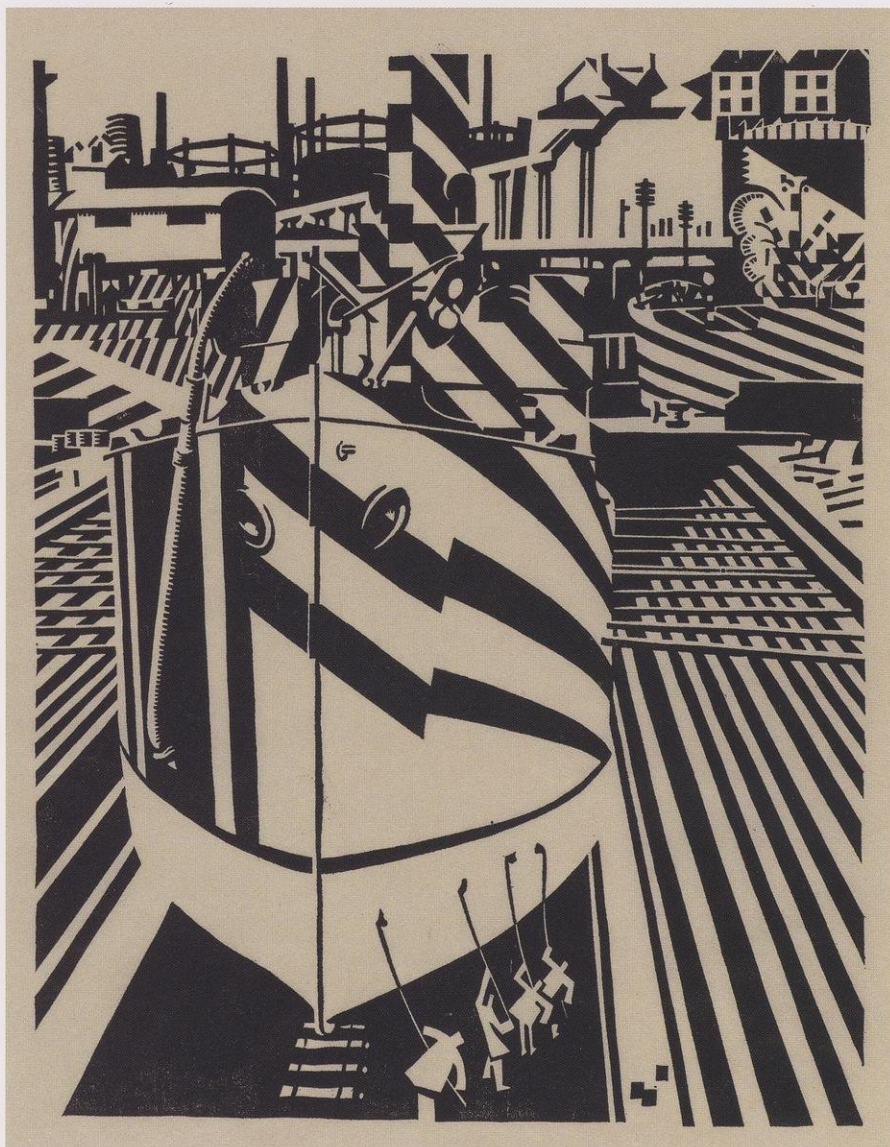
Lithograph



C. R. W. NEVINSON
A Dawn, 1914, 1916
Drypoint



C. R. W. NEVINSON
Nerves of the Army, 1916
Drypoint



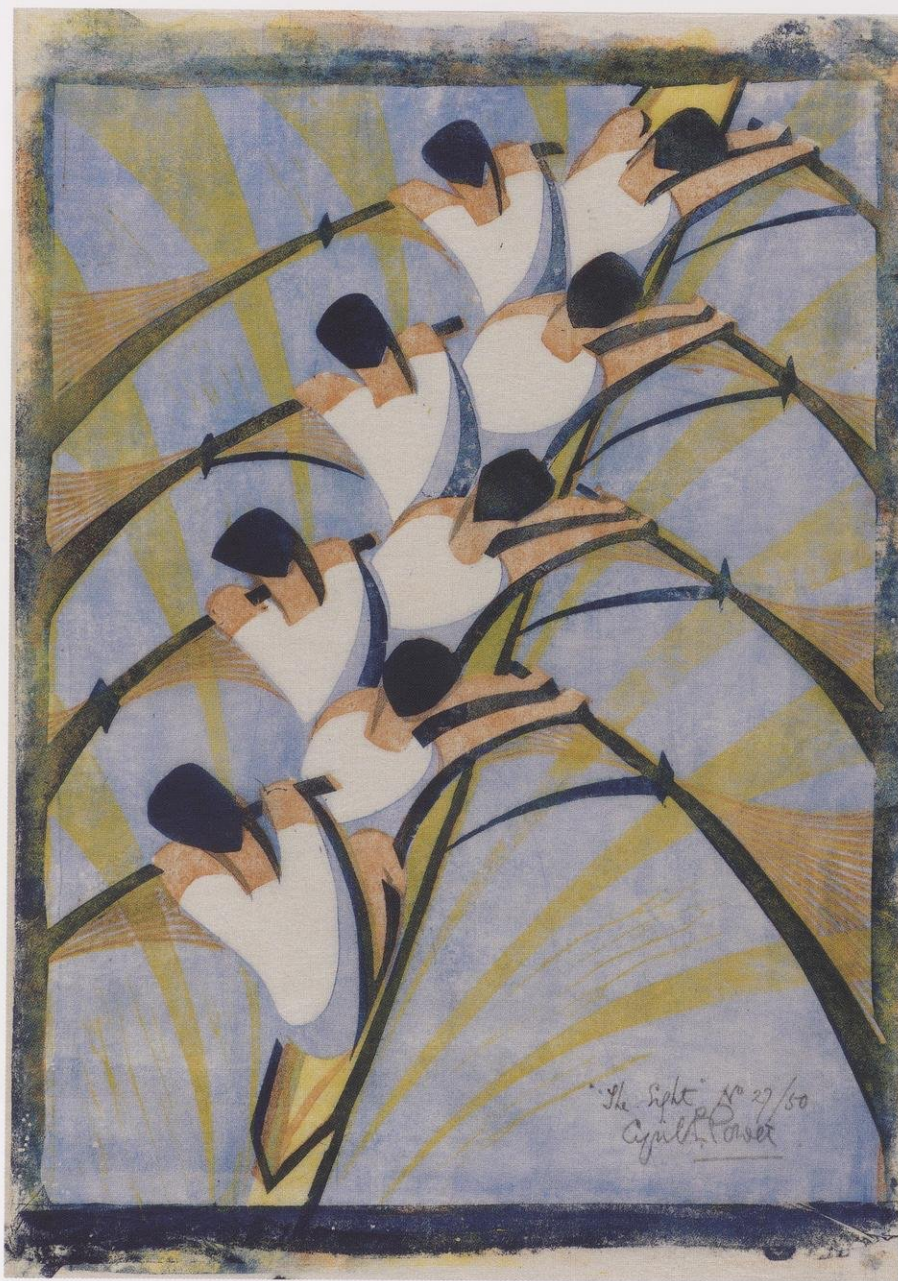
EDWARD WADSWORTH
Liverpool Shipping, 1918
Woodcut



EDWARD WADSWORTH
Drydocked for Scaling and Painting (Liverpool), 1918
Woodcut



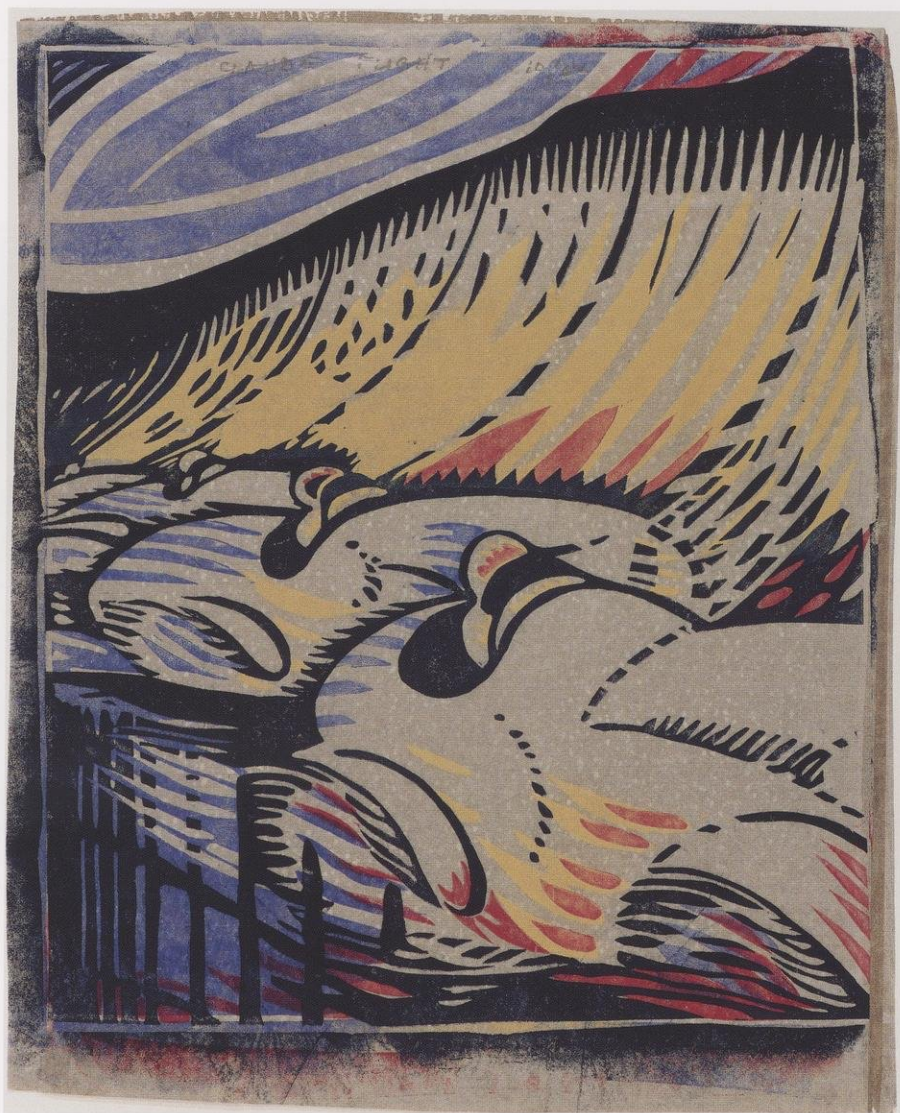
C. R. W. NEVINSON
The Wave, 1917
Lithograph



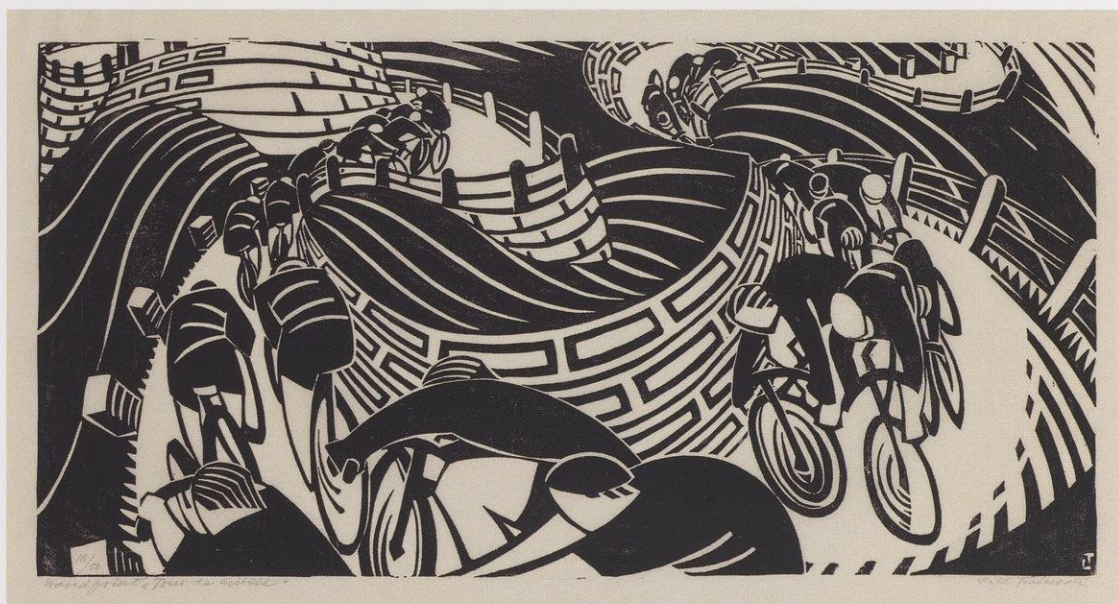
CYRIL E. POWER
The Eight, ca. 1930
 Color linocut



CLAUDE FLIGHT
Speed (London Street Scene), 1922–1923
 Color linocut



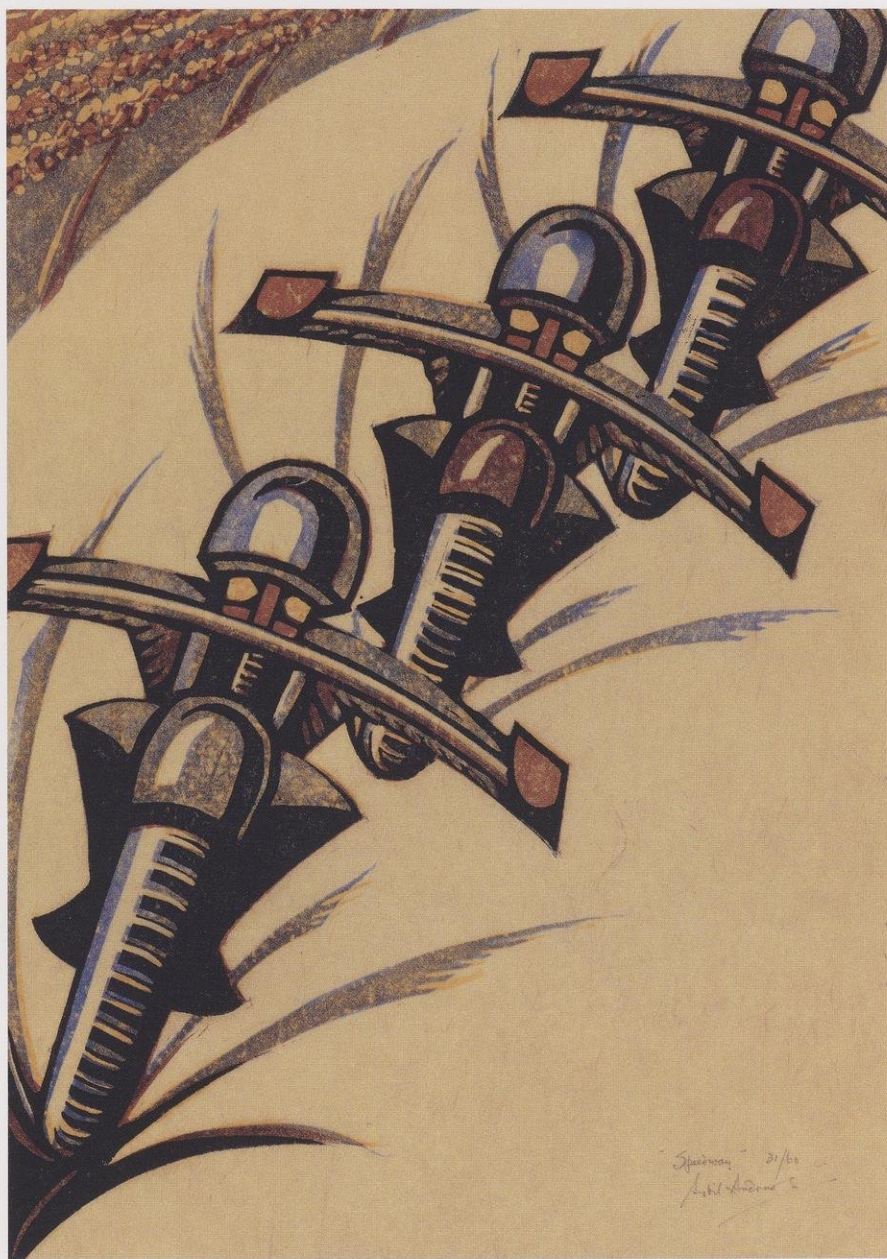
CLAUDE FLIGHT
Brooklands, ca. 1929
Color linocut



LILL TSCHUDI
Tour de Suisse, 1935
Linocut



CYRIL E. POWER
Speed Trial, 1932
Color linocut



SYBIL ANDREWS
Speedway, 1934
Color linocut



SYBIL ANDREWS

Concert Hall, 1929

Color linocut



CYRIL E. POWER
The Escalator, ca. 1929
Color linocut



CYRIL E. POWER
The Vortex, 1929
 Color linocut



CYRIL E. POWER
'Appy' 'Ampstead, ca. 1933
Color linocut



CYRIL E. POWER

The Tube Train, ca. 1934

Color linocut, working proof
printed in green



CYRIL E. POWER

The Tube Train, ca. 1934

Color Linocut, working proof in blue



CYRIL E. POWER

The Tube Train, ca. 1934

Color Linocut, completed edition print

PROVINCETOWN
PRINTMAKERS



BROR JULIUS OLSSON NORDFELDT

The Balloon Man, ca. 1905–06

Color woodcut



ADA GILMORE CHAFFEE
Provincetown, 1919
Color woodcut



ADA GILMORE CHAFFEE

Sail Loft, ca. 1919

Color woodcut



BLANCHE LAZZELL

Early Dawn, 1930–1933

Double-sided woodblock



BLANCHE LAZZELL

Early Dawn, block cut and printed 1933
Color Woodcut



BLANCHE LAZZELL
Star Phlox, block cut 1930; printed 1931
 Color Woodcut



BLANCHE LAZZELL

Abstraction A (Abstraction No. 1), block cut and printed 1926
Color Woodcut



BLANCHE LAZZELL

The Monongahela, block cut 1919; printed 1930
Color Woodcut



EDNA BOIES HOPKINS
The Waves, 1917
Color woodcut

JASPER
JOHNS

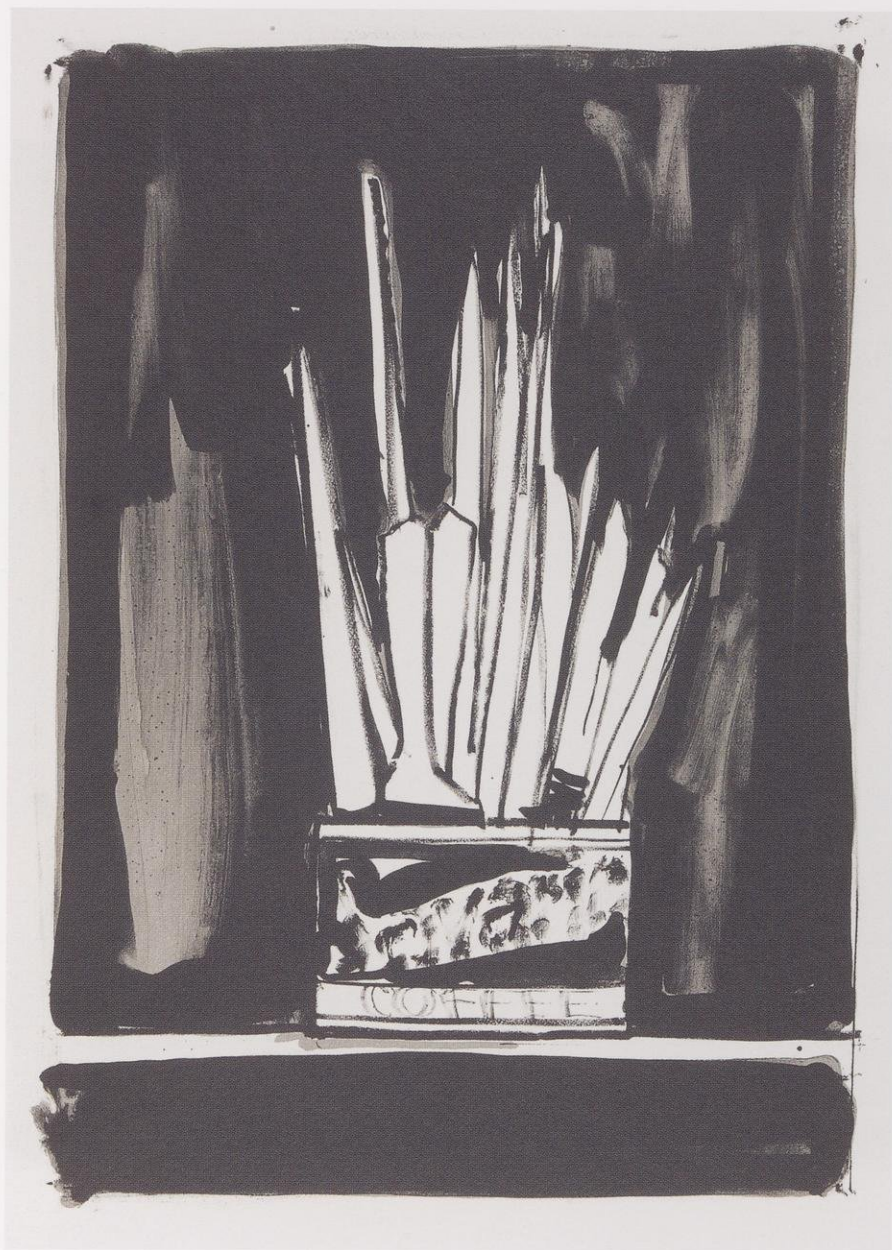


JASPER JOHNS
Target, 1974
Color screenprint



JASPER JOHNS

Ale Cans from the portfolio *First Etchings, First State*, 1968
Etching and photo-engraving



JASPER JOHNS
Savarin II (Wash and Line), 1978
Lithograph



JASPER JOHNS

Untitled, 1980

Color lithograph



JASPER JOHNS

Between the Clock and the Bed, 1989

Color lithograph



JASPER JOHNS

Flag on Orange, 1998

Color etching and aquatint



JASPER JOHNS
Untitled, 2000
Color linocut

RICHARD
HAMILTON



RICHARD HAMILTON

Adonis in Y fronts, 1963

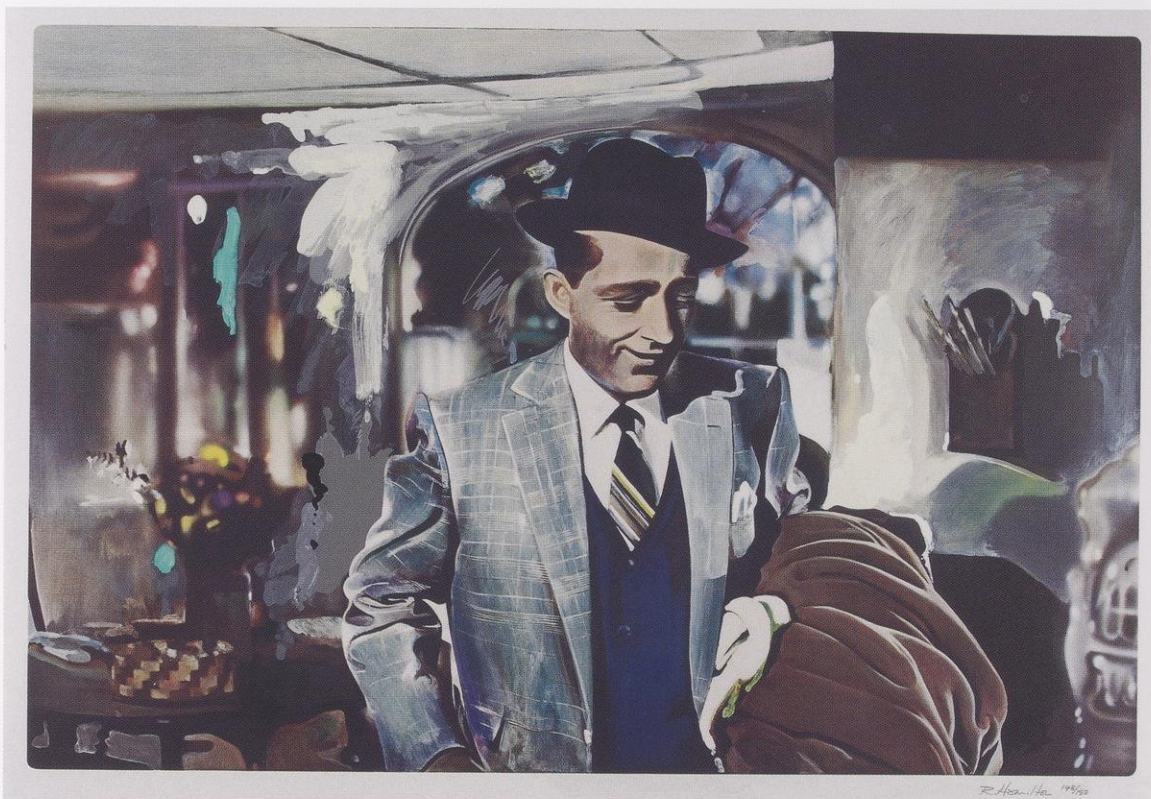
Screenprint from 12 stencils



RICHARD HAMILTON

I'm dreaming of a white Christmas, 1967

Screenprint from 12 stencils



RICHARD HAMILTON

I'm dreaming of a black Christmas, 1971
Screenprint on collotype with collage



RICHARD HAMILTON

Swinging London 67, 1968

Etching, aquatint, embossing and photo-etching, metallic foil die-stamping, with collage



RICHARD HAMILTON
Swinging London III, 1972
Screenprint and collage



RICHARD HAMILTON

Release, 1972

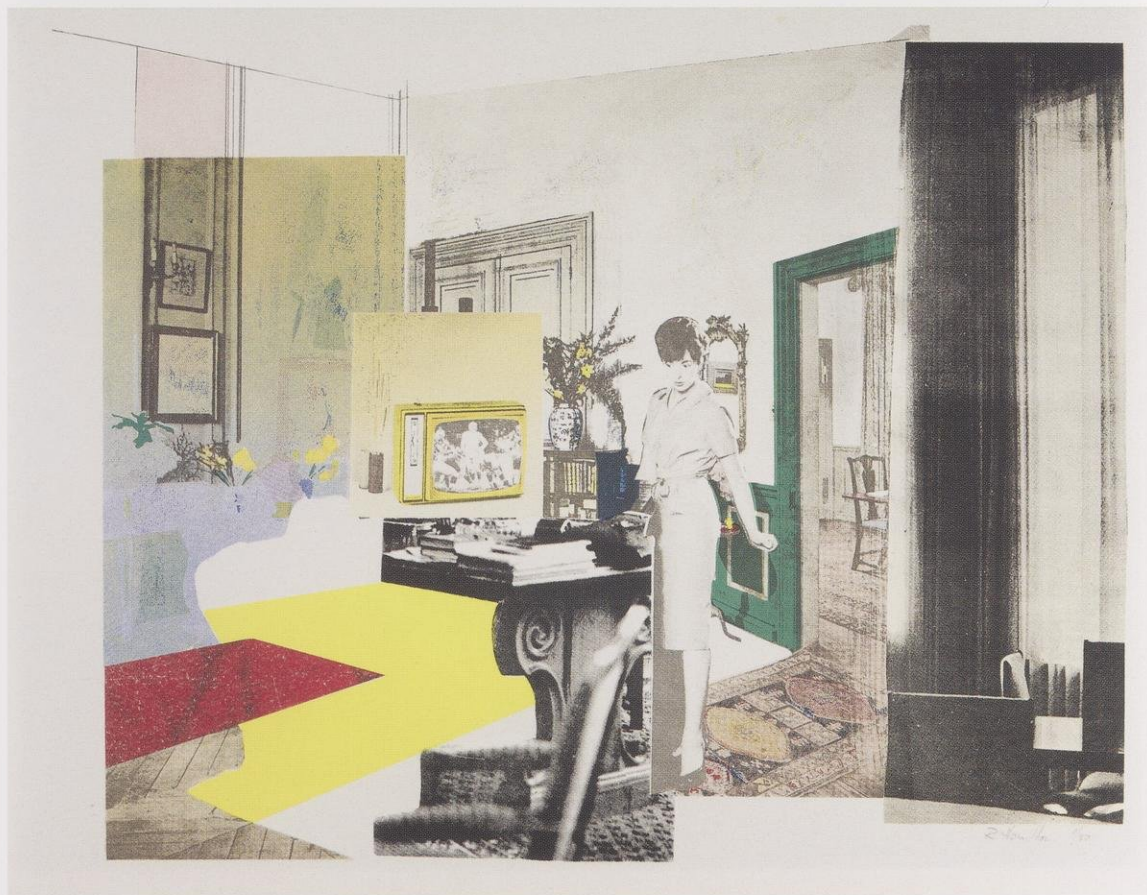
Screenprint and collage



RICHARD HAMILTON AND DIETER ROTH

A strong sweet smell of incense (a), 1972

Screenprint from one photographic and 17 hand-cut stencils with collage by Hamilton, and one open, multi-printed screen by Roth



RICHARD HAMILTON

Interior, 1964-65

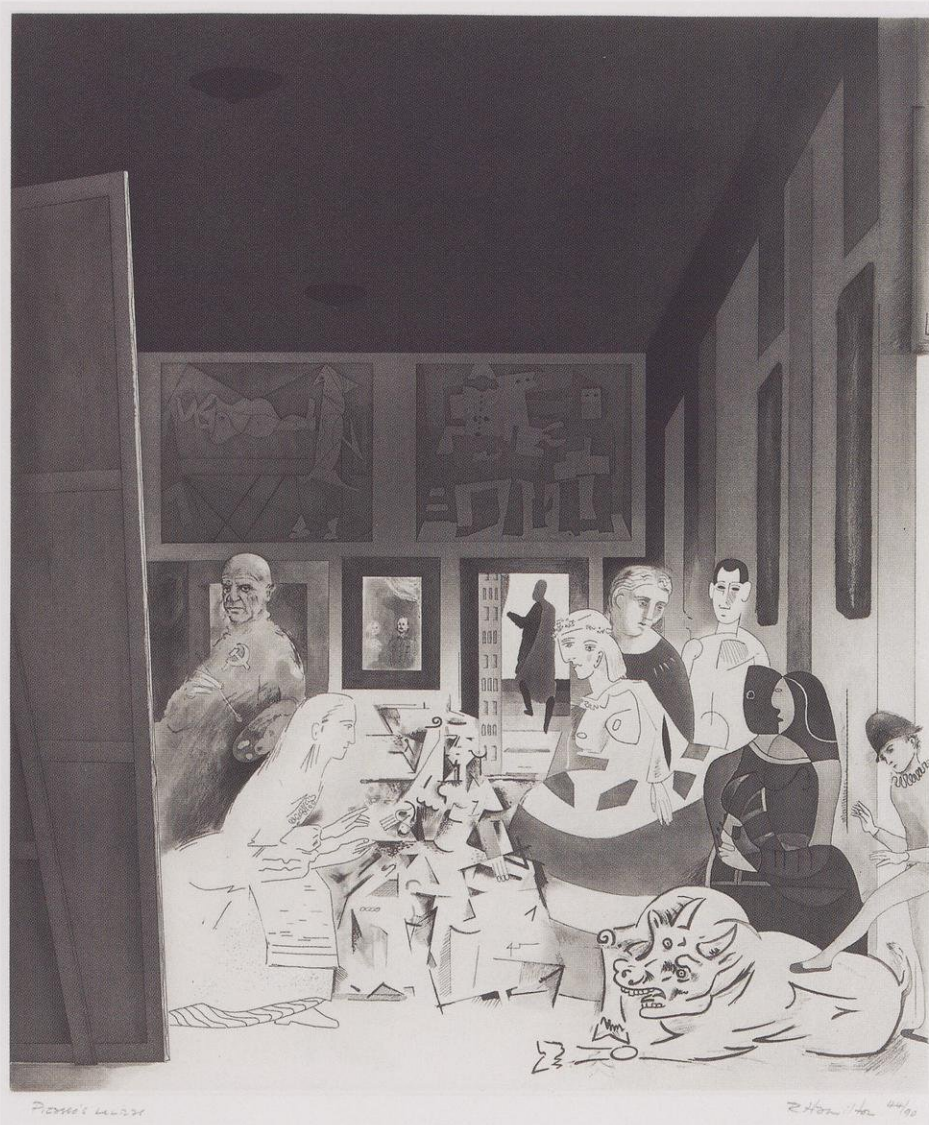
Color screenprint



RICHARD HAMILTON

Patricia Knight I (coloured), 1982

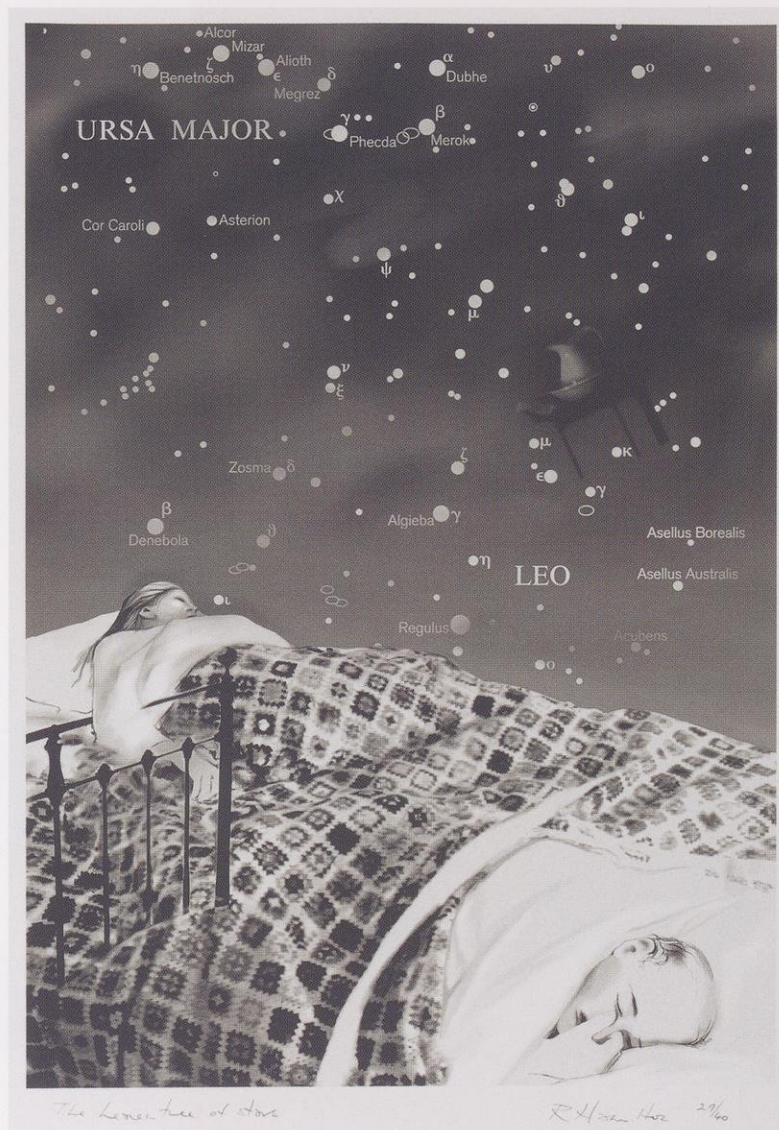
Acrylic, lift-ground aquatint, scraping and burnishing



RICHARD HAMILTON

Picasso's meninas, 1973

Hard-, soft-ground and stipple etching, roulette, open-bite
and lift-ground aquatint, drypoint and burnishing



RICHARD HAMILTON
The heaventree of stars, 1998
 Iris digital print

DAVID
HOCKNEY



DAVID HOCKNEY
Jungle Boy, 1964
 Etching and aquatint



DAVID HOCKNEY
A Portrait of Rolf Nelson, 1965
 Lithograph with watercolor additions



DAVID HOCKNEY

Panama Hat from the portfolio *Prints for Phoenix House*, 1972
Etching and aquatint



DAVID HOCKNEY
Sun from *The Weather Series*, 1973
 Color lithograph and screenprint



DAVID HOCKNEY
Snow from The Weather Series, 1973
Color lithograph and screenprint



DAVID HOCKNEY
Afternoon Swimming, 1979
Color lithograph



PAULINE CALVERT
1880-1960
1880-1960

**CONTEMPORARY
AMERICAN
AND BRITISH
PRINTMAKERS**



PATRICK CAULFIELD

Interior Night, 1971

Screenprint



RICHARD BOSMAN
South Seas Kiss, 1981
Color woodcut



RICHARD BOSMAN

Polar Bear, 1981

Woodcut



PETER DOIG

Big Sur from the series *100 Years Ago*, 2001
Color photo-etching, aquatint, spit-bite, sugar-lift



TOMORY DODGE

Car, 2007

Screenprint

CHECKLIST

This checklist is organized alphabetically by artist and then chronologically. Unless otherwise noted, dimensions are for image sizes (plate or composition); height precedes width. Edition numbers represents the intended total edition, not necessarily the number actually printed. All works are from the collection of Leslie and Johanna Garfield, New York, except where noted.

SYBIL ANDREWS

(Canadian, born Great Britain, 1898–1992)

Concert Hall, 1929 (ill. p. 33)

Color linocut

9 ¼ x 10 15/16 in. (23.5 x 27.8 cm)

Publisher: Redfern Gallery, London

Printer: Sybil Andrews, London

Edition: 42/50

Speedway, 1934 (ill. p. 32)

Color linocut

12 7/8 x 9 1/16 in. (32.7 x 23 cm)

Publisher: Sybil Andrews, London

Printer: Sybil Andrews, London

Edition: 31/60

Museum of Fine Arts, Boston, Partial Gift of

Johanna and Leslie Garfield, 2005.1099

ERNST BARLACH

(German, 1870–1938)

The Cathedrals (Die Dome) from The Transformations of God (Die Wandlungen Gottes), 1922

(prints executed 1920–21) (ill. p. 18)

Woodcut

10 1/8 x 14 1/8 in. (25.7 x 35.9 cm)

Publisher: Pan-Presse (Verlag Paul Cassirer), Berlin

Printer: Pan-Presse, Berlin

Edition: 110

Chazen Museum of Art, Gift of Leslie and Johanna Garfield

WILLI BAUMEISTER

(German, 1889–1955)

Apollo (Apoll) from the portfolio in periodical form *The Creators (Die Schaffenden)*, 1921–1922 (ill. p. 19)

Lithograph

Sheet: 14 ½ x 10 ½ in. (36.9 x 26.7 cm)

Publisher: Gustav Kiepenheuer, Weimar

Printer: unknown

Edition: 125

MAX BECKMANN

(German, 1884–1950)

Self-Portrait in the Hotel (Selbst im Hotel) from the portfolio *Trip to Berlin 1922* (Berliner Reise 1922), 1922 (ill. p. 16)
Lithograph

17 7/8 x 12 13/16 in. (45.4 x 32.6 cm)

Publisher: J. B. Neumann, Berlin

Printer: C. Naumann's Druckerei, Frankfurt am Main

Edition: 25/100

Self-Portrait (Selbstbildnis) from the portfolio *Day and Dream*, 1946 (ill. p. 17)
Lithograph

12 1/2 x 10 3/8 in. (31.7 x 26.3 cm)

Publisher: Curt Valentin, New York

Printer: unknown, probably Amsterdam, The Netherlands.

Edition: 62/90; approx. 110 (including 90 in the portfolio,

10 as single prints, and 10 artist's proofs); plus a few trial proofs

RICHARD BOSMAN

(American, born 1944)

South Seas Kiss, 1981 (ill. p. 80)

Color woodcut

15 x 23 in. (38.1 x 58.4 cm)

Publisher: Brooke Alexander Inc., New York

Printer: Chip Elwell and Ted Warner, New York

Edition: 28/31

Polar Bear, 1981 (ill. p. 81)

Woodcut

25 x 23 in. (63.5 x 58.4 cm)

Publisher: Brooke Alexander Inc., New York

Printer: Chip Elwell, New York

Edition: P/P 3/3

PATRICK CAULFIELD

(British, 1936–2005)

Interior Night, 1971 (ill. p. 79)

Screenprint

27 3/4 x 23 3/4 in. (71 x 58.5 cm)

Publisher: Leslie Waddington Prints, London

Printer: Kelpra Studio, London

Edition: 46/100

ADA GILMORE CHAFFEE

(American, 1883–1955)

Provincetown, 1919 (ill. p. 42)

Color woodcut

10 3/4 x 11 1/8 in. (27.3 x 28.3 cm)

Publisher: unpublished

Printer: Ada Gilmore Chaffee

Edition: unknown

Sail Loft, ca. 1919 (ill. p. 43)

Color woodcut

9 3/4 x 14 1/4 in. (24.8 x 36.2 cm)

Publisher: unpublished

Printer: Ada Gilmore Chaffee

Edition: unknown

TOMORY DODGE

(American, born 1974)

Car, 2007 (ill. p. 83)

Screenprint

34 3/4 x 31 1/2 in. (88.2 x 80 cm)

Publisher: CRG Editions, New York

Printer: Axelle Editions, Brooklyn, NY

Edition: 13/35

PETER DOIG

(British, born 1959)

Big Sur from the series *100 Years Ago*, 2001 (ill. p. 82)

Color photo-etching, aquatint, spit-bite, sugar-lift

35 1/4 x 54 1/2 in. (89.5 x 138.3 cm.)

Publisher: Paragon Press, London

Printer: Hope (Sufferance) Press, London

Edition: 3/46

LYONEL FEININGER

(American, 1871–1956)

The Green Bridge (Die grüne Brücke), 1910 (ill. p. 14)

Etching

10 5/8 x 7 13/16 in. (27 x 19.9 cm)

Publisher: unpublished

Printer: unknown

Edition: One of 6 impressions printed 1910–11; plus 275 in the Second Annual Portfolio of the Kreis graphischer Künstler und Sammler, published by Verlag Arndt Beyer, Leipzig, 1922

The Gate (Das Tor), 1912, from the portfolio in periodical form

The Creators (Die Schaffenden), vol. 1, no. 1, published 1919 (ill. p. 15)

Etching and drypoint

10 1/2 x 7 5/8 in. (26.7 x 19.4 cm)

Publisher: Gustav Kiepenheuer, Weimar

Printer: unknown

Edition: 125

CLAUDE FLIGHT

(British, 1881–1955)

Speed (London Street Scene), 1922–1923 (ill. p. 28)

Color linocut

8 15/16 x 11 13/16 in. (22.7 x 30 cm)

Publisher: Claude Flight

Printer: Claude Flight

Edition: 17/50

The Metropolitan Museum of Art, New York,

Partial and Promised Gift of Johanna and Leslie Garfield, 2005.470.1

Brooklands, ca. 1929 (ill. p. 29)

Color linocut

12 x 10 13/16 in. (30.5 x 25.8 cm)

Publisher: Claude Flight

Printer: Claude Flight

Edition: 10/50

Museum of Fine Arts, Boston, Partial Gift of

Johanna and Leslie Garfield, 2005.1107

RICHARD HAMILTON

(British, 1922–2011)

Adonis in Y fronts, 1963 (ill. p. 59)

Screenprint

24 x 32 in. (60.6 x 81.4 cm)

Publisher: Richard Hamilton

Printer: Richard Hamilton and Chris Prater at Kelpra Studio, London

Edition: 40, plus some proofs

Interior, 1964–65 (ill. p. 66)

Screenprint

19 5/16 x 25 1/8 in. (49.8 x 63.3 cm)

Publisher: Editions Alecto, London

Printer: Richard Hamilton and Chris Prater at Kelpra Studio, London

Edition: 9/50, plus some proofs

I'm dreaming of a white Christmas, 1967 (ill. p. 60)

Screenprint from 12 stencils

20 1/4 x 30 1/4 in. (56 x 86 cm)

Publisher: Richard Hamilton

Printer: Richard Hamilton and Luitpold Domberger at

Edition Domberger, Stuttgart

Edition: 35/75, plus 10 artist's proofs

Swingeing London 67, 1968 (ill. p. 62)

Hard-ground etching, aquatint, embossing and photo-etching from 2 plates,

metallic foil die-stamping, with collage

13 1/4 x 22 in. (34 x 55.6 cm)

Publisher: Petersburg Press, London

Printer: Richard Hamilton and Giorgio Upiglio at Grafica Uno, Milan

Edition: 15/70, plus 3 artist's proofs

I'm dreaming of a black Christmas, 1971 (ill. p. 61)

Screenprint on collotype with collage

20 x 30 in. (50.8 x 76.1 cm)

Publisher: Petersburg Press, London

Printer: Collotype by the artist and Heinz Häfner at Eberhard Schreiber, Stuttgart;

screenprinted by H. P. Haas, Korntal, and Dieter Dietz at Dietz Offizin, Lengmoos

Edition: 143/150, plus 15 proofs

Swingeing London III, 1972 (ill. p. 63)

Screenprint and collage

27 9/16 x 37 1/8 in. (70 x 94.3 cm)

Publisher: Petersburg Press, London

Printer: Richard Hamilton and Chris Prater at Kelpra Studio, London

Edition: 13/19, plus 2 artist's proofs

Release, 1972 (ill. p. 64)

Screenprint and collage

26 3/4 x 33 3/4 in. (68.2 x 85.8 cm)

Publisher: Petersburg Press, London

Printer: Richard Hamilton and Chris Prater at Kelpra Studio, London

Edition: 103/150, plus 15 artist's proofs

Picasso's meninas, 1973 (ill. p. 68)

Hard- and soft-ground etching, stipple etching, roulette, open-bite and

lift-ground aquatint, drypoint and burnishing

22 1/2 x 19 1/2 in. (57 x 49 cm)

Publisher: Propyläen Verlag, Berlin

Printer: Richard Hamilton and Aldo Crommelynck, Ateliers Crommelynck, Paris

Edition: 44/90 with Arabic numerals, and 30 with Roman numerals,

plus 63 proofs

Patricia Knight I (coloured), 1982 (ill. p. 67)

Acrylic, lift-ground aquatint, scraping and burnishing

9 3/8 x 6 3/8 in. (23.7 x 16.2 cm)

Publisher: Waddington Graphics, London

Printer: Richard Hamilton and Aldo Crommelynck, Ateliers Crommelynck, Paris

Edition: 2/12 unique impressions, plus 2 unique artist's proofs

The heaventree of stars, 1998 (ill. p. 69)

Iris digital print

20 7/8 x 14 3/4 in. (53 x 37.5 cm)

Publisher: Alan Cristea, London

Printer: Ian Cartwright at Circa, London

Edition: 29/40, plus 4 artist's proofs

RICHARD HAMILTON AND DIETER ROTH

(British, 1922–2011, and Swiss, 1930–1998)

A strong sweet smell of incense (a), 1972 (ill. p. 65)

Screenprint and collage by Hamilton, and one open, multi-printed screen by Roth

27 x 34 in. (68.2 x 85.9 cm)

Publisher: Petersburg Press, London

Printer: Kelpra Studio, London

Edition: 10/10

ERICH HECKEL

(German, 1883–1970)

Crouching Woman (Hockende), 1913, from the portfolio
Eleven Woodcuts (Elf Holzschnitte), published 1921 (ill. p. 9)

Woodcut

16 3/8 x 12 3/16 in. (41.6 x 31 cm)

Publisher: J. B. Neumann, Berlin

Printer: Fritz Voigt, Berlin

Edition: 40; plus a few proofs

DAVID HOCKNEY

(British, born 1937)

Jungle Boy, 1964 (ill. p. 71)

Etching and aquatint

15 1/2 x 19 1/4 in. (39.4 x 51.1 cm)

Publisher: Associated American Artists, New York

Printer: Emiliano Sorini, New York

Edition: 49/50, plus 12 artist's proofs

Afternoon Swimming, 1979 (ill. p. 76)

Color lithograph

31 5/8 x 39 5/8 in. (80.4 x 10.1 cm)

Publisher: Tyler Graphics, Bedford, NY

Printer: Roger Campbell, Lee Funderburg, Kenneth Tyler and Rodney Konopaki

Edition: 5/55, plus 18 proofs

Panama Hat from the portfolio *Prints for Phoenix House*, 1972 (ill. p. 73)

Etching and aquatint

14 15/16 x 13 3/8 in. (36.4 x 34 cm)

Publisher: Brooke Alexander, New York, and Petersburg Press, London

Printer: Shirley Clemente at The Print Shop, Amsterdam

Edition: 2/125

Snow from *The Weather Series*, 1973 (ill. p. 75)

Color lithograph and screenprint

40 1/8 x 33 1/4 in. (86.5 x 72.1 cm)

Publisher: Gemini G.E.L., Los Angeles

Printer: James Webb with Robert Knisel and Donna Rae Hirt

Edition: 38/98, plus 21 proofs

Sun from *The Weather Series*, 1973 (ill. p. 74)

Color lithograph and screenprint

40 1/8 x 33 1/4 in. (76.6 x 64 cm)

Publisher: Gemini G.E.L., Los Angeles

Printer: Ronald Olds with Donna Rae Hirt and Robert Knisel

Edition: 38/98, plus 27 proofs

A Portrait of Rolf Nelson, 1965, published 1973 (ill. p. 72)

Lithograph with watercolor additions

32 1/8 x 29 1/16 in. (83.5 x 73.8 cm)

Publisher: Gemini G.E.L., Los Angeles

Printer: Kenneth Tyler

Edition: 1 of 3 trial proofs outside edition of 12, plus 7 additional proofs

EDNA BOIES HOPKINS

(American, 1872–1937)

The Waves, 1917 (ill. p. 49)

Color woodcut

10 1/8 x 9 1/8 in. (25.8 x 23.2 cm)

Publisher: unpublished

Printer: Edna Boies Hopkins

Edition: numbered 6 (4 known impressions)

JASPER JOHNS

(American, born 1930)

Ale Cans from the portfolio *First Etchings, First State*, 1968 (ill. p. 52)

Etching and photo-engraving

Sheet: 25 1/2 x 20 in. (63.5 x 50.8 cm)

Publisher: Universal Limited Art Editions, West Islip, New York

Printer: Donn Steward at Universal Limited Art Editions, West Islip, New York

Edition: 17/26

Target, 1974 (ill. p. 51)

Screenprint

Sheet: 34 7/8 x 27 3/8 in. (88.5 x 69.6 cm)

Publisher: Jasper Johns and Simca Print Artists Inc., New York

Printer: Kenjiro Nonaka and Takeshi Shimada

Edition: 66/70

Savarin II (Wash and Line), 1978 (ill. p. 53)

Lithograph

18 7/8 x 13 1/4 in. (48 x 33.5 cm)

Publisher: Universal Limited Art Editions, West Islip, New York

Printer: Bill Goldston, James V. Smith, Keith Brintzenhofe

Edition: PP 2/3 outside an edition of 42

Untitled, 1980 (ill. p. 54)

Color lithograph

34 x 30 1/4 in. (86.4 x 76.8 cm)

Publisher: Gemini G.E.L., Los Angeles

Printer: Anthony Zepeda and Serge Lozingot

Edition: 45/60

Between the Clock and the Bed, 1989 (ill. p. 55)

Color lithograph

26 1/4 x 40 1/4 in. (66.7 x 102.2 cm)

Publisher: Universal Limited Art Editions, West Islip, New York

Printer: Bill Goldston, Douglas Volle, and Bruce Wankel

Edition: 44/50

Flag on Orange, 1998 (ill. p. 56)

Color etching and aquatint

17 7/8 x 11 13/16 in. (45.5 x 30.3 cm)

Publisher: Jasper Johns, Low Road Studio, Sharon, Connecticut

Printer: Low Road Studio, Sharon, Connecticut

Edition: 23/27

Untitled, 2000 (ill. p. 57)

Color linocut

15 3/4 x 10 1/2 in. (40 x 26.7 cm)

Publisher: Jasper Johns, Low Road Studio, Sharon, Connecticut

Printer: John Lund at Jasper John's Low Road Studio, Sharon, Connecticut

Edition: 9/38

BLANCHE LAZZELL

(American, 1878–1956)

The Monongahela, block cut 1919; printed 1930 (ill. p. 48)

Color Woodcut

12 x 11 1/2 in. (30.5 x 29.2 cm)

Publisher: unpublished

Printer: Blanche Lazzell

Edition: numbered 270/16 (1 of 18 impressions)

Abstraction A (also known as *Abstraction No. 1*), block cut and printed 1926 (ill. p. 47)

Color Woodcut

13 9/16 x 12 in. (34.5 x 30.5 cm)

Publisher: unpublished

Printer: Blanche Lazzell

Edition: numbered 326/1 (1 of 3 impressions)

Star Phlox, block cut 1930; printed 1931 (ill. p. 46)

Color Woodcut

14 x 12 in. (35.6 x 30.5 cm)

Publisher: unpublished

Printer: Blanche Lazzell

Edition: numbered 326/4 (1 of 4 impressions)

Early Dawn and Untitled (Floral), 1930–33 (ill. p. 44)

Double-sided woodblock

Block: 12 1/4 x 13 15/16 in. (31.1 x 35.4 cm)

Early Dawn, block cut and printed 1933 (ill. p. 45)

Color Woodcut

12 1/4 x 13 15/16 in. (31.1 x 35.4 cm)

Publisher: unpublished

Printer: Blanche Lazzell

Edition: numbered 365/1 (1 of 3 impressions)

OTTO MUELLER

(German, 1874–1930)

Five Bathers (Fünf gelbe Akte am Wasser), 1921 (ill. p. 13)

Lithograph

13 1/4 x 17 3/8 in. (33.5 x 44 cm)

Publisher: Hyperion Verlag, Munich

Printer: unknown

Edition: 100, plus 55 proofs before the edition.

Pair at Table (Paar am Tisch), 1922–25 (ill. p. 12)

Lithograph

14 1/2 x 11 1/4 in. (39 x 29.5 cm)

Publisher: unknown

Printer: probably Georg Lange, Breslau

Edition: 22/60

CHRISTOPHER RICHARD WYNNE NEVINSON

(British, 1889–1946)

A Dawn, 1914, 1916 (ill. p. 22)

Drypoint

8 1/8 x 5 7/8 in. (20.2 x 15 cm)

Publisher: Leicester Galleries, London

Printer: Ernest Jackson at Avenue Press, London

Edition: 83/200

Nerves of the Army, 1916 (ill. p. 23)

Drypoint

7 7/8 x 5 5/8 in. (20 x 14.2 cm)

Publisher: Leicester Gallery, London

Printer: unknown

Edition: 100, from a special edition of *The Great War, Fourth Year*, by J.E. Crawford Flitch, published 1918

The Wave, 1917 (ill. p. 26)

Lithograph

13 1/2 x 16 3/4 in. (34.3 x 42.5 cm)

Publisher: Leicester Galleries, London

Printer: unknown

Edition: unknown (few impressions)

Banking at 4,000 Feet from the series *The Great War:*

Britain's Efforts and Ideals, 1917, published 1918 (ill. p. 21)

Lithograph

15 3/4 x 12 1/2 in. (40 x 31.6 cm)

Publisher: Bureau of Information, London

Printer: unknown

Edition: 83/200

BROR JULIUS OLSSON NORDFELDT

(American, born Sweden, 1878–1955)

The Balloon Man, ca. 1905–06 (ill. p. 41)

Color woodcut

11 1/2 x 7 1/2 in. (29.2 x 19.1 cm)

Publisher: unpublished

Printer: Bror Julius Olsson Nordfeldt

Edition: unknown

MAX PECHSTEIN

(German, 1881–1955)

Bathers I (Badende I) from the series *Bathers* (Badende), 1911, printed 1912 (ill. p. 10)

Woodcut and watercolor

15 3/4 x 12 5/8 in. (40 x 32 cm)

Publisher: Verlag Fritz Gurlitt, Berlin

Printer: unknown

Edition: 23 (15 on Japan paper and 8 on Bütten paper), plus several handprinted impressions

Bathers III (Badende III) from the series *Bathers* (Badende), 1911,
printed in 1912 (ill. p. 11)
Woodcut
13 15/16 x 15 3/4 in. (33.8 x 60 cm)
Publisher: Verlag Fritz Gurlitt, Berlin
Printer: unknown
Edition: 23 (15 on Japan paper and 8 on Bütten paper), plus
several handprinted impressions

CYRIL E. POWER

(British, 1872–1951)

The Escalator, ca. 1929 (ill. p. 34)
Color linocut
13 13/16 x 14 3/4 in. (33.5 x 37.4 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: 13/50
Museum of Fine Arts, Boston, Partial Gift of Johanna and Leslie Garfield,
2005.1105

The Vortex (also called *Curlization*), 1929 (ill. p. 35)
Color linocut
15 3/16 x 13 9/16 in. (38.6 x 34.5 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: Experimental proof before the edition of 50

The Eight, ca. 1930 (ill. p. 27)
Color linocut
12 3/8 x 9 1/8 in. (31.5 x 23.2 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: 27/50
Museum of Fine Arts, Boston, Partial Gift of
Johanna and Leslie Garfield, 2005.1103

Speed Trial, 1932 (ill. p. 31)
Color linocut
7 11/16 x 14 3/4 in. (19.5 x 37.4 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: 5/50

'Appy 'Ampstead, ca. 1933 (ill. p. 36)
Color linocut
13 1/2 x 10 13/16 in. (34.5 cm x 27.5 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: Third of three experimental proofs before the edition of 60

The Exam Room, ca. 1934 (ill. p. 37)
Color linocut
10 7/16 x 15 1/16 in. (26.5 x 38.2 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: Trial proof before the edition of 60

The Tube Train, ca. 1934 (ill. p. 39)
Color linocut, completed edition print
12 5/16 x 12 11/16 in. (31.2 x 32.2 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: 4/60
The Metropolitan Museum of Art, New York,
Partial and Promised Gift of Johanna and Leslie Garfield, 2005.470.7

The Tube Train, ca. 1934 (ill. p. 38)
Color linocut, working proof printed in green
12 5/16 x 12 11/16 in. (31.2 x 32.2 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: Block III, first state, for an edition of 60
The Metropolitan Museum of Art, New York,
Partial and Promised Gift of Johanna and Leslie Garfield, 2005.470.8

The Tube Train, ca. 1934 (ill. p. 38)
Color linocut, working proof printed in blue
12 5/16 x 12 11/16 in. (31.2 x 32.2 cm)
Publisher: Redfern Gallery, London
Printer: Cyril E. Power
Edition: Block IV, first state, for an edition of 60
The Metropolitan Museum of Art, New York,
Partial and Promised Gift of Johanna and Leslie Garfield, 2005.470.9

LILL TSCHUDI

(Swiss, 1911–2001)

Tour de Suisse, 1935 (ill. p. 30)
Linocut
9 13/16 x 19 5/8 in. (25 x 49.9 cm)
Publisher: unknown
Printer: Lill Tschudi
Edition: 18/50
Museum of Fine Arts, Boston,
Partial Gift of Johanna and Leslie Garfield, 2005.1106

EDWARD WADSWORTH

(British, 1889–1949)

Liverpool Shipping, 1918 (ill. p. 24)
Woodcut
10 3/16 x 7 13/16 in. (25.8 x 19.9 cm)
Publisher: unpublished
Printer: Edward Wadsworth
Edition: few impressions
The Metropolitan Museum of Art, New York,
Partial and Promised Gift of Johanna and Leslie Garfield, 2005.470.12

Drydocked for Scaling and Painting (Liverpool), 1918 (ill. p. 25)
Woodcut
8 3/4 x 8 in. (22.2 x 20.3 cm)
Publisher: unpublished
Printer: Edward Wadsworth
Edition: few impressions
Museum of Fine Arts, Boston, Partial Gift of
Johanna and Leslie Garfield, 2005.1107

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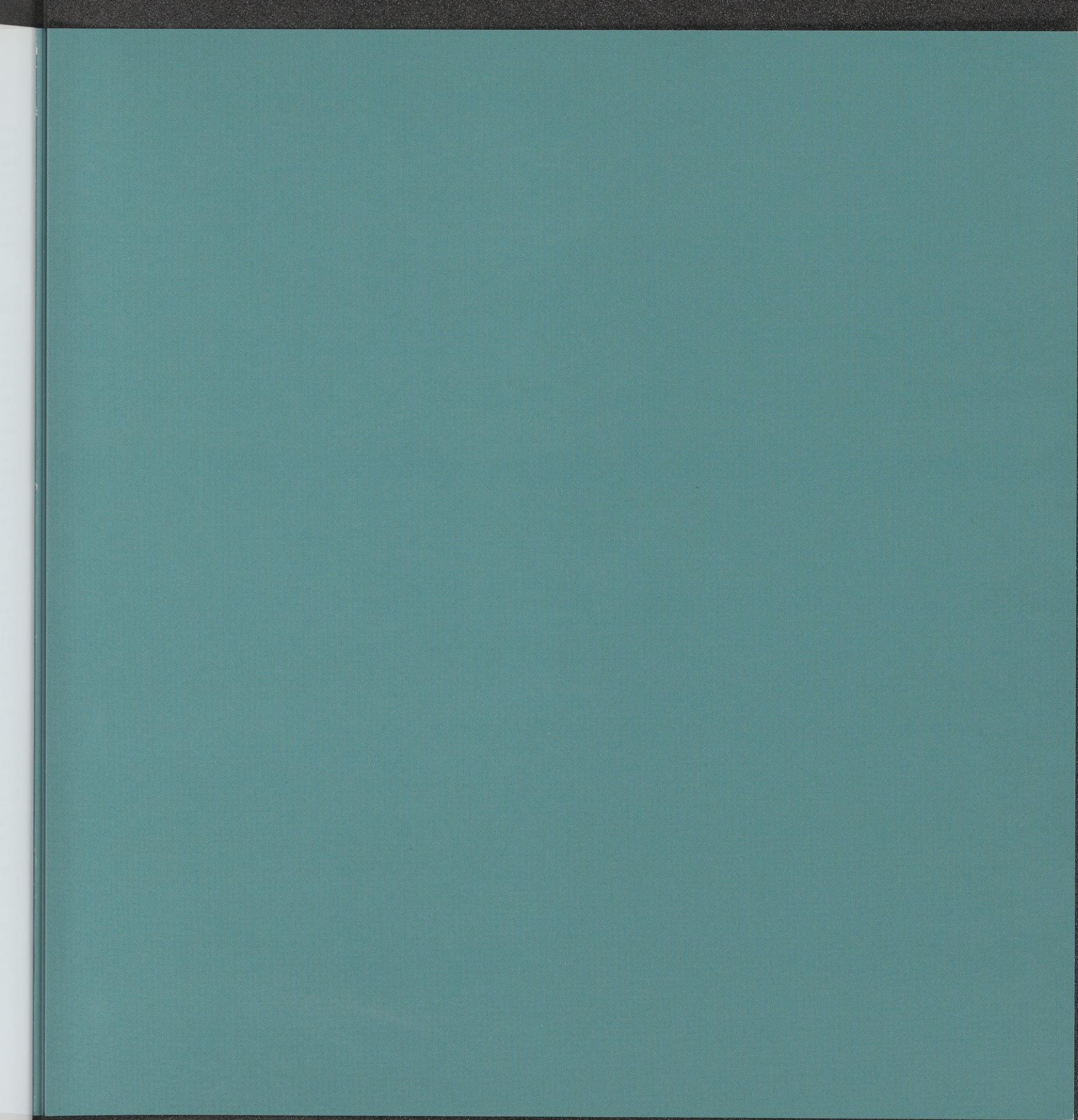
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