

## Celebrating 175: Correspondence, Pindell, Howardena, 1970-1984

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Print Collector's Newsletter, Vol. VII, No.3, July-August 1976 " Prints and Photographs Published"

Howardena Pindell, Baseball Series, photograph (5x7 in.), 1975-76. Courtesy the artist.

screws for his 1970 film Sort of a Commercial for an Ice Bag. Printed in black, the drawings are particularly aggressive, "bordering on brutality," to quote Oldenburg, who defends his interest in the screw as a basic spiral form, a form capable of many associations beyond its most obvious, particularly in flexible, not rigid state. Soft screws therefore cavort as waterfall or balloon, building, even palm tree, but most interesting is the hardworking Arch in the Form of a Screw, for Times Square NYC. Price: prints \$750 each; multiple \$3,500. Published by Gemini G.E.L., Los Angeles.

Philip Pearlstein, Nude on Dahomey Stool (1975-76), a black and white etching signed and numbered by the artist in an edition of 70 with ten artist's proofs. Each print is 23-3/4x19-5/8 in. (plate size) and 30-1/2x26 in. (paper size) and was printed on German Etching paper by Prawat Laucharoen in New York. The artist's mannerisms at their most Mannerist — a female nude perched on a Dahomey pedestal, her head cropped, her body subtly contorted, sharply shadowed. Price: \$400. Published by Brooke Alexander, Inc., New York.

Howardena Pindell, Baseball Series (1975-76), a color photograph signed and numbered by the artist in an edition of ten. Each print is 5x7 in. and was printed at Modern Age in New York. The print pictures a baseball game, though its point is scarcely All-American sport, even this Bicentennial year. Pindell sketched a rhythmic system of directions and numbers with pen and ink on a sheet of acetate. The drawing was placed over the screen of a Sony 19-in. color TV and photographed with a Pentax 55 mm camera at close range while the set was on at random — baseball, basketball, science fiction, whatever. In the photograph the artist's notations seem logically to direct attention to action and players. These directions are contradicted by movements suggested by the blurs of the camera's record. But the camera is no more reliable than artist, for the information it records is conditioned by mechanics, the TV's tuning and static. Each set of directions is equally arbitrary, misleading, dependent on information never controlled. Price: \$100. Published by the artist, 322 Seventh Avenue, New York.

Joseph Raffael, Mystic Lily (1976), an etching with aquatint signed and numbered by the artist in green pencil in an edition of 40. Each print in 5-1/4x5-3/4 in. (plate size) and 30x22-1/4 in. (paper size) and was printed on Rives BFK paper by John Slivon at Crown Point Press in Oakland. A white lily with pads on dark ground, the print's image derives from the 1975 6x6 ft. painting Mystic Lily, Raffael showing a sure sense of scale in its reduction. Fresh and appealing. Price: \$325. Published by the artist. Available at Nancy Hoffman Gallery, New York.

Mario Samarughi, Kiosks Without Flowers (1975), a color photograph signed and numbered by the artist in an edition of 30. Each print is 10-1/2x15 in. and was printed at a color lab in Rome and dry-mounted on rag board. Kiosks Without Flowers is a color-drenched shot of seven flower cans — one green, one blue, one red — on a green stand, Indiana colors composed like a Kelly. All Samarughi photographs seen



Fred Sandayk, Swall Hill Charles regarding signed and numbered to the act to in an relation of St. Each prior is 1619 in, and was priored on Kitchen paper by the in, and was primed in Kinkara pages by the activity for Text. The pain context is fast 127 in, blink himsel. The blink has been instead with a words spike appell if above a straight hericantial her. The lines was read as perspective, including the sparse of the blink should as familiarity per uniquiares, dominate is recent, or with the sharpy of forms covided as the demonstratal parties. One of meeting above, the same of the same of One overall in the dimensional patient.

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show the predilection of a modernist painter for color, surface, and abstract pattern. Samarughi prefers to work these concerns in photography, taking reality as a given, Siskind in color. Price: \$100. Published by the artist, c/o Tyler School of Art, Lungotevere Arnaldo da Brescia 15, Rome.

Fred Sandback, Untitled (1976), a wood engraving signed and numbered by the artist in an edition of 35. Each print is 14x19 in. and was printed on Kitikata paper by the artist in New York. The print centers a 1x4-1/2 in. block in red. The block has been incised with a wide, right-angled U above a straight horizontal line. The lines can read as perspective, redefining the space of the block much as Sandback's yarn sculptures dominate a room, or with the change of focus coexist as two-dimensional pattern. One of several recent Minimal prints of more than minimal interest. Price: \$125. Published by Brooke Alexander, Inc., New York. An offset poster printed in red on newsprint is available for \$1.

Pat Steir, The Burial mound Series (1976), a portfolio of seven prints signed and numbered by the artist in an edition of 35 with five artist's proofs each. Each print is 10x10 in. and was printed on custom HMP paper at Landfall Press in Chicago. Individual titles are Introduction, Little Line, Space, Meaning, Being, Identity, and I Don't Know. Each bears a square that is often further lined into halves or a grid. Each bears many notations in a childlike hand. The Introduction is lined round its edges with a sentence that begins "This is the Burial Mound where all People are Dancers and old wishes are buried there and first loves and last loves and old gloves and other personal ornaments..." Charming and clear enough till the sentence goes on to be gibberish. Each notation, each device designed to convey meaning is similarly subverted, whether letter, system, word or marking. Even the childlike hand masks a worldly defense for indecisions that are arbitrary and deliberate, the artist seeming to say no meaning is clear and no symbol really shared. What is shared is a very physical record of her presence. Printed in sepia on hide-like paper and boxed in linen. Portfolio price: \$600. Published by Landfall Press, Chicago.

Paul Strand, Portfolio I: On My Doorstep (1976), a portfolio of 11 photographs signed and numbered by the artist on the colophon in an edition of 50 with eight artist's proofs. Print sizes vary from 7-1/2x9-1/2 to 12-1/2x9-3/4 in. Each print was printed by Richard Benson at Orgeval under Strand's supervision, drymounted back to back with photographic paper, stamped and numbered on the verso, and fixed within 16x20 in. rag board. Individual titles are Snow, Backyards, New York City, 1914; Abstraction, Porch Shadows, Connecticut, 1915; Jug and Fruit, Connecticut, 1915; Jug and Fruit, Connecticut, 1915; Rebecca, New York City, 1922; Toadstool and Grasses, Georgetown, Maine, 1928; Torso, Taos, New Mexico, 1930; Akeley Motion Picture Camera: New York City, 1923; Side Porch, Vermont, 1947; Susan Thompson, Cape Split, Maine, 1945; White Horse, Ranchos de Taos, New Mexico, 1932; Iris Facing the Winter, Orgeval,

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