

# IGAS

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A Non-Profit Membership Organization for creation and distribution of International Contemporary Works of Graphic Art.

series no.

11

november, 1954

*News Reports:*

The October 18th, 1954 edition of LIFE Magazine carries an article on contemporary woodcuts, under the heading of "Comeback of an Art". Members of LIFE's staff spent considerable time in research on the revival of woodcuts in the United States and selected from the production of the last three years seven artists, whose works have been reproduced in full color. It is interesting that of the seven artists chosen, five have been commissioned by IGAS during the past three years. They are:

Seong Moy	offered to IGAS members in February 1952	second edition	November 1953
Bernard Reder			June 1953
Leona Pierce			June 1953
Leonard Baskin			June 1953
Frederick O'Hara			September 1953

*the latest print by Frederick O'Hara is offered in this bulletin.*



*Art Education Journal:* To our members connected with universities or colleges we should like to call attention to the interesting article on contemporary prints by Ben Shahn, Leonard Baskin, and Gabor Peterdi in the Octo-

ber issue of "ART EDUCATION." This is the journal of the National Art Education Association and is not on sale at the newsstands. Four IGAS prints are reproduced as illustrations.



Requests for the IGAS Travelling Exhibition continue. The latest and extended schedule is given on another page of this bulletin.



We should like to recommend the magnificent new book MODERN PRINTS & DRAWINGS, selected by PAUL J. SACHS, Professor of Fine Arts, Emeritus of Harvard University and Honorary Curator of Drawings at the Fogg Museum of Art.



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This bulletin shows the selections available to our members. Unfortunately, because of printing costs, we could not reproduce these prints in color, so we must ask you to use your imagination to visualize the impact of the originals. If members would prefer to see the originals before making their selections, they are welcome at our gallery and office Monday to Friday from 10 a. m. to 4 p. m., Saturdays from 10 a. m. to 1 p. m., 65 West 56th Street, Studio 24 on the second floor. *The originals may also be seen in the cities listed on another page of this bulletin.*

Experience has shown that members often wish to use these prints as gifts. However, we would like to call attention to our regulation that, except as bona-fide gifts, no member may buy more than one print from each edition. Editions are limited to 200; orders will be filled in the sequence in which they arrive at our office.

The selection from the European editions issued by the affiliated ARTA organizations in Switzerland and the Netherlands was made by a special Committee of the Jury, the members of which are: Una E. Johnson, A. Hyatt Mayor and Ben Shahn.

Each edition is limited to two hundred and ten, numbered and signed by the artist, ten of which remain the property of the artist. The remaining two hundred are made available for distribution exclusively to American and European members.



Frederick O'Hara is represented by ROTUNDA GALLERY, City of Paris,  
San Francisco, California.

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Frederick O'Hara. A.34. "Riders." Eleven  
color woodblock print, predominantly beige,  
brown, sienna, black. 13 $\frac{7}{8}$ " x 22" on  
17" x 24" sheet. \$8.50.

**FREDERICK O'HARA.** As surely as the art of a people portrays the symbols of its civilization, the people themselves live by those symbols — symbols of beauty, symbols of faith, symbols of devotion, symbols of duty — and just as surely an art style reaches its people only in proportion to its possession of those emotion-evoking symbols by which the people live. To achieve rapport with its public a new or “modern” art movement must establish such a set of aesthetic conventions through which it conveys its emotional content.

Viewed in the light of this humanistic principle, Frederick O'Hara's art may not always be comprehended by its audience, yet none can doubt its aesthetic quality. It is of the kind which lends direction to the artistry of its time. It defines its own symbols and hence dwells in the rarified, though invigorating, atmosphere of creative individuality.

Each O'Hara woodcut is truly an individual art work. To accomplish his exquisite textures, tone values and modeling, O'Hara develops a complete set of manual reflexes for each edition. Inks in many colors; numerous blocks with differing surface textures, rolled to give both single and vari-colored impressions; varying pressures and directions in the use of the baren: all are incorporated in the O'Hara technique of print making — creating actual paintings in a “graphic” medium.

Evoking, in symbols of its own, the eerie, enchanted quality of the Navajo Indian scene found in his adopted Southwestern homeland, O'Hara's new woodcut, “Riders”, is an arresting presentation of texture and tone value. It is difficult to refrain from a prediction of high success for such a master work of graphic art.

REGINALD FISHER

Director of Fine Arts, Museum of New Mexico

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R. Debenjak. No. J-6. "Basket Bearers." Aquatint  
12" x 16" on 15" x 19½" sheet. \$8.50.

RIKO DEBENJAK. In a time when strong emphasis is placed upon color in prints, it is a surprise and a pleasure to encounter an artist who employs vivid black and white with the stark power of Goya. Discovered by our affiliated Yugoslavian organization, Debenjak's "Basket Bearers" is one of the finest black and white works ever offered to our members; each aquatint has the directness and the power of an original drawing.

Since we have been able to obtain only seventy-five prints of this edition, we are afraid that the demands will outnumber that. As usual, we shall fulfill requests in the order in which they are received at our office.

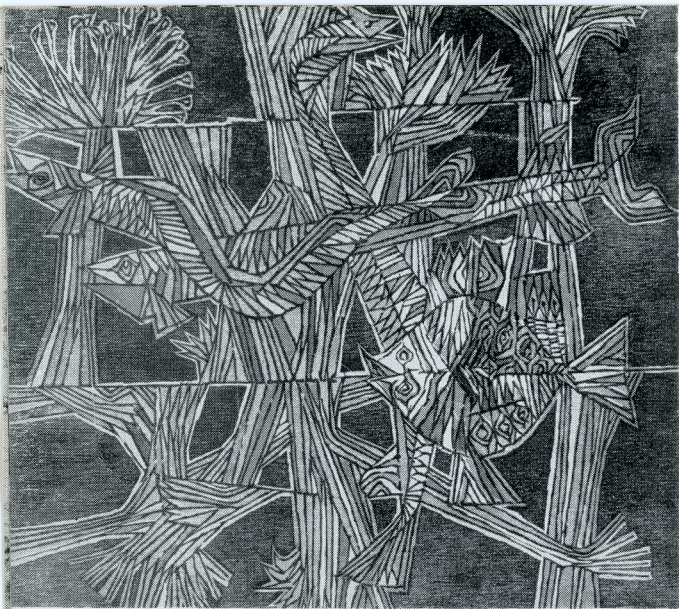
**BORIS MARGO.** Equally persuasive as painter and printmaker, has shown his work widely in America and Europe. With subtle color and controlled textures he repeatedly concerns himself with the mysteries of nature and especially with those ephemeral symbols which we associate with the heavens. Often, as in the case of "From Meteorites", Margo works with an imaginary "skyscape" where space is limited, exaggerated and suggested by overlapping lines and transparencies. Technically this artist has contributed the "cellocut", a new graphic method which extends the possibilities of printmaking. In addition, he is a distinguished teacher and painter, whose work is owned by many of the outstanding museums of America. Born in Russia fifty years ago, Boris Margo has lived and worked in the United States for most of his adult life.

**KATHARINE KUH**

Assoc. Curator of Painting and Sculpture  
The Art Institute of Chicago

Boris Margo. A-8. "From Meteorites." Six color cellocut on wood in green, yellow, blue, red, purple and light gray. 12" x 16" on 16" x 20" sheet. \$8.00.





Hugo Wetli. No. 312. "Aquarium". Five color woodcut, predominantly blue, green, and gray. 12" x 13½" on 15¼" x 19½" sheet. \$8.50.

HUGO WETLI, born in Switzerland, has achieved his reputation both as a fine artist and as a designer; his knowledge and sensitivity in design serves as an enrichment for his prints and paintings. His woodcut "Aquarium" shows the result of his constant search for the abstract forms of realism.

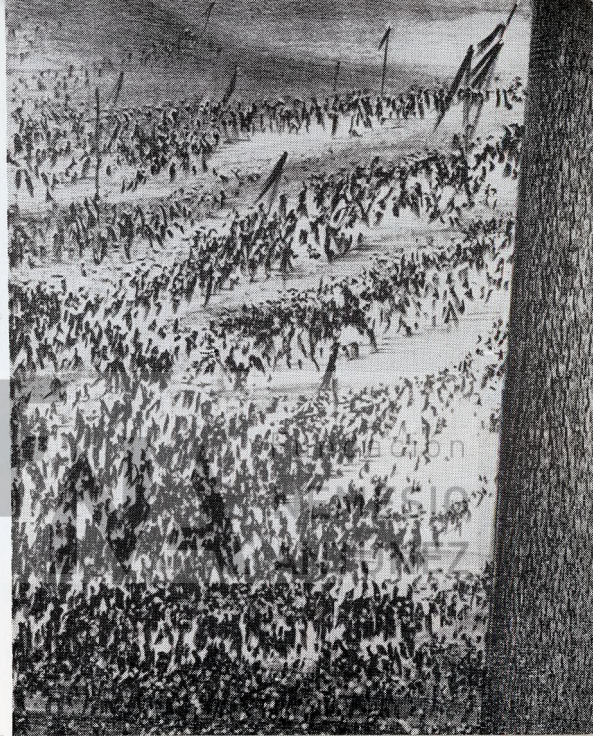
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Nemesio Antunez. No. A35. "Andean Festival." Two color lithograph in black and yellow. 16" x 12" or 20" x 16" sheet. \$8.50.

NEMESIO ANTUNEZ has during the past decade introduced a definite trend of innovation into Chilean art. Through his oils and engraving he has endeavored to channel the interest of young artists toward themes which capture the very spirit of nature and the people of South America. This he has achieved without abandoning present day painting techniques. In "Andean Festival", his realistic imagination conjures a native scene in the Bolivian Highlands or in the Peruvian Cordilleras or in the northern part of Chile, the exotic appearance of countryside and people made more vivid by the spell of his imagination. Nemesio Antunez has already contributed greatly toward the art of painting by the rediscovery of forms native to Chilean civilization. He translates his interest in his immediate human environment into recreated images which immediately link Chilean art with the country and its people.

LUIS OYARZUN  
Dean of the School of Fine Arts,  
University of Chile





Georges Item. No. 302. "Camargue". Four color lithograph in yellow, olive green, red-brown, and black. 13" x 17½" on 15¼" x 19½" sheet. \$8.50.

GEORGES ITEM was born in 1927 in Bienne, Switzerland. After completing his studies there, he established himself in 1948 at St. Remy, in the Provence region of France. He was soon won completely by this meridional countryside, known as the Camargue, dotted with discolored patches and holes and broken by the straight lines of trees. It was here that he developed his own style. Not content to reproduce merely the "skeleton" of the landscape, he wanted to show its eternal unchanging qualities. Georges Item paints, works in lithography, and is interested in working in fresco. He has been greatly encouraged by government awards in 1950 and 1951 and by the state purchase of his works in 1951 and 1954.

Leonard Baskin. A-16. "Man With Spring Plants". Black and white wood engraving. 20½" x 13" sheet. \$7.00.

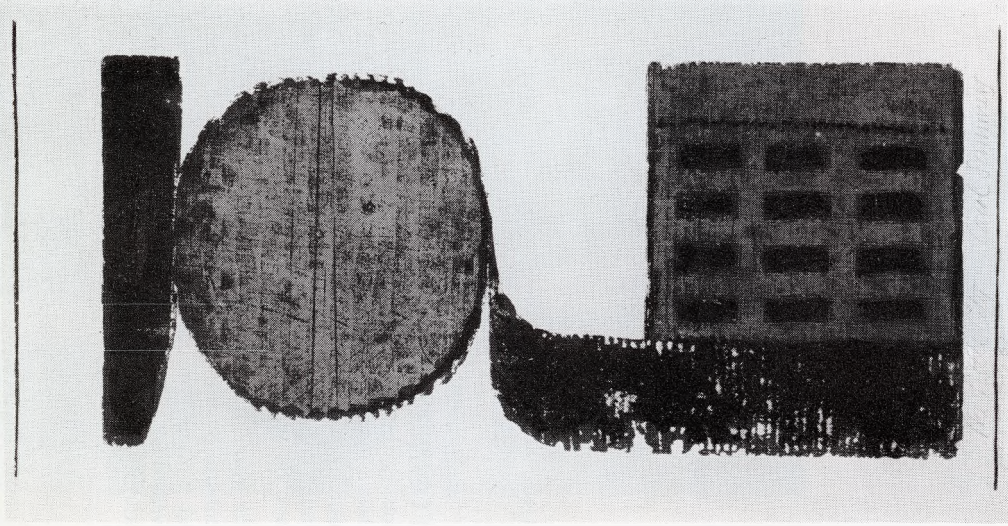


Leonard Baskin is represented by the BORIS MIRSKI GALLERY in Boston and the GRACE BORGENTICHT GALLERY in New York.

**LEONARD BASKIN.** In their graphic art an increasing number of printmakers deliberately strive to achieve many of the aspects of painting. Indeed today painterly effects in color too often neglect a tradition fundamental to all printmaking — the importance of black on white.

The woodcuts and engravings of the young American Leonard Baskin offer a striking restatement of black and white. His healthy respect for tradition is also revealed by the precision of his technique and by the authority of his craftsmanship.

WILLIAM S. LIEBERMAN  
Museum of Modern Art, New York



Carol Summers. A.36. "The Little City". Three color Woodcut in bluish-green, brown and black, 16½" x 7½", on 19½" x 10¾" sheet. \$8.50.

**CAROL SUMMERS.** His work represents a new departure in the art of the woodcut. He approaches the age-old medium with unprecedented vigor and boldness. His prints are laid out in strikingly generous proportions and with courageous simplification, the colors showing a subtle intensity. His simplification is not an impoverishment of form, but the basis for a new diversity of texture — using largely the natural grain of the wood — and for richness of mood, a happy balance between concrete expression of a theme and its symbolic abstraction. He describes himself as "particularly interested in archaic art, in the expressive juxtaposition of mass, dark-light, staccato and quiet line, the opposition of open versus closed, movement versus quiet." Sienese Quattrocento painting, German expressionism, Chinese art, are sources which he recognizes as having nourished his art.

Carol Summers' unusual capacities have received early recognition. Not quite thirty, he has already shown his work in an impressive number of museums and galleries.

Born in Woodstock, N.Y., he has recently been awarded a grant by the Italian Government for a six months' study period in Siena during 1954 and 1955.

**BERNARD REDER** was born in Czernowitz, Bukovina in 1897. He settled in France and became an intimate friend of the sculptor Aristide Maillol. He has had one man shows of his sculpture and woodcuts in Prague, Paris, Tel Aviv, Jerusalem, Havana, New York, Philadelphia, Montreal and Chicago. His works are owned by many museums and collectors including the Museum of Modern Art, National Gallery of Art, Philadelphia Museum, Tel Aviv Museum, Jerusalem Museum, Rosenwald Collection, R. Sturgis Ingersoll, S. Schocken and Nelson A. Rockefeller.

The sculptor and graphic artist Reder appears like a blind force of nature. With the power of a veritable peasant, with elan and ardor, he constantly pursues his original inspiration.

WALDEMAR GEORGE

Since he came to this country in 1943 — he is now an American citizen — Reder has worked in his studio on the outskirts of New York City in almost complete isolation. Reder's works are the products of an innovator . . . but there can be no doubt that he will one day be counted among the few truly creative forces of our time.

JOHN REWALD

Bernard Reder. A-18. "Flowers Behind the Door." Woodcut in nine colors, predominantly gray, brown, green and orange. 20" x 16" on 22" x 18" sheet. \$8.50.



Our next series

will be released at the beginning of  
next year.

In the name of all concerned  
with IGAS

we should like now

to extend to our members

our very best wishes for the holidays

and for    



The IGAS Traveling Exhibition (75 framed prints in various graphic processes, series of printing states, copper plates, wood blocks, etc.) is composed of works that have been commissioned by IGAS, as well as by the European affiliates during the past three years.

The Exhibitions are being shown at:

Princeton University Princeton, New Jersey	May and June, 1954
Corning Glass Center Corning, New York	August to September 4, '54
University Gallery Minneapolis, Minnesota	September, 1954
The Renaissance Society University of Chicago Chicago, Illinois	Oct. 6 to Oct. 30, '54
Teachers College Columbia University New York, New York	Nov. 6 to Nov. 26, '54

Cornell University Ithaca, New York	Dec. 1 to Dec. 19, '54
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Dallas Museum and Dallas Print Club Dallas, Texas	Jan. 5 to Jan. 30, '55
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Tuskegee Institute Tuskegee, Alabama	Feb. 1 to Feb. 28, '55
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Northwestern University Evanston, Illinois	March, '55
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Goucher College Baltimore, Maryland	April, '55
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Colgate University Hamilton, New York	May, '55
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The Exhibition is available to members *without rental fee*. Requests for bookings should be directed to the Office of the Executive Director of IGAS.

## our prints on exhibit

Through the generous cooperation of the institutions listed it is possible *to see the originals of each new series* before making selections. We hope as many members as possible will take advantage of this opportunity and will encourage their friends to see the Society's editions.

CHICAGO The Art Institute  
Study Room for Prints and Drawings  
Tuesday through Saturday, 9-4:45

CINCINNATI Cincinnati Museum of Art  
Print Department  
Mon., Wed., Sat., 10-5  
Tues., 1-10, Sat., 2-5

MINNEAPOLIS University of Minnesota  
University Gallery  
By appointment—Miss Betty Maurstad,  
Director

SAN FRANCISCO Achenbach Foundation for Graphic Arts  
California Palace of the Legion of Honor

BOSTON Institute of Contemporary Art  
138 Newberry Street



THE INTERNATIONAL GRAPHIC ARTS SOCIETY, INC., 65 West 56th Street, New York 19, N. Y.

Please send me the following graphic works. My check for \$..... is enclosed, covering the cost of this order plus \$1 for shipping costs. (New York City members please add 3% sales tax.) We suggest that members indicate second choices among the selections as experience has shown that there are frequent disappointments.

For New Members only: I am to receive as a member the print which I have checked as my "Free Membership Gift" below . Please send my free framing device .

cut along this line.....

- O'Hara:
- Debenjak:
- Margo:
- Wetli:
- Antunez:
- Item:
- Baskin:
- Summers:
- Reder:

"Riders" .....

"Basket Bearers" .....

"From Meteorites" .....

"Aquarium" .....

"Andean Festival" .....

"Camargue" .....

"Man with Spring Plants" .....

"The Little City" .....

"Flowers Behind the Door" .....

ADDITIONAL SELECTIONS:

\$8.50.....

8.50.....

8.00.....

8.50.....

8.50.....

8.50.....

7.00.....

8.50.....

8.50.....

FNA Fundación NEMESIO ANTUNEZ

See Over

Orders can still be accepted for the works listed below:

<input type="checkbox"/>	Karanovic:	"Wheat" .....	\$8.50.....
<input type="checkbox"/>	Dalenoord:	"Memento" .....	7.50.....
<input type="checkbox"/>	Kügler:	"Tempelfragment" .....	8.50.....
<input type="checkbox"/>	Corita:	"Fiat" .....	8.50.....
<input type="checkbox"/>	Pierce:	"In the Fields" .....	8.50.....
<input type="checkbox"/>	Muench:	"Sea Harvest" .....	8.50.....
<input type="checkbox"/>	Drewes:	"Calm Morning" .....	8.50.....
<input type="checkbox"/>	Gwathmey:	"Farmer's Wife" .....	8.50.....
<input type="checkbox"/>	Beck:	"Still Life" .....	7.50.....
<input type="checkbox"/>	Marx:	"The Strike" .....	8.50.....

Your order will be shipped in a corrugated box especially designed for IGAS editions. Please do not forget the one dollar to cover the cost of the box and mailing charges.

Name .....

Address .....

(Please print)

The following recognized experts act as the American jury of Selection:

*UNA E. JOHNSON* curator of prints, Brooklyn Museum, Brooklyn, N. Y.  
*KARL KUP* curator of prints, The New York Public Library.  
*WILLIAM S. LIEBERMAN* curator of prints, Museum of Modern Art, New York, N. Y.  
*A. HYATT MAYOR* curator of prints, Metropolitan Museum of Art, New York, N. Y.  
*ELIZABETH MONGAN* curator of prints, National Gallery, Washington, D. C.  
*CARL O. SCHNIEWIND* curator of prints, The Art Institute of Chicago, Chicago, Ill.  
*BEN SHAHN* artist, Hightstown, N. J.  
*CARL ZIGROSSER* curator of prints, Philadelphia Museum of Art, Philadelphia, Pa.

European Jury of Selection headed by:

*JONKHEER W. J. H. B. SANDBERG*, director of the Stedelijk Museum in Amsterdam, Netherlands.

INTERNATIONAL GRAPHIC ARTS SOCIETY, INC.

65 WEST 56th STREET, STUDIO 24, NEW YORK 19, N. Y. PHONE JUdson 6-4258

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*"There are no foreign languages in painting as there are in speech; there are only local dialects which can be understood internationally, for painting is a kind of visual Esperanto.*

Therefore, it has a special value in this postwar world." ALFRED H. BARR, JR.:

from *"What Is Modern Painting?"*

★

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wouldn't some friend of yours like to see this bulletin?

Thank you.