

Spring 2019

The Artist Collects: Highlights from the James Reed Collection Brochure

Fairfield University Art Museum

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THE ARTIST COLLECTS

Highlights from the James Reed Print Collection



March 14 - June 8, 2019

FAIRFIELD UNIVERSITY ART MUSEUM

We are very pleased to present *The Artist Collects: Highlights from the James Reed Print Collection* in the museum's Walsh Gallery. Curated by Michelle DiMarzo, Curator of Education and Academic Engagement, the exhibition celebrates the transformative gift to the museum of the collection of more than 1,500 prints assembled over several decades by artist, collector, and master printer James Reed. Selections from this extraordinary collection—ranging from 19th-century French lithography to German Expressionist woodcuts to Pop Art screenprints—illustrate key developments in the history of European and American printmaking over the last two centuries.

This exhibition would not have been possible without James Reed's extraordinary generosity. In addition to his collection, he has shared with us his time and his vast knowledge as a collector, honed by the added perspective of an experienced master printer. We would also like to acknowledge with gratitude the efforts of James Reed's studio assistant Irene Bednarczyk, as well as Fairfield University Art Museum intern Brooke Wrubel and volunteer Beth Welch, who aided in the preliminary cataloging of the collection. Thanks are also due to the museum's former director, Linda Wolk-Simon, for her efforts in bringing the collection to Fairfield University. We would also like to thank the Fairfield University team that helps us bring our exhibitions to fruition, including Emily McKeon, Edmund Ross, Susan Cipollaro, Tess Brown Long, Rich Wagner, and Josue Garcia.

Carey Mack Weber
Frank and Clara Meditz Executive Director



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The Collector

As a printmaking student at the University of Missouri, Kansas City, James Reed taught himself the basics of lithography from a copy of the early 19th-century treatise written by its inventor, Alois Senefelder. Soon after, he began collecting fine art prints. His first purchase, at an on-campus art fair in 1968, was an impression of Charles-François Daubigny's etching *Pigs in an Orchard*, for which he paid the equivalent of a month's rent.

In 1973, Reed received a Ford Foundation Fellowship to study at the Tamarind Institute of Lithography at the University of New Mexico. Reed later continued his training in lithography at San Francisco State University. In San Francisco in 1976, Reed opened the fine printmaking studio Milestone Graphics, now based in Bridgeport. Through the years he continued to add to his collection, which



grew to more than 1,500 prints spanning the 16th through the early 21st centuries. The exhibition presents highlights from the three great strengths of his collection: 19th-century French etching and lithography; German Expressionist woodcuts and lithographs; and modern and contemporary prints.

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Lithography

Lithography relies on the mutually repelling properties of water and grease. First, the artist draws on smooth limestone with greasy crayon or ink. The stone is then dampened, and ink applied to the entire surface. The water is repelled from the greasy areas of the drawing and sinks into the bare stone, while the ink is attracted only to the drawing. When the printer applies a dampened sheet of paper to the stone and runs it through a press, the resulting print is a mirror-image replica of the original drawing.

When Alois Senefelder invented this new printing process in Munich in

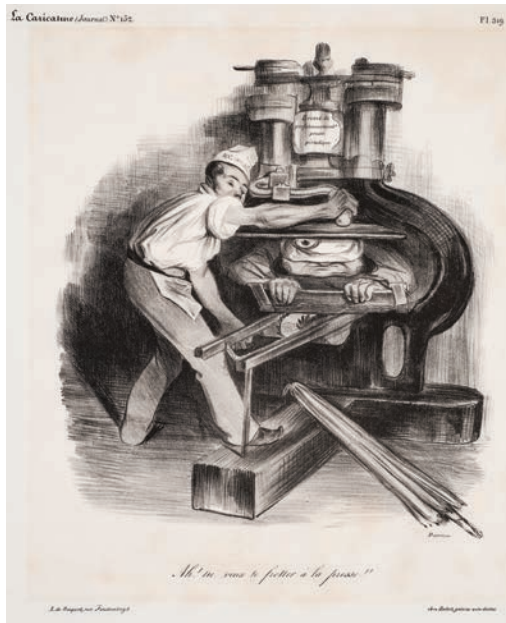


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the 1790s, he called it “chemical printing” to distinguish it from the existing techniques of Western printmaking: relief printing, including woodcut and letterpress; and intaglio printing, including engraving and etching. Unlike those techniques, Senefelder’s new process could directly reproduce an artist’s drawing. It was also quicker, cheaper, and able to produce a greater number of individual impressions. Senefelder, who initially viewed his invention as largely suited for commercial purposes, secured patents and opened lithographic presses in Berlin, London, Paris, and Vienna. In England, the process was first known as “polyautography,” but it would become more widely known under the name it had acquired by 1803 in France: *lithographie*, or “writing on stone.”



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Interest in artists’ lithographs (so-called to distinguish them from reproductions and commercial lithographs) rose toward the end of the 1810s. In 1818, Senefelder published a comprehensive guide to lithography in German, which was translated into English the following year as *A Complete Course of Lithography*. The book addressed amateur lithographers as well as professional printers, and covered nearly every aspect of the process, from methods of printing in color to the use of transfer paper.

Enthusiasm for artists’ lithographs began to wane in the 1830s, due in part to the negative associations of lithography with the booming industry of commercial printing. Artists instead began to return to traditional intaglio methods of printmaking. Etching, in particular, experienced a revival during the mid-19th century, as the artist’s control of the etching tool (burin) on the copper plate was considered to be the closest approximation of drawing. By the end of the century, however, lithography had returned to popularity among European artists. New techniques for producing color lithography, in particular, awoke enthusiasm among avant-garde artists, many of whom took inspiration from colorful Japanese ukiyo-e woodblock prints.



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Expressionism

In Dresden in 1905, a group of artists led by Ernst Ludwig Kirchner organized themselves into a collective called Die Brücke, or The Bridge. Rejecting traditional forms of academic art, the artists turned to so-called “primitive” forms to convey authentic emotion as well their own deeply subjective experiences. Although the artists in Die Brücke and other such groups worked in many different styles, their work would later come to be described by the shared label of “Expressionism.” For these artists, woodcuts and lithographs were an inexpensive way to refine and share their aesthetic ideas, and their work often appeared in the numerous avant-garde periodicals that flourished in pre-World War I Germany.



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Printmaking after World War II

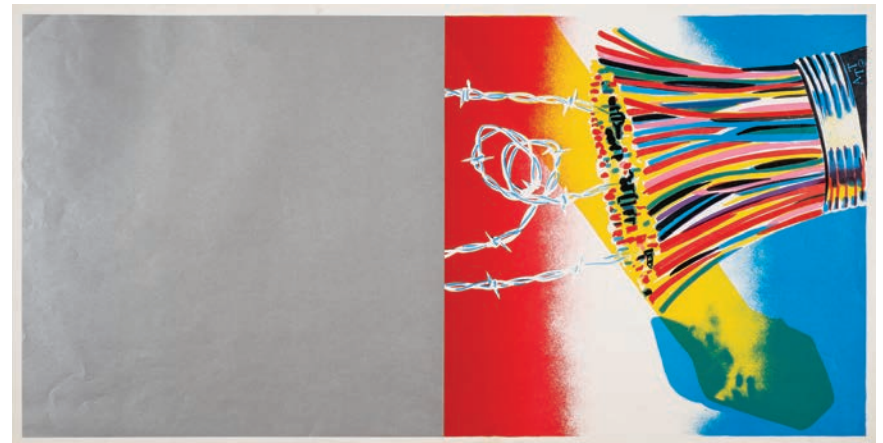
Lithography's reputation among artists had risen and fallen more than once by the mid-20th century. Was it merely a technical means of reproduction, or was it an authentic vehicle for artistic expression? Among postwar American artists, lithography would be newly enshrined as a creative outlet with extraordinary expressive potential. In 1957, Tatyana Grosman opened the first lithographic press, ULAE, on Long Island, and wooed New York artists like Jasper Johns and Robert Rauschenberg to try the technique. Other presses began to follow suit, like the Los Angeles-based Gemini G.E.L. In 1960, the Tamarind Institute opened its doors to serve as a training ground for future generations of American master printers.



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Lithography was not the only printmaking technique to enjoy success in the postwar period. Thanks in part to the influence of British master printer Stanley William Hayter, a generation of American artists were introduced to intaglio printmaking between 1940 and 1950, and by the 1960s, Pop artists like Andy Warhol and James Rosenquist were using techniques drawn from the world of commercial printing, such as screenprinting and offset lithography.

*Michelle DiMarzo, PhD
Curator of Education and Academic Engagement
and Curator of the Exhibition*



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Exhibition Checklist

1. **William Alfred Delamotte (British, 1775-1863)**
Landscape with Men and Dogs Resting Under a Tree, from the portfolio *Specimens of Polyautography* (London, 1803), 1802
Pen and ink lithograph
9 x 12 ¾ inches
Promised gift from James Reed
2. **Johann Michael Mettenleiter (German, 1765-1853)**
Ariovistus' Meeting with Caesar, 1808
Lithograph
13 ¾ x 10 ⅞ inches
Gift of James Reed (2017.35.901)
3. **After engraving by Abraham van Diepenbeeck (Flemish, 1569-1675)**
Ferdinand Piloty (German, 1786-1844), lithographer
Aeolus Enclosing the Winds, 1810-1816
Lithograph
9 ¾ x 7 ¼ inches
Gift of James Reed (2017.35.181)
4. **Thomas Barker of Bath (English, 1769-1847)**
D. J. Redman (English, active 19th century), printer
Boy with a Hat from the portfolio *Rustic Figures* (Bath, 1813), 1813
Pen and ink lithograph
7 ¾ x 4 ¾ inches
Gift of James Reed (2017.35.180)
5. **Thomas Barker of Bath (English, 1769-1847)**
D. J. Redman (English, active 19th century), printer
Landscape no. 20 from the portfolio *Landscape Scenery* (Bath, 1814), 1814
Pen and ink lithograph
Edition: 50
11 ¾ x 8 ⅞ inches
Gift of James Reed (2017.35.116)
6. **Nicolas-Toussaint Charlet (French, 1792-1845)**
François-Séraphin Delpech (French, 1778-1825), printer
The French Soldier, 1818
Lithograph
18 x 13 ¾ inches
Promised gift from James Reed
7. **Horace Vernet (French, 1789-1863)**
Godefroy Engelmann (French, 1788-1839), printer
Ismail and Mariam, from *Comte de Forbin's Voyage dans le Levant* (Paris, 1819), 1819
Lithograph
12 ½ x 8 ¾ inches
Gift of James Reed (2017.35.898)
8. **Louis-Jacque-Mandé Daguerre (French, 1781-1851)**
Godefroy Engelmann (French, 1788-1839), printer
Ruins of the Abbey of Jumièges. North Side, from Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1820-1878), 1820
Lithograph
12 x 9 ⅝ inches
Gift of James Reed (2017.35.11)
9. **Richard Parkes Bonington (English, 1802-1828)**
Godefroy Engelmann (French, 1788-1839), printer
Ruins of Château d'Arlay, from Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1820-1878), 1827
Lithograph
7 ¾ x 10 inches
Gift of James Reed (2017.35.239)
10. **Eugène Delacroix (French, 1798-1863)**
Goyer & Hermet (French, active 19th century), printers
Faust in His Study, from *Faust* (Paris, 1828), 1828
Lithograph
9 ⅝ x 6 ⅞ inches
Gift of James Reed (2017.35.100)
11. **Honoré Daumier (French, 1808-1879)**
Ah! So You Want to Meddle with the Press!, from the periodical *La Caricature* (no. 152, October 3, 1833), 1833
Lithograph
9 x 8 ⅞ inches
Promised gift from James Reed
12. **Honoré Daumier (French, 1808-1879)**
Go Away, Big Cupid!, from the periodical *La Caricature* (no. 195, July 31, 1834), 1834
Lithograph
11 x 8 ⅝ inches
Promised gift from James Reed
13. **After painting by Jean Baptiste Greuze (French, 1725-1805)**
Rudolf Huber (Swiss, 1770-1844), lithographer
Godefroy Engelmann (French, 1788-1839), printer
Portrait of Etienne Jaurat, 1837
Color lithograph
7 ½ x 5 ⅞ inches
Gift of James Reed (2017.35.82)
14. **Thomas Shotton Boys (English, 1803-1874)**
Charles Hullmandel (English, 1789-1850), printer
St. Étienne du Mont and the Panthéon, Paris, from the portfolio *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen Etc.* (Paris, 1839), 1839
Color lithograph
13 ¾ x 11 ⅞ inches
Gift of James Reed (2017.35.42)
15. **Eugène Isabey (French, 1803-1886)**
Charles Motte (French, 1785-1836), printer
Low Tide, 1831
Lithograph
6 ¼ x 8 ½ inches
Gift of James Reed (2017.35.44)
16. **After painting by Godfried van Schalcken (Dutch, 1643-1706)**
Ferdinand Piloty (German, 1786-1844), printer
A Boy Tries to Blow out a Girl's Candle, from the portfolio *Königl. Bayer. Pinakothek zu München und Gemälde-Galerie zu Schleissheim* (Munich, 1837-1842), ca. 1837-1842
Lithograph
14 ¾ x 11 ⅝ inches
Gift of James Reed (2017.35.896)
17. **Eugène Delacroix (French, 1798-1863)**
Imp. Bertauts (French, active 19th century), printer
Algerian Women, from the periodical *Gazette des Beaux-Arts*, ca. 1833 (published 1865)
Lithograph
6 ¼ x 8 ⅝ inches
Gift of James Reed (2017.35.17)
18. **Eugène Delacroix (French, 1798-1863)**
Imp. Bertauts (French, active 19th century), printer
Hamlet and the Gravediggers from *Hamlet* (Paris, 1843), 1843
Lithograph
11 ¼ x 8 ¼ inches
Gift of James Reed (2017.35.20)
19. **Charles Émile Jacque (French, 1813-1894)**
Imp. Bertauts (French, active 19th century), printer
Poetical Twilight, from the periodical *L'Artiste*, ca. 1853
Lithograph
6 ½ x 9 ¾ inches
Gift of James Reed (2017.35.229)
20. **Gustave Doré (French, 1832-1883)**
François-Benjamin Vayron (French, c. 1795-1860), printer
March of a Rajah, from the periodical *Musée français-anglais*, 1857
Lithograph
14 x 10 inches
Gift of James Reed (2017.35.501)
21. **Francisco de Goya (Spanish, 1746-1828)**
This Too, from the series The Disasters of War, ca. 1810 (published 1863)
Etching
5 ⅜ x 7 ⅝ inches
Gift of James Reed (2018.35.217)
22. **Francisco de Goya (Spanish, 1746-1828)**
The Custody Is as Barbarous as the Crime or The Little Prisoner, from the periodical *Gazette des Beaux-arts*, ca. 1810-1812 (published 1867)
Etching
3 ¾ x 2 ¾ inches
Gift of James Reed (2017.35.398)
23. **After painting by John Constable (English, 1776-1837)**
David Lucas (English, 1802-1881), engraver
A Dell, Helmingham Park, Suffolk from the portfolio *English Landscape Scenery* (London, 1855), 1855 (first published 1830)
Mezzotint
5 ¾ x 7 ¾ inches
Gift of James Reed (2017.35.09)
24. **Charles-François Daubigny (French, 1817-1878)**
Pig in an Orchard, 1860
Etching
4 ¾ x 6 ¾ inches
Gift of James Reed (2017.35.41)
25. **Charles-François Daubigny (French, 1817-1878)**
F. Lienard (French, active 19th century), printer
Shepherd and Shepherdess, 1874
Etching
10 x 7 ⅝ inches
Gift of James Reed (2017.35.69)

26. **After painting by Eugène Delacroix (French, 1798-1863)**
Auguste Feyen-Perrin (French, 1826-1888), etcher
Alfred Cadart (French, 1828-1875), printer
Medea, from the periodical *Gazette des Beaux-arts*, 1873
 Etching
 6 1/16 x 4 3/4 inches
 Gift of James Reed (2017.35.716)
27. **Paul Cézanne (French, 1839-1906)**
Guillaumin at the Hanged Man, 1873
 Etching
 5 1/16 x 4 1/2 inches
 Gift of James Reed (2017.35.36)
28. **Jules Chéret (French, 1836-1932)**
Théâtrophone, from the periodical *Maîtres de l’Affiche*, 1890
 Color lithograph
 11 3/4 x 7 1/16 inches
 Gift of James Reed (2017.35.238)
29. **Pierre Bonnard (French, 1867-1947)**
Edward Ancourt (French, b. 1841), publisher
 Cover of the periodical *La Revue blanche*, 1894
 Color lithograph
 9 1/16 x 6 7/8 inches
 Gift of James Reed (2017.35.891)
30. **Henri de Toulouse-Lautrec (French, 1864-1901)**
Your Mouth, from the portfolio *Les Vieilles histoires*
 (Paris, 1893), ca. 1901, (first published 1893)
 Color lithograph
 10 1/4 x 7 1/8 inches
 Gift of James Reed (2017.35.05)
31. **Alexandre Lunois (French, 1863-1916)**
Dutch Interior, ca. 1895
 Color lithograph
 Edition: 100
 14 1/2 x 17 7/16 inches
 Gift of James Reed (2017.35.868)
32. **Eugène Boudin (French, 1824-1898)**
G. Boudet (French, active 19th century), publisher
Mathurins, from the portfolio *Art et Nature*
 (Paris, 1897), 1897
 Lithograph
 4 3/8 x 6 1/8 inches
 Gift of James Reed (2017.35.101)
33. **Odilon Redon (French, 1840-1916)**
Saint Anthony: Help me, O my God!, from the portfolio *La Tentation de Saint-Antoine*
 (Paris, 1896), 1896
 Lithograph
 8 1/2 x 5 1/8 inches
 Promised gift from James Reed
34. **Odilon Redon (French, 1840-1916)**
I Am Still the Great Isis! Nobody Has Ever Yet Lifted My Veil! My Fruit Is the Sun!, from the portfolio *La Tentation de Saint-Antoine*
 (Paris, 1896), 1896
 Lithograph
 10 1/16 x 7 7/8 inches
 Promised gift from James Reed
35. **Henri Fantin-Latour (French, 1836-1904)**
Study of a Standing Woman, 1900
 Lithograph
 7 3/16 x 6 3/4 inches
 Gift of James Reed (2017.35.75)
36. **Hans Deiters (German, 1868-1922)**
August Bagel (German, 1838-1916), printer
Summer Dance, ca. 1905
 Color lithograph
 6 3/4 x 9 1/16 inches
 Gift of James Reed (2017.35.210)
37. **Francis Ernest Jackson (British, 1872-1945)**
Effect of Light, from the periodical *Gazette des Beaux-Arts*, 1911
 Lithograph
 8 1/4 x 5 3/4 inches
 Gift of James Reed (2017.35.48)
38. **Henri Rivière (French, 1864-1951)**
Eugène Verneau (French, active late 19th-early 20th century), printer
The Town of Perros-Guirec, from the periodical *The Studio*, 1896
 Color lithograph after a woodcut
 5 7/8 x 9 1/16 inches
 Gift of James Reed (2017.35.23)
39. **Emil Orlik (German of Czech origin, 1870-1932)**
The Seamstress, from the periodical *The Studio*, 1896
 Two-color woodcut
 6 3/16 x 6 1/8 inches
 Gift of James Reed (2017.35.22)
40. **Jean-Émile Laboureur (French, 1877-1943)**
The Little White Cat, 1907
 Color woodcut
 7 1/2 x 5 1/8 inches
 Gift of James Reed (2017.35.46)
41. **Andre Deslignères (French, 1880-1968)**
The Black Rose, from *The Poem of the Rose* by Octavio Charpentier (Paris, 1923), 1923
 Color woodcut
 4 3/16 x 3 1/2 inches
 Gift of James Reed (2017.35.744)
42. **Maurice Denis (French, 1870-1943)**
Jacques Beltrand, (French, 1874-1977) engraver
 Progressive proofs for an illustration from *Petites fleurs de saint François d’Assise*, trans. André Pératé (Paris, 1913), 1913
 Color woodcut
 10 3/8 x 7 1/16 inches
 Gift of James Reed (2017.35.24-7)
43. **Karl Schmidt-Rottluff (German, 1884-1976)**
Head of a Woman from the periodical Genius. Zeitschrift für werdende und alte Kunst (vol. 1, 1919), 1916 (published 1919)
 Woodcut
 6 3/4 x 9 1/2 inches
 Promised gift from James Reed
44. **Emil Nolde (Denmark, active Germany, 1867-1956)**
The Singer from the periodical *Kunstkalender Schleswig-Holstein*, 1911 (published 1915)
 Woodcut
 8 1/16 x 6 1/2 inches
 Promised gift from James Reed
45. **Johann Holtz (German, active 20th century)**
 Cover of the periodical *Kunstkalender Schleswig-Holstein*, 1915
 Woodcut
 8 1/4 x 10 1/2 inches
 Promised gift from James Reed
46. **Max Beckmann (German, 1884-1950)**
In Memory of a Friend Killed in Action, from the periodical *Kriegszeit. Künstlerflugblätter* (no. 11, November 4, 1914), 1914
 Lithograph
 12 x 9 7/8 inches
 Gift of James Reed (2017.35.759)
47. **Otto Hettner (German, 1875 - 1931)**
Survivors of the Emden Landing in Hodeida, from the periodical *Kriegszeit. Künstlerflugblätter* (no. 26, February 10, 1915), 1915
 Lithograph
 12 3/16 x 11 inches
 Gift of James Reed (2017.35.765)
48. **Ernst Ludwig Kirchner (German, 1880-1938)**
Portrait of Carl Sternheim, from the periodical *Der Bildermann* (no. 9, Aug 1916), 1916
 Lithograph
 12 3/16 x 8 1/4 inches
 Gift of James Reed (2017.35.757)
49. **Ernst Ludwig Kirchner (German, 1880-1938)**
The Apostle of Freedom: In the Cell, from the book *Neben der Heerstrasse* (Leipzig, 1923), 1923
 Woodcut
 3 3/16 x 2 3/16 inches
 Gift of James Reed (2017.35.772)
50. **Ernst Ludwig Kirchner (German, 1880-1938)**
Preface, from the book *Das Werk Ernst Ludwig Kirchners* (Munich, 1926), 1926
 Woodcut
 3 1/2 x 6 7/8 inches
 Promised gift from James Reed
51. **Karl Schmidt-Rottluff (German, 1884-1976)**
Man Reading from the periodical *Genius. Zeitschrift für werdende und alte Kunst* (vol. 2, 1922), 1922
 Woodcut
 11 x 7 3/4 inches
 Gift of James Reed (2017.35.749)
52. **Unknown Russian**
Woodcut by a Russian Workman from the periodical *The Playboy: A Portfolio of Art and Satire* (no. 9, 1924), 1924
 Woodcut
 4 7/8 x 3 3/4 inches
 Gift of James Reed (2017.35.737)
53. **Carry Hauser (Austrian, 1895-1985)**
Lovers, 1922
 Woodcut
 11 3/4 x 9 1/16 inches
 Gift of James Reed (2017.35.766)
54. **Carry Hauser (Austrian, 1895-1985)**
Self Portrait, 1921
 Woodcut
 7 7/8 x 5 7/8 inches
 Gift of James Reed (2017.35.797)
55. **Robert Andrew Parker (American, b. 1927)**
James Reed (American, b. 1945), printer
Berlin Girl, n.d.
 Hand-colored lithograph
 6 3/16 x 5 1/2 inches
 Promised gift from James Reed

56. **Robert Andrew Parker (American, b. 1927)**
Lithographic stone for *Berlin Girl*, n.d.
Bavarian limestone
6 ½ x 5 ¾ x 1 ¾ inches
Promised gift from James Reed
57. **John Altoon (American, 1926-1969)**
Gemini Ltd. (Los Angeles), printer
Untitled from the portfolio *About Women*, 1966
Lithograph
Edition: 100, numbered 71/100
19 x 38 inches
Promised gift from James Reed
58. **Willem de Kooning (American, 1904-1997)**
Crafton Graphic Company (New York), printer
Untitled (Ode 2), 1967
Lithograph
Edition: 2500
12 x 18 inches
Promised gift from James Reed
59. **Robert Rauschenberg (American, 1925-2008)**
Winner, 1968
Color offset lithograph
Edition: 100, numbered 84/100
22 7/16 x 21 7/8 inches
Promised gift from James Reed
60. **Josef Albers (German-American, 1888-1976)**
Ives-Sillman (New Haven), printer
Homage to the Square, I-Sb, 1968
Screenprint
4 x 4 inches
Promised gift from James Reed
61. **James Rosenquist (American, 1933-2017)**
Horse Blinders, 1969
Color lithograph
24 x 40 inches
Promised gift from James Reed
62. **Gabor Peterdi (Hungarian-American, 1915-2001)**
Triumph of Weed, 1959
Etching and engraving
Edition: 250
17 7/8 x 23 7/8 inches
Promised gift from James Reed
63. **Richard Haas (American, b. 1936)**
James Reed (American, b. 1945), printer
Quarai, n.d.
Lithographic line engraving
13 ¼ x 16 ½ inches
Promised gift from James Reed
64. **Paul Cadmus (American, 1904-1999)**
Study for Waiting for Rehearsal, ca. 1984
Etching
8 x 11 ¾ inches
Promised gift from James Reed
65. **John Clem Clarke (American, b. 1937)**
Chardin: The Bubble Blower, 1970
Color lithograph
Edition: 90
21 15/16 x 29 ¾ inches
Promised gift from James Reed
66. **James Boynton (American, 1928-2010)**
Little Egypt Enterprises (Murphysboro, IL), printer
James Reed (American, b. 1945), assistant printer
Yes, 1972
Color lithograph
Edition: 75, printer's proof, numbered II/II
13 ½ x 8 inches
Promised gift from James Reed
67. **James Boynton (American, 1928-2010)**
Little Egypt Enterprises (Murphysboro, IL), printer
James Reed (American, b. 1945), assistant printer
No, 1972
Color lithograph
Edition: 75, printer's proof, numbered II/II
13 ½ x 8 inches
Promised gift from James Reed
68. **Robert Cottingham (American, b. 1935)**
Atelier Editions, printer
Deli Sacilotto, printer
Radio City Deli, 1980
Two-color offset lithograph
Edition 150, numbered 116/150
14 x 14 inches
Promised gift from James Reed
69. **Robert Cottingham (American, b. 1935)**
Atelier Editions, printer
Deli Sacilotto, printer
Cold Beer, 1977 (published 1980)
Two-color offset lithograph
Edition 150, numbered 58/150
14 x 14 inches
Promised gift from James Reed
70. **Jasper Johns (American, b. 1930)**
Silver Cicada, 1986
Offset lithograph
9 x 7 ¼ inches
Promised gift from James Reed
71. **Jim Dine (American, b. 1935)**
Olympic Robe, 1988
Color lithograph
Edition: 300, signed and numbered LXXXIII/CCC
35 x 27 inches
Promised gift from James Reed
72. **Larry Rivers (American, 1923-2002)**
Camel, 1980
Screenprint
Edition: 75
10 7/8 x 8 ½ inches
Promised gift from James Reed
73. **Claes Oldenburg (American, b. 1929 in Sweden)**
Soft Pencil Sharpener, 1989
Lithograph
Edition: 75, artist's proof, numbered XIII/XVI
31 ½ x 41 ½ inches
Promised gift from James Reed
74. **Claes Oldenburg (American, b. 1929 in Sweden)**
Notebook Torn in Half, 1997
Lithograph
Edition: 97, workshop proof, numbered 2/2
25 ½ x 22 ½ inches
Promised gift from James Reed
75. **Claes Oldenburg (American, b. 1929 in Sweden)**
Airflow Box, from the cover of the periodical *Artnews* (January 1966), 1965
Offset lithograph
12 x 9 x ½ inches
Promised gift from James Reed
76. **Claes Oldenburg (American, b. 1929 in Sweden)**
Airflow Box (assembled using a printed copy of *ArtNews* cover)
1 ¾ x 4 ½ x 1 ¾ inches
Promised gift from James Reed
77. **Milton Glaser (American, b. 1929)**
Cubismo Blocks (Prototype for Puzzle Cube), designed for the periodical *Art in America*, 1965
Plastic
6 ½ x 5 7/8 x 5 7/8 inches
Promised gift from James Reed
78. **Jasper Johns (American, b. 1930)**
A Rose Is A Rose Is A Rose, 1971
Three printed scrolls and plastic rose
Edition: 550, numbered 151/550
8 ¼ x 6 ¼ x 1 ¾ inches (box)
Promised gift from James Reed
79. **Jasper Johns (American, b. 1930)**
Target from Technics and Creativity: Gemini G.E.L., 1971
Offset lithograph, watercolor pads, and brush
Edition: 2000
10 ¾ x 8 7/8 x 1 ¾ inches
Promised gift from James Reed
80. **Claes Oldenburg (American, b. 1929 in Sweden)**
Ink Eraser, from *Notes in Hand*, 1971
Offset lithograph
Edition: 100, numbered 96/100
5 ¾ x 4 ¼ inches
Promised gift from James Reed
81. **Joseph Beuys (German, 1921-1986)**
Edition Staack (Heidelberg), printer
Theft, 1974/1977
Offset printed on both sides of sheet
11 5/8 x 8 ¼ inches
Promised gift from James Reed
82. **Claes Oldenburg (American, b. 1929 in Sweden)**
E.P. Dutton (New York), publisher
Notes in Hand, 1971
Offset printed book
5 15/16 x 4 ¾ x 5/8 inches
Promised gift from James Reed
83. **Richard Tuttle (American, b. 1941)**
Coracle Press (Tipperary, Ireland), publisher
Eight Words from a Reading at Brooklyn College, 1990
Offset printed book
6 ¾ x 2 15/16 x ¼ inches
Promised gift from James Reed
84. **Joseph Kosuth (American, b. 1945)**
Book Works (London), publisher
Two Oxford Reading Rooms: The (Ethical) Space of Cabinets 7 & 8; Say, I Do Not Know, 1994
Offset printed book
Edition: 250, numbered 119/250
8 ¼ x 3 7/8 x ½ inches
Promised gift from James Reed
85. **Bernar Venet (French, b. 1941)**
Couleurs Contemporaines (Paris), publisher
Wall of Sound, 2007
Screenprint on paper
14 ¾ x 10 7/8 x ¾ inches
Promised gift from James Reed

86. **Christian Boltanski (French, b. 1944)**
Walther König (Köln), publisher
Scratch, 2002
 Offset printed book with
 silver metallic coating
 6 x 8 ½ x ½ inches
 Promised gift from James Reed
87. **Damien Hirst (British, b. 1965)**
Relationships, 1991
 Ping-pong ball, glass and offset lithograph
 Edition: 125, numbered 30/125
 8 ¼ x 8 ¼ inches (lithograph)
 Promised gift from James Reed
88. **Lawrence Weiner (American, b. 1942)**
Yvon Lambert Editions (Paris), publisher
XX XY, 2011
 Wooden blocks
 Edition: 1000
 5 ½ x 5 ½ x 1 ¾ inches
 Promised gift from James Reed
89. **Ai Wei-Wei (Chinese, b. 1957)**
Sunflower Seeds, 2010
 Hand-painted porcelain
 ¾ inches (length) each
 Promised gift from James Reed



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90. **James Reed (American, b. 1945)**
Homage to the Crow, 2015
 Feathers, lithography, and letterpress
 Edition: 10, numbered 6/10
 7 ½ x 2 ¼ x 2 inches (box)
 Promised gift from James Reed
91. **James Reed (American, b. 1945)**
Flight, 2016
 Lithograph
 12 ¾ x 5 ¾ inches (closed)
 12 ¾ x 41 ¾ inches (open)
 Promised gift from James Reed
92. **James Reed (American, b. 1945)**
Edition Schwarze Seite (Scheer/Donau, Germany), publisher
The Raven, by Edgar Allen Poe, with Lithographs from the Stone by James Reed, 2018
 Edition: 30, numbered 2/30
 Letterpress and lithography, hand-bound
 15 ¾ x 11 ¼ x 1 inches
 Promised gift from James Reed

EXHIBITION PROGRAMS

Wednesday, March 13, 5 p.m.
Opening Event: A Conversation with Collector and Master Printer James Reed
 James Reed and Michelle DiMarzo
 Quick Center for the Arts, Wien
 Experimental Theatre

Wednesday, March 13, 6-7:30 p.m.
Opening Reception: The Artist Collects: Highlights from the James Reed Collection
 (March 14 – June 8, 2019)
 Quick Center for the Arts,
 Walsh Gallery and Lobby

Tuesday, March 26, 5 p.m.
Gallery Talk: Delacroix to Daumier: 19th-Century Prints in the James Reed Collection
 Michelle DiMarzo, Curator of Education and Academic Engagement
 Walsh Gallery

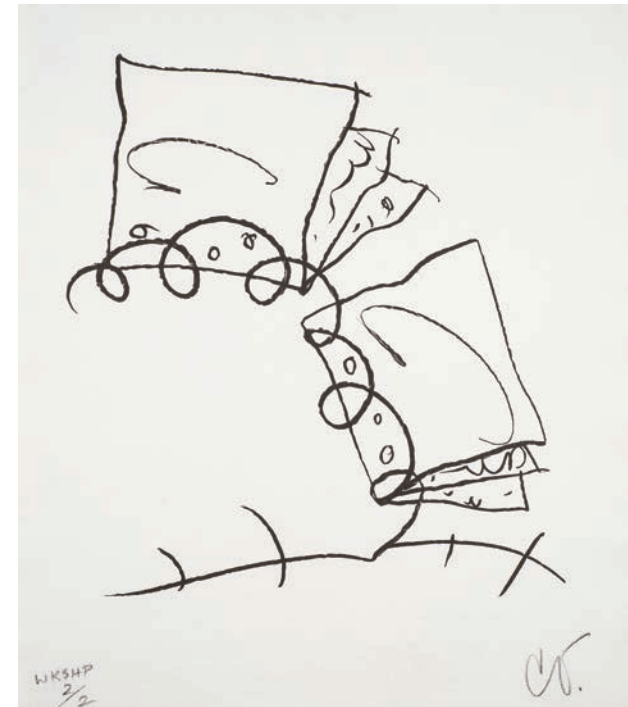
Tuesday, April 23, 5 p.m.
Gallery Talk: The Great War and Beyond: Early 20th-Century Prints in the James Reed Collection
 Michelle DiMarzo, Curator of Education and Academic Engagement
 Walsh Gallery

Wednesday, April 24, 5 p.m.
Film Screening: Art Is...Permanent Revolution
 (2012)
 DiMenna-Nyselius Library,
 Multi-Media Room

Thursday, May 2, 6 p.m.
Demonstration: Etching Demo with Artist Nomi Silverman
 Quick Center for the Arts, Walsh Gallery
 Co-sponsored by the Center for Contemporary Printmaking (Norwalk, CT)

Generous support for the exhibition is provided by the Robert and Mercedes Eichholz Foundation.

All events are free and open to the public. Advance registration is recommended. For more information on the exhibition and related programming, and to register for events, visit the museum's website: fairfield.edu/museum



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