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The New York School

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The Print Collector

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AAA Continues to Work With Museums and Institutions

From recent exhibitions such as the John Muench retrospective in September, 1984, the Metropolitan Museum of Art and Loyola University Art Galleries, Pennsylvania, acquired prints. The Metropolitan Museum of Art also purchased a Sam Glankoff, *Composition in Black and Blue*, c. 1940s, from the October Show. The November-December 50th Anniversary exhibition was extremely well

In 1985 the Stefano Della Bella show also attracted the Munson-Williams-Proctor Institute as well as the Patte Library, Pennsylvania State University, and the Allentown Art Museum; the Minneapolis Institute of Arts acquired a rare James A. McNeill Whistler.

Among the institutions to recently acquire work from our general collection are the Library of Congress, Zimmerli Art Museum, Rutgers University, New Jersey, Bacardi Museum, Florida, Stanford Museum of Art, California, the Port Authority of New York and New Jersey, the New York Historical Society, Gonzaga University, Washington, and the Davenport Art Gallery, Iowa.

In addition we worked with the Mississippi Art Museum and the Marion Koogler McNay Museum of Art, San Antonio, the Albright-Knox Art Gallery, Buffalo, and the Philadelphia Museum of Art, Pennsylvania, to make work available through special sales or galleries.

brought together all of these elements, presenting the best of AAA, past and present, in an exhibition that many visitors described as the most impressive they have ever seen. Our current show, *Prints from Blocks*, continues this emphasis, pulling from our reserves images by over 90 American artists working in the relief media of woodcuts, wood engravings and linocuts.

Secondly I have tried to address those aspects of the gallery which I felt needed improvement or change. One such aspect was our relations with other galleries, both in the United States and abroad. Opening the doors to cooperative ventures, we currently have an exhibition of woodcuts by Lyonel Feininger at the Smith Anderson Gallery in Palo Alto, and an American Prints of the 1930s and 40s show opening in May at Images Gallery, Toledo, Ohio. For 1986 we are planning exhibitions in Munich, Toronto and Houston, and for 1987 a national travelling exhibition of works on paper by Milton Avery.

Another aspect needing attention is our publishing program which during the founding years of AAA was the gallery's most important and innovative contribution to American printmaking. Over the next few years I intend to restore our publications to a comparable level, bringing to today's patrons editions as exciting and as accessible as lithographs of Thomas Hart Benton, Grant Wood or John Stuart Curry were to patrons of the 1930s.

One feature of the gallery which will never change is our emphasis on hospitality and service. No matter how serious a collector you are, you are always welcome to view our exhibitions, browse through the print cabinets and chat with the staff. I look forward to seeing many of you here in the coming months.

Robert P. Conway



Sam Glankoff, *Composition in Black and Grey (Grey Field)*, c. 1950s
Associated American Artists catalogue number 26,
collage-monoprint
Edition about 10, 18" x 11 1/4"
Signed in pencil by the artist
\$1300.

attended and the following institutions made purchases for their permanent collections: Bowdoin College (an Edward Wilson), The Nebraska Art Collection (a Dale Nichols), and the Munson-Williams-Proctor Institute, Utica, New York. (a Jackson Pollock and

Message from the Director

We are fast approaching the end of my first year as Director of Associated American Artists. Sometimes I thought it would never end, but now that it is, I marvel at the fleetness of passing time. Over the past months many of you have asked what I had in mind for AAA, and now is a good time to share with you some of my thoughts regarding the gallery and its future direction.

My first priority has been to secure and build upon the strengths of the gallery: our vast inventory, the accumulated knowledge and experience of our staff and the many years of positive relations with our artists, estates and