

NEWSLETTER



Ed Ruscha (American, b. 1937), *Busted Glass*, 2014. Dry pigment and acrylic on Fabriano paper, 15 x 22 3/8 in. (sheet). Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund and gift of the Achenbach Graphic Arts Council, 2015.2.

RUSCHA DRAWING ACQUIRED FOR FAMSF COLLECTION

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FEATURES

Ruscha drawing acquired for FAMSF Collection



Ed Ruscha (American, b. 1937), *Busted Glass*, 2014. Dry pigment and acrylic on Fabriano paper, 15 x 22 3/8 in. (sheet). Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund and gift of the Achenbach Graphic Arts Council, 2015.2.

We have been working closely with Ed Ruscha, his studio, and his gallery (Gagosian) on our exhibition *Ed Ruscha and the Great American West* that will open in Summer 2016 at the de Young. The exhibition will feature FAMSF's painting *A Particular Kind of Heaven* (1983) and 42 prints from FAMSF's Ed Ruscha Graphic Arts Archive. The exhibition will also feature loans of paintings and drawings from museums and private collections.

We have long sought a Ruscha drawing for FAMSF's collection, and hoped that our current association with the artist might provide an opportunity to obtain one. Just such a prospect presented itself in November 2014 when we were invited to preview a group of recent paintings and drawings that were slated for an exhibition at Gagosian Gallery in Rome. One of the available drawings, *Busted Glass*, seemed a perfect fit for the concept and theme of our *Great American West* exhibition. It was reserved for FAMSF purchase consideration and approved by the Museums' Acquisition Committee and Board of Trustees. Funding for the purchase came from the Achenbach Foundation for Graphic Arts Endowment Fund and a generous gift from the Achenbach Graphic Arts Council.

Ruscha is, of course, best known for work that utilizes words and phrases—"linguistic materiality" as one writer put it—as subjects. His work is inspired by the ironies and idiosyncrasies of his life in Los Angeles, where he has lived for over



Ed Ruscha

PHOTO BY STEN M. ROSENLUND.
Courtesy of Ed Ruscha and
Gagosian Gallery.

fifty years, and which he often conveys by placing words and phrases from colloquial and consumerist usage atop photographic images, murky voids, or atmospheric bands of color. Ruscha's early word subjects from the 1960s were characterized as "power words" or "guttural utterings," terms about sounds such as "oof", "scream," and "honk," or words about things being broken, smashed, or damaged. Later he introduced liquid words into his work with letters seemingly formed by drips and droplets, and "ribbon words" that looked as if they were made of cut paper or fabric. His choices of typefaces have varied over the years from Fortuna Gothic to elaborate Script, and quirky fonts such as "Chopstick," or one that he calls "Boy Scout Utility Modern," devised from the iconic Hollywood sign. Ruscha's drawings are modestly sized by contemporary standards, ranging from 8 x 10 in. to 40 x 60 in. with most in the 22 x 30 in. category. He utilizes a range of media including graphite, pastel, and acrylic paint, but also organic substances, dry pigment, and gunpowder.

Ruscha's drawn oeuvre is sizeable and was considered significant enough to be the focus of a major exhibition, *Cotton Balls, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha* organized by the Whitney Museum of American Art in 2004. Last year, volume one of *Edward Ruscha: Catalogue Raisonné of the Works on Paper 1956–1976* was published, recording hundreds of drawings made during the artist's early career.

Interestingly, a drawing utilizing the words "Busted Glass" is not among those documented so far, nor has the phrase been used as the subject of a Ruscha painting to date. It was however, the title of an exhibition of Ruscha's drawings at Gagosian London in 2007. The images in that exhibition, all depicting broken or shattered glass shards, indicate that Ruscha utilizes the term "busted" as slang for "broken." However, as in all Ruscha word images, we are invited to consider a different, perhaps deeper, meaning. The placement of *Busted Glass* in the 2016 *Great American West* exhibition will reference his early "long horizon" images depicting western sunsets as symbolic of the promise of America's future in the West. It will also relate to the paintings, drawings, and prints titled "The End," that suggest broken dreams, or the end of romantic visions of the American West.

Update: Genthe 1906 Preservation

We are grateful for the generosity of AGAC members who, joined also by some non-member donors, have brought us near the halfway point in our efforts to raise \$40,000 for the Genthe 1906 Preservation campaign.* These results are impressive, given that the first campaign announcements went out in November-December 2014 and the targeted end-date is November 2015!

We can also report that the Genthe campaign has gained the attention of the San Francisco Auxiliary of the Fine Arts Museums. The Auxiliary groups are a special type of support council for the Museums. They are not aligned with a single area or department; rather, the Auxiliaries look at a range of initiatives and choose those that they believe could especially benefit from additional involvement. The San Francisco Auxiliary has decided that the Genthe 1906 Preservation is one such initiative.

The Auxiliary has offered us a matching grant, intended to match qualified donations received between February 15 and May 15. One of the Auxiliary's goals is to help raise funds that might not otherwise be given to the Museums—in other words, to reach out to people who are not already supporters. To that end, AGAC is approaching selected non-members who may have an interest in our Genthe project.

This matching gift program provides an excellent incentive for people who are not already involved with the AGAC. Their donations will be much appreciated, of course. But, we are equally excited to be reaching new audiences to let them know about the AGAC and all we do. We could not be more grateful to the San Francisco Auxiliary for this opportunity. The campaign is an ideal starting point for such wider outreach. Genthe's earthquake images and their preservation are topics that can be discussed from different viewpoints—as art, as history, and as a fascinating technical challenge in itself.

*Note: estimate as of March 1, and factoring in pledged donations still to be received.



Arnold Genthe (American, 1869–1942) *Untitled (A block of Howard Street near 18th Street in the Mission District, after the earthquake and fire)*, 1906. Cellulose nitrate negative.

Achenbach Graphic Arts Council
Genthe 1906 Preservation

Sponsor an Image for Preservation

Individual images can be “sponsored” for \$250. An image will be assigned randomly to each \$250 donation. One donor may sponsor multiple images. In order to sponsor one or more images, please fill out the information requested below and return this sheet, as indicated.

Special “Marquee” Image Sponsorship

A small number of “marquee” images—those with exceptional historical and artistic merit—may be sponsored for \$2,500 per image. Each sponsor will have the option of choosing a specific image in consultation with the curators. One donor may sponsor multiple marquee images, pending availability. *In order to sponsor one or more images from among this select group, please contact Alison Burnett (aburnett@famsf.org; 415.750.3676).*

Sponsorship

I would like to sponsor one or more of the Genthe 1906 images:

- One image (\$250)
- Two images (\$500)
- Three or more (please note number and amount) _____

Contact Information

Name: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Acknowledgement

Please provide your name(s) as you would wish them to appear in any form of public acknowledgement regarding this project. You may also indicate if you wish your gift to be anonymous.

- I'd like my name(s) to appear as: _____
- I wish to remain 'Anonymous.'

Send this Form with Payment.

Please make your donations to 'Achenbach Foundation for Graphic Arts' and send to:

Achenbach Foundation
Attn: Genthe 1906 Preservation Campaign
100 34th Ave, Lincoln Park
San Francisco, CA 94121

THANK YOU!

NEWS

2015 Achenbach Fellow

The Achenbach recently welcomed the second Fellow whose position is being funded by the AGAC-created endowment. She is Anna Maude, a young British scholar who recently moved to the Bay Area. Until last autumn, Anna was a print cataloguer at the British Museum.

Anna's academic and professional experiences have made her the ideal candidate for her Fellowship project—a review of the Achenbach's British holdings up to 1900.

Anna is a graduate of Oxford University. She completed a bachelor's in Modern History in 2007 and a master's in History of Art and Visual Culture in 2008. The following year, she joined the British Museum's staff. As print cataloguer, Anna pursued in-depth research supporting the Museum's extraordinary collections of works on paper. She focused on certain special collections, most notably those relating to the history and topography of London. The results of her research included records for the Museum's impressive online collection database. She also authored "London: A View from the Streets" (British Museum Press, 2013).

"For some time, we have recognized that our British holdings would benefit from a review by a knowledgeable scholar," says Karin Breuer. "Over the past year, we were working with our colleagues in the European Paintings department as they chose pieces from the Achenbach for 'Luminous Worlds: British Works on Paper 1760-1900,' an exhibition at the Legion this coming summer. It's a great opportunity to show some highlights from our British collections, but in the process the weaknesses of the current cataloguing were made apparent." Karin adds, "We decided to prioritize this project."

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Anna will be with the Achenbach for just six months, part-time. As a result, she will be refining the scope of her effort as she goes along. "I will be reviewing material up to 1900 only," she explains. "It will not include photography, but may include artist books. Once I have a better understanding of the holdings here, I will likely focus on the areas I feel are strongest and can gain the most benefit."

Anna clearly relishes a good opportunity to explore—as evidenced by her description of her experience last summer as a Scholar in the Attingham Summer School. The School is a program of the Attingham Foundation, which promotes the history and culture of that great British institution, the Country House.



Anna Maude

PHOTO BY JIM GANZ

“It was an intensive 19-day course of visits to country houses and gardens, mostly in West Sussex, Derbyshire, and Gloucestershire,” explains Anna. She found it to be an immersion into aspects of “British culture, the history of print collecting, and print culture generally.” She adds, “Almost all of the country houses hold print collections, and almost none have been looked at by modern scholars. There are treasure troves waiting to be discovered. I found it quite inspiring.”

Collector Profile— Maurice Gregg

By Heather Marx

Maurice Gregg generously sat down with me at his San Francisco home to talk about his significant American Abstract Art collection and how he became involved with the Achenbach Foundation for Graphic Arts. Over three decades, Maurice and his late wife, Harriet Gregg, amassed a premier collection of early American abstract art focusing primarily on members of the American abstract artists group from the 1930s and 1940s. The Greggs promised gift of their entire collection will fill a largely unrepresented area in the Fine Arts Museums of San Francisco. Mr. Gregg continues to collect as well as contributes significant works on paper to the museums.

I prepared a set of questions for Mr. Gregg and this is what followed.

What inspired you to begin collecting art?

“We always had art around and went to museums and so forth, but it wasn’t until we moved to California (in 1978) that we decided to collect art in a modest way. We decided to collect California Impressionists...principally those by the Society of Six artists.”

Over the next few years, the Greggs acquired an important group of Impressionist oil paintings that filled the front of their apartment. A long empty hallway, that connected the front and back of the apartment, beckoned to be filled. This area was optimal for works on paper since there was no natural light. Mr. Gregg was not enamored by the works on paper by the Society of Six, and instead, set out to find works on paper that “hit him.”

Frequent business trips to New York allowed for regular visits to galleries and museums, and Mr. Gregg “sharpened” his eye. In 1982, he visited the Martin Diamond Gallery on Madison Avenue and viewed a show on American Abstract artists from the 1930s and 40s. Here, Mr. Gregg bought his first abstract art piece, a work on paper by Eleanor De Laittre, who was a member of the NY based American Abstract Artists group. The AAA was formed to provide exhibition opportunities for artists working in Abstraction, as this style of painting had been overlooked and not supported by collectors, dealers or institutions. Thus, the AAA played a key role in establishing a voice for Abstraction in the United States and paved the way for the rise of the Abstract Expressionist movement following WWII.



Arthur N. Christie, American, 1891–1980, *Untitled (Abstract)*, from *The American Abstract Artists Portfolio*, 1937. Offset lithograph. Sheet: 305 x 235 mm (12 x 9 1/4 in.). Museum purchase, Harriet and Maurice Gregg American Abstract Art Fund, 2001.86.8.



Charles Biederman,
American, 1906–2004, *Paris*
140, January 14, 1937, 1937.
Oil on canvas. 45 3/4 x 35
in. (116.2 x 88.9 cm). The
Harriet and Maurice Gregg
Collection of American
Abstract Art, 2005.58.

The work by these artists struck a chord with the Greggs and they continued to acquire works on paper and hang them in their hallway gallery.

For the AAA's inaugural exhibition at the Squibb Galleries in NY in 1937, the artists created their first print portfolio that consisted of original lithographs by most of its 40 founding members. Sold for 50 cents each at the opening, this portfolio became a significant marker of this historical event; however, few copies are known to exist. This invaluable portfolio was generously gifted to the AFGA by the Greggs, as well as selections that are currently on view in *Shaping Abstraction* through August 30, 2015 at the de Young.

Why did you focus on this specific group of artists?

In 1989 to 1990, a remodel forced the Greggs to reconsider their dual collections.

Mr. Gregg recalled Harriet saying, “Pick one or the other. It is too hard to live in one apartment going back and forth all day with two different kinds of art as far apart as Impressionism and Abstraction.”

The exhibition “Abstract Art in America 1927–1945,” organized by Jack Lane and Susan Larsen, proved to be a seminal show for Mr. Gregg. He saw the show several times at the San Francisco Museum of Modern Art and at the Whitney Museum of American Art in New York in 1984. He fell in love with that period and that group of artists. The exhibition became the template for what he chose to collect in both works on paper and paintings.

After careful consideration, “I conceded there was simply more interest, and more possibilities in abstraction. There was a much larger group of artists to deal with, and I decided how I wanted to collect it.” Mr. & Mrs. Gregg sold their entire Society of Six collection and focused on collecting American abstract art from the 1930s and 40s.

Where did and do you acquire your artworks?

Mr. Gregg bought from several galleries, but often went “in cold.” Over the years, Mr. Gregg developed lasting relationships with the few art dealers that dealt with this period. Today, he stays abreast of what is available via various sources across the country. Mr. Gregg does a tremendous amount of research and compiled a complete library of books, catalogues, and doctoral theses that relate to the AAA group and other independent artists working during that period. These tools help him to source specific artists via his connections, online searches, and sometimes at auction houses.

Mr. Gregg allows, “It is hard to find the artists now. Many did not make much work because there was little or no support for them at the time.” However, Mr. Gregg will often go to great lengths to track down artwork and recently found and acquired works from an AAA member estate, Will Henrys Stevens, in Asheville, NC.

“There are still artists out there to find,” Mr. Gregg outlines his focus, “I have three fundamental groups of artists and one ‘catch-all.’ They had to be members of the American Abstract Artist Group, or they had to be Transcendentalists, or artists who showed in annual exhibitions beginning in 1939 when Hilla Rebay was the first director of the Museum of Non-Objective Painting (which would later be known as the Solomon R. Guggenheim Museum), or an artist whom I considered to be in their own independent way, an important abstractionist at the time. For whatever reason, they may have not chosen to participate in any groups.”

When and how did you become involved with the AFGA and why did you donate your collection?

The Greggs joined the AFGA in the 90s “namely because one of the benefits of a high level of contribution at that time, was they would provide a free conservation consultation.” FAM conservator, Debra Evans, came out to view the Greggs’ works on paper and was very impressed. She “passed the word

onto several of the curators about what they had and the excellent condition. “They began receiving calls from the museum curatorial staff. Karin Breuer came out from the AFGA, and later Steve Nash and Harry Parker of the FAMSF visited.” A deeper rapport was established in 1998. The Greggs set up an acquisition fund to purchase works for the Fine Arts Museums of San Francisco. When the new de Young reopened in 2005, the Greggs promised the entire collection to the Museums and the Board of Trustees accepted. “They have been good friends. They believe in it,” Mr. Gregg said of the curators of the AFGA and FAMSF.

Can you please tell me about your most recent gift to the FAMSF, a drawing by Fritz Bultman?

“Fritz Bultman was the missing ‘Irascible;’ he was not included in the famous November, 1950 photograph (published in a January, 1951 issue of *Life Magazine*) of 15 painters included as signatories in an open letter to the Metropolitan Museum in May, 1950, objecting to the juried exhibition planned for December. Although he signed the letter and was an active member of what became known as the ‘New York School,’ he was traveling when the picture was taken. His career never reached the prominence of most of the other artists included in the picture. This lack of recognition affected him for the rest of his life.”

The drawing, illustrated in April Kingsley’s *The Turning Point: The Abstract Expressionists and the Transformation of American Art*, was purchased in 1994 through the artist’s dealer when visiting Bultman’s widow and viewing much of the art in the Estate. Although the work is dated 1950, we were told that the work was probably completed in 1949. I believe it demonstrates the artist’s efforts shifting from pure abstraction to Abstract Expressionism.”

Is it difficult to part with your pictures?

“Deciding what to give is perhaps difficult. First of all, I don’t want to upset an arrangement. Most of the time, I give things that are not hanging anymore. I bought so many things now that, as you can see, they are on the floor and all over the place, so I still have works to give. It all goes anyway so it is just a matter of time. And, if the museum wants to borrow anything, they can. It is the condition of the promised gift.”



Marguerite Hohenberg, 1883–1972, *Chronological #107, 1938*. Gouache and watercolor on paper. 762 x 610 mm (30 x 24 in.). Gift of the Harriet and Maurice Gregg Collection of American Abstract Art, 2014.35.1.

What would you say if someone asked you how to get started with collecting art?

“There are two ways to do it. If you aren’t really sure what you want to collect start slowly and buy a few things, and see if that appeals to you. We started collecting Impressionism and later tested Abstraction and realized we liked that more. We made the switch.”

Mr. Gregg reiterated, “This way you do not commit to spending an enormous amount of money on something that you may not like.”

“Second, if you really know what you want to collect no matter what it might be, start collecting. Collecting is expensive though. You can find things that are less expensive than other things. Prints and works on paper are generally cheaper than paintings. So you can start with works on paper, and that is how we started collecting Abstraction.”

In the end, “You have to think about a few things. What are you collecting for; just for yourself, your children, a museum? Aside from value, which is the least important to me, if you have gone to the effort of making a collection which has meaning to you, it may have meaning to a lot of other people. Conservation is a major fact for collecting, particularly for works on paper. You must be aware of that and take care.” Mr. Gregg concluded that, “Collecting is not easy. Collections are very focused and narrow. Those are the collections you talk about.”

How would you describe yourself if you did not have art in your life?

“Art has kept me going. It is everything. Everything we bought, Harriet had to like. She spent very little time helping me select. By and large, I picked the works. What Harriet loved were the people. As a result, a substantial number of our friends and contacts are in the world of art. We love the people. Collectors are fascinating people.”

You can view some of the Gregg’s collection in the exhibition *Shaping Abstraction* currently on view at the de Young through August 30, 2015.

MEMBER EVENTS IN REVIEW

January

In January, members enjoyed a docent-led tour of *Keith Haring: The Political Line*, the exhibition organized by the Fine Arts Museums. Its recent presentation at the de Young followed an earlier showing in Paris.

Later in January, we were welcomed to an AGAC member reception for *Off the Shelf: Mass-Market Multiples* at Gregory Lind Gallery in San Francisco. The show featured everyday products designed by art world stars—Haring among them. All items on view were drawn from the collection of AGAC members Larry Banka and Judith Gordon. Larry was on hand to meet with us.



PHOTO BY HARLAN CROWDER

Crown Point Press

In February, we visited Crown Point Press to tour its current exhibitions and view a demonstration printing of Wayne Thiebaud's *Dark Canyon Bluffs*, a spit-bite aquatint with direct gravure and drypoint on chine collé. Perhaps the most fascinating aspect of the demonstration was to watch the chine collé



PHOTO BY HARLAN CROWDER

process, which in this case utilized a sheet of gampi paper. Gampi is one type of Washi paper (or “Japanese paper,” as Washi is commonly called).

In the press, the image was printed onto the delicate gampi while, simultaneously, the gampi was adhered to a heavier paper stock. Kathan Brown, Crown Point’s Founding Director, explained that gampi is ideal for capturing the subtle details of Thiebaud’s dry point. Before printing, the gampi sheet was trimmed to the edge of the printing plate. As a result, it also becomes an element in the image; gampi’s natural color provides a warm ground that contrasts with the brighter white of the margins.

Dark Canyon Bluffs is among a group of prints that Thiebaud recently produced with Crown Point. The series coincides with the 50th anniversary of Thiebaud’s first work with the Press. He was just the second artist to work with Crown Point after it opened, and he has since collaborated with it on numerous occasions. Impressions of these newest images will join their “older siblings” at the Achenbach’s Crown Point Press archives.

2015 Logan Lecture

The Logan Gallery and the annual Logan Lecture both honor the memory of the late Reva and David Logan, whose gift of 300 modern artist-illustrated books forms the core of the Achenbach's artist book collection. The 2015 Lecture, held on February 19, directly related to *Artists & Editions*, the exhibition then on view in the Logan Gallery.

Artists & Editions included works by 14 contemporary artists, each one created in tribute to Stephen Leiber, who passed away in 2012. Leiber was a San Francisco native renowned as a collector, dealer and scholar of artist ephemera—specifically, the wealth of brochures, flyers, posters, and exhibition announcements produced during the 1960s and 70s. He also took a keen interest in artistic practices that challenge the preciousness of art through scavenging, mass production, and dissemination.

The Lecture took the form of a conversation between David Platzker, Curator of Drawings and Prints at the Museum of Modern Art, New York, and Jonathan Monk, a British artist who appropriates, revises and re-examines seminal works of Conceptual and Minimal art. Platzker and Monk are both deeply interested in ephemera—and each knew Leiber well, valuing his insight and advice (as well as his uncanny ability to locate rare and remarkable items).

It was a lively discussion on a most unconventional topic, held in the Florence Gould Theater. Attendees then enjoyed a reception, with food and drink served among the antiquities on display in the lower level of the Legion of Honor.

PROGRAM REVIEW

The Etching in Baroque Rome

In this morning seminar, we studied at first hand examples drawn from the Achenbach's important holdings of etchings produced in 17th-century Rome by Italian and French artists. While in the Papal capital, Baroque-era painters such as Pietro Testa, Salvator Rosa, and Claude Lorrain turned to the graphic medium to bring their inventions and artistic fantasies to a broader audience.

The seminar was led by Morten Steen Hansen, AGAC Board member and Assistant Professor of Art and Art History, Stanford University. Morten's research interests lie in 14th- to 18th-century European art, with a focus on Italy. He is the author of *In Michelangelo's Mirror: Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi* (Penn State Press: 2013).



Salvator Rosa (Italian, 1615-1673), *St. William of Maleval*, 1661. Etching and drypoint. 34.1 x 22.7 cm. Achenbach Foundation for Graphic Arts.



ALL MEMBERS ARE INVITED TO
THE ACHENBACH GRAPHIC ARTS COUNCIL

ANNUAL MEETING
SATURDAY, JUNE 6, 2015

LEGION BOARD ROOM /CAFE´

REFRESHMENTS AT 9:30 A.M. | MEETING STARTS AT 10 A.M.



A RECENT ACQUISITIONS PRESENTATION IN
THE HOEFER PRINT STUDY ROOM
WILL FOLLOW FROM 11:00 A.M. TO 12 P.M.

**THE NEW BOARD WILL MEET BRIEFLY FOLLOWING
THE PRESENTATION**



FINE ARTS MUSEUMS OF SAN FRANCISCO
LEGION OF HONOR
100 34TH AVE., LINCOLN PARK
SAN FRANCISCO, CALIFORNIA 94121

CALENDAR

GENERAL EVENTS

► **Exhibition tour of *Seduction: Japan's Floating World***

Asian Art Museum

San Francisco, California

Saturday, May 2.

► **Annual Member's Meeting**

We'll review the year past, discuss the year ahead, elect new board members, and view recent acquisitions for the Achenbach collections.

Cafe, Legion of Honor.

Fine Arts Museums of San Francisco

Legion of Honor

100 34th Avenue, Lincoln Park

San Francisco, California 94121

Saturday, June 6

9:30 a.m. Refreshments; 10 a.m. meeting.

COLLECTORS CIRCLE EVENTS

► **"Andersons All Day" Field Trip**

Saturday, April 25, 2015

9 a.m. to 5 p.m.

Join Karin Breuer and fellow AGAC members for a day trip to the Anderson Collection as well as to the Anderson residence for a private tour. Jason Linetzky, Director at the Anderson Collection, will give us a tour of the museum. Afterwards, you'll have time to explore the museum on your own as well as a brief visit to the Cantor.

After a light lunch, we'll depart for the Anderson residence for an exclusive tour of their home with Collection Manager, Karen Saracino.

Maximum attendance of 24 members and guests. Trip registration is on a first-come, first-served basis with priority for Donor, Patron and Young Collector through April 2nd. After that date, the trip may be opened to general membership.

Cost: \$85/per person (includes charter bus round trip departing from Legion of Honor; light "bag" lunch). Members may bring one guest at the same per person rate.

Note: There will be no admittance to either Anderson event without a reservation and advance payment

to AGAC. If you wish, you may drive yourself to the Stanford campus, but you must nevertheless pay the full per person rate. All attendees must travel from Stanford to the Anderson home and back via our chartered bus. Further information will be mailed to you after your booking is confirmed.

To book your reservation, please contact AGAC Administrative Assistant Ashleigh Crocker at (415) 750-3676 or acrocker@famsf.org. Please mail your check to:

Achenbach Graphic Arts Council

Legion of Honor
100 34th Avenue, Lincoln Park
San Francisco, CA 94121

PUBLIC LECTURE

► **Photography at the Panama-Pacific International Exhibition.**

Jim Ganz will discuss an important aspect of the PPIE's extensive art exhibitions.

Koret Auditorium, de Young Museum

10 a.m., Thursday, May 21

SPRING EXHIBITION HIGHLIGHT

► ***Richard Diebenkorn Prints: Celebrating an Acquisition***

Anderson Gallery, de Young Museum

April 25 to October 4, 2015

The exhibition draws on the 2014 acquisition of 160 Diebenkorn prints from the artist's estate.

This group of works—which was discussed in detail in last summer's issue of this newsletter—adds further depth and breadth to the Achenbach's already substantial holdings of Diebenkorn's work on paper. The acquisition was supported by the Phyllis C. Wattis Fund for Major Acquisitions and made possible through the generosity of the late Phyllis Diebenkorn.

As we reported last year, a goal of the Achenbach is to create an archive of Diebenkorn's print oeuvre. "The Diebenkorn family and estate embraced the idea, and they generously allowed us opportunities to explore their holdings," reports Karin Breuer. "As a result we discovered many unpublished and essentially 'unknown' prints that we included in the acquisition." These impressions include rare treasures such as the artist's earliest prints, dating to the late 1940s.

"By adding works like these to the collection, we come very close to our goal of assembling a truly complete archive of Diebenkorn's printmaking," Karin notes. "We are grateful to the Diebenkorn family and the Diebenkorn Foundation for their support of our effort."

SUMMER EXHIBITION HIGHLIGHTS

The Fine Arts Museums will be presenting these two exhibitions with direct Achenbach connections:

Luminous Worlds: British Works on Paper 1760–1900, opens at the Legion of Honor on July 11.

The installation will draw heavily on the collections of the Achenbach. Among the artists represented will be Thomas Gainsborough, John Robert Cozens, William Blake, John Constable, John Martin, and Samuel Palmer. *Luminous Worlds* is being organized by Emerson Boyer, research assistant in the European Paintings department as a complement to the J.M.W. Turner exhibition that will be on view at the de Young.

Photographs by Willard Elmer Worden (1868-1946) will be on display at the de Young in an installation curated by Jim Ganz and opening in July. Worden was among the prominent local photographers who exhibited at the Panama-Pacific International Exhibition—and this exhibit is offered as a small “prelude” to the larger presentations to come to the de Young in October!

SAVE THE DATE

2015 ANDERSON LECTURE

► Christopher Brown and the Bay Area Influence

Artist Christopher Brown in conversation with independent art writer and oral historian Paul Karlstrom

Koret Auditorium, de Young Museum

Friday, May 15 at 7 p.m.

On the evening of May 15th, the Wilsey Court will be filled with revelers for Friday Night at the de Young. Plan on making your way, through the crowds to the Koret Auditorium for the 2015 Anderson Lecture. The annual Lecture provides an opportunity to explore issues and ideas in contemporary art. This year, Bay Area artist Christopher Brown will be the featured guest and will be speaking about the relationship of his work and the practice of Richard Diebenkorn and other Bay Area artists.

YES! I want to be an AGAC member

New Renew Upgrade Gift

Dr. Mr. Mrs. Ms Miss

First Name

Last Name

Street Address

City State Zip Code

Home Phone Business Phone/Fax

Email

Spouse or Other Included Member Dr. Mr. Mrs. Ms Miss

Membership Levels

I want to join at the following level

- Basic \$100
- Benefactor \$250
- Donor \$500
- Patron \$1000
- Young Collectors \$ 750
- Student \$25 (I.D. required)
- Senior \$50
- Out of State \$50

I wish to make a GIFT to the AGAC apart from my membership, please note the amount

If your employer will extend a MATCHING GIFT, please contact us for more information.

I am a current member of the Fine Arts Museums of San Francisco (FAMSF)
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