

Roger Genser - The Prints & The Pauper

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EDVARD MUNCH (1863 – 1944)

GARDEN IN SNOW, II 1913 (WO 467: Sch. 418)

Woodcut, 13 ½” x 16 7/8” signed in pencil.

Generally very good condition. Irregular sheet of simili-japan paper. 17 ½ x 21 ½”. Left sheet edge trimmed at an angle. Minor line of mat burn lower margin below signature. A partial number 78/16 at lower left sheet corner. ½” fold line along lower sheet edge and a couple associated small edge tears. Annotated: Sch 418 (Shiefler) & B4797 on the verso. Otherwise in very good condition save for tape remains along top sheet edge. Strong embossing visible on recto and verso.

VERY RARE! Only a couple of variant examples cited. Had not appeared at auction in 40 years. Falls in line with 2 other similar compositions from 1913: (Shiefler 416 and WO 468 (not in Sch.) \$32,500

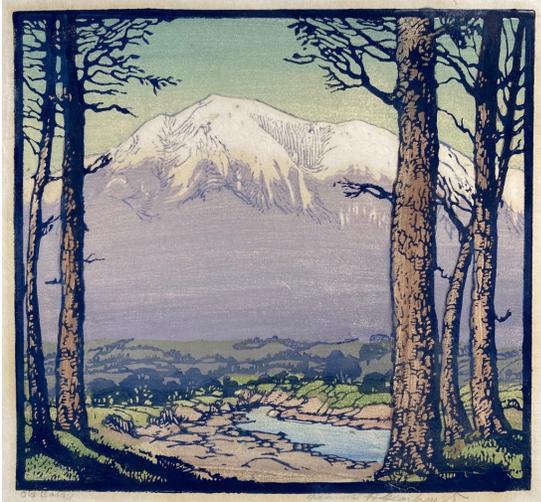


DIEGO RIVERA (1886 – 1957)

AUTORETRATO / SELF PORTRAIT, 1930

Lithograph. signed and numbered 14/100 by the artist in pencil. Image 15 x 11 ¼". Full sheet 20 1/8 x 15" with deckle edges on all four sides. Very good condition save for an expertly repaired vertical tear at top of sheet and a small blue ink smudge on the verso.

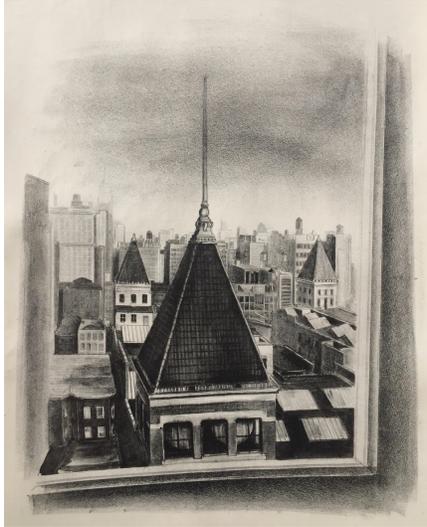
Rivera's lithographs are scarce. He only produced 10. They were all published by Weyhe Gallery, NY, then led by Carl Zigrosser. Five were published in 1930 and five in 1932. This example is 1930. Beginning in 1930 Rivera produced a series of monumental mural work in the United States from San Francisco to Detroit to New York. It culminated in his legendary Rockefeller Center Mural that was destroyed by Rockefeller in 1933 because of its political content. \$12,000



FRANCES H. GEARHART (1869 – 1958)

OLD BALDY (aka Mt. San Antonio). 1929

Color block print, signed and titled in pencil. Image 10 1/8 x 10 7/8 inches. On her typical fibrous paper. Good size sheet 12 7/8 x 14 1/2 inches. With the usual tack holes along the right used for printing. Generally good condition. A small bit of foxing in the lower margin. An example of this print was shown in the Third Annual Exhibition of American Block Print Exhibition, Wichita, KS and the Armerita Art Gallery Washington, DC both in 1930.



DAYTON BRANDFIELD (American 1911 -1993)

14th ST. PERSPECTIVE, 1936

Lithograph, Initialed and annotated "OK - DB" (Dayton Brandfield) and titled in pencil "14th St Perspective" in pencil. This is a rare printer's proof for a print published for the WPA/FAP (Federal Arts Project). The editions of the WPA/FAP prints are generally 25. This print is found in the General Services Administration (GSA) catalog of WPA prints in Museum Collections at the University of Kentucky and The Detroit Institute of the Arts. There is an additional example at the Metropolitan Museum - NY. dated 1936 and cited as a WPA print. The annotation "OK" would be equivalent of 'Bon A Tirer' Therefore it is a completed proof ready to print. In good condition, Image 17 x 13 1/4 inches with full margins.

The subject is a view from 14th St. in New York looking North with the Empire State Building in the distance at the left. A very good example of the NY WPA.

This print was actually published by the Federal Arts Project in New York and bears their stamp. The term WPA print is used rather loosely and incorrectly by many people when they really mean American Regionalism of the 1930's. The project initiated by Roosevelt was part of a wide spread Government Public Works of Art Project created as a means of support during the Great Depression. As the editions of the WPA are generally thought be about 25, they are fairly scarce. The project was organized into regions and New York was one region. There were general guidelines, however the regions operated with sometimes slightly different procedures.