



## International Print Collectors' Societies Newsletter

Volume II, Issue IV

July 2005

### The Print Club of Cleveland

#### FINE PRINT FAIR OFFERS FIVE CENTURIES OF OUTSTANDING PRINTS

The 21st annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, will take place on September 30—October 2 at Myers University Club, 3813 Euclid Avenue, Cleveland. A benefit for the Department of Prints of the Cleveland Museum of Art, the Fair is sponsored by The Print Club of Cleveland, a non-profit adjunct organization dedicated to supporting the museum's print collection. The opening night preview benefit, chaired by Judy Sogg and Diane Stupay, is Friday, September 30th from 5:30-8:30 PM and features hors d'oeuvres, cash bar, free parking, and an opportunity to select great works of art on paper before the Fair opens to the public on Saturday. The benefit ticket is \$60 (\$70 after September 16) and includes readmission to the Fair throughout the weekend. For reservations please call 216/765-1813 by September 23.

Fine Print Fair hours are 10:00 AM to 5:00 PM on Saturday, October 1 and 11:00 AM to 4:00 PM on Sunday, October 2. The ticket price of \$10 (\$5 for students with I.D. cards) covers entrance to the Fair both Saturday and Sunday, according to Allie Wallace and Lisa Kimmel, co-chairmen of the Fair. Fourteen galleries from coast to coast will offer five centuries of outstanding prints, drawings, and photographs in a broad range of prices.

A special feature of this year's Fine Print Fair will be a program at Myers University Club on Sunday, October 3, which includes a 9:30 AM continental breakfast with the dealers and a 10:15 AM lecture by Marilyn Symmes, independent curator, on *Impressions of New York: A Flourishing City in Prints*. Please call 216/765-1813 for reservations by September 23rd. Cost of the breakfast and talk is \$14.

Another program of interest to both beginning and experienced print collectors will be on Friday, September 30th, 4:30 PM, at Myers University Club, conference room 3. Dr. Jane Glaubinger, Curator of Prints at the museum, will lecture on *Introduction to Print Collecting*. This program is free and open to the public.

Due to its popularity, *Curator's Choice* will return with Jane Glaubinger's selection of works she considers of exceptional interest and worthy of acquisition by the museum in varied price ranges from among the dealers. Dr. Glaubinger will lead a tour at 7:00 PM of these selections at the "Prints of a Party" and they will be on view and available for sale throughout the Fine Print Fair. The dealer donates 10% of these sales to benefit the Club's fund to acquire prints for the museum.

#### The Cleveland Museum of Art's Renovation and Expansion Project

The Cleveland Museum of Art has begun the arduous process of reorganizing to facilitate an expansion project that will result

in a glorious building and much needed exhibition and work space. While much of the collection is in storage or on exhibition elsewhere, the following special exhibitions will be featured:

*Highlights from the Permanent Collection*, June 21 – September 4, 2005,

*The NEO Show* (featuring Northeast Ohio artists), July 10 – September 4, 2005,

*The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World*, October 16, 2005 – January 8, 2006

—Diane Stupay

### AN INVITATION

International Print Center New York, located in Chelsea at 526 West 26th Street (between 10th and 11th Avenues), Room 824, invites members of the International Print Collectors' Societies who are in New York for the International Fine Print Dealers Association Print Fair to attend a special reception at IPCNY. On Saturday morning, November 5th, IPCNY will open at 9:30 a.m. to give you an opportunity to view the show *New Prints 2005/Autumn* before it opens to the public at 11 a.m. A brief program of artists' and printmakers' talks will begin at 10 a.m., and coffee and pastries will be served. Members of the Selections Committee for the exhibition will be among the guests. *New Prints 2005/Autumn* is the eighteenth in a series of juried group shows of current prints organized and presented by IPCNY since its opening in 2000. IPCNY will be celebrating its Fifth Anniversary during the 2005/06 season. For additional information about IPCNY and its programs, please visit [www.ipcny.org](http://www.ipcny.org).

## The Print Club of New York

On Tuesday evening, February 1, a distinguished panel of print experts was introduced to Club members by Event Committee chairperson, Dr. Muriel Moss. They included David Kiehl, Curator of Prints at the Whitney Museum of American Art, Marilyn Kushner, Chairperson, Department of Prints, Drawings and Photographs at the Brooklyn Museum, Jim Kempner of Jim Kempner Fine Art and Elaine Hyman, collector and wife of Print Club president, Dr. Julian Hyman. The question posed to the group was, "Where are prints going in today's art world?" Kiehl spoke with great enthusiasm about the Whitney's spring exhibition of Ellen Gallagher's *De Luxe* portfolio of 60 prints; he felt her work represented the best of current directions in printmaking, using both old and new technologies. He noted that the Whitney has had a somewhat checkered past in collecting prints. John Sloan's prints were some of the first works collected there, but after 1940 little attention was given to collecting prints for decades. As a result, the museum has been making up lost ground. They are especially strong in post-1960s work, with large holdings of Kiki Smith, Don Judd, Leslie Dill, and Richard Tuttle, to name a few.

Kushner showed a variety of images from across the centuries—a 1450 colored woodcut, a 1633 etching by Jacques Callot, lithographs by Gericault (1821) and Daumier (1862), a 1902-03 photogravure by Alfred Stieglitz and an example of Andy Warhol's screen prints from the 1960s. All were considered "revolutionary" in their day, just as digital prints are today. Computer technology has revolutionized the way artists view the world; innovations transform techniques in art. Kushner feels we are in a watershed period. The computer has revolutionized mark making, just as collapsible tube paints revolutionized Monet's approach to painting.

Jim Kempner of Jim Kempner Fine Art in Chelsea did not study art in college. His previous careers involved owning an "Italian ice" business and being a stand-up comic! He started collecting prints in 1987 and became a private dealer. In 1994 he opened a gallery. Initially, when he began collecting, his interest was 17<sup>th</sup> century Dutch work; the focus now in the gallery is on contemporary art. Kempner revealed that from the beginning, he had an interest in techniques. He studied pieces in galleries to figure out how they were made. Jessica Stockholder's prints, made at Two Palms Press, fascinate him—they have such unique inclusions as fur and orange peel. Interestingly, Kempner feels that many of the most interesting new printmakers are women.

Elaine Hyman was introduced by Marilyn Kushner, who noted that she and Julian exemplify true collectors. They have a passion and an incredible depth of knowledge. Their decision to collect prints began with American prints, which were quite affordable 30 years ago. By collecting American prints, they could get the best artists. As their collection grew, they moved into contemporary work. They have especially enjoyed getting to know artists as they have collected their work.

The discussion was a fascinating one, followed by a lively question and answer session.

Club members were treated to a veritable feast of prints on Tuesday evening, March 1, when Todd Weyman, Vice President and Director, Works of Art on Paper at Swann Auction Galleries, previewed three upcoming shows for us: *American Prints from the Keith Sheridan Collection* (auctioned March 3), *Important American Prints and Drawings from the James Heald Collection* (auctioned March 10) and *19<sup>th</sup> and 20<sup>th</sup> century Prints and Drawings* (also auctioned March 10)—some 1,000 works in total.

Weyman, who studied print history and book illustration at Williams College, from which he earned his master's degree in 1993, was offered the position of Director of Swann's Prints and Drawings Department in 1995 and was named a Vice President in 1999. Swann has been known primarily as a "book house," but it auctions more than 3,500 lots of prints and drawings each year. Indeed, half of its total annual sales are prints, photos and posters. Today, Swann Galleries frequently sets world-record auction prices. Several Club members placed absentee bids for the upcoming sales, and many left with copies of the catalogues, kindly offered to us by Mr. Weyman and his associates.

The annual *Works on Paper* exhibition opened at the Armory on March 2<sup>nd</sup>. Sandy Smith once again invited members of the Print Club to a free evening. Many of our members took advantage of this generous gift.

On April 13, members of the Print Club experienced an insight into the creative process, viewing—hands-on and close-up—artist Jackie Battenfield's prints. It is exciting to listen to an enthusiastic and articulate artist describe her love of materials (papers that are works of art themselves), her process of discovering the shapes, colors and images in nature, her own feelings and intuitions, and how her prints have developed. Battenfield has been a sculptor and is a painter, but returns to printmaking regularly. The dominant "subject" in the last six years or so has been the effects of light on ripples and eddies of water. Also, variations of times of day and seasons have led to series, diptychs and triptychs entitled, for instance, *Yesterday*, *Today*, *Tomorrow* or *Dawn*, *Noon*, *Dusk*. Her effective exploration of phenomena of light and dark made her work an excellent choice to include in the current exhibit at the Jane Vorhees Zimmerli Art Museum at Rutgers University (Jan. 15-July 31, 2005), entitled *The Color of Night: How Artists Work With Darkness*.

The final meeting of the season for the Print Club of New York was a truly splendid event! Members arrived in the ground floor gallery at The Society of Illustrators and were able to enjoy wine, cheese and fruit before the start of the meeting. After a pleasant "social hour," Events Chairperson, Dr. Muriel Moss, took the podium and welcomed members to the Print Club's Annual Meeting. She told those assembled that a wonderful evening was in store—first, a brief business meeting of the Club, followed by a fascinating talk by artist/member Craig McPherson. McPherson shared with members a brief history of the mezzotint, which was invented in Germany in the 17<sup>th</sup> century by Ludwig von Siegen. The artist then showed examples of his own masterful work in the medium.

## The Print Club of New York (continued)

### UPCOMING PRINT CLUB EVENTS

#### Wednesday, September 21

Please reserve the evening of September 21 on your calendar for the Print Club of New York's unveiling of our annual Presentation Print at The Society of Illustrators.

#### Wednesday, October 26, 6 – 8 p.m.

Save the date for the Print Club of New York's annual Artists' Showcase, to be held in the Sculpture Court of the beautiful National Arts Club on Gramercy Square.

#### Also of interest to Print Club members:

#### May 19-August 15

*Whistler: The Naval Review*, Yale Center for British Art, 1080 Chapel Street, New Haven, CT 06520 (203) 432-2853, [www.yale.edu/ycba](http://www.yale.edu/ycba).

#### June 4-August 13

*New Tools/New Techniques: Printmaking in the Computer Age*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT 06850 (203) 899-7999, [www.contemprints.org](http://www.contemprints.org).

#### Saturday, July 9

*Printmaking Revealed*, an intensive one-day workshop exploring a variety of printmaking processes with master printers. Suitable for budding collectors, connoisseurs and new artists interested in learning first-hand how prints are made. Lower East Side Print Shop, 307 West 36<sup>th</sup> Street, New York, NY 10018 (212) 673-5390, <http://printshop.org> (fee \$120).

#### Tuesday, July 19, 6 – 9 p.m.

Art historian Cristin Tierney will speak about print collecting at the Lower East Side Print Shop, 307 West 36<sup>th</sup> Street, New York. For further information, contact the Print Shop at (212) 673-5390, or see their website at <http://printshop.org>.

#### September 13-October 22

*Moscow Grafika: Prints 1961 – 2005, Selections from the Kolodzei Collection of Russian and Eastern European Art*, The International Print Center New York, 526 West 26<sup>th</sup> Street, New York, NY 10001 (212) 989-5090, [www.ipcny.org](http://www.ipcny.org). *Moscow Grafika* has been guest curated for IPCNY by Natalia Kolodzei. A curatorial essay by Ms. Kolodzei will accompany the exhibition.

#### November 3 – 6, 2005

*15<sup>th</sup> Annual International Fine Print Dealers' Association "printfair,"* to be held at the Seventh Regiment Armory on Park Avenue. For more information see the website at [www.printfair.com](http://www.printfair.com). Opening night preview party on November 2.

—Gillian Greenhill Hannum

### GRAPHIC ARTS COUNCIL, DETROIT INSTITUTE OF ARTS

The Graphic Arts Council will conduct programs in conjunction with the Department of Graphic Arts exhibitions. The popular *Beyond Big: Oversized Prints, Drawings and Photographs* has been extended to July 31. To facilitate the museum's renovation project, the DIA will be completely closed from August 1 – September 6, 2005, but in the fall, we'll pick up with programs and activities as usual. A reception and lecture will take place for *The Art of the Screenprint* which opens to the public on September 28 and runs through December 31, 2005. In February, the city of Detroit hosts the real National Football League Super Bowl championship game. On January 26, 2006, the DIA will present its own "Super Bowl Show:" *Still Life Prints, Drawings, Photographs and Vessels from the Collection*. That exhibition will run into early May.

We anticipate the distribution of our edition of monotypes commissioned from Jane Hammond to be among our most fun events later this summer. The planning committee for Summer Soirées 2006 will also begin the important work of organizing our biennial fundraiser. By early spring 2006, we should be ready to unroll a full slate of parties and dinners dedicated to pursuing a major acquisition for the Department. Other lectures, gallery visits, and the annual trip will be announced when all the details fall into place.

—Nancy Sojka, Curator of Graphic Arts

## The Montreal Print Collectors' Society

The highlight of the last half of the MPCCS season was the launch of our Society-published book *Etched in Stone: The Life and Prints of Ernst Neumann* (soft-cover, 86 pp., 29 illus., including catalogue raisonné, \$16 Cdn.) by MPCCS member Brian Oickle. Brian ranged through two years of research to piece together the life and works of this Hungarian-born printmaker (1907-1956) who made Montreal his inspiration. Neumann's style was based in classicism. He interpreted courtroom scenes with an eye for the underdog, carved wood-block prints of beggars, and soup lines peopled by victims of the Depression. His "Bread and Butter" etchings of Montreal cityscapes and landscapes are the best-known of his oeuvre. On a study grant to France, a heart attack claimed him at the young age of 48. As respected gallery-owner Alan Klinkhoff notes, "Fifty years since Ernst Neumann's passing, (the book) is long overdue and...confirms Neumann as among the foremost graphic artists of his generation". The book has been snapped up by art gallery and museum shops across the country. If you'd like to order a copy of *Etched in Stone*, contact MPCCS Treasurer Lucie Charbonneau, P.O. Box 324, Station NDG, Montreal, Quebec H4A 3P6.

Meanwhile, at our March meeting, artist Irene F. Whittome, O.O.C. (Officer of the Order of Canada) shared with us the wide-angle, digital prints inspired by her 35-acre nature conserve, a former granite quarry, in the Eastern Townships. Ms. Whittome duplicates her image on the computer, partnering the halves like a Rorschach "butterfly". The "seam" where the two images meet becomes iconic, with branches, monolithic rocks, grasses and trees joining to make shapes. She told us, "My quarry is my earthly paradise. (Like a Rorschach test), my work has me asking myself, 'What do I see? Who am I? How do I look at things?'"

For our April meeting, Katharine Lochnan, Senior Curator of Prints and Drawings at the Art Gallery of Ontario (AGO) spoke on *Amazing City of Palaces: Whistler in Venice*. In May, another AGO guest, Brenda Rix who is Assistant Curator of Prints and Drawings, gave a moving talk on Käthe Kollwitz, based on her 2003 exhibition *The Art of Compassion*. A tour of the Loto-Québec Collection wrapped up the season.

The 2005-2006 season promises to be stimulating: In **October**, artist/teacher Carlos Calado speaks on *Du sculpteur au graveure; Du peintre au lithographe*. **November** will feature the topic of German Expressionist prints, with art historian Constance Naubert-Riser. Following our **December** Christmas/Chanukah party, in **January** we welcome botanist/librarian/archivist Céline Arseneault of the Montreal Botanical Gardens, revealing the creative provenance of *Les fleurs de papier* (botanical prints). David Chandler of Ptolémée Plus shares his knowledge of maps in **February**, and in **March**, we honour Le Mois de l'Estampe (print month which is observed every second year across the Province of Quebec) with a talk by a representative of ARPRIM (Regroupement pour la promotion de l'art imprimé) that encourages the creation and dissemination of fine art prints. For **April**, we've invited eminent art historian Professor François-Marc Gagnon to speak, in English, on *Modern Art and the Time of Reproductivity: Multiples and Modernity* regarding the explosion of print-making activity around World War II. In **May**, Curator of Modern Art at the Musée national des beaux-arts du Québec (MNBAQ) Michelle Grandbois, lectures in French on the graphic work of Clarence Gagnon. His retrospective will be on concurrently at the MNBAQ (log onto [www.mnba.qc.ca](http://www.mnba.qc.ca)).

In MPCCS executive news, our long-time program chairperson Irwin Browns will be handing the torch to Micki Lane but will remain a chief advisor and maintain his primary contact status for the IPCS.

If you're up our way this summer, don't miss *Dutch Prints and Drawings from the Golden Age: 1585-1660*, featuring prints by Ruisdael, van Ostade, Goltzius, Rembrandt, and others. It's on until Sept. 25 at the Montreal Museum of Fine Arts, 1380 Sherbrooke St. W. Also at the Museum, until Oct. 23, is the *Edwin Holgate Retrospective*, that includes masterful wood engravings by this celebrated Canadian artist who lived 1892-1977. For more info, log onto [www.mmfa.qc.ca](http://www.mmfa.qc.ca).

We at the Montreal Print Collectors' Society wish you all an enjoyable summer, full of fortuitous print finds!

—Heather Solomon-Bowden, MPCCS Newsletter Editor





## MILWAUKEE PRINT FORUM

### ***Made in Japan: The Postwar Creative Print Movement, April 28 - August 7, 2005***

Prints and Drawings Gallery, Milwaukee Art Museum

*Made in Japan: The Postwar Creative Print Movement* examines the artistic dialogue between Japan and America that blossomed in the wake of World War II. The Japanese creative print (*sosaku hanga*) movement, which had originated in the early twentieth century in opposition to the *ukiyo-e* tradition, came to worldwide prominence between 1945 and 1970. Forging ties with artists, scholars, museums, and collectors overseas, Japanese printmakers brought their innovative practices into fruitful interaction with a global art scene. Americans had long considered imported objects labeled "Made in Japan" to be shoddy and inferior in quality, but they warmly welcomed *sosaku hanga* artists and prized their work for its consummate craftsmanship, inclination toward abstraction, and sometimes exotic subject matter. Benefiting from government-sponsored exchange programs, Japanese printmakers performed an important role as cultural ambassadors and helped smooth tensions between two nations that had recently been enemies at war but that were now allies in peace.

The prints featured in *Made in Japan* range widely in treatment and medium, embracing woodcut, stencil, lithography, etching, mezzotint, aquatint, and screenprint. Essays outline the history of the creative print movement and its American patronage from the Occupation through the 1960s, and consider its relationship to the earlier tradition of *ukiyo-e* prints. With nearly one hundred color illustrations, the book is the first to narrate the creative print movement in all its diversity and constitutes a major reappraisal of one of the twentieth century's most important moments of cultural and artistic exchange.

### ***Warrington Colescott Prints and Watercolors: A Brief History***

**August 18 - September 18, 2005**

Prints and Drawings Gallery, Mezzanine Level

Be sure not to miss this special, four-week exhibition surveying Warrington Colescott's career! A satirist in the tradition of Hogarth, Daumier and Grosz, Colescott employs his sharp wit and vivid imagination to interpret contemporary and historical events from personal to public, local to international. This

exhibition, curated by Sarah Kirk, Associate Curator of Prints, Drawings, and Photographs, will span the range of this unique and influential artist's production in both printmaking and watercolor from the late 1940s to the present. *Warrington Colescott Prints and Watercolors: A Brief History* is presented in honor of the recent major gift from the artist and his wife to the Milwaukee Art Museum collection. An opening celebration will be held on the Mezzanine Level with a gallery talk by Colescott on Thursday, August 18 from 5:30 to 7:30, sponsored by Print Forum, a support group of the Milwaukee Art Museum.

### **Uttech's *Ajidamoo Minis* is now available!**

Tom Uttech was the artist selected by Print Forum, a support group of the Milwaukee Art Museum, to produce this year's Collectors' Club print. The seven-color lithograph, printed by Master Printer Michael Sims of The Lawrence Lithography Workshop, is a free gift for Print Forum members at the Collectors' Club level of \$500. This outstanding offer is a unique opportunity to obtain an original work of art by a nationally respected artist at well below market value. While most impressions from the edition have been reserved, a few are still available! Please contact Catherine Sawinski to reserve your impression today: 414-224-3293 or Catherine.Sawinski@mam.org.



Tom Uttech (American, b. 1942). *Ajidamoo Minis*, 2004. Seven-color lithograph, 19 3/4 x 21 3/4 in. Courtesy of the artist and The Lawrence Lithography Workshop.

—Sarah Kirk

*Additional information about the Print Forum's programs and events can be found on the museum's website: [www.mam.org](http://www.mam.org).*

## The Achenbach Graphics Art Council, San Francisco

The Achenbach Graphic Arts Council (AGAC) is the support organization for the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco. The Council entered 2005 with a rich program of acquisitions support, education, and travel.

The AGAC sponsored the opening reception and preview of the fine print fair, *Prints San Francisco*, the highlight of which was, as always, a "Curator's Choice" walk-through with Curator-in-Charge Robert Flynn Johnson. This was followed the next day by a private tour of the San Francisco International Art Exposition.

A connoisseurship course, *The Collector's Eye*, began in January and continued through the spring. It was taught by Robert Johnson and utilized the museum's collection of works on paper. In February he presented a program, *Mirror on the Past: Nineteenth-Century American Photography from the Permanent Collection*, that included some beautiful and fragile daguerreotypes.

This was followed in March by *The Expressionist Era: Prints, Drawings, and Books from Die Brücke to Bauhaus*, a presentation by Curator of Contemporary Graphic Art Karin Breuer. It was an intimate opportunity to examine the individual handling of woodcut by several artists who had worked in close association.

Also in March, AGAC upper category members were treated to an unveiling of Italian drawings in the collection of the Crocker Museum in Sacramento as Chief Curator Scott Shields opened boxes and boxes of treasures to lay out before us. As part of the program, each of the attendees received a gift of a catalogue of Italian drawings in the Crocker Museum's collection.

April brought a fabulous tour of Texas museums, galleries, and private collections. In Dallas, the Renzo Piano-designed Nasher Sculpture Center was toured with Director Stephen Nash, former Fine Arts Museums of San Francisco Chief Curator. The day also included visits to the Meadows Museum at Southern Methodist University and the Dallas Art Museum. In Fort Worth the group visited the Louis Kahn-designed Kimbell Art Museum as well as Philip Johnson's Amon Carter Museum. In Houston a viewing of selected works on paper in the Museum of Fine Arts was followed by a visit to the de Menil Collection and an architectural tour of the city.

Locally, the Council continued general membership programs with visits to the Cantor Arts Center at Stanford University with Professor Albert Dien for a tour of *Shini-e: The Performance of Death* and the Palo Alto Art Center for a view of *The Gift: Surimono Prints and Spring Pool/Floating Sky* with Director of Exhibitions Signe Mayfield. The opportunity to meet with the lender of a collection, the professor of a course preparing an exhibition, and the curator of an exhibition provided new insights into the dynamics of exhibition development.

An unusually focused morning was spent with artist and attorney, Linda Joy Katwinkel as she delved into *The Collector, the Artist, and the Law* provoking a myriad of questions concerning copyright, intellectual

property, and royalty issues.

In May the Council began an exciting new commitment: the creation of an endowment fund to insure the future of the AGAC graduate internship program. To launch this enterprise the AGAC held a gala dinner on May 7, 2005, in appreciation and honor of the highly accomplished group of AGAC Interns: Giovanna Bertazzoni, Krista Brugnara Davis, Jennifer Jaskowiak, Evelyn Lincoln, Anna Novakov, Barbara Rominiski, Peter Samis, and Louise Siddons. The event also recognized Karin Breuer, who served as a graduate student intern in the Achenbach in 1975, for her twenty years' service to the Fine Arts Museums.

Later in May a glimpse into collaboration was given by a panel orchestrated with the Artist Books Council. Participants in the panel included artist Manuel Neri, calligrapher Thomas Ingmire, book-structure maker Daniel Kelm, poet and model Mary Julia Klimenko, Brighton Press director Bill Kelly, and educator Charles Hobson. Curator-in-Charge Robert Flynn Johnson gave a page-turning showing of unique products of these collaborations. Attendees were presented with the catalogue by Robert Johnson for the Museums' up-coming exhibition of Manuel Neri's books and were invited to a reception following the program.

In June another treat was provided by printer and artist Kay Bradner at her exhibition in San Anselmo where she delved into a portfolio revealing a career-long exploration of printing. Council members were presented with the gift of a print editioned especially for the event.

The spring concluded with the annual meeting and a presentation in which Curator-in-Charge Robert Flynn Johnson and Curator of Contemporary Art Karin Breuer provided the Council with a view of recent acquisitions. Among the many delights set out before the gathering, Robert Johnson presented a rare photograph by Charles Dodgson (Lewis Carroll). A stunning landscape by Marsden Hartley came to the collection as part of a generous gift of the late George Hopper Fitch. Both Robert Johnson and Karin Breuer were pleased to relate the cooperative efforts and use of computer to allow swift action to acquire a November 2004 print by Jasper Johns for the Museums. Also, Karin Breuer was particularly delighted to support the career of a young artist by being the first museum curator to purchase the work of Jennifer Nuss.

The expansive programming and activities of the AGAC continue to stimulate museum membership and encourage support of scholarship and collecting.

—Jan Wurm

## WASHINGTON PRINT CLUB

### Intimate Treasures: 18<sup>th</sup> WPC Biennial Exhibition of Works from Members' Collections at GW

Two bare trees, delineated in gloriously expressive lines, in Karl Schmidt-Rottluff's 1905 woodcut *Bäume im Winter* resonate with an abstractly drawn untitled 1948 offset lithograph by Diebenkorn hung nearby. Both celebrate the rhythmic use of line in printmaking. Both are also "intimate treasures," the theme of the print club's 18<sup>th</sup> biennial exhibition of works of art on paper from the collections of its members.

This, my elated first impression of the works selected from WPC members' collections by this year's WPC Biennial Committee and exhibited at The George Washington University, deepened with time, as I contemplated them daily, from May 12 through June 3, 2005. "What they all have in common—besides their small scale—is their ability to evoke larger worlds and/or universal themes in ways that are both visually arresting and technically adept," wrote committee chairman Chris With, in the accompanying brochure, which included a checklist.

These are "small works of art with big ideas," said biennial committee member Keith Peoples, of the 57 works submitted by 33 print club members on display at GW's Luther W. Brady Art Gallery. The thought-provoking installation complemented the ambiance of our gallery, which celebrated its third anniversary this spring and was therefore new to many WPC members who attended the May 11 opening night of the show, held in tandem with the annual WPC party. GW had hosted the print club's 16<sup>th</sup> biennial exhibition "*Japonisme* and Japanese Printmaking" in our Dimock Gallery in 1999, and it was a great honor for us to host this exhibition in our new venue. As Herb Cooper noted in his Fall 2001 WPC *Quarterly* article on the print club's 17<sup>th</sup> biennial at the National Building Museum, "The biennial exhibitions have always been an important part of WPC's activities in the Washington area, bringing our Club to public attention and providing members with the opportunity to display their favorite prints. The venues for these shows have included most of the major museum and art sites in the area."

WPC president Keith Peoples' well-researched gallery talk on May 21 focused on the artists and their iconography, and it led some print club members whose works were in the show to comment further on them. Citing the relative affordability of prints, former WPC president Jim Sale introduced the general topic of print connoisseurship and collecting, and he related a story about the "thrill of the chase" in a lucky flea-market find of an original Whistler print in the exhibition.

The committee entrusted with selecting the small treasures for this year's biennial had a formidable task. Nevertheless, it—and print club collectors—rose to the challenge. And Abigail Rorer's 1984 hand-colored etching, *The Print Collector's Club*, the print chosen for the cover of the exhibition's brochure and the invitation to opening night, sent a slyly playful and suitably intimate message that all the collectors represented in this show share what

Chris With described as a "boisterous passion."

The sheer diversity of the almost five dozen works engrossed the viewer while also providing a substantial history of the graphic arts. Most of the prints enticed the viewer to examine them closely, because of their diminutive size as well as their technical complexity. In fact, some were not discernible without a magnifying glass, as in two tiny but technically grand 1941 etchings, smaller than postage stamps, by John Taylor Arms, lent by George M. Brady. Others, however, carried well across the room, largely because of their heightened contrasts of dark and light. Examples of this were Louis Lozowick's 1940 velvety tonal lithograph *Winter Fun*, lent by Jordan and Beryl Benderly, which capitalized on the whiteness of the paper to convey a snowy day in Central Park, and Rockwell Kent's expert mastery of wood engraving in *Drifter* (1933), lent by Tom Judy, which spotlighted its figure, as did Clare Leighton's 1931 *Chair Bodgers*, lent by Herb and Joan Cooper.

At the beginning of the exhibition, a grouping of rare European prints exemplified the extraordinary quality that an intaglio line can achieve. Two were brilliant early engravings: Hans Sebald Beham's 1519 *St. Jerome Wandering*, lent by WPC Art Advisor Andrew Robison, and Lucas van Leyden's 1521 *St. Anthony*, followed by Rembrandt's 1634 etching *The Tribute Money*, lent by Martin and Nicole Bergin; two Goya etchings; two wood engravings by the 19<sup>th</sup>-century English master Edward Calvert, from the Jack and Margrit Vanderryn collection; and 19<sup>th</sup>-century etchings by Whistler, Francis Seymour Haden, and Samuel Palmer.

Other modern intaglio prints stirred the imagination by evoking an atmosphere of mystery or a mood of introspection, such as Armin Landeck's poignant 1942 etching *Staircase*, lent by Joseph Chek, and *The Spirit of Rain*, a 1936 drypoint by Peggy Bacon, lent by Shelly and Gerry Elliott. Also from the latter's collection was Dorothy Dehner's inventive *Ancestors* of 1953-1954, three small horizontal engravings mounted together, each inked from the same plate in a different color.

Grouped together on the back wall of the gallery were five urban New York scenes, including two color mezzotints by Frederick Mershimer, *First Snow* (1998), from the collection of William R. Granik, and *Empire Glow* (1987), lent by Jordan and Beryl Benderly; J. Fred Beamer's 1930 John Sloan etching, *Up the Line, Miss?*; John Margolis's diminutive *Babylon*, lent by George M. Brady; and Lozowick's *Winter Fun*, described above. Cumulatively, they effectively evoked a highly particular time and place. Nearby, Jacob Kainen's more abstract 1948 urban scene, *Bundle Carriers*, an etching from the Stiffman-Rosenthal Trust, was notably prophetic of his intaglios and large paintings of decades later.

Many works in the show implied a narrative, directly or indirectly. There was biting humor in Goya's 1799 *Asta su Abuelo*, from Rod Quiroz's collection, in contrast to the joyous dance portrayed in Lovis Corinth's 1895 *Tanzerinnen*, lent by Elizabeth Streicher and Lionel Epstein, and *Flamenco*, a 1967 lithotint by Prentiss Taylor, a microcosmic frenzy of energetic marks on paper, also in Quiroz's collection. An 1888 drypoint by James Ensor, *Insectes Singuliers*, gave an anthropomorphic twist to interpersonal intrigue.

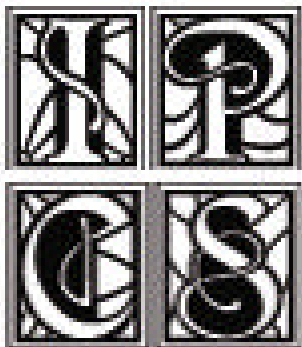
## Washington Print Club (continued)

By placing works in new relationships, we are enlightened by juxtapositions. Such was the surprising harmony of the staccato marks of Milton Avery's abstract 1939 drypoint *Japanese Landscape*, in Barbara Bates' collection, with its neighbor, *The Farm Lane*, Thomas W. Nason's beautifully delineated 1935 copper engraving, lent by Mr. and Mrs. R. Harrison Hickman.

Although this exhibition was chosen "by committee," as Chris With humorously stated, it was nevertheless remarkably cohesive, and it illustrates how like-minded individuals can achieve a creative synergy. The committee collectively envisioned a theme that would allow them to include as many treasures as possible within a limited space; in doing so, however, it also created an educational show about the wide range and history of printmaking. Considering the wealth of material the committee might have included, perhaps another installment of *Intimate Treasures* could be offered in the future?

— Lenore D. Miller

*The Washington Print Club invites you to refer to their website: ([www.washingtonprintclub.org](http://www.washingtonprintclub.org)) for information about their upcoming activities. This is the best source of information for events and news about the organization.*



## From the Editor

This issue completes the second volume of the *International Print Collectors' Societies Newsletter*. Charles Rosenblatt of the Print Club of Cleveland deserves much thanks for initiating this publication, which allows members and boards of print clubs in the United States and Canada to share ideas, information about exhibitions, and news of upcoming events.

Every two years, the editorship of this publication rotates to a new club. Beginning with the January 2006 issue, and continuing through July of 2007, Heather Solomon-Bowden of the Montreal Print Collectors Society will be putting this publication together. I would like to thank her for her willingness to serve in this capacity. I know all of you will enjoy working with her as much as I have.

Over time, we hope more print clubs will want to send in their news to our publication. We welcome any and all suggestions to make this an interesting and informative newsletter.

It has been my pleasure to work with you over the past two years.

—Gillian Greenhill Hannum

## Next Issue

The next issue of the *International Print Collectors' Societies Newsletter* is scheduled to come out in January. Copy should reach the new editor by December 1, 2005. Reports on fall activities and a schedule of spring 2006 events will be included.

Heather Solomon-Bowden

[duckpond109@aol.com](mailto:duckpond109@aol.com)



## The Master Print and Drawing Society of Ontario

The new President of the MPDSO is Phyllis Couzin and the Vice Presidents are Sarah Markens and Esther Sarick. Their terms will run from 2005 to 2008.

On March 9, Katharine Lochnan, Senior Curator and R. Fraser Elliott Curator of Prints and Drawings at the Art Gallery of Ontario, spoke on the magnificent J. M. W. Turner watercolour, *Pembroke Castle: the Clearing Up of a Thunderstorm*. She shed new light on the work, which was on permanent loan to the AGO for many years from the University of Toronto.

On May 11, Dr. Douglas Schoenherr, former Curator of Prints and Drawings at the National Gallery of Canada, spoke on *British Drawings in the National Gallery of Canada: Past and Future*. The exhibition covers three centuries of British draughtsmanship and includes drawings and watercolours by J. M. W. Turner, William Hogarth, Thomas Gainsborough, John Constable, Dante Gabriel Rossetti, Henry Moore and many others. The show opens July 15 and closes on November 20, 2005.

We are all looking forward to our trip to Ireland from September 14 to 24, 2005. We plan to visit museums, private collections and libraries—including Trinity Library to see the *Book of Kells* and other early manuscripts, as well as the National Library to view the highlights of their excellent print collection.

As mentioned in the previous newsletter, our next exhibition will be *Catherine the Great: Masterpieces from the State Hermitage Museum, Russia*. It will open September 17, 2005 and close on January 8, 2006.

We will be in New York City on November 6, 7 and 8 for a special three-day visit during which time we will tour the International Print Fair. We will also be guests of Charles Ryscamp, former director of the Morgan Library and the Frick museum, and will view his collection of Old Master drawings. We are negotiating a visit with a collector of French 18th century prints. We will end the day with cocktails at the gallery of David Tunick, and we will end the visit by attending the David Milne watercolour exhibit at the Metropolitan Museum of Art, curated by our own Katharine Lochnan.

David Milne (1882—1953) has long been recognized as one of Canada's most original and visionary painters. An exhibition of some of his finest watercolours and colour dry-points has been organized for his show, titled *David Milne Watercolours: Pointing Toward the Light*. After the British Museum and New York's Metropolitan Museum, it will be at the AGO from February 25 to May 2006.

—Sarah Markens

## The Print Fair, November 3—6, 2005, New York City

### **What is the Print Fair?**

[The Print Fair](#) is the largest annual exhibition and sale of fine prints in the world. It brings together dealers who specialize in the works of Old Master, Modern and Contemporary artists from Asia, Europe and the Americas. Over 100,000 prints will be on view.

### **Who are the exhibitors?**

All dealers exhibiting at the Fair are members of the International Fine Print Dealers Association (IFPDA). The IFPDA's thorough vetting of its members assures collectors of each exhibitor's expertise and professionalism, and of the authenticity and condition of artwork available for purchase. This year's Fair will feature 90 leading print specialists from around the world.

### **What are the exhibitors offering?**

On view will be a spectacular array of fine prints encompassing 600 years of printmaking from old masters Rembrandt, Durer, and Piranesi to the 19th century American works of Childe Hassam, James McNeill Whistler, and Mary Cassatt, European works from the Impressionists Degas and Renoir, German Expressionists Max Beckmann and Emil Nolde as well as Japanese prints from the 18<sup>th</sup> thru 20<sup>th</sup> centuries. Printmaking in the 20th century will be exemplified in works by Thomas Hart Benton, Pablo Picasso, Henri Matisse, Robert Motherwell, Chuck Close, and Louise Bourgeois. Also on view will be the newly created works by Yoshitomo Nara, Ida Applebroog, and Ellsworth Kelly. While the Fair is known for its display of rare and exceptional prints, including several worth close to a million dollars, someone just starting a collection can find many works in the \$500 to \$5,000 range.

### **Who attends the Print Fair?**

This event provides a rare opportunity for any member of the public to consult with knowledgeable experts on print collecting and connoisseurship. The Print Fair attracts new and seasoned collectors, curators from major museums both here and abroad, art historians, journalists, and art lovers.

### **What is a print?**

Prints, unlike paintings or drawings, usually exist in multiple impressions. An original print is a work of art in which the image was created specifically to be realized in a print medium, rather than as a photographic reproduction of a work in another medium. Prints are produced by drawing a composition on a matrix, rather than directly on paper, and transferring the image to paper by means of inks and a press, or in some techniques, by hand. In this way, numerous impressions can be made. The total number of impressions made is called an edition. Beginning about 1900, artists usually signed and numbered each impression.

### **What is the International Fine Print Dealers Association?**

IFPDA is a non-profit organization dedicated to ensuring the highest ethical standards and quality among fine print dealers, and to promoting greater appreciation of fine prints among art collectors and the general public. The IFPDA has sponsored The Print Fair since 1991.

### **Opening Night Preview Party And Benefit Print:**

The Preview Party on November 2<sup>nd</sup> will benefit The Museum of Modern Art's Department of Prints and Illustrated Books. This year's benefit print has been created by artist Kiki Smith especially for this occasion. For information and ticket prices, contact The Museum of Modern Art at 212-708-9680 or [specialevents@moma.org](mailto:specialevents@moma.org).

### **Educational Program**

Saturday, November 3<sup>rd</sup>, 11 a.m. – each year the IFPDA convenes a panel discussion of well-known experts in the field to educate, inform, and engage new and seasoned collectors of fine prints. Admission to the program is free.

### **Dates/Times of the Print Fair:**

Thursday - Saturday, November 3 - 5: 12:00pm - 7:00pm  
Sunday, November 6: 12:00pm - 6:00pm

### **Admission:**

\$15 per day

**For more information, contact Michele Senecal: 212-674-6095, [ifpda@printdealers.com](mailto:ifpda@printdealers.com)**  
The Print Fair is managed by Sanford L. Smith & Associates, Ltd.

**International Fine Print  
Dealers Association  
Mourns the Loss  
of Esteemed Member  
Sylvan Cole**

NEW YORK, NY – The International Fine Print Dealers Association lost a long-time colleague on Saturday, June 4<sup>th</sup> with the death of Sylvan Cole. He was 87. Cole was an expert fine print dealer and a founding member and former president of the IFPDA. He spent the better part of his life working with print makers, and he was committed and passionate about his artists, his gallery and to the field of collecting.

Sylvan Cole was born January 10th 1918. A native New Yorker, he attended Horace Mann School and went on to Cornell University and later Rutgers University, where he took graduate classes in History of Art.

After serving in WWII, Sylvan Cole returned to New York and in 1946 started working for the Associated American Artists Gallery. The gallery's mission was to "make contemporary art known and available to the American public; to bring it into the cultural pattern of the greatest number of American homes." Cole came to serve the association as Director and President in 1958, commenting in an interview with Jacqueline Brody, the gallery "rose to the top by selling good prints to a lot of people."

The Sylvan Cole Gallery on 57th Street was established in 1984, and specialized in 19th and 20th Century American prints and drawings,

including prints made for the WPA 1936-42. Amongst others, he represented and exhibited the following artists: Ivan Albright, John Taylor Arms, Milton Avery, Will Barnet, Thomas Hart Benton, John Steuart Curry, Stuart Davis, Childe Hassam, Edward Hopper, Karl Schrag, John Sloan, Raphael Soyer, Benton Spruance, James McNeill Whistler, and Grant Wood. He knew many of these artists personally and was renowned for being close to the artists whose work he dealt with. Since he concentrated on printmakers whose work he knew well, he was able to represent them meticulously. He knew the importance of seizing the opportunity to collect and record information from the primary sources – the artists or their estates.

Alongside Marty Gordon, Mary Ryan, Paul McCarron and Dorothy Schneiderman, Sylvan Cole founded the International Fine Print Dealers Association in 1987 and was a great force behind the establishment of an annual IFPDA print fair in the Armory building on Park Avenue. Despite the organization being New York based, there was a realization that it had to be international from the beginning, and the founders succeeded in getting distinguished foreign print dealers to join. Serving on the board since the beginning, Sylvan Cole assumed the presidency of the board of directors from November 1994 through November 1997.

Sylvan Cole's expertise was frequently put to use outside the IFPDA and his gallery on 57th Street. He served as an expert witness for an IRS formed panel in 1978 and was invited to jury numerous print shows across the country throughout the years.

Sylvan Cole's great devotion to the world of prints resulted in a legacy that includes over 100 exhibitions, numerous books and articles, and the catalogue raisonnés of the prints of Raphael Soyer, Joseph Hirsch, Will Barnet, John Steuart Curry, Grant Wood and Stuart Davis.

He is survived by his wife, Mary Myers Cole of New York City and Fire Island; a daughter, Nancy Cole Kelly of Rochester, New York; two sons, Robert Cole, of New Smyrna Beach, Florida, and James Cole, of Fleury-en-Bière, France; a brother, Charles Cole, of Forth Worth, Texas; two grandchildren, and one great grandchild.

The IFPDA is a non-profit organization dedicated to ensuring the highest ethical standards and quality among fine print dealers, and to promoting greater appreciation of prints among art collectors and the general public.

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