

The Print Club of New York Inc

Fall 2016

President's Greeting

Kimberly Brandt Henrikson

Welcome to the start of our 2016-2017 membership year. I was glad to see so many of you come out to the first member event in September at Ronin Gallery where the Libertsons welcomed Print Club members to their exhibition of Yoshitoshi's *100 Views of the Moon*. David Libertson provided attendees with a comprehensive overview of both the artist's life and the times in which he worked, as both significantly informed the imagery and materials used to compose the print series on display.

As you have surely heard, this is a momentous year in the history of the Print Club. We have reached our 25th anniversary and to mark the occasion, we'll be hosting a celebration event for members and annual print artists the evening of November 7th. The event will feature all 25 prints and members will receive a copy of a commemorative book containing full-page color reproductions of each print accompanied by a related piece of writing about the print secured specifically for this publication. I am so appreciative of all our committee members who have worked hard to plan this event, most especially to our dedicated co-chairs Allison Tolman and Gabe Swire who have put in countless hours making this celebration worthy of the 25 years it recognizes.

We are also privileged to have as this year's artist, Judy Pfaff, who has created a stunning print for the Club in recognition of our 25th year. My thanks to my predecessor, Mona Rubin, for bringing Judy Pfaff's talents to the Print Club as our 2016 commissioned artist. At the time of this writing, our Annual Artist's Talk is fast approaching on October 18th, and I am eager for all of you to see the print

she developed for us and to hear about the work that went into it. For our 25th print, I think she's done something incredibly thoughtful, and I know that our group will graciously receive the work into each of our collections. I expect to see a great many of you at the talk at the National Arts Club and look forward to hearing your thoughts.

Autumn is, as always, a busy time for the print community. Our 25th anniversary celebration will be immediately preceded by Print Week and the IFPDA Print Fair. Be sure to follow the link in the email sent around to register online for your Print Fair passes (which can either be mailed to you or you may use a digital copy). The pass insures your entry during the run of the fair AND to the Wednesday night VIP opening reception along with a variety of other VIP-only tours and lectures held in conjunction with the Print Fair. There is always something new to see and learn, so please do take advantage of the opportunities available to Club members as recipients of the VIP pass if you can.

This is an exciting year with a great many things to look forward to. I wish all of you a healthy and happy Fall season and hope to see many of you at the various events in the coming months.



David Libertson of Ronin Gallery discussing "100 Views of the Moon" with Club members. PHOTO COURTESY OF RONIN GALLERY

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, NY 10163

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Recent Print Club Events

"100 Views of the Moon," Ronin Gallery

Allison Tolman

On September 21, the Ronin Gallery welcomed several dozen members of the Print Club for an in-depth look at Japanese artist Tsukioka Yoshitohi's "100 Views of the Moon" woodblock print series.

David Libertson, president of Ronin, began by giving some details about Yoshitoshi's life. Born in 1839, the art-



A Print Club member enjoying “100 Views of the Moon” exhibit. PHOTO COURTESY OF RONIN GALLERY

ist’s original name was Owariya Yonejiro; at an early age, he apprenticed with the great *ukiyo-e* woodblock artist Utagawa Kuniyoshi, and as a mark of respect took the last two syllables of his teacher’s name (yoshi) as the first two syllables of his new artist’s name Yoshitoshi. The Utagawa school featured several masters: Hiroshige, known primarily for his landscapes, Toyokuni III, a master of pictures of beauties, and Kuniyoshi, celebrated for his warrior prints.

The mid to late 19th century in Japan was a time of great change: in 1853 Commodore Perry’s “black ships” from the US Navy sailed into Tokyo Harbor, seeking to force Japan to enter into trade with the United States. The following year, a trade treaty was signed allowing trade at two ports, and Japan reluctantly opened to the West and its new ideas. Yoshitoshi felt that Japan was in flux, rushing to embrace new ways of thinking, even as he strove to hold onto the past. It was a time of tremendous political upheaval and instability. In Yoshitoshi’s own life there was much instability—his beloved teacher

Kuniyoshi passed away in 1861, and his uncle, a pharmacist who had supported the artist, passed away in 1863. From 1866-1868 there were numerous protests all over Japan due to a shortage of tax rice production (predominantly an agricultural country at the time, the Japanese people paid their taxes to the government in rice), and some of Yoshitoshi’s work reflected the violence of the times. The political turmoil led to the demise of the Tokugawa Shogunate and the establishment of the Meiji Emperor in 1867, ushering in a period of social and industrial modernization in Japan. Yoshitoshi suffered a complete nervous breakdown in 1872 and was supported by his mistress. Gradually regaining mental equilibrium, he returned to making woodblock prints and began the “100 Views of the Moon” series in 1885, completing the series in 1891.

Moon viewing is an activity that is special to East Asian culture, and the harvest moon in particular is a well-loved subject for artists to depict. The Ronin exhibition is of particular interest because all 100 prints in the series are on display, assembled from a few private collections. Yoshitoshi also took advantage of using the pigments and dyes newly imported from Europe, which imparted bright, dazzling colors to his woodblocks. In 1891, the artist suffered another breakdown and was committed to Sugamo Asylum, succumbing to a fatal cerebral hemorrhage in 1892. His legacy, in addition to the “100 Views of the Moon” and many other series, was to push the traditional method of woodblock printing to great creative heights, even as much of Japan turned to Western methods of mass-production such as photography and lithography.

Mr. Libertson concluded by discussing the factors that cause a difference in price of various woodblocks: impression, condition, provenance; some designs are iconic and are more in demand than others. He also stressed the importance of proper framing and matting necessary to preserve these prints. As we left the gallery and came out onto Madison Avenue, it was jarring to rediscover modernity after having spent a few hours in 19th century Japan.

Former Presentation Print Artists

Print Club members may be interested in a recent article featuring **Bill Jacklin (2000)** in the Summer 2016 issue of *Printmaking Today*. The Club’s commissioned print from 2000 is explicitly referenced and illustrated in the article. The article is not available online; an excerpt is below:

“Jacklin’s first years in New York were marked by a crime wave that overtook the city for a decade from the mid-1980’s. Many of his works examine the breakdown of order, and the looming figure of authority on horseback is a shadowy presence in monotypes such as *Mounted Policeman NYC* (2001). But in the same period Jacklin was also painting light, unpopulated avenues, such as *Literature Walk* (2001), and other park scenes. The influence of Impressionism is apparent, especially in the series which shows figures resting by a tranquil lake (*Reflection*, 2001), in a manner reminiscent of Seurat’s *Bathers at Asnières* (1884) or *A Sunday on La Grande Jatte* (1884). Yet

there is often a sense of implied threat, even in such pleasant settings. In the *Central Park* series, especially the etching *After the Event I* (commissioned by the Print Club of New York in 2000) there is a suggestion of smoke over the buildings, a ripple of alarm in the crowd, that seems to presage the events of 9/11.”

Ed Colker (2004), in anticipation of the artist’s 90th year and the 56th year of Haybarn Editions, announces a new portfolio edition: *angels & naked vision*: twenty-two poets and translators, twenty-three poems with color drawings and vignettes by Ed Colker. Details are available from Haybarn Editions, PO Box 248, Millwood, NY 10546 or 914-666-6760.

Audrey Flack (2013) was recipient of the *Distinguished Service Award for Art* from the Institute for Arts Education at the Tennessee Arts Academy. Week-long ceremonies were held from July 10th through the 15th on the campus of Belmont University in Nashville. Flack’s monumental sculp-

ture *Recording Angel*, commissioned by the Schermerhorn Symphony Hall, also adorns the city. Hollis Taggart Galleries in

New York will present *Audrey Flack — Master Drawings from Crivelli to Pollock* this coming May.

Former Showcase Artists

Catalina Chervin is having a traveling solo show featuring works on paper. Titled *Atmospheres and Entropy*, the exhibition has been curated by Susanna V. Temkin, Ph.D. It will be at the Art Museum of the Americas in Washington, D.C. until the end of October, then at Cecilia de Torres, Ltd. in New York, at 134 – 140

Greene Street, from November 17, 2016 through February 4, 2017. In conjunction with the exhibition, Chervin's print portfolios *Canto* and *It* will be on view at the Herman Maril Teaching and Research Gallery, University of Maryland Art Gallery, September 7-October 30, 2016.

Collaborative Printmaking: The Emergence of Artistic Lithography In Mid-20th Century America [Part 3] — Tamarind Lithography Workshop

Sheila M. Fane

Background – June Wayne (1918-2011)

June Wayne dies at 93; led revival of fine-art print making
June Wayne founded the Tamarind Lithography Workshop in Los Angeles in the 1960s, where leading artists collaborated with professional printers to

create high-quality prints. She was also a prolific artist in her own right.

August 25, 2011 | By Mary Rourke, Special to the Los Angeles Times

June Claire was born in Chicago in 1918 to Dorothy Kline and Albert Levine, who divorced when she was still an infant. Dorothy supported both her only daughter and

Upcoming Print Club Events

October 18, 6:00 – 8:00 p.m.

Members and their guests are warmly invited to the unveiling of the 2016 commissioned print by renowned artist Judy Pfaff, National Arts Club, 15 Gramercy Park South, New York.

November 2

Print Club members will have an opportunity to attend the VIP opening of the annual IFPDA Print Fair. Watch for the link, which will be sent to you electronically.

November 7, 6:00 – 8:00 p.m.

Print Club members will not want to miss our 25th Anniversary celebration at 50 UN Plaza! Past Presentation Print Artists will join us for this very special evening. By invitation only; RSVP required.

Also of interest to Print Club members:

September 10 – December 10, 2016

James Grashow: Prince of Prints, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

September 23 – December 18, 2016

HANGA NOW: Contemporary Japanese Printmakers, The Art Museum, University of Saint Joseph, West Hartford, CT, (860) 231-5297 or www.usj.edu/artmuseum.

October 1 – December 3, 2016

Black Pulp! curated by William Villalongo and Mark Thomas Gibson, International Print Center New York, 508 West 26th Street, 5th Floor, New York, NY (212) 989-5090 or www.ipcny.org.

October 16 – 23, 2016

Monothon 2016 at Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org. Bill Jacklin and Catherine Mosley Honorary Co-chairs.

November 4 – 6, 2016

2016 E/AB Fair, organized by the Lower East Side Print Shop, The Tunnel, 269 11th Avenue, New York, NY (212) 673-5390 or www.eabfair.org.

December 11 – 17, 2016

The First Annual NYSE and SCNY Artist Exhibition brings together artists from the New York Society of Etchers and the Salmagundi Club of New York in the Patron's Gallery at the Salmagundi Club. See press release elsewhere in this issue for details.

her mother, and thus June took her mother's maiden name as her own. From a young age, she was interested in making art works, and in 1933 she dropped out of high school and took the entrance exam for University of Chicago, which she then decided not to enter. Working at different factory jobs, she still managed to become part of university life through her friendships with artists, writers and scientists ("About").

In 1935, she had her first exhibit, *Watercolors by June Claire*, at the well-known Boulevard Book Shop and Gallery in Chicago. This was the first of more than 60 solo exhibitions over the course of her career. Working in Marshall Field's Modern Art Gallery in 1937, she learned about the retail art market. The following year, she was accepted to work for the Easel Project of the Works Progress Administration (WPA) in Chicago. June had many artists and creative people as her friends and acquaintances during this time. As the website dedicated to her legacy points out, "Her milieu includes artists Julio de Diego, Arthur Lidov, Gertrude Abercrombie, Abe Aaron, Harold Jacobson, Sidney Loeb, Canada Lee, Josh White, Charles White, Si Gordon, Bernard Brindel, Saul Dorfman, Edward Millman, Mitchell Siporin, Bernard Rosenthal, Margo Huff, Emerson Woelffer, Peter Pollack and many other Chicago notables in the arts and sciences" ("About").

For the first of many times, in 1938, she acted as an advocate for the visual arts as part of the Artists' Union, "which seeks to preserve the WPA Projects as permanent governmental agencies" by testifying before a Congressional committee against a policy which discharged WPA artists every thirteen weeks ("About"). The Artists' Union's primary role was to advocate for more positions within the Works Progress Administration/Federal Art Project (WPA/FAP), predecessor to the Work Projects Administration, better pay and working conditions, and to lobby against proposed cutbacks. In essence, the Artists' Union became the mediators between artists and WPA/FAP administrators, settling grievances between workers and bosses and threatening to take direct action if needed (Lampert).

She moved to New York City in 1939 to work as a well-paid jewelry designer/stylist ("June Wayne: Biography"). There she continued to paint and exhibit. The next year she married George Wayne, who would soon serve for four years as a USAF flight surgeon on the Pacific front. Since she was on her own during World War II, she decided to move to Los Angeles, closer to the Pacific front, only to contract rheumatic fever. Ever ingenious, when painting was too strenuous for her in her weakened state, she learned how to write for radio. At the same time, she attended Cal Tech/Art Center School (now Art Center College of Design) and became certified in aircraft production illustration, which involved translating blueprints into multi-point perspective drawings. During this period, her interests and skills in science and art were both being developed. In 1943, she returned to Chicago to continue work as a radio writer for WGN. Finally, her husband returned from overseas and their daughter, Robin Claire, was born in 1944 ("About").

In 1945, June and her family settled in Los Angeles, which was to be her long-time home. Her first studio

there was in her garage. It was in Los Angeles that she entered the world of West Coast filmmakers, artists, writers, musicians and scientists, including Jules Langsner, Man and Julie Ray, Ray and Charles Eames, Anna Mahler, Peter Krasnow and many European refugees working in the arts and sciences. The period of 1947-52 was a time when June worked intensely on her visual artwork. She was interested in optics and perspective, along with its distortions, matter's molecular nature and the relationships of space and time ("About"). These themes remained central to her artwork for the rest of her life.

In 1948, she began her fascination with and dedication to lithography. Lynton Kistler was one of the very few artists' lithographers in the U.S. at that time. After visiting his workshop, which was near her studio, she rented a stone for \$5.00 and began to make lithographs along with her paintings. With Kistler, she worked in both painting and lithography on images exploring "optical illusions, allegorical images relating to Kafka and scientific references including fission and the nuclear bomb" ("About"). Working with these ideas from this time through 1956, she continued to relate her subject matter to these concepts and created her own personal and fluid images, which enabled her to use optical principles familiar to scientists but not to artists. Starting in 1950, she began to use "transparent crystalline modules," which allowed her to merge a conceptual framework with the rhythmic energy of her ideas ("About").

1950 was a pivotal year when she had her first solo exhibition in California, *June Wayne - Paintings, Drawings, Space Constructions, Lithographs*, at the Santa Barbara Museum of Art. This was followed by numerous museum exhibits in major cities throughout the United States - New York, Washington, Chicago and Philadelphia, to name a few. In 1950, she also won her first award, a Purchase Prize from the Los Angeles Museum of Art, for her lithograph, *The Retreat* (Cordell). This was only the beginning of her artistic recognition. Many awards and honors followed, including from the Library of Congress, American Society of Graphic Artists and the Society of Washington Printmakers. In the early fifties, she also began her political involvement with the creation of a discussion series with the critic Jules Langsner, "You and Modern Art," looking at modern art as a "political counterweight to McCarthyism, which had declared modern art as Communist" ("Curriculum Vitae"). She worked on this project through 1960.

Because there were no professional artistic lithography workshops in the United States, Wayne began to make annual trips to France to create lithographs in 1957-58. She created *livre deluxe, Songs and Sonnets by John Donne, December 25, 1958*, which included an edition of 110 comprised of 15 lithographs, 3 in color, in an unbelievable 70 days. Her master printer was Marcel Durassier, who had worked at the French lithography workshop, Mourlot Frères, with the great artists Picasso and Miro ("Kenneth Tyler"). She was one of the first American artists to illustrate a well-known poet's work. As such, this book was included in the pivotal 1961 exhibit *The Artist and the Book, 1860-1960* at the Boston Museum of Fine Arts (*The Artist and the Book*).

Back in California, June set up a large studio at 1112

North Tamarind Avenue, Los Angeles. She continued to be involved with lithography and worried about the lack of good lithographic print shops for American art and artists. In 1959, she decided to write an unorthodox proposal for the Ford Foundation's Program in the Humanities and the Arts. In it she laid out a plan for the restoration of lithography in America through "the systematic recreation of master printers to work with U. S. artists" ("About"). Further, in 1960, following on her invigorating, yet exasperating Paris experience of creating lithographic images for Donne's love poems, June "put herself aside as an artist" to promote lithography in America; she devoted the next ten years to "ensuring the future of the art form I love" ("About").

The six goals laid out in her original Ford Foundation grant application provided her with a cohesive framework for transforming both the attitudes and practices of lithography in America, making possible both a true revival and a new blossoming (Devon 2). These original goals are listed below accompanied by comments from *Tamarind Touchnotes: Fabulous at Fifty* (Devon 2).

"1. Create a pool of master artisan printers in the United States by training apprentices under one or more European master-printers imported for this purpose" (Devon 2).

Unable to afford the French printer June had worked with in Paris, she searched the U.S. and found Garo Antreasian in Indianapolis. He was an artist who printed his own work, was an art teacher and had written about the lack of American lithography opportunities in *News of Prints* (Devon 2). He became the technical expert of the founding triumvirate of Tamarind, along with June and Clinton Adams (Devon 2).

"2. Develop a group of American artists of diverse styles into masters of this medium" (Devon 3).

During the first ten years, one hundred artists were awarded fellowships to participate in a two-month long artist fellowship, which proved conducive to an intensive investigation of lithography. A less stringent program for guest artists unfamiliar with lithography was also created to allow many additional artists an opportunity to try the medium. Some artists who came were not well suited to the challenges of the workshop atmosphere, but many worked enthusiastically, accepting the assistance of a printer/collaborator. Jim Dine and Ed Ruscha were especially known for using lithography in many of their works, and they helped "blur the hierarchical distinction (with painting) by embracing printmaking as an integral piece of their overall artistic production" (Devon 3).

Deborah Wye of the Museum of Modern Art observed that Tamarind and Universal Limited Art Editions encouraged many American artists to explore printmaking in the 1960s, so that "an initial resistance to the medium developed into a major preoccupation with it...The result has been characterized as a 'print renaissance' or 'print boom'" (Wye, 1996 11).

"3. Habituate artist and artisan to intimate collabora-

tion so that each becomes responsive and stimulating to the other in the work situation. Encourage both to experiment widely and extend the expressive potential of the medium" (Devon 4).

Since June Wayne had experienced the difficulties of printing lithographs by herself and with finding competent and sensitive printers, it was extremely important that "a 'responsive and stimulating' relationship [be developed] one in which the give and take between the artist and the printer allows them to learn from each other and to produce a result neither one of them would have achieved alone" (Devon 4).

When the "chemistry" between the artist and the printer is right and alive, effective and creative collaborations have occurred. Many artists have formed ongoing relationships with a specific master printer, such as June did with Marcel Durassier in Paris, Garo Antreasian at Tamarind Lithographic Workshop and, later, with Serge Lozingot, also at Tamarind, and Edward Hamilton, privately.

Before 1960 in America, lithography was limited in technique and printed in one color. In the Museum of Modern Art's exhibit of 1969, *Tamarind: Homage to Lithography*, multiple colors and various aesthetics dominated, from Abstract Expressionist works by Sam Francis to the cool color experiments of Josef Albers. The 167 lithographs exhibited represented collaborations by 60 artists and 37 printers, a remarkable accomplishment for one print workshop in this one pivotal decade for American collaborative printmaking (Devon 4). Subsequently, Tamarind Institute produced two resource books used by printers worldwide and continued to promote research and experimentation among its staff and as part of its Master Printer Certification Program.

Clinton Adams, the first Associate Director, noted that Tamarind led the way in extending the process of lithography with the development of metal plates, new inks and inking rollers. "The challenge was sometimes to adapt lithography to the modern world, sometimes to revive or rediscover elements from its past, but always to extend its capacity" (Adams 31-32).

"4. Stimulate new markets for the lithograph" (Devon 5).

The success of new print shops and of the artists' and printers' creation of original prints would be dependent upon an informed and committed buying public. Not only did the concept of a "multiple original" need to be addressed, but also the confusion between commercial lithography and artistic lithography. June saw education as the key to creating and informing new audiences, not only the public, but also professionals in the art world, to the intrinsic value of original prints. The award-winning documentary film, *Four Stones for Kanemitsu*, was produced by June to demonstrate the creative and technical complexities of collaborative printmaking involving an artist and master printer (Devon 5 - 6).

"5. Guide the artisan to economic independence" (Devon 6).

Printers must be multifaceted. They not only need to be proficient in lithographic techniques and attuned to artists' ideas and needs, but also be taught the history of print-making and business administration in order to develop an entrepreneurial basis for a successful workshop. Tamarind provided a total immersion program that produced master printers, many of whom began as artists.

Many of these graduates went on to start numerous lithography workshops throughout the U.S. and have promoted and created some of the most successful print-making collaborations in print history (Devon 6). Irwin Hollander was the first Tamarind graduate to establish a workshop in New York, Hollander Lithography, just five years after Tamarind Workshop's establishment. His specialty was working with painters and he made lithographs with many of the New York Abstract Expressionists ("Hollander Workshop"). Ken Tyler, another Tamarind-trained master printer, founded Gemini (1965) and then Gemini G.E.L. in Los Angeles and later, in 1974, Tyler Graphics in Mt. Kisco, New York (Tyler 6). Others have spread the enthusiasm for and skills of print-making, especially lithography, in many American university and college art departments.

"6. Restore the prestige of lithography by actually creating a collection of extraordinary prints" (Devon 7).

An amazing number (nearly 3,000) of different images were created by Tamarind's artists and printers during the decade of the 1960s. Many of these were truly extraordinary, as were many of those from the succeeding decades. Other American workshops have produced remarkable original prints in a variety of print mediums.

Since 1970, the task of preserving the Tamarind art works for the future has been undertaken by the Tamarind Institute of the University of New Mexico, Albuquerque. Some of the other workshops have established their archives in museum and university collections. These are invaluable resources for current and future artists, printers, art educators, collectors and the general public. Moreover, since the 1960s, original artistic prints, notably lithographs, are hung on walls in museums, galleries, offices and homes, to be enjoyed and valued as important art works, rather than being relegated to drawers for storage. Indeed, perhaps Tamarind's greatest legacy was the elevation of lithography to the level of fine art (Devon 7 – 8).

Tamarind Lithography Workshop (1960-1970)

With the first Ford Foundation grant of \$185,000, June opened the Tamarind Lithography Workshop on July 1, 1960. Wayne served as the Director, Clinton Adams was the Associate Director, and Garo Antreasian was the Technical Director and first master printer. This year not only brought her this artistic success, but also the personal losses of the deaths of both her mother and grandmother and her divorce from Dr. Wayne ("About" and Wada).

In 1962, the Ford Foundation supplemented the initial grant with an additional three-year grant for \$400,000.

Following that, in 1965, the Workshop received a third grant of \$900,000, which funded it until 1970. Thus from 1960 through 1970, the Workshop was fully funded by the Ford Foundation ("What is Tamarind Institute?").

During the decade of the 1960s, June adapted the mass production ideas and formats that she had learned in the jewelry industry to the lithography printing processes of Tamarind. More than 150 artists from the United States and abroad worked collaboratively at the Tamarind Workshop to create more than 3,000 editions. These prints "constitute a unique and invaluable record of that decade (1960s) in art and ideas" ("Curriculum Vitae").

Meanwhile, June married Henry Plone and traveled to search for lithographic stones and to research and develop papers for the Workshop. Until 1970, she continued to oversee the Workshop and promote lithography, inviting many notable artists of the 1960s to make original collaborative prints. Among the artists who worked at Tamarind Lithography Workshop were Ed Ruscha, Josef and Anni Albers, Sam Francis, Louise Nevelson and Philip Guston.

In 1968, Wayne had a solo exhibition, *Thirty Years of Lithographs by June Wayne*, at The Art Museum of the University of New Mexico in Albuquerque. In 1969, as part of her work to promote lithography, she created the narration for the Tamarind Production film, *The Look of the Lithographer*. This year also saw the beginning of another Tamarind Production film, *Four Stones for Kanemitsu*, a documentary on this artist's four-color lithograph of classic tusche wash techniques. The film was completed in 1973, was nominated for a 1974 Oscar Documentary award and received the Golden Eagle, Cine award for Independent and Emerging Media ("Curriculum Vitae"). Thus, June Wayne was receiving acclamation for both her personal lithographic work and for the Tamarind Lithography Workshop at the end of this pivotal decade in American lithography.

The transformation of the Tamarind Lithography Workshop into the Tamarind Institute of the University of New Mexico in Albuquerque occurred in 1970 with additional Ford Foundation grants of \$705,000. Clinton Adams became the new entity's Director, and numerous government and philanthropic grants have continued to fund it ("What is Tamarind Lithography Workshop?"). The small print shop that June Wayne had founded ten years earlier had grown into an internationally-known lithography training center and prestigious workshop. Increasing numbers of new lithography and printmaking facilities and master printers were established and would continue to grow.

Freed from the responsibilities of the Tamarind Workshop, June established Tamstone, a commercial press, and continued her work with master printer Serge Lozingot. Two of her lithographic series created then were *Burning Helix*, based on the genetic code, and *Tidal Waves*, seen as metaphors of destructive force ("What is Tamarind Lithography Workshop?"). She continued to create lithographs, and in 1974, Edward Hamilton, trained at Tamarind, became her personal master printer. According to Robert Conway, "...she and Ed Hamilton reach unprecedented levels of technical sophistication and visual beauty" (Conway 11).

June continued to be a major representative of and expert in lithography and printmaking, plus a spokesperson for artistic freedom, the relationship of art and science, and women's art, speaking, creating TV programs, films and performances until the end of her life on August 23, 2011. Early "solo exhibitions of her work have been held at M. H. de Young Memorial Museum, San Francisco (1956); Los Angeles County Museum of Art (1959); Cincinnati Art Museum (1969, Retrospective). Public collections include Museum of Modern Art, New York; Los Angeles County Museum of Art; National Gallery of Art, Washington, D.C.; Whitney Museum of American Art, New York; Art Institute of Chicago and Bibliothèque Nationale, Paris" (Khastoo Gallery).

She won many awards and distinctions, including six honorary Doctor of Fine Arts degrees, among them one from the Rhode Island School of Design (RISD) and one from Rutgers University (NJ) where she had donated much of her personal print collection. In 1991, she received the *International Women's Forum Award: Women Who Made a Difference* at the Kennedy Center. In 2009, June was awarded the *Vision Award for Artistic Innovation*, a University of Southern California Roski School of Fine Arts award, including an exhibition of the *Stellar Winds* suite. There were many additional awards and instances of recognition for her dedication to American lithography ("Curriculum Vitae").

Clinton Adams

Although June Wayne was the "vision" and driving force behind the rejuvenation of lithography, she collaborated in the foundation of the Tamarind Lithography Workshop with Clinton Adams and Garo Antreasian right from the beginning. Adams was an artist, scholar, author and administrator. As Associate Director, he was Tamarind's manager and pragmatist. He began his work in lithography at the Workshop, where he created images that were designed to "demonstrate lithography's potential for visiting artists who were unfamiliar with the medium, or to challenge the printers to expand their skills" (Devon 16). He worked on the organization of the proofs and editions, developing a system for the documentation of editions that was adopted by many other workshops (Devon 18). After the first year, 1960-61, Adams left the Workshop, remaining an advisor there, when he accepted the position of Dean of the College of Fine Arts at the University of New Mexico. During the 1960s he worked with Antreasian, who had started writing in 1961, on *The Book of Lithography: Art and Technique*, in which he wrote the historical context and organized and edited the material, the project being completed in 1971. He edited *The Tamarind Technical Papers* beginning in 1974 and continued to write more books and articles about printmaking and lithography in particular. In 1970, he became the first director of the Tamarind Institute when the workshop closed in Los Angeles and moved to Albuquerque, thus carrying on June Wayne's ideas and work (Devon 118).

Garo Antreasian

Antreasian first learned lithography in 1939 at Herron, an Indianapolis technical high school with an extraordinary art department. There he was given an assignment to research lithography using a disused press and plates left over from a former trade school. He went on to John Herron School of Art for painting but was again fascinated by another press. He talks about an early "mystical attachment to lithography" relating to "romancing the stone" from the very beginning (Antreasian 1-2).

His other unique characteristic was his generosity as a teacher. He wanted to share his knowledge of lithography, to advance lithography in America and to train future artists and printers. He continually researched and experimented with lithographic techniques, entering American print exhibits. During the summer of 1949, he studied and worked at both Stanley Hayter's Atelier 17 and Will Barnet's print classes at the Art Students League. He was eager to teach, to collaborate and to learn with other artists and printers (Devon 22).

In 1959, June Wayne was so impressed with Antreasian's work in and teaching of lithography that she worked to convince him to come for one year to serve as Tamarind's first Technical Director, a post he actually held for two (1960-62). He designed the Workshop and created the master printer position as one of true collaboration. He shared what he knew, learned from others at the Workshop and worked to discover new techniques and methods. He set a very high standard, which those following him would later try to duplicate (Devon 22).

In 1964, Antreasian joined the faculty at the University of New Mexico to establish a summer printmaking program as a pre-training course for printers planning to attend the Tamarind program in Los Angeles. However, Antreasian remained a Technical Consultant at Tamarind throughout the 1960s. He once again returned to Tamarind from 1970-72 to become co-Director with Clinton Adams of the new Tamarind Institute in Albuquerque and to work on the transition from the Tamarind Lithography Workshop in Los Angeles (Devon 179). He played a crucial role in the establishment of both of these workshops and training programs.

The Master Printers

Over 100 master printers are named in Marjorie Devon's book celebrating fifty years of printmaking at the Tamarind Lithography Workshop and Institute.

These Master Printers made Tamarind a success. They were the "products" of Wayne's mission. Many remained at Tamarind for many years. Some came and left at different times, such as Antreasian. Others left to found their own artistic lithography and print shops. Some of those who established other venues were: Hollander at Hollander Lithography in New York, Kenneth Tyler at Gemini, Gemini G.E.L. in Los Angeles and Tyler Graphics in Bedford Village, New York, Jack Lemon at Landfall Press in Chicago, and Jean Milant at Cirrus Editions Limited in Los Angeles. Lynne Allen is among the many who went on to direct other print shops and/or teach in colleges and art schools. She was master printer at

Rutgers Center for Innovative Print and Paper (now the Brodsky Center) and later became director of the School of the Visual Arts at Boston University (Devon 189).

Two of the most noteworthy who worked at the Workshop in the 1960s were Jack Lemon and Kenneth Tyler, both of whom went on to establish their own highly successful printmaking workshops, and both of these printers had a relationship with Garo Antreasian in the 1960s, before they studied and worked at Tamarind in Los Angeles.

Jack Lemon

In the early 1960s, Jack Lemon discovered Antreasian in a library book while doing research to establish a lithography course at the Kansas City Art Institute. They corresponded frequently, and Lemon remembers that Garo generously explained even a small aspect of lithography to answer his questions (Devon 22).

In the mid-60s, Antreasian encouraged Lemon to attend his summer program in New Mexico and suggested that Lemon establish his own lithography workshop in Chicago. Lemon was a Printer-Fellow at Tamarind from April to September 1966 (Devon 183). In 1970 Lemon founded Landfall Press in Chicago, and in 2004 he relocated it to New Mexico (Devon 189).

Kenneth Tyler

Ken Tyler first went to Herron in Indianapolis specifically to study with Antreasian and then to the Tamarind Workshop. During 1963-64, he was a Printer-Fellow and then served as Technical Director in 1964-65 at Tamarind (Devon 181). He became an extremely facile and creative master printer who worked with Josef Albers, both at Tamarind and, later, at his own print shops.

In 1965, Tyler left Tamarind and started his own print shop in Los Angeles, Gemini. With the backing of Sidney B. Felsen and Stanley Grinstein, he moved on to create Gemini G.E.L. in 1966, which became a major American collaborative printmaking workshop. As this print shop broadened to include papermaking and other three-dimensional works, Tyler felt he wanted to return to two-dimensional printmaking, especially his specialty, lithography. He moved east and established what was to become Tyler Graphics, Ltd. in Bedford Village, New York, then later in Mount Kisco, which he directed until 2001, when he transplanted his operation to Singapore (Fine 10-12). He continued to be true to the Tamarind mission being both a publisher and running a workshop focused on the training of printmakers (Fine 10). Tyler also developed papermaking skills and facilities, which were used to increase the possibilities of printmaking, including the creation and use of extremely large sheets of paper (Castleman 19). Clinton Adams has said of Tyler, "No other printer has so directly affected the work that has come from his studio; no other printer has so changed the character of the contemporary print" (Tyler 9).

The Artists

Since the founding of Tamarind Lithography Workshop in 1960 and then the establishment of Tamarind Institute in 1970, many well-known artists have created lithographic prints at these workshops, some due to the encouragement and personal invitation of June Wayne. Among the well-known artists who worked at Tamarind Lithography Workshop were Ed Ruscha, Josef and Anni Albers, Sam Francis, Louise Nevelson, Philip Guston, William Turnbull, George Miyaski, Ruth Asawa, Misch Cohn, Gego (Gertrude Goldschmidt), William Brice, Rico Lebrun, James McGarrell, Leon Golub, Wesley Chamberlin, Michael Mazur, Karl Kasten and John McLaughlin.

Yet the artists were almost secondary to the master printers in June Wayne's view. Her emphases were centered on lithography and its artistic creation and production in America. Indeed, this focus on the master printers distinguished her from ULAE and other print shops of her era. But some artists became as invested in lithography as June was. One such artist who worked at Tamarind early in the 1960s and who made lithography an integral part of his *oeuvre* was Edward Ruscha.

Ed Ruscha

Ruscha made his first prints in art school at Chouinard Art Institute (now CalArts). During his career, Ruscha has utilized many artistic media successfully, including producing a substantial body of work in printmaking in diverse techniques. As he explains, "Sometimes an image I have in mind will work in most any print medium especially in lithography. And then sometimes it won't" (Engberg 366). He felt that making prints was truly a cooperative effort. He'd work with one master printer for one project/print and then another printer on another project. This gave a sense of responsibility, and "It kind of keeps me on edge and in line at the same time" (Engberg 364). He credited Tamarind with the initiative to work in printmaking in the late 1960s. He would not have become so dedicated to working in lithography were it not for their invitation to work for two concentrated months in 1969, during which he made 21 lithographs. Among these were the famous Hollywood series and some of his single words floating in space (Devon 26-27). Ruscha returned time after time to work at Tamarind, often with printer Ed Hamilton. Hamilton has praised Ruscha for his understanding of collaboration, "(He) is an artist who understands the energizing effects of interaction..." (Devon 2).

Josef and Anni Albers

In 1962, Josef Albers printed at Tamarind as an "artist in residence," and in 1963 Anni Albers did the same. The year following their residencies, they returned to print again as part of the Tamarind Training Program. Josef was using his signature image *Homage to the Square* in 1963 when he printed *Untitled (Day and Night IV)* with Ken Tyler, master printer. Visually, there are four neutral tones, which were created in this three-color lithograph

(Devon 158). The medium of lithography enabled Albers to experiment with this signature image using more color variations, sometimes creating a color through overlapping transparent hues. Albers continued to print with Ken Tyler after Tyler left Tamarind.

Sam Francis

Sam Francis was a second-generation Abstract Expressionist who came to Tamarind to print three times during the 1960s – in 1963 for a two-month fellowship and again in 1966 and 1969 as a guest artist (Devon 169). He had been introduced to lithography by Tatyana Grosman in 1959 and continued to develop his printmaking knowledge and skills throughout his career working at several of the top print workshops, including Gemini G.E.L., even while he had created his personal workshop, The Litho Shop, in Santa Monica in 1970 (Wye, 2004 148). This diversity of place allowed him to work with many of the best master printers available. His large-scale work was unplanned before he started work on a stone or plate, using “an astounding variety of biomorphic forms and loose brushstrokes...drips and splatters,” some with control and others left to chance (Wye, 2004 148).

Francis' ability to work with several of the major lithography print shops and publishers is an example of the openness and respect of those working in printmaking, and especially lithography, during the 1960s and later. There was a dedication to the development of lithography and its practitioners and devotees, artists and printers, in America that was supportive and sharing in nature. Artists were free to move among the various venues to best develop their artistic visions. These characteristics benefitted everyone involved and enabled the major role lithography played during the “Print Boom” to occur and continue into the twenty-first century.

Conclusion

June Wayne's frustration in her early attempts to create quality lithographs in America led to a blossoming of the medium that was an amazing accomplishment in the modern art world. Her unselfishness to focus on the establishment and development of Tamarind Lithographic Workshop in lieu of her own artistic career must be noted. She used her knowledge and talents to work with Adams, Antreasian and numerous others to create an institution for the promotion of lithography and lithographers, while exposing painters and other artists to the medium and creating exceptional original prints that are unparalleled in American art and perhaps the world. She set expectations and standards of collaboration and respect among artists and master printers that have lived on into this century. Today, lithography is no longer considered a craft or lesser art form but is a major sector of many important artists' work and of art exhibitions and collections today.

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Press Release

Rachel Burgess
Director, NYSE
(617) 312-9612
rachburgess@gmail.com

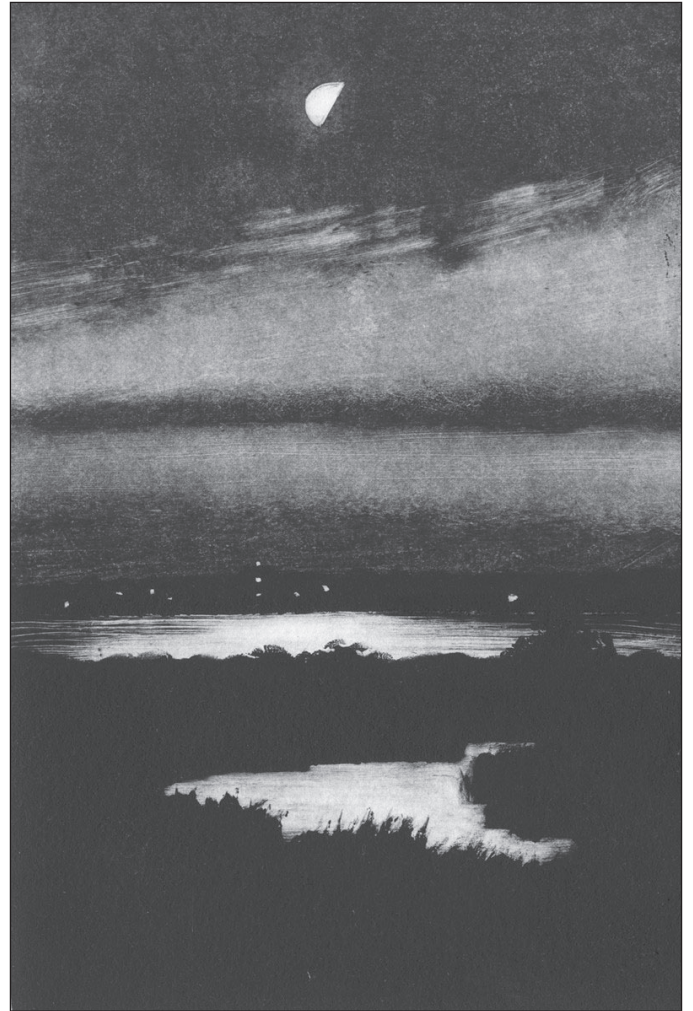
The New York Society of Etchers and the Salmagundi Club are pleased to announce a collaborative exhibition, *The First Annual NYSE and SCNY Artist Exhibition*, on display in the Patron's Gallery of the Salmagundi Club from December 11 – 17th, 2016.

This exhibition will showcase the work of NYSE and SCNY members who excel in the use of etching and monotype. Etching is a technique in which an artist creates a permanent image on a plate using acid that eats into a metal plate that can then be inked and re-inked many times, allowing for a multiple of prints. Monotype is a printmaking process that yields characteristically one, irreproducible image. Practicing the medium an artist paints directly on a plate, and then transfers the image onto paper using a printing press, creating a one-off impression. The etching and monotype artists in this exhibition include NYSE President Bruce Waldman and Directors Stephen A. Fredericks, Kirsten Flaherty and Rachel Burgess, as well as SCNY President Robert Pillsbury and club historian Bob Mueller.

The New York Society of Etchers, Inc., founded in 1998, is an artist-run printmakers group that organizes exhibitions of intaglio prints. The society has recently moved the location of its important annual exhibitions to their new Salmagundi Club home. Since 2000 the NYSE has organized and participated in nearly fifty exhibitions, including those in New York, Israel and Australia; and has collaborated on projects with artists from Hungary, China, France, Ireland, Australia, and Peru. The etchers have also organized exhibitions on behalf of cultural institutions such as the Museum of the City of New York, the Housatonic Museum and recently the International Print Center New York.

The Salmagundi Club, founded in 1871, is a historic and fabled organization that supports the role of representational art in America. 'Monotype Parties' were once a regular event at the SCNY in the 19th century. Under the direction of its current president Robert Pillsbury, the SCNY revived the club's hosting monthly Monotype Parties some six years ago. At these highly anticipated, capacity events artist-printmakers devote an evening to the creation of monotypes using the Club's two printing presses. The SCNY has had among its membership such important early American mono-typists as William Merritt Chase and H. Pruet Share — not to mention etchers Thomas Moran, Frederick Stuart Church and Childe Hassam. Through classes and demonstrations, as well as through exhibitions in its three

Wye, Deborah. *Thinking Prints: Books to Billboards: 1980-1995*. NY: The Museum of Modern Art, 1996.



Rachel Burgess, *Running Tide*, monotype, 9" x 6", 2016.
IMAGE COURTESY OF THE ARTIST

galleries, the Salmagundi Club continues to support contemporary artists.

The First Annual NYSE and SCNY Artist Exhibition, celebrates the beginning of an exciting new partnership between the SCNY and NYSE whose combined and solo exhibitions will continue to advance the printmaking arts. An opening reception for the event will be held in December. The SCNY is located at 47 Fifth Avenue, New York, NY. The Patrons Gallery is open Monday – Friday, 1:00 – 6:00 pm, and Saturday and Sunday, 1:00 – 5:00 pm. For additional information, please visit www.salmagundi.org or www.nysetchers.org.

Mexican Printmaking in The 20th Century

Rozanne Cohen

Social Realism is an international phenomenon, a genre in which the environment, the labors and the struggle of the working classes are sympathetically described and exalted. One of many artists who made the Mexican school of international importance was José Guadalupe Posada (1852 – 1913). He has been dubbed the “Father of Modern Mexican Art.” A politically committed printmaker, an artisan tied to popular and ancient aspects of the nation’s indigenous cultures, Posada served as a source of inspiration for the next generation of artists (Miliotes 4).

Posada created broadsides that were very popular. To quickly produce a large quantity of prints, sell them to a wide audience for a few cents, and turn a profit, the artist and his publisher adopted a number of measures. They capitalized on industrial innovations in commercial printing to devise time-saving plate production methods, they used cheap labor, and they counted on the availability of inexpensive, yet eye-catching papers (Miliotes 37).

From the 1880s, he made prints of *calaveras* (skeletons), which he circulated through broadsheets. These depicted skeletons dancing, playing instruments and engaging in battles, as well as dressed up to represent well-known national figures such as politicians. Produced around the time of the Day of the Dead Festival (November 1 – 2), at which Mexicans celebrate and commemorate the dead, these prints put death on display as a reminder of mortality. Each year on the Day of the Dead, families make altars and leave offerings of food for their departed ancestors whose souls they believe return during the festival (Adès and McClean 44).

One of the many works is *La tronant calavera de las modernas* (“The thundering skeleton of the modern bells”), letterpress on orange paper, 1905. At the left a skeleton pulls a bell cord while holding up an hour glass. The bell is from a church because the skeleton wears a Catholic cardinal’s hat. The words in the title “*las campanas modernas*” (“modern bells”) indicate that the bell relates to contemporary life. The image may refer to the bells and clock in the tower of the Metropolitan Cathedral in Mexico City in June 1905, the same year the print was made (Adès and McClean 46). The Metropolitan Cathedral is located in the Zócalo, the main plaza of Mexico City, and symbolically at the heart of the nation. President Benito Juárez had separated church and state in the 19th century in order to reduce the power of the Catholic Church and to make the president sovereign. In 1905, President Porfirio Díaz reestablished the relationship between church and state. The three columns at the right side of the sheet contain 19 verses relating the crimes of people of different occupations (Adès and McClean 46).

The scene of skeletons attending a symphony concert (“*Calaveras’* symphony concert”) woodcut on yellow paper, 1934, by Leopoldo Méndez (1902 – 1969) was clearly inspired by the work of Posada. A skeleton orchestra packs the stage of the concert hall, applauded from the stalls by an audience of

skeletons. The foreground is dominated by two well-dressed skeletons sitting on chairs; both are inscribed with symbols. The lefthand skeleton represents Diego Rivera: his chair has a dollar sign on the back; his forehead reads “IV Internacional,” indicating his support for Leon Trotsky. Carlos Riva Palacio’s chair on the right shows the swastika and on his forehead the letters “PNR,” the abbreviation for the National Revolutionary Party which Palacio led from 1933-34 (Adès and McClean 62).

A skeleton wearing black boots and a hat is seen at the bottom right of the print. He chases a working class couple out of the concert. The irony is that the flyer at the bottom advertises the performance of *El sol*, a proletariat ballad, with the tickets priced at \$25, so their low income would not enable them to buy tickets anyway. *El sol*, by the Mexican composer Carlos Chávez, was performed at the Fine Arts Palace in Mexico City at its inaugural concert in 1934 (Adès and McClean 62).

Méndez printed this scene at the Taller Editorial de Gráfica Popular (TEGP), the printmaking collective that in 1937 became the Taller de Gráfica Popular (TGP). By producing a print in the style of Posada he associated his print, and the event to which it refers, with the tradition of criticizing Mexican society through satirical prints. Méndez highlights elitist attitudes towards high culture that continued to exist and divide society after the Revolution (Adès and McClean 62).

In *Calaveras televisivas* (“*Calaveras* deprived by television”), linocut, 1949, Méndez depicts his interest in the new means of communication. The print refers to social and technological changes of the post-war period, when television was becoming more widespread. In it, a group of skeletons are looking at a television in a shop window. The screen is filled with *calavera* gentlemen wearing suits and tuxedos, toasting with wine glasses and eating steaks. Their opulent lifestyle symbolizes a new post-war consumerism, promoted and promised by television. The skeletons looking at the screen seem to be seeing television for the first time. Méndez depicted them as impoverished urban workers, in contrast to the affluent characters on the television screen. Here, the influence of Posada’s *Calaveras* is seen in the evolution of cinematic terms (Caplow 201 – 203).

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From the Print Club Of Rochester

The Print Club of Rochester has put together an international call for a thematic exhibition, *Second Glance*, which will be held at Rochester Institute of Technology this fall. The exhibition will be juried by esteemed printmaker Art Werger. Through this show, we aim to bring new work to Rochester, NY and give artists outside of Rochester an opportunity to show here as well as share what the Print Club of Rochester has to offer.

In existence since 1930, it is one of the longest continually running print clubs in the United States. Since its inception, the Print Club of Rochester has annually commissioned a prominent artist, many of national and international status, to create an original edition of prints for our subscribers.

The full prospectus is available below:

<http://www.printclubofrochester.org/calls-for-entries/>

Member Notes

Lynn Hyman Butler was part of an exhibition mounted by the School of Intuitive Art in Peekskill, New York - *Honoring Connection: The Photography of Bob Pliskin, Larry Miller, Lynn Butler*. The opening reception was October 1, 2016.

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, N.Y. 10163