

The Print Club of New York^{Inc}

Winter 2012

President's Greeting

Mona Rubin

The Board and involved members have worked exceptionally well together to make this past year a huge success for us all. It is rewarding to reflect on our accomplishments and exciting to look towards our future goals.

By now, the majority of members should have received our outstanding print by Chakaia Booker. I have only heard raves from everyone. Even members whose tastes lean towards representational imagery can't help but be taken by the incredible energy of this intricate piece. The Blackburn Studio worked intensively to produce the print and then faced the Herculean task of packing and shipping these fragile pieces. Thanks for all your patience in sorting out the few mishaps in the process. Many of you have asked me for suggestions on how to frame the piece. This led to the idea of starting a blog on our website about your framing questions and suggestions. I hope this will be a helpful dialog once it is developed.

The past year's events were well attended, and Kay Deaux has some great ideas for the upcoming year as well. We begin our year with a 20th Anniversary Celebration. This will bring together our very first artist, Fred Mershimer, who took a chance to work with a new club. His print *Passages* has remained a favorite. The event will be held at the home of Julian Hyman, who served as President for ten years and connected us with many of our Presentation Print artists. We are hosting at his home as part of a continued effort to provide more personal social venues; our similarly styled New Member

Event last May at Kay Deaux's apartment was well received. We are also pleased to offer a more local destination for all our NJ members. Everyone who attends is certain to enjoy seeing the Hyman collection. In February, we will visit the studio of Catherine Mosley, both an artist and important printer. In March, we will be hosting our first movie event: "The Permanent Revolution: Prints and Protests" by documentary film maker Manny Kirchheimer. Watch for details.

During 2011 we also initiated our first sale of available Presentation Prints. A number of members took advantage of this. There are still some remaining prints by Colker, Segalman, and Paul Binnie, so keep these in mind if you would like to add them to your collections or purchase them as gifts.

It was also the year we hosted our new website. Please visit us at www.printclubofnewyork.org. I envision the site as a useful interactive tool, and we will keep working on upgrades and always welcome your input. Our technical expert, Board Member Natalia Kolodzei, will be working to develop our social media functions so please be in touch with her with your ideas so we can have a successful forum for dialogue between our Club Members. You can reach her at info@printclubofnewyork.org.

Museum donations have continued to be a part of our scope of activities. We donated several prints to the Hudson County Community College. The Curator/PhD Coordinator sent me the following kind words: "I just want to re-iterate what pleasure you've brought to our community with your generous donation." Other recent beneficiaries of our prints include The Delaware Art Museum, and the Block Museum of Northwestern University, making our prints available to students. I plan to eventually provide a complete list of museum donations to be posted on our website; over the years, our prints have been donated to many important collections, such as the Whitney Museum of American Art and Harvard's Fogg Museum.

The Board has talked about becoming "green," and you will be asked in the next few months about receiving notices and the newsletter electronically. Paper copies will always be available for those members who prefer it.

I have enjoyed meeting so many of you, and I extend a warm welcome to our new members. I wish all of you a very happy and productive New Year and always welcome hearing from you.

The Print Club of New York, Inc.

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Recent Print Club Events

“Japanese Prints, Old and New,” The Ukrainian Institute of America, October 18, 2011

Gillian Greenhill Hannum

On Tuesday evening, October 18, members of the Print Club of New York and the Japanese Art Society of America gathered at the lovely Ukrainian Institute on the corner of 79th Street and Fifth Avenue for a fascinating panel presentation and discussion about Japanese prints. Moderated by Print Club board member Allison Tolman, and featuring dealer Katherine Martin and collectors Judy Blum and Susan Peters, all members of both the PCNY and the Japanese Art Society, the panel presentation was both fascinating and informative.

Martin, Director of Scholten Fine Art, began with a brief history of woodblock printmaking, which originated in China in the 3rd century on cloth and the 5th century on paper. The Japanese began to make woodblock prints in the 16th and 17th centuries, and introduced full color printmaking in the 1760s. Harunobu led the way, publishing the first actual color prints; prior to him, printing had been done in black and white with color added by hand. Making such prints was a team effort in the 18th and 19th centuries. A sketch was done by the master on very thin paper. This was glued to a cherry block and guided the carving process. A single multi-color print could require 5, 10 or even 20 blocks, carved by those specializing in this part of the process. Such prints were commercial art for the masses, developed during the prosperous Edo period for a rising middle class with abundant leisure time. The 1790s was the Golden Age of *ukiyo-e*, images of the “floating world” (an idea rooted in the Buddhist notion of transience, but which features subjects like courtesans, actors and household servants). Utamaro is the best-known master from this era. The advent of Prussian blue ink, which became widely available in the 1820s and 30s, inspired landscapes; Hokusai’s *36 Views of Mt. Fuji* (actually 46) was conceived as an all blue series. Landscapes remained popular, and Hiroshige did *100 Famous Views of Edo* (actually 119) using a vertical format.

Collector Judy Blum presented next, explaining that she grew up in a household with lots of art, mainly European. It was when she got a job as a buyer for Bloomingdale’s and began to travel around the world, including to Kyoto, that she became aware of Japanese art. Her first Japanese print, of an actor, cost her \$90 at Levitz Gallery, then in Bayside. She became increasingly fascinated with actors and beauties. Her tastes have evolved and prices have got up a lot over the years; her most recent purchase was \$9,500.

Susan Peters became interested in Japanese prints through a friend, who took her to Shogun Gallery (which has since closed) in Washington, DC. Her first print, a damaged older print of a courtesan, cost her \$25. She dis-



Katherine Martin, Susan Peters, Judy Blum and Allison Tolman Photo by Howard Mantel

covered contemporary work when she happened upon Allison Tolman’s booth at the Downtown Art Show. She has been collecting now for over 30 years and has had to begin “de-accessioning.” She now lives in Texas and does not frame much of her collection. Rather, she mats and displays prints on an “art shelf” or puts prints up in rotation on a magnet board. She stores the prints in acid free boxes. Judy, on the other hand, tries to hang everything and currently has about 150 prints hanging in her two-bedroom apartment.

Allison Tolman “grew up in the business” in Tokyo. Her father was in the foreign service, and the family collected contemporary Japanese prints. They became dealers 41 years ago when they gave a cocktail party and invited six artists to bring six works each to sell to guests. Everything sold, and the Tolman Collection of Tokyo was launched. Allison noted that Japanese art is still a good “deal,” though there is a growing interest in 20th century and contemporary prints, where scholarship and the ease of getting information has transformed the market. Contemporary artists make their own prints, doing everything in the labor intensive process.

Panel members then showed a variety of prints they had brought to the event and audience members asked questions. One had to do with edition size, which is not known for early Japanese woodblocks. The cherry blocks hold up well, and probably about 200 were made at a time. Probably they were issued in batches, with several thousand being made of some of the most popular images. Contemporary Japanese artists edition their prints like Western artists.

The IFPDA Print Fair, Park Avenue Armory, November 3 – 6, 2011

Gillian Greenhill Hannum

Print Club members made good use of their VIP cards to this year’s International Fine Print Dealers’ Association Print Fair at the Park Avenue Armory. Many members were able to attend the opening gala on November 2 or the special events on Saturday, November 5 — “Collecting Essentials: Finding Your Masterpiece” and “Conversation with a Curator: Christophe Cherix.”

Tandem Press of Madison, Wisconsin had the booth facing the main entrance of this year’s fair. The featured display was Robert Cottingham’s “An American Alphabet” series. Initiated in 1996, and to be completed this year, the series of 26 prints was inspired by the artist’s

Upcoming Print Club Events

Saturday, February 18, 1:30 – 3:00 p.m.

Studio Visit with artist and master printer Catherine Mosley, 526 West 26th Street, #606, in Chelsea. Please contact Kay Deaux at kdeaux@gc.cuny.edu or (212) 260-7521 for further details.

Tuesday, March 6 - time TBA

Special showing of a new film by Manny Kirchheimer, "Art is the Permanent Revolution," at Quad Cinema, West 13th Street in Greenwich Village, followed by a discussion with the film maker. Details will follow.

April or May

In the spring, the Print Club will hold an event at the Center for Contemporary Printmaking in Norwalk, CT. Watch your mail and email for announcements.

June

The Print Club's Annual Meeting will be held in early June. Watch for date and details.

Also of interest to Print Club members:

Through February 19, 2012

The Prints of Martin Lewis: From the Collection of Dr. Dorrance Kelly, Bruce Museum, 1 Museum Drive, Greenwich, CT (203) 869-0376, or visit the Bruce

Museum website at www.brucemuseum.org. [See review elsewhere in this newsletter.]

Through March 11, 2012

Multiplicity, featuring 83 works, created between 1972 and 2009, by contemporary artists such as John Baldessari, John Cage, Vija Celmins, Chuck Close, R. Luke DuBois, David Hockney, Sol LeWitt, Brice Marden, Julie Mehretu, Martin Puryear, Tim Rollins and K.O.S., Susan Rothenberg, Kiki Smith and Kara Walker, Smithsonian American Art Museum, Washington, DC; for information see <http://americanart.si.edu/exhibitions/archive/2011/multi/> or call (202) 633-8494.

Through March 18, 2012

Charlie Hewitt – Cut and Printed: Recent Color Woodcuts, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 and www.contemprints.org.

Through March 31, 2012

Wonders Revealed: Rarely Seen Original Prints from Hill-Stead's Collection, Hill-Stead Museum, 35 Mountain Road, Farmington, CT (860) 677-4787 and www.hillstead.org.

Wednesday, February 29, 2012

Printshop Benefit 2012 – Reception and Silent Auction honoring Enoc Perez, Lower East Side Printshop, 306 West 37th Street, 6th Floor, New York, NY (212) 673-5390 and www.printshop.org.

childhood memories of Times Square, which he visited on Saturdays from his Brooklyn home with his father. Each letter is part of a colorful neon sign, though from all over the country. The "A," for example, is from Art Theater, a run-down movie house in Los Angeles, and "M" is from a movie marquee in Pittsburgh. Each letter sells for \$3,000; the full alphabet can be had for \$78,000. Cottingham's latest project, *Empire*, a color litho being editioned in 2012, was available for \$5,000 unframed.

Susan Sheehan Gallery, New York, was showing de Kooning (popular this year due to the MoMA retrospective), Ellsworth Kelly, Jasper Johns, and Albers' squares. Jörg Maass Kunsthandel, Berlin, had a wonderful selection of German Expressionism: Max Beckmann, George Grosz and the Brücke artists. Prices were strong — a Kirchner lithograph from 1920 was \$120,000 and Heckel's color woodcut of 1918, *Männerbildnis*, was \$185,000.

The Old Print Shop had a Martin Lewis "corner" with prices ranging from \$30,000 – \$60,000. Several Cassatt drypoints were available for \$55,000 – \$65,000. George Bellows' litho from 1916, *Training Quarters*, was going for \$50,000, the same price as an Arthur Wesley Dow color woodcut, *Lily*, from c. 1893. There was a section of white line woodcuts, with images by Blanche Lazzell commanding top dollar at \$150,000. Also on display were prints by



Richard Bosman, *Buttermilk Falls*, hand-colored pigment print, 2011 Photo courtesy of Stewart & Stewart, Bloomfield Hills, MI.

Matisse, John Marin, Stow Wengenroth and John Ross's *Visible Cities* prints.

Gemini G.E.L. at Joni Moisant Weyl had color lithos by Frank Gehry, *Puzzled*, priced from \$1,000 – \$1,500, and a large James Rosenquist, *The Xenophobic Movie Director of our Foreign Policy* (2011), an 18-color lithograph/screenprint combination selling for \$10,000 as well as John Baldessari's 2010 colorful, abstract series of nose silhouettes.

ettes (\$2,500 each) and Richard Serra's *Bight* and *Ballast* series (\$5,000 and \$7,000 each, respectively).

Senior and Shopmaker Gallery, New York, was showing color lithographs by de Kooning from 1986 as well as iconic Warhol portraits of *Marilyn* and *Liz* and work by Alex Katz and Roy Lichtenstein. Across the way, Sims Reed Gallery of London also had Warhol (*James Dean*) and Katz (the 2003 large color aquatint *White Visor*) and Lichtenstein as well as David Hockney, Richard Hamilton, Damien Hirst and Richard Estes. A Christo lithograph, *Wrapped Trees, of project for Avenue des Champs-Élysées, Paris* (1985) was available for \$15,000.

Pia Gallo of New York had a wall of late 19th century French fan-shaped works, some watercolor or gouache, but others woodcuts, color etchings or lithographs). Many were by Henri Guérard (1846-97).

Graphicstudio/U.S.F. of Tampa had Katz's 2011 *Kym*, an 11-run lithograph/screenprint/woodcut in an edition of 50, selling for \$7,500. Paul Prouté of Paris had *Arp* (\$5,000), Chagall (\$14,500) and Lautrec (\$25,000 for *Marcelle Lender*) as well as Old Master works, including Dürer's 1515 etching *Agony in the Garden* (\$32,000). Poligrafa Obra Gráfica S.L. of Barcelona had more James Siena, Christo's *Wrapped Fountain* of 2009 (\$10,000) and a series of bull fighting lithographs by Eric Fischl (\$2,500).

Redfern Gallery, London, had a large Paul Jenkins from 1979, *Katherine Wheel*, a monoprint/lithograph/screenprint selling for \$18,000. Mixografia, Los Angeles, was showing its trademark 3-D work, including Ed Ruscha's *Ghost Station* (2011), an all white embossed image of a gas station on handmade paper selling for \$25,000. Diane Villani, New York, was showing Lorna Simpson photographs, Ida Applebroog etchings and Fred Sandback silkscreens. Two Palms Press of New York had recent work by Terry Winters, Mel Bochner and Chuck Close, including an unusual Close self-portrait viewed on a vertical chrome cylinder.

C. & J. Goodfriend of New York had a prime position opposite the café, showing John Sloan, a lovely Childe Hassam of *Cos Cob Dock* (1915 etching, \$8,500), Camille Pissarro's 1896 zincograph *View of Rouen* (\$4,000) and a lovely Guérard fan (watercolor and gouache on silk, c. 1880). The Verne Collection of Cleveland featured the work of American artists living and working in Japan, as well as work by contemporary Japanese artists.

Stoney Road Press of Dublin, Ireland (new to the Print Fair this year) had large portfolios of work by Dorothy Cross, Patrick Scott, Amelia Stein and David Godbold. U.L.A.E. of Bayshore, Long Island, was showing Rosenquist, Richard Tuttle, Bill Jensen and Jasper Johns, whose 1987 set of four intaglios, *The Seasons*, was selling for \$200,000 framed. Jim Kempner of New York had work by Rauschenberg, Kelly, Johns and Motherwell. Osborn Samuel, Ltd. of London had a large etching by Grayson Perry, *Map of Nowhere* (2008) selling for \$35,000. There was also work by the Vorticists, Hockney, Kentrige and Kitaj.

Susan Teller had several prints by Will Barnet, including *City Child* (etching, 1938, \$6,000) and *Summer* (color litho, 1952, \$9,000) as well as work by Anne Ryan, Riva Helfond, John Storrs, Isabel Bishop, Minna Citron, Peggy Bacon and Marguerite Zorach. Pace Prints was showing

Keith Haring, anime-like woodcuts by Yoshitomo Nara, new work by Jim Dine, woodcuts by Fang Lijun and work by Kiki Smith and Chuck Close.

Allison Tolman and Conrad Graeber, who shared booth C-15, reported good traffic this year, some 2,000 on opening night. Tolman featured work by Toko Shinoda, Susumo Endo, Kenji Nagai and Yuichi Hasegawa. Graeber had the new Fred Mershimer featured in the Fall 2011 *Print Club Newsletter*, as well as the popular *Museum Night* (2008) and others. He also had work by Carol Wax, including a human-looking machine in the mezzotint *Clementine* (2011, \$700), and Art Weger.

Stewart and Stewart of Bloomfield Hills, MI had *Buttermilk Falls* (2011), a hand-painted pigment print of an Adirondack scene by Richard Bosman, prominently displayed. A print on Entrada paper that began with hand work, had a digital second step and color added on top by hand with acrylic, pastel and chalk in a variable edition of 5, it was selling for \$2,500. Also available by Bosman were two screenprints — *Shoreline* and *Landfall* (1994). John Szoke Editions, New York, had lots of Picassos and Munch; Tamarind Institute of Albuquerque was showing Jim Dine, flower studies by Valerie Hammond, Dan Brice monotypes and Hung Liu's *Butterfly Dreams: Working* (2011), a six-color lithograph with gold leaf and chine collé selling for \$4,000.

David Tunick, Inc. had an elegant presentation on mid-night blue walls including Old Masters (six Rembrandts), Picasso, Millet, Delacroix, Felix Vallotton and Maurice Prendergast. Marlborough Graphics had a spacious corner booth including Zao Wou-ki's *Ibiza (Spain), May 2007*, a 2007 serigraph of bouganvilla, Manolo Valdés' *Perfil I* (2006 etching and silkscreen), based on Renaissance profile portraits of young women, and work by Katz, Kelly, Motherwell and Johns. Mary Ryan was my final stop, where work by Diebenkorn, Sybil Andrews, Joan Mitchell and Robert Longo was on view. Hockney's *Weather Series*, six lithographs from 1973, was available for \$250,000.

Many booths appeared to be doing brisk business. There were print collectors young and old; I spotted two young boys, perhaps 10 and 12, eagerly examining work in one booth, and Morley Safir surrounded by attentive staff in another. Such is the joy of prints — they are accessible to young, beginning collectors and also hold enough interest to absorb one for a lifetime.

Annual Print Week Breakfast, International Print Center New York, November 5, 2011

Gillian Greenhill Hannum

One of the highlights of Print Week is the annual event hosted by International Print Center New York. The Print Week breakfast coincided with the exhibition *New Prints 2011/Autumn*, which looked terrific in IPCNY's new space overlooking the Hi-line at 508 West 26th Street. This marks the 40th "new prints" show the organization has mounted, and to my mind, the most impressive. Several of the artists were present and spoke

about their work. Trevor Banthorpe, born in Norwich, UK, was exhibiting *Palmhouse I* (2010), a woodblock on Kozo paper in an edition of 5. He said the scene with palm trees evoked his sense of “posh people,” and is typical of his work in which the mundane is transformed by process. All the work begins with a photo taken on a mobile phone, which he then manipulates in Photo Shop. After separating the colors, he transcribes the image to blocks of plywood, which he cuts by hand for each color. He then prints the work using a Japanese baren. He calls the work a comment on digital photography with its availability and disposability.

Miguel Aragón, an M.F.A. student at the University of Texas Austin, was being represented in his second “New Prints” show with two works. *Capo* (2011) and *Paramedicos* (2011) are both burnt residue embossing – a process using no ink, just soot from the cutting process that results from taking images from newspapers or the Internet, manipulating and fragmenting them in Photoshop to get vector patterns, then cutting them into cardboard using a laser cutting machine. The images themselves require the viewer to spend time, to really see them; once you do, you can’t forget them. The unique ghost-like images deal with the drug wars along the Mexican border. They have to do with memory, with how people from this part of the world — the area around El Paso and Juarez where the artist grew up — try to erase the violent images from their minds in order to survive day to day. An amazingly mature and articulate artist for his years, Aragón is someone whose career warrants following.

Jane Kent spoke about her artist book, *Skating* (2011), printed by the artist, Brad Ewing and Nicholas Maloof. Kent has been in one other “New Prints” show, and Ewing, an artist in his own right, has been represented twice. The project is a collaboration between Kent and writer Richard Ford and is about a couple that needs to part. The work features 45 paragraphs Ford has not published elsewhere, which he gave to Kent and allowed her to run with it. A series of individual sheets, the title page of which is a sort of map, it is meant to be irregular and uncomfortable. Presented in a box, the work evokes the “unpacking” of a relationship.

Other high points in the show were Norman Ackroyd’s etching *Stac an Armin – Evening* (2010), a black and white seascape with monolithic rocks emerging; Polly Apfelbaum’s strongly graphic “Flower Power” image *Love Alley Black* (woodblock, 2010); Jarrod Beck’s 3-D plaster cast piece from etched plates that recalls Picasso’s experiments of the early teens utilizing flat planes; Shawn Bitters’ Tiffany-like screenprint on handmade paper, *Nature Shadows Him* (2011), which “floats” against the walls, its individual sections cut out and combined; Nicholas Brown’s very graphic tangles of branches and leaves, *Underbrush 25* (2010), a linoleum cut in an edition of 10; Erin Diebboll’s “negative” silhouette of trees that looks like a body of water viewed through trees; Odette England’s *Without Me #8* (2011) with its tiny images of corners of yards and gardens devoid of people, though including shadows; Yuko Fukuzumi’s lovely screenprints, *Sky Study III* and *IV* (2011), with their delicate bands of color; and Bob Shore’s lovely *Six Mile Run* (2010), a black



Joseph Hart, Steve Johnson, Monika Camillucci, Donna Diamond and Scott Reeds Photo by Gillian Hannum

and white linear pattern based on a photographic image of a stream in winter created using drypoint on plastic and photo polymer chine collé.

A number of well-known artists were also among those represented — Alex Katz, William Kentridge, Ed Ruscha (represented by *Ghost Station*, seen everywhere this year) and Joan Snyder, whose *ALTAR* (2010), a digital print, color lithograph, chine collé, color etching, color woodcut and collograph in an edition of 40, includes her repeating motif of seed pod boat forms.

The Selections Committee for the show was comprised of: Anders Bergstrom (artist), Beth Finch (Lunder Curator of American Art, Colby College Museum of Art), Christopher Gaillard (President, Gurr Johns, Inc.), Sarah Kirk Hanley (Independent Print Curator and Specialist Appraiser), Diane Wege Sherogan (Artist and Collector), and Bruce Wankel (Master Printer, ULAE).

Annual Artists’ Showcase, Society of Illustrators, December 6, 2011

Gillian Greenhill Hannum

The fall season of the Print Club ended with the popular Artists’ Showcase event. President Mona Rubin welcomed the large crowd and made several announcements, including the fact that Presentation Print artist Chakaia Booker is to be featured at a one-person show opening in March at the National Museum of Women in the Arts in Washington, DC. Events Committee chairperson Kay Deaux then took the podium and welcomed members to the 18th Artists’ Showcase, an event that debuted in 1994. She described the process of identifying artists, which involves a committee visiting artists’ studios and print shops in the spring and summer, inviting selected artists to submit a portfolio for review. The committee then narrows the group to 5 who are invited to present a 10 minute lecture and then bring work to display and sell to members without any middleman or commission.

Joseph Hart was born in New Hampshire and holds a bachelor’s degree from Rhode Island School of Design.

He now lives and works in Brooklyn and exhibits internationally. He is relatively new to printmaking, making his first etching in 2008 after a career focused on painting and drawing. He loves line and liked the way etching utilizes line; he found he also liked the collaborative nature of printmaking. His work is inspired by visits to the Metropolitan Museum of Art. He likes to work in pairs and showed a number of works — some diptychs and some with pairs presented vertically. He has made prints in collaboration with the Robert Blackburn Printmaking Workshop and Forth Estate in Brooklyn. He loves to experiment and created a print especially for the Showcase, which he published himself in an edition of 10, utilizing special drivers and a laser printer and then making hand additions.

Monika Camillucci was born along the Rhine in Germany and arrived in the United States in 1955. She began her art career with potato stamps and linocuts as a child; she later studied printmaking with Cathy Caraccio, Clare Romano and Bill Behnken in New York. Behnken was a huge influence. From him, she learned to use a rocker for mezzotint and resin for aquatint. She especially likes the mezzotint medium and is drawn to both nature and man-made subjects. *My Rhine*, a sandpaper aquatint, combines both nature and industry. Another sandpaper mezzotint, *Night Ride*, is of headlights on the highway to Long Island. *Lunar Lilies* is a delicate aquatint of lilies growing in her garden on Long Island, seen by moonlight. *A Special February* shows Christo's *Gates* in Central Park. She also does abstract work, *Geometrics* being a Constructivist-looking roll up of multiple geometric shapes.

Scott Reeds did his undergraduate work in sculpture at Berkeley and an MFA in printmaking at Yale. He lives and works in Brooklyn. His work is in the collections of the New York Public Library, the Library of Congress and the Brooklyn Museum. Among his strongest influences was Gabor Peterdi. Reeds fell into printmaking by accident; he made metal sculptures using grinding tools and a welder. A friend at Berkeley suggested he try etching; the medium suited him perfectly. He returned to New York in 2001 and was living in Lower Manhattan. Construction crews were carving up Leonard Street, and Reeds created an intaglio titled *Hudson at Worth* using a discarded industrial saw blade as a plate. He ultimately acquired a number of smaller saw blades that he turned into plates and configured various ways. He found a company in Danbury, CT that cuts metal into various configurations with a laser allowing him to design and cut his own "blades" — all utilizing a circular format. He likes to layer images and gets special feather-edged paper from a mill in Indiana. His work is both creative and dynamic.

Donna Diamond, who attended Boston University, works in black and white. She, too, was trained as a sculptor and also loves to draw. She returned to New York and met Bob Blackburn, who urged her to come to

his workshop and make prints. She made monotypes at first then moved on to other media. Recently, she's been making linoleum cuts. She works with both young children and people with dementia and has been thinking about aging and loss and how a woman might age gracefully. Looking around her, she saw many such women and decided she wanted to explore the subject in lino. "What Dreams May Come" (title from *Hamlet*) is the title of the series. *Ann in Winter* is a sensitive portrait of the artist's 90 year old mother. A second series, "Carousel Horse in Armor," sees carousel animals as beasts frozen in terror, fleeing in a circle. Diamond then walked the audience through her creative process, which she describes as one of drawing with light in space. She begins with rough sketches then draws more and more intensively to "land" the form. She makes her own tools from broken dental picks, honing and shaping them until they make a mark she likes. She then draws on linoleum, covers it in black ink, then "follows the light" with her tools. The finished work, printed with Justin Sands at the Robert Blackburn Printmaking Workshop, has amazing nuances of light.

Steve Johnson is from South Carolina, where he is Assistant Professor of Drawing at the College of Charleston. The Print Club, however, discovered him at the Blackburn Workshop, where he has done several residencies. He worked as Phil Sanders' assistant at Penland School in the summer of 2006. Born and raised in Arizona, running around in the desert and visiting the Hopi Reservation as he grew up, he earned his BA at San Francisco State and his master's degree at Arizona State. He lived in San Francisco for about a decade and fell in love with art there, drawing all the time. At graduate school in Arizona, he drew geese for three years in a local park. His thesis show was large-scale paintings of geese and ducks; working in black and white, he made paintings up to 16 feet long. *Pablo* (2007) is a lithograph of the goose Pablo done on Mylar and then burned to a lithographic plate. Since moving to Charleston, he has focused on seagulls; he likes to work outside, feeding the birds and photographing them as studies. Muscovy ducks are another South Carolina subject. The resulting series of lithographs includes *Waiting* (2010), an image of three birds casting shadows arrayed across the bottom of the frame with lots of white space around. He makes periodic trips to New York to work with Phil Sanders at RBPMW. Currently, he is focusing on his 20 x 20 foot back yard — the vegetables in his garden, the insects and birds at his feeders, squirrels, rats, hawks and Monarch butterflies.

Following the interesting and informative presentations, presented by highly articulate printmakers, the artists moved to the lower level of the Society of Illustrators, where they had tables set up with prints available for purchase. Members clustered about and eagerly selected prints to add to their collections — just in time for the Holidays!

Carol Wax, Printmaker

Joe Russell

Standing under a 16.5-foot ceiling in her Peekskill studio, one wall taken up with flat print files, one filled with 12-foot high north-facing windows, to its right a third wall with two presses, the newer one vastly larger than the other, flanking between them a glass-covered inking counter covering several shelves and another flat file, and full library shelves plus personal living space beyond, I spent the better part of a day talking with a tall, spirited, beautiful and energetic lady with several passions — art, her beloved Weimaraner dog, hiking in the nearby woods and hills, enjoying the natural world around her — but primarily about her art, specimens of which were visible wherever one looked in any direction other than outdoors. Mostly mezzotint prints, a technique of which she is a modern master, plus oils, pastels and pencil drawings, their fantasies on mechanical artifacts and found objects seize and hold the eye. Where, one wondered, and when, did this particular passion originate? It is a story that this writer believes you, too, will find interesting.

But before we get to that story, Carol Wax's art should be visited. Its underlying motive is best described in her own words:

"My images of old typewriters, sewing machines, electric fans, telephones, optical devices, vintage fabrics and other objects of ordinary life reflect my experience of the ordinary as extraordinary. Working in a realistic style, I portray these objects as icons. Inspired by seventeenth century Dutch still-life imagery that symbolized the impermanence of life and beauty, my icons represent the transient nature of industrial ingenuity and consumer trends. In this way, I contemplate how perceptions of objects evolve from state-of-the-art to artifact to art. The tonal mezzotint engraving process is ideal for realizing my visions. I use the medium's dramatic effects with my exaggerated perspectives to animate and humanize mechanical relics, depicting them as fantastic creatures or Rube Goldbergesque contraptions. Incorporating undulating textiles further blurs distinctions between man-made and organic forms as well as living and inert objects. By exploring the anima in inanimate objects, I create images not of still life but of **unstill** life" (emphasis in the original; Carol Wax, personal communication with the author).

A few words about the mezzotint might be in order here. As distinct from burin engraving, in which grooves intended to become black lines are incised onto a white background, mezzotint starts with a completely black background from which tones are taken away. The black background is created with a tool called a rocker, which is a curved blade serrated in gauges varying from 25 to 150 teeth per inch. As the blade is rocked back and forth over the face of the plate, its teeth create tiny burrs that will ultimately hold ink; to create a consistent ground that will print as a solid black tone, the blade must be rocked systematically over the entire area in many directions. To create an image, one must shave the burrs away with a

scraper or squash and polish them with a burnisher, and to print white, the burrs must be removed entirely. Altering the burred ground in minute increments results in subtle gradations that create a broad range of grays or half tones, this factor underlying the Italian origins of the name of the process. Printing an image from the plate requires rolling a viscous ink onto its surface, wiping off the excess ink after it has been rubbed into the ground, placing the plate face up onto the bed of the press with damp paper placed directly on its surface, topping that with a blanket of wool felts, and then rolling the resulting sandwich through the press under enormous pressure, after which the print must be set aside on blotters to dry.

Awarded her B.Mus. degree as a classical flutist at the Manhattan School of Music in 1975 and working soon after as a professional musician, Carol found the repetitive playing of "the same Bach pieces" less than inspiring. Having from early childhood drawn pictures of everything that piqued her interest, she spent several summers as a student in printmaking at the Lake Placid School of Art in the Adirondacks, which she followed up with work at the Pratt Graphics Center in New York City, where after making lithographs she was introduced to mezzotint engraving; in 1980 she left music behind to concentrate on the mezzotint. Two years later, at the invitation of Sylvan Cole, she began to exhibit her work at the Associated American Artists gallery, and by 1985 her imagery had begun to develop beyond the technical knowledge about mezzotint engraving and printing then available, leading her to research engraving techniques practiced in earlier centuries when mezzotint was used generally only to copy paintings; this work was the genesis of a book she then began writing on its history and technique.

A 1986 residency at the MacDowell Colony in Peterborough, NH enabled her to engrave a mezzotint larger than any she had done before, and to conduct technical experiments for her book based on historical research there, and was followed by her first solo museum exhibition, at the Wichita [KS] Art Museum, late November 1986-early January 1987, and part-time work for the artist Philip Pearlstein that was creatively most rewarding. The New York Foundation for the Arts awarded Carol an Artist's Fellowship Grant in 1987 for her printmaking work, which supplied the necessary funds for travel and photography expended in writing her book, for which she photographed all of its printed illustrations and much of the flatwork and created all its line drawings. The book, titled *The Mezzotint: History and Technique*, was published in 1990 by Harry N. Abrams, Inc. in the US and by Thames and Hudson, Ltd. in the UK, and a paperback edition was issued by Abrams in 1996. Though now out of print, it is still considered the definitive text on its subject and is an often-quoted source for information on related historical and practical printmaking concerns.

In or about 1993, Carol had become increasingly frustrated by the size and technical limitations imposed by mezzotint engraving and pencil drawings and began using more color in her drawings. Desirous of working larger, more quickly and with still more color, she

obtained a one-year residency at The Marie Walsh Sharpe Art Foundation's Space Program for 1996/97 that provided sufficient studio space in which to work with pastels and oils for the first time, obtaining the freedom and speed to expand her imagery more rapidly and deepen and clarify her artistic concepts. As a mezzotint engraver, Carol became impatient with its grounding process and sought ways to prepare grounds more efficiently, culminating in her invention in 1996 of a system for attaching weights to its most important tool, the rocker, described above. The first improvement in rocker design in more than 300 years, this system is now manufactured by Edward C. Lyons, toolmakers.

Completion and publication of her book freed Carol to resume creative art work, and her increased technical confidence expanded the scale and complexity of her imagery. Earlier, most of her images had been engraved on copper plates, not relying on preparatory sketches, but now she returned to drawing with pencils, and a fluid exchange between drawing and engraving evolved. The resulting aesthetic changes, influenced in part by Pearlstein's work, included more intricate and refined treatments of light and shadows, deeper explorations of how they create illusions of depth and volume and more complex layering of pictorial elements. The resulting prints received more than 35 prizes in numerous national and international exhibitions, which led to lecturing and teaching engagements that, together with more gallery representation, freed her of time-consuming part-time work. She was awarded the Louise Nevelson Award for Printmaking from the American Academy of Arts and Letters in 1994, a year which brought her a series of mezzotint edition commissions that began with one from the Cradle Oak Press of Bradley University, Peoria, IL, fol-

lowed by Stone and Press Gallery, New Orleans, LA, in the same year and later from The Albany Print Club, NY, in 2002, The Matrix Program at the University of Dallas, Irving, TX, 2003 (including the performance of services as a visiting artist), Indiana University Southeast, New Albany, IN (also including visiting artist services) in 2005 and the Print Club of Rochester, NY, in 2008. More recent notable awards include a second Artist's Fellowship Grant from the New York Foundation for the Arts in 2003, a Concordia Career Advancement Grant from the same foundation in 2004 and an Individual Support Grant from the Adolph and Esther Gottlieb Foundation, Inc. in 2009.

In addition to having taught printmaking at the Rhode Island School of Design and SUNY at New Paltz from 1999 through 2004 and a course on print connoisseurship at the NYU School of Continuing Education in 2002, Carol has, since 2007, been teaching printmaking as an adjunct professor at Montclair State University, NJ, has continued to present freelance mezzotint workshops (more than 65 to date) and more than 45 lectures on her work, and the history of mezzotint, at numerous institutions of higher education and is the author of many published articles. Following a solo show in 2006 devoted to her work, the Herakleion Museum in Athens published a *Catalogue Raisonné* containing all of her work created in the thirty years between 1975 to 2005 (ArtisticInvestments, Inc., Athens, 2005). Her prints are currently available through the Mezzanine Gallery of the Metropolitan Museum of Art; alas, since the death of her mentor, Sylvan Cole, Carol's work has not otherwise been represented in New York.

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Editions and Artists' Books 2011

Gillian Greenhill Hannum

The annual E/AB Fair, which coincides with Print Week each year, is a real treat for collectors of contemporary prints. Marking its 14th year, this year's event was again housed at 548 West 22nd Street, and it did not disappoint. BAMart/Brooklyn Academy of Music was featuring the work of Jim Dine, Roy Lichtenstein and Alex Katz. Robert Blackburn Printmaking Workshop drew the attention of Club members, who were able to see our 2011 Presentation Print, which was generating lots of interest, framed and hanging! Artists' proofs were selling for \$1,500. The Brodsky Center for Innovative Editions had a gorgeous Joan Snyder – *Undulating Blue and Red* (2010) – pulp painting with inclusions in a variable edition of 18. There were also new works by Glenn Ligon and Chuck Close. Cannonball Press of Brooklyn had a nice display of its trademark bold, graphic work.

Center Street Studio of Milton Village, MA featured Bill Thompson's "Gyro" series and colorful, abstract monotypes by Markus Linnenbrink. Dieu Donn  Papermill was showing works from its new "Variables" series,

which has replaced the former Editions Club.

This was the last hurrah for Exit Art, which is sadly closing in 2012. Founded in 1982, as a cultural center supporting under-recognized and experimental artists, it is an institution that will be missed. Forth Estate of Brooklyn had a great location by the snack bar. As usual, it was showing lots of interesting work, including screenprints by Anne Emmons.

Highpoint Editions of Minneapolis featured David Rathman's large images of trucks and jeeps done in litho and watercolor as well as new work by Carter (2006 Whitney Biennial) and Todd Norsten. Jennifer Marshall's delicate image of plant forms caught my eye at Jungle Press, which was also showing Joan Snyder's *See What a Life...* (2010), featured in the Zimmerli Museum's retrospective last year.

The Lincoln Center/Vera List Art Project, which commissions limited-edition prints for its series, had a lovely new piece by Jennifer Bartlett — *Two Boulders* (silkscreen, 2011), as well as work by Donald Baechler, Jim Dine, William Kentridge, Elizabeth Murray and Terry Winters. The Lower East Side Printshop was showing Chris Martin, the LeRoy Neiman Center for Print Studies was

showing Lothar Osterburg, Ghada Amer, Reza Farkhondeh, Jonas Mekas, Rirkrit Tiravanija and Kara Walker.

Oehme Graphics of Steamboat Springs, CO had an impressive display with beautiful watercolor monotypes by Melissa Meyer and Jeffrey Keith and watercolor and oil monotypes by Monroe Hodder. Philagrafika was represented as was the Print Center (also Philadelphia), which was showing work by Jason Urban, Alex Lucas, Anni Althshuler and Kristen Martincic.

SOLO Impression, Inc., under the direction of Judith Solodkin, who was recently profiled in the *Journal of the National Museum of Women in Art*, is now located in Riverdale; it had an impressive collection of works by a wide range of artists. Carl Solway Gallery of Cincinnati was showing *Warm and Cold*, a 1985 portfolio by Donald

Sultan and David Mamet, as well as collections by Françoise Gilot and Louise Bourgeois. Richard Bosman's *Green Canoe* (2003) was also on display.

Cade Tompkins Editions was showing a very large print by Daniel Heyman as well as recent work by William Anastasi, Serena Perrone, Beth Lipman and Tayo Heuser. World House Editions of Middlebury, CT had a very nice, large booth. Launched in the summer of 1998 and housed in a converted carriage house, they publish work by Rita Ackermann, Brian Alfred, Robert Cottingham, Anne McGuire, Josh Smith, John Tremblay and others.

If you've not been to the E/AB Fair, do plan to attend next year. Admission is free, and there is an abundance of high quality work, including many pieces at very affordable prices!

Exhibition Reviews

“Will Barnet at 100,” National Academy Museum, September 16 – December 31, 2011

Elena Kakuriev

In the fall of 2011, The National Academy Museum provided in its three second floor galleries a rare opportunity to see a significant display of over 40 representative works by painter Will Barnet, on loan from various collections. The retrospective exhibition, *Will Barnet at 100*, was organized to mark the artist's 100th birthday and to provide a platform for examining the restless stylistic permutations that mark Barnet's *oeuvre*. Will Barnet's career has spanned most of a century, during which he actively explored and engaged with a great variety of modernist influences. His style is eclectic, borrowing from antecedents as diverse as the Old Masters, the Cubists, and the Post-impressionists (notably Gauguin and Vuillard), and one is struck first of all by the great variety demonstrated through time in these exhibited works. The differences between periods are more than stylistic or thematic; Barnet appears to be engaging in different dialogues and discourses at different times in his career. It is only through looking much closer that one begins to grasp the coherence among all of these images as expressions of the soul of the man who created them.

The exhibition was accompanied by two major programs related to the life and work of the artist: *Will Barnet in Conversation*, which took place on October 12, 2011, led by senior curator Bruce Weber and joined by Barnet, who told the stories behind the creation of a number of works in the show, and a day-long symposium — *Will Barnet at 100* — with lectures by various art historians followed by a panel discussion, which was held on November 5, 2011. A documentary film entitled *Will Barnet: Tracing the Soul of the Work* (directed by Dale Schierholt) was shown as part of the symposium. In it, Barnet identifies loneliness as a central theme in his life and work. “You're on your own

when you're an artist,” Barnet states, noting that this sense of being alone defined his own early life and is communicated through his art. However, it is just as evident — as expressed both in the symposium on Barnet's work and in his conversation with senior curator Bruce Weber — that Will Barnet has spent his life seeking connections. Barnet tells us that, as a young boy growing up in the seaside town of Beverly, MA, he sought connections with other artists through books and images at his local library. Later, he continued to evolve these connections. In a sense, he was continuing the “conversations” begun by these artists.

Thus, the show presented, first of all, a special opportunity to look at great paintings. The curator arranged the exhibition into abstract and figurative/representational work that divided it into a few distinct sections, the most important phases of the artist's creativity. The wall text at the entrance to each gallery presented an introduction to Will Barnet's background and his styles; each work had a brief descriptive label with title, date and medium. The openness of the gallery, set up like a grid, allowed the spectator to explore the works freely and experience the perspective of the artist.

Over the years, Barnet's work moved back and forth between representational and abstract styles. He is quoted as saying: “I never wanted to repeat myself.” Thus, we have pieces such as *The Wheelbarrow* (1935), whose theme of rural life and bold brushstrokes strongly recall Van Gogh. There are playful explorations of Cubism, such as in *An Old Man's Afternoon* (1947) and *Summer Family* (1948), the former expanding the pictorial plane in a series of curved and geometric shapes and primary colors, while the latter contains quotations of Picasso's work. Clearly, the young artist was “in conversation” with the history of art.

At the same time, though, Barnet also actively sought connections with those around him, through his membership in the Art Students' League in New York, his work as a printmaker, and, of course, as a teacher. While his earlier works suggest a nostalgic preoccupation with the artists and modernist movements of a generation before, Barnet

also had a constant willingness to innovate, demonstrated perhaps most clearly by his abstract works and his interest in Native American artistic styles, from which he inherited a flat plane and an earthy palette, a world away from the bright, sunny and playful works of the 1930s and 40s. For example, I was drawn to the work entitled *The Cave* (1953), in which the muted palette and balance of bold, abstract shapes create a “flow” between the separate and discrete forms.

Barnet’s abstract works of this period are deeply satisfying, balanced and complete. But what was particularly striking in this retrospective was the smooth transition from the abstract to a return to figurative compositions, leaving no doubt that the latter were profoundly enriched and shaped by the former. The balance of space and form in *Singular Image* (1959), for example, is revisited a few years later in *Mother and Child* (1961).

Because Barnet has shuttled among so many approaches, it becomes possible to understand how a number of styles are reincarnated in his work—and also how, in working with those styles, Barnet creates something new from something borrowed. Take for instance, Barnet’s 1972 *Woman and the Sea*. The painting uses a luminous palette of blues to create the figure of a woman that is simultaneously distinct from the sea and threatening to dissolve into it. While the color makes her seem to belong to the sea, a railing and porch roof divide her from the ocean; these structures are painted with indications of bulk and dimensionality. The woman’s figure, however, is only slightly three-dimensional. The outline of her skirt and shawl subtly indicates a three-dimensional form, otherwise, her body is made of flat blue planes that resonate with the utterly flat planes of the sea—and would nearly dissolve into them were it not for the railing.

One of a series of works which engaged Barnet for over a decade, originally inspired by the sight of his wife facing the sea outside their holiday home in Maine, the painting is both timeless and iconic. While it suggests rootedness in a particular time and place (the women of Colonial New England, whose men ventured out to sea, steadfastly watching for their return), it is not strictly limited to that time and place.

I found that Barnet’s later works, dating from the mid-1980s and beyond, are often more complex narratives depicting, for example, a specific period in the artist’s life — *The Family (The Kitchen)*, 1992, from the series *My Father’s House*, being an example. In these paintings, Barnet seems to abandon the universal and to root himself in a certain time and place; the same is true of his portraits of New England families, expressing, to some degree, social class and historical period through their clothing, stance and surroundings. It is as though the artist, in later years, is seeking to venture beyond the loneliness of timelessness and to connect with something concrete and specific.

Looking back over these examples of the artist’s life’s work, however, there can be no doubt that he has achieved both the connection that comes from rich relationships — with those in his immediate circle, with a wider circle of students and fellow artists, and with those artists whom he was able to know only through their work — and the still timelessness of the universal.

A wonderfully illustrated and informative exhibition

catalogue authored by Bruce Weber, entitled *Will Barnet at 100*, was published in conjunction with the exhibition.

Elena Kakuriev is a master’s degree candidate in art history at Hunter College, CUNY.

“The Prints of Martin Lewis: From the Collection of Dr. Dorrance Kelly,” Bruce Museum, Greenwich, CT, through February 26

Amy Novak

The Prints of Martin Lewis: From the Collection of Dr. Dorrance Kelly at the Bruce Museum in Greenwich, Connecticut, shows a wonderful selection of work from this prolific artist. A contemporary of Edward Hopper, Martin Lewis (1881 – 1962) shares in the American Scene tradition, ranging between views from the city to quiet country roads, attempting to capture the atmosphere of early twentieth century America.

Lewis was born in Castlemaine, Australia in 1881, but emigrated to America in 1900. He lived in San Francisco, where he worked on the presidential campaign of William McKinley. In 1909, Lewis moved to New York and began working as a commercial artist. Living in New York, Lewis witnessed the rapid growth of the city and portrayed it in his artwork.

Lewis showed daily scenes of pedestrians in the city as well as scenes of dock workers, an image which opens the show. Lewis portrayed his scenes from unusual angles, which gave his audience an alternative view of something they saw on a daily basis. Towards the end of his career, Lewis took up residence in Newtown, Connecticut, a substantial change of atmosphere for the artist. He began painting scenes of the Connecticut countryside, scenes that resonate as much as his New York images.

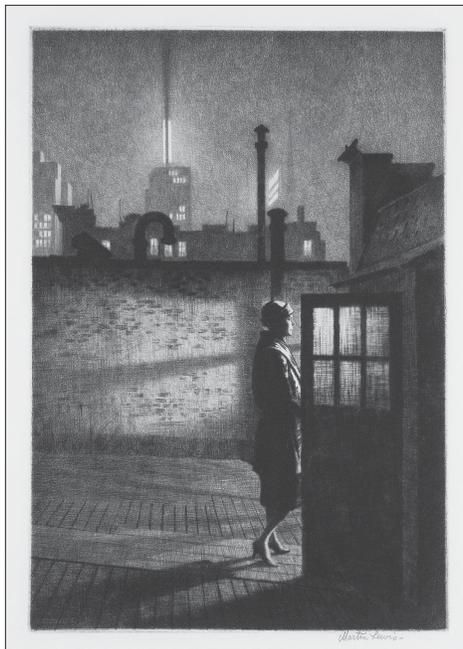
The show at the Bruce Museum is displayed in the Louis and Virginia Bantle Lecture Gallery. There are thirty-six prints as well as two cancelled plates. The prints are mounted in groups onto tan panels circling the room. The tan panels allow the black and white tonalities of the prints to stand out more than they would against a paler background color. The lighting in the room is low due to the delicate nature of the works. For this reason, the tan background panels cause the eye less strain when looking at the images.

Upon entering the room, one cannot immediately see an information panel. It is located on the far wall towards the latter half of the exhibition, making it difficult to understand the first half of the show. It would be more helpful to have the introduction panel at the beginning as a way to present an introduction to what is about to be seen. Also, at the end of the exhibition is a television program that explains and demonstrates the various methods of printmaking. For those who get lost among phrases such as aquatint, drypoint, and etching, perhaps it would be helpful to view the film for a few minutes. Lewis uses many different methods of printmaking, and it is helpful

to have the ability to identify each.

Although there is no introductory text to properly guide the viewer, the prints on the wall seamlessly lead the viewer through day-to-day scenes of New York. The show opens with *Dock Workers under the Brooklyn Bridge* (1916-18), a work created by aquatint and etching. This is one of the largest and most striking images in the show. It depicts a group of men gathering with the skyline of New York and the Brooklyn Bridge in the background. Lewis uses shading as a way to create drama and dimension in his images, and in this piece he does just that. The artist provides a strong contrast of light and dark that brings the image to life. If the size of this image alone does not attract you, the attention to detail will. Lewis rendered such an expansive scene with intricate details that only make it appear more lifelike. When I looked at the work, the stubble portrayed on the chins of the men captivated me. It was such a small, seemingly unimportant component, yet it was rendered with detail and treated with a degree of importance that made it difficult to overlook.

One of my favorite prints in the show is *Quarter of Nine, Saturday's Children* (1929). This drypoint is located on the wall with the most prints. Although all of the images scream for the attention of the viewer, this one stands out among the rest. The other prints displayed on the wall are dark and shadowy, whereas *Quarter of Nine, Saturday's Children* has a bright and light composition. It shows a New York City street in the morning as the light flows in



Martin Lewis, *Little Penthouse*, drypoint, 1931, Collection of Dr. Dorrance T. Kelly
Photo courtesy of the Bruce Museum

between the buildings. The use of shade subtly shows individual beams of light as they radiate through the sky.

Some of the prints that appear later in the show are from the time period when Lewis lived and worked in Connecticut. Scenes such as *Wet Night, Route 6* (1933) and *The Passing Freight, Danbury* (1934) depict dark and seemingly empty scenes. The dark shading is overpowering, and the viewer must closely examine the work to see the scene being depicted. Lewis captures the rainy, foggy night too in a very realistic manner. Much like his earlier work, small details continue to be rendered with great care. *Wet Night, Route 6* shows the glistening drops of rain on the street, which add to the overall atmosphere of the image.

Lewis also uses a drypoint and sand ground method that leaves the prints light in tone with an almost sepia-like effect. In the print *Ice Cream Cones* (1928), this technique suits the subject matter. The scene shows people gathered at the beach. They eat ice cream cones as they emerge from the water

and walk across the sand. The sandy tone of the image complements the scene and transports the viewer to a sunny day at the beach.

Overall, the show provides an excellent collection of prints from an innovative and original printmaker. The only way to see and appreciate the outstanding use of contrast is to see the show in person. But hurry, it ends on February 26th.

Amy Novak is a senior majoring in art history at Manhattanville College.

SAGA Winners

Kay Deaux

The fall issue of the *Journal of the Print World* (volume 34, #4, October 2011) includes a report of the 78th Member Exhibition of the Society of American Graphic Artists (SAGA), which was on display at the Prince Street Gallery in Chelsea from June 21 to July 9, 2011. Works by 116 artist members were included in the densely-packed exhibit, and 11 artists were chosen for special awards. In this group of award-winners were two artists who have participated in our annual Artists' Showcase: **Tomomi Ono** (2007) and **Mark Pagano** (2010). Congratulations to both!

SAGA is a nonprofit organization of artist-printmakers, founded in 1915, whose members are elected by their peers. For more information on SAGA, see their web page: www.sagaprints.org.

Member Notes

Poet **Margo Stever** is a long-time member of the Print Club of New York. She has recently published a new chapbook titled *The Hudson Line*, available from Main Street Rag. For information, go to <http://www.mainstreetrag.com/MStever.html>. This year, with her son, James Taft Stever and Professor Hong Shen of Zhejiang University, she is also publishing *LOOKING EAST: WILLIAM HOWARD TAFT AND THE 1905 U.S. DIPLOMATIC MISSION TO ASIA* (Zhejiang University Press).

Presentation Print Artists

Chakaia Booker is among the featured artists in Vol. 2 of the new art publication *Carrier Pigeon*. **Richard Segalman** exhibited new work at Woodstock Framing Gallery in Woodstock, NY from November 26, 2011 to January 29, 2012. The show, curated by Alice Hoffman, celebrated 20 years of collaboration between the artist and the gallery. Segalman, whose work was recently acquired by the Metropolitan Museum, was awarded a Pollock-Krasner Foundation grant in 2011.

Bill Jacklin will be exhibiting *Recent Work, New York* at Marlborough Gallery, 40 West 57th Street. There is a reception at 6 p.m. on Tuesday evening, February 14, and the show will be up through March 17.

The Block Museum at Northwestern University has accepted a donation from the Print Club of New York of our commissioned prints by **Elisabeth Catlett, Richard Haas, Joan Snyder, and Craig McPherson**. We are delighted that these prints will be in a university museum, available for students to study and research.

PCNY is Going Green

The Print Club of New York is “going green” in order to reduce the amount of printed material produced. Beginning September 1, 2012, event announcements and the *Print Club Newsletter* will come to you in electronic format to the email address indicated on your membership renewal. If you would like to continue to receive hard copies of these materials, please check the relevant box on your annual renewal form in July or send a letter requesting the continuation of hard copies of these materials to the Print Club’s P.O. box.

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