

The Print Club of New York^{Inc}

Fall 2006

President's Greeting

Leonard Moss

After twelve years and over forty "President's Greetings," Julian Hyman has retired, and I have been elected by the Board of Directors as President of The Print Club of New York. Under Julian's able leadership, and with the dedicated participation of members of the Board, the Club has developed a rich program of activities to promote our members' interests in the world of prints and printmaking.

Each new year brings a flurry of activity. Gillian Hannum and the Publications Committee prepare the *Newsletter* to inform our members of coming events. Kay Deaux and her Print Selection Committee contact renowned artists who have expressed an interest in creating the commissioned print to be distributed to our members. Muriel Moss and the Events Committee plan the programs to take place from September through June.

On September 14, artist Joan Snyder and master printer Randy Hemminghaus demonstrated the creative and technical considerations that went into the proofs and final image for the 2006 – 2007 presentation print, *Oasis*, commissioned by the Print Club.

Coming events include the Artists' Showcase in October at The National Arts Club, meetings with fellow print collectors at the time of the International Print Fair, lectures and panel discussions of topics of current interest in the print world, and visits to museums, artists' studios and printers' workshops. The Print Club program of activities ends in June with our annual meeting to elect members of the Board, at which a well known print artist

will discuss his or her work.

Then there is the infrastructure that enables us to carry out our program of events—Treasurer Joan Blanksteen's activities, the processing of membership applications and renewals, mailings, etc.—all accomplished by otherwise very busy and involved volunteers.

I have discovered that the greatest challenge facing me as President is to find a time when members of the Board can meet, given their other responsibilities as professors, authors, and consultants in their various specialties and professions. So far, we are able to develop a consensus regarding Club activities through discussions via cell phone, e-mail, and, on rare occasions, on the telephone.

In a previous "President's Greeting," Julian mentioned that we are planning to exhibit fifteen years of prints commissioned by the Print Club at a site under consideration. That decision marks a turning point in the focus of our activities. Over the past fifteen years, times have changed, print techniques have changed, and the images in contemporary prints have changed. Last year we began to look at ourselves and our mission at a panel discussion, "The Print Club of New York: Past, Present and Future."

We are continuing our self-evaluation through a questionnaire circulated to our members by Kay Deaux, inquiring into their opinions regarding the prints commissioned over the years. The returns will be presented in detail at a future meeting. However, one statistic stands out in our preliminary review of the data. Of over 65 responses, only one listed his or her age as under 40 years. This year we must direct our activities to include younger persons and their interests in printmaking. Indeed, a college student who was inspired when she saw her relative's framed Print Club print complained that she could find no information about the Club when she "surfed the web." We must complete our plans to establish a presence on the internet.

In our time of social upheaval, social messages are being expressed by artists around the world. Other print organizations are now, more than ever, promoting art reflecting the concerns of minorities and the third world. We plan to sponsor a panel discussion on "Social Themes in Prints" to include speakers from other print societies. However, we are not neglecting the traditional concerns of print collectors. Alex Rosenberg, former President of the Art Appraisers Association, will also address us.

We cannot survive as a Club, and continue to enjoy the fellowship among our members, without the involvement of a broader, as well as a younger, group of active participants. I encourage interested persons to contact the chairpersons of our committees directly. Contribute your ideas, refer new members and express your interest in becoming active participants in Club activities. The e-mail address and telephone number of each committee chairperson are listed inside this issue.

We look forward to another exciting year. Please join us as active members.

The Print Club of New York, Inc.

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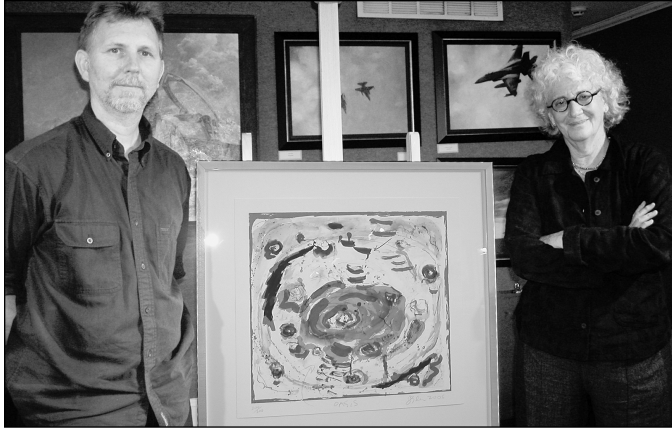
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Randy Hemminghaus and Joan Snyder with "Oasis"

PHOTO BY GILLIAN HANNUM

Print Club Unveils 2006–2007 Presentation Print: Joan Snyder's "Oasis"

September 14, 2006

Gillian Greenhill Hannum

The opening of the 2006 – 2007 Print Club season was marked by the annual presentation print meeting, held on September 14th at The Society of Illustrators. This year's occasion was bittersweet, coming on the heels of the passing, less than a week earlier, of long-time Board member and Recording Secretary Elaine Hyman (see Memorial Tribute on page 3 of this issue).

Newly-elected Print Club President Leonard Moss opened the evening by eulogizing Elaine, whose sudden death on September 8th from viral encephalitis has left family and friends stunned. He spoke of a Print Club Board meeting, held only a month earlier at the Hymans' home in Teaneck, when Elaine was her usual warm, enthusiastic self—sending home ripe tomatoes from her garden while also handing him a bag of his favorite pumpernickel bagels. This image of "loving, generous Elaine" will forever be etched in his memory. He noted how many in the art community were part of "her extended family" and benefited from her warm care. Moss concluded his remarks by emphasizing Elaine's nurturing personality. He noted that her greatest accomplishment was evident at her funeral, when one after another of her seven grandchildren, nephew, three children and her husband, Julian, rose to speak. "As a psychiatrist," Moss said, "I can appreciate the outcome of her nurturing—a loving, self-confident, intelligent and accomplished family—a living work of art by Elaine." Elaine Hyman similarly nurtured members of this Club, advising them on print collecting, helping them to make connections, and supporting and encouraging young artists as they struggled to be noticed.

Following his introductory remarks, President Moss turned the podium over to Muriel Moss, Chairperson of the Events Committee, who introduced the evening's pro-

gram. Joan Snyder began her career with a thesis exhibition of paintings and sculpture at Douglass College of Rutgers University in 1966. This marked the beginning of her successful career as an artist, which culminated in a much acclaimed 2005 retrospective exhibition at the Jewish Museum in New York City. Today, Snyder's prints, paintings and sculptures are in the collections of all major museums in New York City, Boston, and the Corcoran Gallery in Washington, DC, among others.

Joining Snyder to discuss the creation of *Oasis*, the Club's 2006 – 2007 presentation print, was master printer Randy Hemminghaus, founder of the Galamander Press, who for the past two years has collaborated with artists at the Brodsky Center for Innovative Print and Paper at Rutgers University. In addition to his work with Joan Snyder and with last year's presentation print artist, Elizabeth Catlett, Hemminghaus has created prints with William Kentridge, Robert Indiana and Leon Golub.

Hemminghaus opened the discussion by explaining that *Oasis* is a combination of digital and silkscreen printing. The process leading to the final image was one of experimentation and involved much dialogue between the artist and master printer. He then placed on an easel the initial watercolor study for the print. Snyder explained that the concept grew out of her *Black Pond* series, and she knew she wanted to create a swirling image within a square format. Hemminghaus described how he took the initial study and scanned it at a high resolution; then, together with the artist, he worked and reworked it in Photoshop—adding and removing elements. Combining silkscreen with a digital image allowed for a richer tonal variety. The artist's intent was to "push the digital image back" and open up the space to allow for other forms and colors to float above it.

The next step in the process had the artist drawing with black ink on Mylar. This was then transferred to the various screens—which are actually polyester, rather than silk, covered with a photosensitive emulsion. Each color requires a separate screen. Originally, Snyder created five Mylars, but one was ultimately eliminated to provide more openness in the final composition. The goal was a painterly, watercolor-like effect with transparent layers of color.

Once the designs on the various screens were finalized, the artist and printer began proofing the image, experimenting to get the right balance between the digital background and screened portions. The process involved printing out variations of the digital background and then screen printing on them in various ways using acrylic inks. This was Snyder's first hands-on experience with silkscreen, but having collaborated with Hemminghaus on other print projects, there was a comfort level in their communication. The two would spend a day proofing prints; then the artist would take them home, put them out on her floor and "worry about them"—often writing marginal notes on the proofs themselves and sometimes painting on them to bring out different colors.

As the two spoke, Hemminghaus placed a number of different proofs on the easel for Club members to see. Colors were lightened to make them more transparent. After several initial experiments, a series of proofs with predominantly salmon and yellow tones and touches of

red dancing across the surface were pulled. These were displayed on the easel.

Suddenly, there was a gasp from the audience as a proof with predominantly blue tones was placed under the spotlight. This, it turned out, was the penultimate proof. Snyder said the color change was informed by the center "pond," which she felt needed to be a green-blue. In order to "punch up" the image, she added ultramarine, which is picked up by the addition of a "frame"—essentially a painterly line marking the composition's boundary. The final print revealed only slight refinements. It was clear to both artist and printer that the right tonalities had been found. The passages of red on the surface balance perfectly with the vivid, deep blues. Snyder decided to sign and title the prints in lime green, and she also added, by hand, a green arrow in the lower left portion of each of the 240 prints pulled—a finishing touch that she felt was needed to produce the precise color harmony she was seeking.

Snyder was asked what goes through her mind when she changes colors so radically. She replied that it is really a trial and error process until she finds a combination she really likes. "You just never know until the proof comes out," Snyder said. "That's why the collaboration is so

important." When asked about the title, she replied that she hoped the image would be "a place where one can dwell." For her, it is about calmness, but it is also a bright place. She said that the pond or pool imagery is intended to be meditative. It grew out of a series of prints she did for Jungle Press in 2000 entitled *In Times of Great Disorder*, which were inspired by her reading of Jung.

One member wanted to know whether this was Snyder's first time using digital elements in her art. She explained that she had collaborated last year with Hemminghaus on a project entitled *Serene Cries*, which had as its origin photographs of figurines which she'd arranged in the sand on the beach. "Why did you choose silkscreen over lithograph for the *Oasis* project?" another member asked. The printer noted that the choice allowed for more colors to be introduced economically; it also allowed Snyder to work in a new medium, something she found to be very exciting. "What comes through is the strength of the artist's hand," Hemminghaus noted. Both artist and master printer agreed that the decision to "eliminate" was key as they worked back and forth for about four months proofing the print. The audience enjoyed having the opportunity to see the collaborative dialogue first hand through the various stages of the creative process.

Elaine Hyman: A Memorial Tribute

The Print Club of New York lost one of its brightest lights on September 8th when Elaine Lubart Hyman, beloved wife for 56 years of President Emeritus Julian Hyman, passed away following a brief illness. Elaine served the Print Club in many capacities over the years—as Board member and Recording Secretary at the time of her passing, but also at various times on the Print Selection Committee and the Events Committee. She loved the Club, which helped to fuel her passion for collecting and which allowed her the great pleasure of meeting and interacting with many print artists. Indeed, in a panel discussion last February (see the Spring 2006 *Print Club Newsletter*), she told those assembled that her favorite aspect of the Print Club was the many wonderful friendships she and Julian had formed with Club members and artists. Presentation print artist Will Barnet and his wife Elena wrote to Elaine's husband, "We loved Elaine. She represented all that was good in life and art. The past few days seem unreal to us that such a vibrant person is no longer with us. The landscape looks different."

At the memorial service held on September 11th at Temple Emeth in Teaneck, members of the Hyman family eulogized Elaine with warm, personal memories, touching anecdotes and tributes to her many accomplishments. Grandson Charlie Hyman (10) recalled "fishing over the side of the bed with her" when he was very young, "using paperclips as hooks and Gram's cut out fish that she made from cardboard and colored paper." Granddaughter Simone Hyman (13) recalled the speech Elaine had recently made at her 81st birthday party: "She said that in her mind, her life was perfect. That she married the perfect man, and they had the perfect kids, who wed the perfect people, who had the perfect grandchild-



Elaine Hyman with "Looking Out" at the Montclair Museum, December 2005

PHOTO BY LYNN H. BUTLER

dren. There are so many memories with her, and I'm glad that the last one was at her birthday when we were all so happy." Julia Hyman (also 13) shared another memory from that happy weekend: "Two weeks ago, my cousin, Simone, and I were sitting on the pull out couch with Gram talking, just talking. We could talk about anything with Gram. On that occasion, we were reminiscing about grandma's wedding to grandpa, my parents' wedding, Simone's parents' wedding and art."

Grandson Ben Rubin (18) spoke about Elaine's amazing talent as a sculptor: "I always enjoy visiting Grandma and Grandpa's house and seeing all the sculptures Grandma created. Sculpting described her life in so many ways. She took blocks of stone and carved something beautiful into them. I could not think of a more appropriate material for her to carve. There was nothing ever too difficult for her to tackle." He went on to say, "I find beauty in Grandma's sculptures for two reasons. One is the smooth and intricate shapes she carved. The other part of her art I have always loved is her choice to keep some of the stone in its original rough form. Grandma didn't only make beauty with what she had; she saw beauty in what was there. She was a lover of all things from the earth. She never seemed to have any desire to redefine the stone; she only helped to carve out its innate beauty." Sara Rubin (21) explained that "Grandma's creative spirit spanned not only the arts, but how she interacted daily with people as well. She was entirely unafraid of confrontation.... She projected a passionate subjectivity onto the world...and only wanted to give a bit of her immense happiness to everyone around her."

Daughter Mona Rubin chose to talk about her mother as a gardener, because she sees it "as a metaphor for how she lived her life." She noted, "Above all, family was the most important thing for my mom, and gardening is something that spans the generations." Saying how her mom always grew the best tomatoes and could make flowers come up in even the most hostile terrain, she concluded with the words: "My mom was truly a woman of the earth, and she loved getting her hands dirty in the soil or molding clay. I will miss her strong hands and her loving spirit that taught me to appreciate beauty in a tiny flower, in a ray of sunshine or in a perfectly formed tomato from her garden." Son Harvey Hyman also saw the garden as a perfect metaphor for his mother, explaining: "LOVE informed what she did and how she did it." He

noted, "You could see and feel her LOVE when you entered her flower/vegetable garden." He also spoke of the way she often made a point of buying artwork from painters and printmakers who were struggling in order to encourage them and keep them from giving up.

Steve Hyman emphasized his mother's love of family and friends. "My mother loved her family fiercely, wanted only what was best for each of us, and supported us without condition," he said. He continued, "She wanted each of us to find the right mate in life—nothing was more important than love—and to take on life goals that would match our strengths and would give us a life of scope." Her children all shared their memories of the way Elaine had embraced their spouses and made them part of the family circle.

Nephew Barry Hyman summed up the family's, and also the Print Club's, love of Elaine when he said, "I was a fan of Elaine in many ways. I have five of her wonderful sculptures in the center of my home. With her special talents, she was able to bring life out of a stone. She could look at a stone and see the possibilities of an amazing, intricate human structure. She did that with people as well, and she used her talents to help mold them into better human beings."

Ben Rubin's words are, perhaps, the most fitting conclusion for this too-brief tribute: "Each time we look at one of Grandma's sculptures, we see part of her spirit. And thankfully, stone lasts forever. People all over America own her works, and in this way, her spirit spans the country."

Elaine Hyman is survived by her devoted husband, Julian, her children Steve, Mona and Harvey, and their spouses, Barbara, Michael and Lael, and grandchildren Sara, Ben, Emily, Julia, Charlie, Simone and Elliott. A memorial fund has been established in Elaine Hyman's name at the Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042.

Joan Snyder: Painter, Printmaker and More

Maryanne Garbowsky

Certain words and phrases jump out at you when you think of the art of Joan Snyder: colorful, bright, even "garish" (Herrera 11); expressionist, emotional, personal, political; feminist—strong, powerful, resonant; more rather than less. Joan Snyder's art is all of these and more. Hayden Herrera, the author of a recent monograph on Snyder, divides her work into three periods: stroke, field, and narrative, which are arranged in the book chronologically as well as by type. It helps the viewer understand Snyder's work as well as assess her growth and "reinvention" as her career has evolved.

Starting off as a student at Douglass College (Rutgers University, New Jersey), Snyder received her AB in 1962 and a Master's in Fine Arts in 1966 (Herrera 22). From that point on, she took off, working and exhibiting both in



Artist Joan Snyder

PHOTO BY GILLIAN HANNUM

group and solo shows, the venues becoming more and more prestigious as viewers became aware of her work. Her canvases stay with you; they speak out loud.

Whoever believes a painting is silent has not been in a room of Snyder's work. Her paintings can be strident, provocative, nostalgic, but they are always memorable.

To Snyder, painting is her "religion" (McQuaid 2); it is "the altar" at which she prays (2). Offering herself, her life, her issues and concerns as subject matter—(Snyder is "an autobiographical painter. 'The painting always had to do with my life.'") (Herrera 41). She provokes her viewers' interest and corrals their emotional response. Witness *Elegy* (2001) done

after September 11, 2001. This painting at once memorializes the death of innocence while celebrating the "joy of fecund nature" (Herrera 58). She portrays the life cycle with its happiness and sorrow. At the bottom right, sym-

bologically in white, the painter simply includes the date Sept 11, 2001.

Two of my favorite paintings use the sunflower. The earlier of the two, done in 1995, quotes the poignant William Blake poem "Ah Sunflower" for which it is named. It refers to another life cycle, a personal one, her parents' aging and death (Herrara 57). In the painting, she blends word and image, something she does frequently in her work, using words as part of her content.

The second painting, *Lacrymae Antigua* (Ancient Tears), done in 2000, shows the sunflowers at the end of their blooming cycle, their stems bent and their heads hanging down. The earth from which they grow appears to be covered with a tangled nest of beheaded sunflowers oozing reddish-brown drops of life/blood as they lie inert. The background of blue against which they emerge reminds us of the ether from which they came.

Known primarily as a painter, Snyder is an accomplished printmaker as well, having worked with Diane Villani and Maurice Sanchez, among others, making etchings, woodcuts and monotypes. Although she tried lithography, she abandoned it after two attempts (McNear 18). In 1988, Sanchez gave Snyder an offset press to make monotypes. She did, enjoying the medium, which allowed her the spontaneity and freedom denied by lithography. Monotypes gave Snyder a chance to "paint directly and freely on the printing surface" (McNear 18).

Snyder also did etchings "based on her paintings" (16) as well as woodblocks, which she did predominantly in the 1980s (17). For an artist who likes to use words in her work, printmaking has allowed Snyder the perfect graphic medium to combine image and word.

Joan Snyder's creations – whether painting or prints — are alive and filled with energy. Her style, too, is vital, evolving over time, never standing or staying still. For these reasons, her work excites and surprises viewers, encouraging them to anticipate and eagerly await its next reincarnation.

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Kimmelman, Michael. "In Every Stroke, Life's Fierce Pageant." *The New York Times* 26 Aug. 2005, final ed.: E25.

McNear, Sarah Anne. *Joan Snyder Works with Paper*. Allentown Art Museum, 1993.

McQuaid, Cate. "In Drips, Gobs, and Blots, Her Paintings Pulse with Life." *The Boston Globe* 16 Nov. 2005, 3rd ed.: E1.

Items of Interest

- Carl Ferrero, "24 Things About Joan Snyder; A List for a Painter Who Makes Them," *Rutgers Magazine*, Spring 2006, pp.26-29.

Large color photo of a painting called *Women Make Lists*, plus two smaller color photos and a portrait of her. The "24 Things" are 24 short paragraphs.

- Frank O'Connell, "Old, but Just How Old? Making Early Prints Give Up Their Secrets," *The New York Times*, Science section, Tuesday, July 25, 2006.

Report of work by S. Blair Hedges, a scientist at Penn State University, who has developed a new way of determining the date of production of early prints by examining the changes from edition to edition, measuring the deterioration of the plates. Further information can be found at <http://evo.bio.psu.edu/printclock/>.

Book Shelf

Gillian Greenhill Hannum

We are introducing a new column in our newsletter that will feature information and brief reviews of books that would be of special interest to Print Club members. We are particularly interested in featuring books written by or about our club members and presentation print artists.

Double Vision: Contemporary Artists Look at the Poetry of Emily Dickinson

By Maryanne Garbowsky

Chester, VT: Putnam Hill Press, 2002, 62 pages, paperback, ISBN 0-9724070-0

Available online at <http://dickinsondoublevision.com>

This lovely volume, authored by a member of *The Print Club Newsletter* committee, Professor Maryanne M. Garbowsky, will surely be of interest to members as it features the work of 17 contemporary artists who have been

inspired and influenced by Emily Dickinson's poetry.

Garbowsky is an English professor at the County College of Morris, in Randolph, New Jersey. This is her second book on Dickinson; the first, *The House without the Door*, was published by Fairleigh Dickinson University Press in 1989. Garbowsky also serves as art editor for the *Emily Dickinson International Bulletin*.

Among the works explored in this slim volume with splendid color illustrations are several by artist Will Barnet, whose presentation print for our club in 1997—*Between Life and Life*—was based on Dickinson's poem #1101. The author's essay about Barnet also discusses at length his book project, *The World in a Frame* (New York: George Braziller, 1989).

While Garbowsky's book is not limited to prints (paintings and mixed media pieces are most common), it does illustrate prints by Robert Cumming and Katja Oxman.

Elizabeth Catlett: A Portrait

Maryanne Garbowsky

Describing the artist Elizabeth Catlett is not difficult. Words such as inspiring, forthright, direct, truthful and courageous spring to mind. She is someone who believes in what she says—an example and a role model to young artists. Not interested in self-aggrandizement, fame, money, or gallery shows—she has said, “I try to keep away from galleries, they flatter you, seduce you, they buy and sell you” (Lewis, *Art: African American* 126). She is primarily interested in helping people—helping oppressed people believe in themselves and their talent, and opening up an avenue through art which will allow them a way to speak out against discrimination.

She believes in people and the art that comes from them. This philosophy is not limited solely to racial identity, but also for undervalued and underprivileged people everywhere: “today it is difficult to wrap ourselves in ‘blackness,’ ignoring the rest of exploited humanity, for we are an integral part of it” (Bearden 426).

And she has achieved what she has worked for all her life. Today, African-American art is held in high esteem; she herself spoke out and fought against prejudice, paving the way for others like herself to find their voices and express them. According to Romare Bearden and Harry Henderson, it is “her social vision that adds a special dimension to Catlett’s importance” (418).

Tireless in her efforts to speak up, she was harassed in the 1950s by the House Committee on UnAmerican Activities because of her affiliation with the Carver School in Harlem. But that did not stop her; it undoubtedly fortified and energized her, making her work all the harder.

As a young child, Catlett knew that art was her calling. She had a talent for drawing and “always wanted to be an artist” (Fax 16). Perhaps she inherited a gene for art from her father, a mathematics professor at Tuskegee Institute, who enjoyed wood carving. Unfortunately, she never knew him because he died before she was born (Lewis, *Art of 1*).

Catlett felt the sting of unfairness and discrimination early in life. Wanting to attend the Carnegie Institute of Technology in Pittsburgh, she took competitive tests to gain entry. “I was the only black kid there,” she remembers. “On the day the candidates were hanging their work for review, Betty overheard a remark. ‘It’s too bad she’s a Negro, isn’t it?’” (Fax 16-17). Needless to say, she was rejected and went on to Howard University to study design. But regardless of obstacles such as this, she worked hard and overcame them, achieving despite the small-mindedness of others.

In 1940, she was granted the first MFA in sculpture from the University of Iowa, where she worked with artist Grant Wood. He had a lasting influence on her, advising her “to look at her own people for inspiration” (Bearden 421). She did, submitting an African-American *Mother & Child* carved in limestone for her Master’s thesis. This sculpture went on to win first prize in the 1940 American Negro Exposition in Chicago (Bearden 420).

Although Catlett was trained primarily as a sculptor, it was during her visit to Taller Gráfica Popular in 1946 with her first husband, artist Charles White, that she became

more interested in the print medium. She had previously studied printmaking at the Art Students League with Harry Sternberg (Bearden 421). In Mexico, she refined her technique, beginning with linoleum prints which were “easy and inexpensive” (Lewis, *Art of 21*).

Fascinated by “the style and purpose of the Mexican muralists” (McElroy et. al. 48), she saw that prints were the perfect medium to disseminate ideas and “to use your art for the service of people, struggling people . . .” (Lewis, *Art: African* 126). “Among other things, I learned that my sculpture and my prints had to be based on people’s needs. The needs of whomever I’m creating for determine what I do” (Lewis, *Art: African* 126).

She continued to work at Taller, first as an associate, then “as a foreign visitor, and finally as a member” (Fax 26). Working alongside Mexican artists, Catlett also learned the value of working “collectively” where each “learned from the other” (Lewis, *Art: African* 126). According to Samella Lewis, Catlett’s former student and biographer, the time spent in Mexico “must be regarded as her most important and productive artistic period” (*Art of 20*).

Today, Elizabeth Catlett is well known, not only in America, but in Europe as well, her work finding homes in museums and university collections around the world. Among them are the Metropolitan Museum of Art, the Museum of Modern Art (New York); the National Museum of American Art (Washington, D.C.); the National Institute of Fine Arts (Mexico City); and the National Museum of Czechoslovakia (Prague). Her prints especially have been shown around the world since they are “easier to transport than her sculpture” (Bearden 426).

Always a teacher, Catlett enjoys showing young people, along with her husband, Mexican artist Francisco Mora, how she makes her prints or patinas her sculpture. Her life has been noteworthy, not only for the work she has done, which will continue to affect generations to come, but also for the inspiration she has given to those who needed encouragement: “Art for me must develop from a necessity within my people. It must answer a question, or wake somebody up, or give a shove in the right direction—our liberation” (Bearden 419).

Elizabeth Catlett has been a catalyst for change. Her body of work, both sculpture and prints, has undoubtedly “woken” somebody up. To those people, she has given the incentive and strength to persist, to strive and to achieve her vision: freedom.

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Exhibition Review

"Copper Field Suite," Recent Monotypes by Eric Aho, Center for Contemporary Printmaking, Norwalk, CT, September 17 – November 19, 2006

Jilda Manikas

Upon entering the Center for Contemporary Printmaking in Norwalk, CT, one is immediately struck by the bright yellow that surrounds and engulfs the viewer. Such is the introduction to Eric Aho's monotypes: *Copper Field Suite*.

These prints feature a unique look into the vision of this talented landscape painter. Aho's work features a "wedge" of landscape off to the side of the paper, allowing the viewer's eye to fill in the rest. The recurrent feature throughout the 25 pieces is the copper/yellow land against an ever-changing sky: sometimes dark and dramatic, other times subtle and subdued.

Aho is not afraid to use his brush – large, defiant brushstrokes call to mind the work of an Abstract Expressionist. His nod to Abstract Expressionism is also evident in the traces of himself he leaves behind; his



XXVIII from the "Copper Field Suite," monotype, 15.75" x 33.625", 2006 © Eric Aho

PHOTO COURTESY OF THE CENTER FOR CONTEMPORARY PRINTMAKING

thumb and finger prints are smudged throughout the various pieces of his work.

Copper Field Suite, Recent Monotypes by Eric Aho allows the viewer the opportunity of seeing creativity at its beginning. Aho describes his work in this medium by noting that his "...monotypes seem way ahead of my paintings...they're a crystal ball of sorts, a look into what may be happening in the studio in the coming months."

On exhibit until November 19, this show will afford you tremendous insight into the mind of a landscape painter – a show of this caliber is not to be missed. For hours and directions call (203) 899-7999 or go to CCP's website at www.contemprints.org.

Recent Publication by Ed Colker

Former presentation print artist Ed Colker recently collaborated on a new project in honor of the 92nd birthday of Abraham Sutzkever, the foremost living Yiddish poet. The publication, *from Elephants by Night – poems of Africa*, is a portfolio of 18 poems translated by Melvin Konner with eight drawings by Colker. A full-color frontispiece on Fabriano Uno is followed by the poems in English, typeset in Palatino by Spring Salvin. The letterpress printing of the text is by Bradley Hutchinson. The drawings are printed on English Somerset as lithographs by Maurice Sanchez at Derriere L'Etoile Studio. The limited edition of 100 portfolios is

numbered and signed by both translator and artist. Details are available from Haybarn Press, PO Box 248, Millwood, NY 10546.

Last January, Colker was in residence at the W. T. Bandy Center for Baudelaire and Modern French Studies at Vanderbilt University, where he was a guest of the Pascal Pia Collection. He presented an illustrated lecture on "Modern Arts of the Book" and participated in a round-table discussion of "Text and Image." He also conducted an informal seminar on the French tradition of the printer as creator, using examples drawn from the Pia Collection.

mixed greens Print Portfolio

The "mixed greens Print Portfolio," issued in 2005, is a diverse set of six prints by six different artists: Rob Conger, Giles Lyon, Lamar Peterson, Joan Linder, Julianne Swartz and Stas Orlovski. The artists were given wide latitude in creating their images, their only constraints being the size of the paper—22 x 30"—and the range of printing processes available at the Lower East Side Printshop. The resulting collection, presented in

a handmade archival box, includes silkscreen prints by Conger, Lyon and Peterson, an etching by Joan Linder and a photogravure by Julianne Swartz. Stas Orlovski combined etching, aquatint, sugarlift, silkscreen and dry-point to create *Moonbird*. An edition of 75 was published. Visit mixed greens at 531 West 26th Street or view the artwork at www.mixedgreens.com.

The Annual IFPDA Print Fair

Michele Senecal

New York, NY [June 1, 2006]— A fresh, new presentation is expected this year when the International Fine Print Dealers Association (IFPDA) opens its 16th Annual IFPDA Print Fair on the evening of November 1st with an elegant benefit preview for the Museum of Modern Art's Department of Prints and Illustrated Books. By all accounts, the IFPDA's Print Fair Committee has been hard at work re-envisioning the fair with a spacious new floor plan to showcase the ninety-one members who will be exhibiting this year. Visitors will find the vast space at New York's Seventh Regiment Armory freshly reconfigured with enhanced sight lines and more opportunities to pause and contemplate the many treasures on view from over 600 years of printmaking.

The IFPDA Print Fair's unique character lies in its comprehensive look at one medium, fine prints, and its ability to draw the leading international dealers in the field from all periods, old master to contemporary, under one roof. Notes longtime exhibitor, dealer David Tunick, "I really think this fair draws the most tightly focused group of serious collectors as well as every curator in the field in America and many from Europe. There is simply nothing else like it in any fair I know." The fair drew 7,600 attendees in 2005, a substantial figure that has remained steady over the last five years.

New faces at this year's fair include Dutch dealer Jan Juffermans Fine Art, Segura Publishing from Mesa, Arizona, and New York-based contemporary publisher Two Palms. Juffermans, a specialist in the complete oeuvre of Kees van Dongen, will also bring fine examples of their stunning inventory of prints and illustrated books in the pochoir technique from the Art Deco period. Segura will show new editions by Enrique Chagoya, Vik Muniz, and Luis Jimenez. Two Palms will premier new editions by Matthew Ritchie, Carroll Dunham, Richard Prince, Elizabeth Peyton, and Mel Bochner.

The Opening Night Preview Party is expected to draw the many enthusiastic supporters of the Museum of Modern Art and a stellar roster of contemporary artists to celebrate the opening of the fair. The Museum of Modern Art has chosen noted artist, Julian Opie, to create this year's benefit print, an eight-color portrait entitled *Elena, schoolgirl (with lotus blossom)*, 2006 published by the artist and the Museum of Modern Art and printed at Advanced Graphics London. The benefit print is available to purchasers of tickets at the Benefactor level until the edition is sold out. Benefactor tickets for last year's benefit print by Kiki Smith were completely sold out by mid-July and the Department of Prints and Illustrated Books expects an equally enthusiastic response to this year's offering. With viewing hours extended to 9:30 pm, the Preview Party promises to be a festive event.

While dealers are known to be notoriously tight-lipped about the works they will bring to the fair, the curtain has lifted slightly on several items certain to stir excitement among print lovers. For those keen on Rembrandt, C.G.

Boerner LLC will present an exceedingly rare drypoint, *Ecce Homo. Christ presented to the people*, 1655 (Bartsch 76; White-Boon fifth state (of eight); Hind 271). Boerner will also present an extraordinary landscape monotype by Edgar Degas entitled *Les Saules* (Willow Trees).

Among the many treasures of the WPA era at Susan Teller's booth will be *Trouble in Frisco*, by painter, printmaker, and muralist Fletcher Martin. Exceedingly scarce and unusual in shape, this lithograph was executed in 1935/36 with strong, clear reference to the San Francisco Waterfront Strike of 1934. The Fair is indeed a feast for collectors of American prints, as Robert Newman, IFPDA President remarks: "it's an opportunity to see the most important images created during the twentieth century."

Visitors to David Tunick's booth will have the rare opportunity to see Helen Frankenthaler's extraordinary work, *Gateway*, 1982-88. Frankenthaler began this piece, a three-panel bronze screen, in 1982 by creating a large color intaglio and relief print on three sheets. Over a period of more than five years, she sculpted a large bronze screen working with the lost-wax casting process to encapsulate the prints on one side while on the verso she created a painting using sand-blasted bronze plates which she painted with patinated surfaces. The complete edition of twelve was reportedly sold out in its first exhibition at the André Emmerich Gallery in 1988.

Among the highlights at Gemini G.E.L. at Joni Moisant Weyl are new projects from Jonathan Borofsky and Richard Serra. From Borofsky come the first prints the artist has created in more than five years. Reminiscent of his recent public sculpture, *Walking to the Sky*, displayed at Rockefeller Center in 2004, this edition is entitled *Human Structure #1*.

The IFPDA also coordinates **New York Fine Print Week**, an annual celebration of prints that begins October 30th and features exhibitions, gallery talks, openings, and many special events organized by museums and member galleries throughout the city. The guide for Print Week will be available in early September and can be obtained by e-mailing the IFPDA office at info@ifpda.org or by visiting www.ifpda.org. IFPDA Executive Director, Michele Senecal comments, "Print Week provides such an enticing offering of events each year that increasingly our out-of-town guests and museum groups arrive earlier in the week to fully take advantage of Print Week and enjoy the fair on Thursday and Friday before the weekend throngs and the annual New York City Marathon which takes place on the final day of the fair."

On Saturday morning at 11:00 am in the Armory's Tiffany Room, the IFPDA will present its annual Print Fair Program. This year's event will explore Ambroise Vollard's seminal role as a publisher of fine prints for the leading artists of his generation. The topic ties in neatly with the exhibition, *Cezanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde*, which will be on view at the Metropolitan Museum of Art during Print Week. The Print Fair Program is free and open to the public. Those interested in attending are advised to reserve a seat by emailing rsvp@ifpda.org.

The fair is sponsored by the International Fine Print Dealers Association and managed by Sanford Smith & Associates, LLC. Arrangements for group ticketing can be made by calling 212.777.1692. Hotel and travel arrangements can be made through Turon Travel, Inc., the preferred US travel agency of the IFPDA at www.turontravel.com or 212.925.5453. Opening Night Preview tickets can be purchased in advance from Special Events at The Museum of Modern Art at specialevents@moma.org or 212.708.9680. For general information on the IFPDA Print Fair and Print Week, including viewing hours and directions, visit www.ifpda.org or call 212.674.6095.

The IFPDA is a non-profit organization dedicated to

ensuring the highest ethical standards and quality among fine print dealers, and to promoting greater appreciation of prints among art collectors and the general public.

For press information and images please contact:

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Ink Miami 2006 Art Fair

Early “snowbirds” might be interested in the International Fine Print Dealers Association (IFPDA) INK Miami, to be held December 7 – 10, 2006 at the Suites of Dorchester, 1850 Collins Avenue, Miami Beach, FL. This art fair will feature the best of con-

temporary prints and works on paper from 15 of the IFPDA’s leading dealers and print publishers. Exhibitors will occupy spacious suites around the hotel’s lush central courtyard. For detailed information, visit www.inkartfair.com.

September 11, 2001 Memorial Portfolio

The American Print Alliance, a non-profit consortium of printmakers’ councils, has commemorated the victims of 9/11 with a memorial of images on paper. The portfolio is very large, containing 445 artworks donated by artists from the United States, Canada and ten other countries. The Memorial Portfolio is intended as an expression of sympathy to comfort the victims’ families and friends, our nation and the world. The project was initiated by Dr. Carol Pulin, director of the American Print Alliance, who asked each member organization to invite each of its artists to create one print to

commemorate one person killed on 9/11.

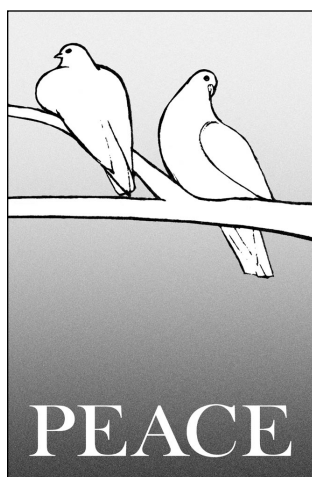
The Memorial Portfolio, displayed as strings of artwork evoking the Tibetan tradition of hanging prayer flags, is being displayed around the country in non-traditional spaces such as airports, hospitals and schools, as well as at art centers and galleries. It was recently shown in New York at The VanDeb Editions Gallery on West 37th Street (September 10 – 23, 2006). Eventually, it will be donated to a museum. More information on the project is available at www.PrintAlliance.org or by writing to the Print Alliance at 302 Larkspur Turn, Peachtree City, GA 30269.

The Art of Persuasion

The New York Society of Etchers, Inc.

The New York Society of Etchers, Inc. (NYSE) is presenting an exhibition of contemporary prints this fall at the National Arts Club in New York City.

The show will run from November 2 through 15, 2006. The exhibition will feature some 40 new prints by many of New York’s most influential artist commentators on matters of current political and social importance. Artworks focused on rights of privacy and free speech, war, the environment, state-sponsored torture and terrorism are at the heart of the event. The show was curated on behalf of the NYSE by Marilyn Kushner, Curator of Prints and Photographs at the Brooklyn Museum of Art. This event is planned to take full advantage of the crowds visiting NYC during Fine Art Print Week



Will Barnet, “PEACE,” limited edition poster

hosted by The International Fine Print Dealers Association. Following the close of the show in New York City later this fall, the exhibition will travel and be seen in additional venues.

In addition, the NYSE has published and will release during the exhibition a collection of commemorative promotional posters for the event. Four of these posters are printed in a classic “event bill” black and white motif of imagery contributed by well-known New York City artists.

Internationally renowned illustrator Marshal Arisman contributed *The Pale Rider*, based on his interpretation of one of the infamous “four horsemen.” Artist printmaker and painter Ann Chernow created her stirring poster image combining a ran-

som note collage of words with the face of a woman shrouded in a traditional Middle Eastern headdress. Highly acclaimed illustrator and printmaker Frances Jetter provided her chilling linoleum cut known as *Whip Tongue* for one of the set, and Zev Deans—a local rising star in the activist art world—produced the timely *Barcode*. Notably, American icon and lifetime social activist Will Barnet, now 95 years old, has created a new full-color image, *PEACE*, which is being used as a visual centerpiece of the exhibition. Will Barnet created his full-color poster expressly for use by The New York Society of Etchers, Inc. in promoting their exhibition “THE ART OF PERSUASION.”

The New York Society of Etchers, Inc. is an artist-run print maker organization serving New York-based artists. The organization’s directors are Stephen A. Fredericks, Andy P. Hoogenboom, Denise Kasof, Sara Sears, Bruce Waldman, Steven Walker and Tom White. The NYSE was founded in 1998 and since 2000 has organized and collaborated in twenty-eight exhibitions of artist prints. Seven of these efforts have focused exclusively on the graphic arts of local emerging artists and not-for-profit workshops; fifteen of the shows have had international influences with collaborating visual artists from Hungary, China, France, Ireland, Australia, Ukraine and Peru; and the remaining six exhibitions have been organized on behalf of cultural institutions including the Museum of the City of New York, the Transit Museum New York, the Housatonic Museum in Bridgeport, CT, and the Ukrainian Institute of America. The majority of these exhibitions have been documented in professionally published catalogues.



Frances Jetter, “Whip Tongue,” linoleum cut

For additional information about the New York Society of Etchers visit www.nysetchers.org, contact info@nysetchers.org.

Member Notes

Print Club Board member Stephen Fredericks recently collaborated on *A Day at Coney Island, a Portfolio of Original Etchings* with Michael Arike, Martha Hayden, Bill Murphy, Alan Petrusis and Steven Walker. The portfolio, published by The New York Etcher’s Press, Inc., was exhibited together with original drawings and ephemera at Horrman Library, Wagner College, on Staten Island from August 1 – September 30, 2006.

Print Club Board member Mary Lee Baranger is participating in a two-part presentation on 20th century American realist prints with collector Norman Kraeft at the Arizona Senior Academy in Tucson on November 15 and 22. Kraeft is selecting examples from his superb col-

lection of 1,500 prints. Baranger will give the historical context, and Kraeft will talk about his personal connections to the prints and their authors. Kraeft was, for many years, a print dealer in Washington, D. C. and Connecticut with his first wife, June. The public is welcome. For further information, contact Mary Lee at Baranger@alum.barnard.edu.

Club member Leslie Nolan has been named Executive Director of the Center for Contemporary Printmaking in Norwalk, CT. According to the CCP’s Fall 2006 newsletter, Leslie’s “energy, her creative ideas, her arts background and her passion for prints promise to bring exciting direction” to the organization’s second decade.

Reminder to Members

In addition to the regular mail announcements of upcoming Print Club events, we are sending event information via e-mail. If you would like to receive e-mail notices but did not include your e-mail address on your renewal form, you can be added to the list by sending a request to Board Member Natalia Kolodzei at kolodzei@kolodzeiart.org. If you did provide your e-mail address but have not received an e-mail, please confirm your address by sending a message to the same address, with “PCNY Announcements” in the subject line.

Membership Renewals

Members are reminded that by now they should have renewed for the 2006 - 2007 season. The Joan Snyder print will only be shipped to paid-up members. In the next few weeks, the Print Club will begin to fill any vacancies with those who have applied for and are awaiting the opportunity to join our club.

Upcoming Print Club Events

Tuesday, October 10, 6 – 8 pm

Please join us for the Print Club's annual Artists' Showcase at The National Arts Club, 15 Gramercy Park South, New York City.

Saturday, November 4, 9:30 – 11 am

Save the date for this year's "Print Week Breakfast" and exhibition, *Graphic Reality: Mexican Printmaking Today*, hosted by the International Print Center New York, 526 West 26th Street, Suite 824. This popular event provides an opportunity to see an exciting exhibit of contemporary prints, curated by Artemio Rodriguez, director of La Mano Press in Los Angeles, and to meet collectors from other print clubs and societies.

Also of interest to Print Club Members:

Through December 31, 2006

iPRINT!, serigraphs by Alexander Calder, Keith Haring, Roy Lichtenstein and Andy Warhol, The Gallery in the Park, Ward Pound Ridge Reservation, Cross River, NY (914) 864-PARK or www.westchester.gov.com/parks.

September 21 – October 18, 2006

New Prints 2000 – 2006: A Benefit Exhibition celebrates the first six years of the International Print Center New York's *New Prints* program. The show of close to 100 recent prints, by artists whose work has been included in *New Prints* shows from 2000 through 2006, reflects the excellence and variety of the New Prints program. All prints have been generously donated to IPCNY by artists and publishers and will be sold to benefit the International Print Center New York, 526 West 26th Street, New York. Call (212) 989-5090 or go to www.ipcny.org for further details.

September 30, 2006 – January 7, 2007

Neil Welliver: Chosen Terrain, Hudson River Museum, Yonkers, NY (914) 963-4550, www.hrm.org.

October 15, 2006 – January 1, 2007

Eye on Europe: Prints, Books and Multiples, 1960 to Now, Museum of Modern Art, 11 West 53rd Street, New York. Call (212) 708-9400 or visit www.moma.org.

October 18, 2006

Topics in Paper Conservation, a lecture by fine art conservator Laura Stirton Aust, 7 – 8 pm, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT. \$10 members; \$20 non-members. Reservations required. Call Jackie at (203) 899-7999.

November 2 – 5, 2006

16th Annual International Fine Print Dealer's Print Fair, Seventh Regiment Armory on Park Avenue between 66th and 67th Streets. See press release elsewhere in this issue or visit www.printfair.com.

November 2 – 15, 2006

The Art of Persuasion, an exhibition organized by the New York Society of Etchers, Inc., will be on view at The National Arts Club on Gramercy Square. (See related story in this issue.)

November 13 – December 2, 2006

Monothron 2006, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 and www.contemprints.org. Printmaking sessions, auction preview and December 2 Auction and Party. This event is the CCP's annual fundraiser.

November 16, 2006

Save the date for the Lower East Side Printshop's annual Benefit Auction and Sale. For more information, call (212) 673-5390 or visit <http://printshop.org>.

March 18 – May 12, 2007

The Sixth Biennial Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT. Artists are invited to submit up to three prints, not to exceed four square inches, to the Center by January 31, 2007. A reception which will be open to the public is scheduled for Sunday, March 18th 2 pm – 5 pm. The exhibition will remain on display thru May 12th. Original prints eligible for entry including, etchings, woodcuts, lithographs, monoprints, monotypes, silkscreens, etc. Photographs, drawings, iris or laser prints, reproductive offset lithographs or Xerox reproductions are not eligible for the competition. For further information, contact CCP at (203) 899-7999.

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The 6th Biennial International Miniature Print Competition at the Center for Contemporary Printmaking

(March 18 – May 19, 2007)

Soon, the Center for Contemporary Printmaking will be filled with tiny prints. This juried competition and exhibition attracts entries from artists around the world who are intrigued by the challenge of creating a print no more than 4 square inches in size. CCP is delighted to welcome David Kiehl as the judge for this year's competition. The Curator of Prints at the Whitney Museum of American Art in New York City, Kiehl is widely regarded as an authority on prints and printmaking, and he has authored numerous essays and catalogues on artists.

Work selected by Kiehl will be included in the exhibition, opening March 18 and extended through May 19, 2007, and will be offered for sale. The small size of the prints allows the Center to exhibit a large number of entries, thereby showing the public the creative efforts of many artists from the United States and abroad. Begun in

1997, the Miniature Print Competition has expanded over the years; in 2005 the exhibition received 589 prints from 205 artists in 25 countries.

The Center for Contemporary Printmaking is open to the public Monday – Saturday, 9-5. The Center for Contemporary Printmaking invites all New York Print Club members who wish to be on CCP's mailing list, to please email Jacqueline Akers at the Center, jakers@contemprints.org, with your name, and address.

Thank you.

Leslie Nolan

Executive Director

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