

The Print Club of New York Inc

Spring 2007

President's Greeting

Leonard Moss

With Ed Colker's presentation, *Prints and Poets: In Search of A Spiritual Identity*, at our annual meeting on June 11, the Print Club's 2006-07 year came to a close. It seems appropriate for me to review the accomplishments of the past year and to reflect on possible new directions emerging in the world of printmaking.

The year began on a peaceful note when Joan Snyder introduced the 2007 presentation print, *Oasis*, which she described as "a place where one can dwell." The annual Artists' Showcase that followed at the National Arts Club was, as expected, an action-packed evening. Five young artists expressed their intensely personal feelings through their art. The large audience of collectors and their guests were as emotionally involved in those narratives as the presenters. The event was evidently a great success.

Other Print Club activities were informative. We were invited to tea at the International Fine Print Dealers Association in November 2006 and to "Works On Paper" by Sanford Smith the following March. Alex Rosenberg, former President of the Art Appraisers Association, spoke on selecting and appraising contemporary prints. "Do not spend 'remarkable' amounts on contemporary work as you have no idea where that artist will be in 10 years." Maurice Sanchez demonstrated the complicated process of printing an edition from Mylar plates. In response to a question from the group in his studio, Sanchez said he is likely to pull about 280 copies to achieve an edition of 200 satisfactory prints. A walk through Chelsea, the new art

gallery center in Manhattan, began on a Saturday morning in April with a view of the work of May Stevens at the Mary Ryan Gallery.

The panel discussion of *Social Commentary in Print*, moderated by Gillian Hannum, included comments by Marshall Arisman, Frances Jetter and Judith Brodsky, all of whom are actively engaged in using the print as a strategy to bring about social and political change. The panelists shared their thoughts and feelings as they demonstrated how they communicated their convictions through their art. Their images are imaginative, provocative, and at the same time, exquisitely artistic.

Before the event, I recalled the jarring, unforgettable images in the homes of prominent art collectors I had visited depicting injustices and horrors, urging the viewer to become involved in bringing about social and political change. I thought, by comparison, of the relatively benign themes in the prints commissioned by the Print Club. In anticipation of the event, my wife Muriel and I scanned the images on our walls at home. The panel discussion reinforced our decision to collect only works that we can live with comfortably.

The panel was prepared with the active assistance of Stephen Fredericks, PCNY Board member and President of the New York Society of Etchers, Inc. He had exhibited *The Art of Persuasion*, a collection of social commentary in print, at The National Arts Club in April, 2006. The catalogue of that event published several months later includes the comment that printmaking is especially suited to social commentary because it is an inexpensive reproducible medium that is easily disseminated. Members of the panel are continuing to follow their convictions through their art. Jetter and Fredericks are preparing *The Art of Democracy*, which they expect will be exhibited nationally, and Brodsky and Ferris Olin, both Club members, are pursuing greater recognition of the contributions of women artists.

PRINTS NOW - DIRECTIONS AND DEFINITIONS by Gill Saunders and Rosie Miles (Victoria & Albert Publications, 2006) addresses the question "What is a print?" and explores some of the new, ever-expanding directions in printmaking. They conclude that the use of new media such as digital technology, viewed by some as a threat to the future of printmaking, has simply extended the options available. "New techniques have taken prints outside the established critical context, the gallery system and the art market....Dynamic and democratic, the world of printmaking now includes the billboard and the badge, the masterpiece and the multiple, the priceless and the give-away."

We have evidence that change from the conventional is already taking place. Chakaia Booker is known for her huge sculptures made from pieces of used rubber tires. A discussion at a recent Print Selection Committee meeting speculated about the possibility of sending an editioned small, relatively flat sculpture to each PCNY member as a presentation print.

Experiments with new techniques are taking place at

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Gillian Greenhill Hannum

the Brodsky Center of Rutgers University, New Brunswick, New Jersey, where the Club's Elizabeth Catlett and Joan Snyder prints were produced. Mona Hatoum has completed a "print" of paper pulp, embossed with her image of the world, but without ink printed on it. William Kentridge has "editioned" a stereoscopic print that must be viewed through an instrument in order to be seen in three dimensions. Both "prints" are in great demand.

A revolution in art is predicted by Nobel Laureate Eric Kandel. In his "new science of the mind," Kandel commented: "as we learn more about how the brain perceives the outside world, a new generation of artists, informed by knowledge of the brain, may experiment in ways we never imagined."

The 2007-08 PCNY year will open on Monday, September 10, 2007 at the Society of Illustrators when Richard Haas unveils the 2007 commissioned print, *57th Street Looking East*, a lithograph in black and white showing modern Manhattan, traffic and all.

Recent Print Club Events

Visit to Derrière L'Étoile Studios, 313 West 37th Street, New York

Monday, February 19, 2007

Gillian Greenhill Hannum

On a frigid President's Day evening, Print Club members and their guests enjoyed a warm welcome at the print shop of master printer Maurice Sanchez. Sanchez has operated a contract studio for more than 35 years and has been in New York City for 30. He named his studio Derrière L'Étoile, meaning "behind the star." This alludes to the collaboration between artist and master printer, who plays a crucial but supporting role in helping the artist to realize his or her vision in print.

Sanchez attended University of New Mexico's College of Fine Arts, won a fellowship to the Tamarind Institute and then completed his education at the Art Institute of San Francisco. He came to New York to work with artist James Rosenquist and opened his own studio in 1976. Prior to that, he taught at the Emily Carr School of Art in Canada and worked with Petersburg Press in London and Brooke-Alexander Editions in New York.

Sanchez's spacious studio houses several large, flatbed proof presses of the type that were used for commercial work in the 1950s and 60s. One, a 1960 German offset press, weighs over 8,000 pounds. He makes offset lithographs on this press, which allows an artist to realize his or her design without having the image reverse. The bed adjusts to take a stone or a thin, aluminum plate etched from drawings made on Mylar by the artist. The plates are made from the Mylar using a light transfer process.

Sanchez noted that different master printers have different specialties. Few do the kind of offset lithography he does. He can generate two to three prints a minute when the press is running well. The image transfers from the

When I visited his studio to pick up an artist's proof to present to the Board, Haas graciously showed me many of his traditional architectural scenes, for which he is well known. Imagine my surprise when the very next day an article appeared in the *New York Times* revealing his other life as an artist creating huge murals which embellish urban landscapes from New York to California. The article showed a picture of his latest project, a 12-story mural in Brooklyn, commissioned to dress up the courtyard in back of a huge condominium development under construction. Readers are warned not to walk through the realistic-looking door painted on the wall. As I understand the thrust of the thesis in *Prints Now*, the Haas project might fall into the category of a print, along with graffiti, etc.

The Events and Print Selection Committees are presently hard at work selecting activities to keep members informed of developments in contemporary printmaking. PCNY members are invited to participate in those committees. Those who are interested can reach me at 609-514-0346 or vogelmoss@aol.com.

plate to the roller, then back onto the paper, requiring two passes of the press. Sanchez said that it takes about one hour to convert the press for each color of ink, the time being needed to clean the roller and the "blanket."

Derrière L'Étoile mainly works with painters who want to edition prints. This is quite different from working with printmakers, who are all about process. Painters are mainly interested in the final result, and the master printer has to follow their lead and realize their vision using whatever means are at his disposal. Sanchez noted that some artists, such as Rosenquist, with whom he has been collaborating for more than 30 years, know all about print processes and what they want to do. Working with him is like "dancing with an old partner" Sanchez noted.

After showing us the presses and discussing various techniques, Maurice Sanchez brought out a pile of prints he had published. First, he showed members a delicate portfolio by Simone Shubuck, her first prints—executed on delicate Rives paper. Next came several prints by John Baldassari based on Hollywood movie stills. A grisaille landscape and seascape and a small color landscape by April Gornik attracted members' interest, as did several 2002 prints by Red Grooms—*Masters at the Met*, *Brooklyn Bridge* and *New York Marathon*. Works by Carol Dunham, Walton Ford, Robert Longo and Malcolm Morley followed.

Sanchez showed those assembled a 2006 print by Claes Oldenburg and Coosje van Bruggen. He also brought out some recent works by Rosenquist and several images by Louise Bourgeois. A quartet of woodblock images with monoprint on Japanese paper by New York artist Jackie Battenfield attracted interest; they depict a rippled water surface under different lighting conditions—dawn, bright sun, sunset—much like Monet's series paintings. Several prints by Will Barnet came next, followed by works executed with Marcel Zamos, Stefan Curtin, Sylvia Mangold and Philip Pearlstein. Your reviewer was attracted to several spare, abstract works by David Israel. The final group of images displayed to us was a selection of luscious

monoprints executed by the late Jules Olitski. Sanchez has also been "behind" prints by such art world "stars" as Elizabeth Murray, Eric Fischl, Jim Dine and Joan Snyder.

The Print Club of New York would like to thank Mr. Sanchez for his hospitality and for taking the time to show and talk to us about the many prints he has published.

Social Commentary in Art: Panel Discussion with Marshall Arisman, Judith Brodsky and Frances Jetter, moderated by Gillian Greenhill Hannum, The Society of Illustrators

Monday, March 26, 2007

Mary Lee Baranger

This is a hot topic in Western art. The Greeks pilloried the Centaurs, the Persians and the Barbarians who ravaged individuals, the body politic and the city state. Indeed, significant subject matter has been central to visual art until the last century. A survey of major artists of more recent centuries was presented by moderator Gillian Greenhill Hannum: Hogarth, Goya, Daumier, Kirchner, Dix, Picasso, Warhol, Catlett, Chicago, and Brodsky. This set the stage for the panelists to discuss

their own work in a broader context.

To date, the role of social commentary in prints that are commissioned by the Print Club is minimal or non-existent. Our President Leonard Moss called attention to this in his introduction. This raises the question of the function of art that the panelists addressed. Art to live with on our domestic walls may be different from the hard-hitting art that historically is found in religious institutions (isn't the Crucifixion social commentary?), government buildings, and now museums and in print.

All three panelists addressed the question of the function of their images: expression of personal feelings and convictions, attempt to change the world? Both Arisman and Jetter work frequently on commission and with a deadline to illustrate current issues in newspapers and magazines. One can argue that their art is better for being produced with patrons requesting topics and schedules, much as artists had always worked until the 19th century rise of a Romantic notion of "art for art's sake" produced by the free-lance and frequently penniless artist.

What is the difference today between art and illustration? This is a question posed by the art on the walls of our meeting place, the Society of Illustrators. In an interview by "Night Watchman" published in 2005, Arisman commented that in both "fine arts" and illustration, a bad painting on a printed page is a bad painting on a gallery wall. He quotes the sculptor David Smith: "Art that meets the minds and needs of other people is commercial art."

Upcoming Print Club Events

Monday, September 10, 2007, 7 pm

Save the date for the Print Club's annual Presentation Print meeting at The Society of Illustrators, where artist Richard Haas will unveil the Club's commissioned print, *57th Street Looking East*.

Monday, October 15, 2007, 6 – 8:30 pm

The Print Club's annual Artists' Showcase, one of our most popular events each year, will be held at the venerable National Arts Club on Gramercy Square.

Also of interest to Print Club members:

June 7 – August 11, 2007

Blue Print: Annual Members' Exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contempprints.org.

June 14 – August 3, 2007

eccentric BODIES, an exhibition of work by artists with a feminist gaze, curated by Judith K. Brodsky and Ferris Olin, Mason Gross School of the Arts Galleries, 33 Livingston Avenue, New Brunswick, NJ, (732) 932-9407, extension 27.

June 18 – August 31, 2007

Summer '07 Exhibition, featuring the work of Beth Campbell, Hope Dector, Matthew Day Jackson, Mary

Temple and Liz Zanis, guest curated by Sebastiaan Bremer, Lower East Side Print Shop, 306 West 37th Street, 4th Floor, New York, Opening Reception June 27 from 6 to 8 p.m. See <http://printshop.org> or call (212) 673-5390 for details.

June 29 – August 3, 2007

Silkscreens/New Prints 2007, opening reception Thursday, June 28, 6 – 8 p.m., International Print Center New York, 526 West 26th Street, New York, (212) 989-5090 or www.ipcny.org.

September 6 – October 8, 2007

Per Square Foot, inaugural exhibition and grand opening of Dieu Donne Papermill at its new location, 315 West 36th Street, New York. Opening reception, Tuesday, September 25, 6 – 9 p.m. See www.dieudonne.org or call (212) 226-0573.

October 18, 2007

Benefit auction for Dieu Donne Papermill, 6 – 11 p.m., at Metropolitan Pavilion, 4th Floor, 128 West 18th Street, New York. Call (212) 226-0573 for details.

November 1 – 4, 2007

Annual IFPDA Print Fair, in conjunction with New York Fine Art Print Week (October 29 – November 4), Seventh Regiment Armory, Park Avenue at 67th Street, New York.

Art that meets the needs of the artist is fine art."

All three of the panelists talked about their work with the passion and commitment that comes from the heart. In style they differ. Arisman uses more painterly shadows and depths. Jetter draws biting lines. Brodsky combines line and color panels. Their works vary in the degree of tragedy, irony, satire or humor they present. Their subjects vary from profoundly sorrowful and heartbreaking images of the human condition, of injustice (Arisman), to biting but humorous commentary on politics, our abuse of the environment, and of each other in our society.

Questions from the audience confirmed that this was one of the best and most interesting panel discussions that the Print Club has hosted.

Chelsea Art Walk

Saturday, April 28, 2007

Gillian Greenhill Hannum

The last Saturday in the second wettest April on record dawned bright and sunny—an auspicious beginning for the Print Club of New York's Chelsea gallery tour. The group met at 11 a.m. at the Mary Ryan Gallery, 527 West 26th Street. Mary Ryan moved to Chelsea, now the hub of the New York art scene, in January after 14 years on 57th Street. The exhibition *May Stevens: Ashes Rock Snow Water (new Paintings and Works on Paper)* ran from April 4 – May 5 and was only the second show at the new venue. Stevens, now in her 80s, has lived in New Mexico for the last decade. This show of recent work continued to explore a theme the artist has been interested in for the past 15 years—the artistic role of handwriting and script. The "texts" included in her works of art might come from songs or poems, but they are not necessarily meant to be legible.

The centerpiece of the exhibit was a large, 68 x 169" work from 2005 titled *Ashes Rock Snow Water*. Executed in acrylic and mixed media on unstretched canvas, the piece was inspired by a river in Lithuania where her husband grew up. There, the townspeople killed the local Jews before the Nazis arrived and threw the bodies into the river. Small pieces of amber from Lithuania are combined with the paint, and a hand on the left symbolically sprinkles her husband's ashes on the water. This monumental canvas was priced at \$75,000.

Smaller works on paper from 2007, *Splash* and *Tide*, continued the water theme. May Stevens is attracted to the subject of water as it carries life and death. The two 22 x 30" works in acrylic and metallic gold ink on paper were priced at \$8,000 each.

Another 2007 acrylic on unstretched canvas was a landscape of *Martha's Vineyard*. This 54 x 69" painting was somewhat unique in the show as it does not include any writing in the water. The scene features the rich red cliffs of the south side of the Vineyard, familiar to those who have visited Chilmark and Gay Head. It was selling for \$30,000.

Mary Ryan also talked to our group about May Stevens' recent work with prints. *Skylight* (2006) repre-

sents the artist's first new print since 2000. It is a 21 1/2 x 29 1/2" color lithograph sprinkled with gold dust. Printed by Maurice Sanchez in an edition of 75, this evocative image of landscape and figures sells for \$2,000 unframed. Ryan also discussed the artist's *Commedia dell' arte Series* with the group. This body of work came about as a result of the artist having been invited to participate in the "Femme Folio" project commissioned by the Brodsky Center at Rutgers University. An offset lithograph formed the underpinning of the series, nine of which were painted on in various ways and hung as a suite. The tenth image is the one being editioned by Rutgers. Although the title comes from the Italian bands of traveling comic actors, Stevens' series was actually inspired by Mexican cultural traditions.

In addition to presenting May Stevens' recent work to Print Club members and their guests, Mary Ryan also showed some other prints she had in the gallery. Donald Sultan's *12 Colors* (2007) was hanging on the wall of the small presentation room. This installation of twelve flower images, each 25 x 20 1/2", has a powerful presence. An edition of 50 was printed, the set of 12 selling for \$18,000. A stencil was used to render the single poppy on each "black" square, which is actually comprised of eight layers of color, sanded in between layers. This gives a visual richness to the surface not usually found in silkscreens. Ryan compared the flower image to Toulouse Lautrec's famous print of Loie Fuller dancing, where her abstracted, billowing dress dominates the composition. Another work by the same artist from 2006 is *Mimosas*. This etching, aquatint and silkscreen in an edition of 90 used round Avery labels to "lift" color to create the round mimosa blossoms.

Finally, Ryan pulled out *Asian Contemporary Art in Print*, a folio designed to celebrate the 50th anniversary of the Asia Society, which was printed at Singapore Tyler Print Institute. The portfolio, which contains ten prints by important Asian artists living around the world, costs \$6,000 and is only sold through Mary Ryan. Included are works by Amanda Heng (Singapore), Michael Lin (Taipei and Paris), Lin Tianmiao (Beijing), Jiha Moon (Atlanta), Navin Rawanchaikul (Chiang Mai and Fukuoka), Nilima Sheikh (Vadodara, India), Wilson Shieh (Hong Kong), Yuken Teruya (New York), and Wong Hoy Cheong (Kuala Lumpur). A special title page was created by Xu Bing. Printmaking approaches represented include lithography, woodcut, screenprinting, chine collé, embossing and combinations of techniques.

After a little over an hour with Mary Ryan, members were given maps and gallery lists of Chelsea. Your reviewer and about five others moved next door to Mixed Greens at 531 West 26th Street, where I introduced colleagues to the work of Mary Temple, who creates exquisite paintings and prints of light and shadow effects. (I had seen her work last summer in *Mary Temple: Extended Afternoon* at The Aldrich Contemporary Art Museum in Ridgefield, Connecticut.) The office space at Mixed Greens features a wall painted by Temple, and the gallery also kindly showed us a gorgeous blue 2006 silkscreen titled *Project Room in (Impossible) Moonlight*, created in an edition of 25, which sells for \$650. This print is available at Mixed Greens and at the Aldrich Museum

and can be viewed on the Aldrich's website www.aldrichart.org. Temple also created a 2006 set of four silkscreens in collaboration with the Lower East Side Printshop titled *Light Describing a Room in Four Parts*; the set of four, available from Mixed Greens or LESP sells for \$1600 to \$2000 depending on the edition number.

Other club members went on to visit other galleries and to finish up with a Dutch-treat lunch. It was a glorious day for enjoying both art and spring weather!

Print Club of New York, Inc. Annual Meeting and "Prints and Poets: In Search of a Spritual Unity," a talk by artist Ed Colker The Society of Illustrators

Monday, June 11, 2007

Gillian Greenhill Hannum

The Print Club held its annual business meeting at 7:00 p.m. on Monday, June 11 at our "home base," the Society of Illustrators on East 63rd Street. President Leonard Moss opened the meeting and invited Treasurer Joan Blanksteen to the podium for the treasurer's report. Following this, Ms. Blanksteen also reported for the Nominating Committee on the elections to the Board of Trustees. Ninety-one ballots were returned and the following members were elected to a two-year term on the Board: Laura Stirton Aust, Stephen Fredericks, Gillian Greenhill Hannum, Julian Hyman, Malka Moscona, Leonard Moss, Muriel Moss, Raymond Schrag and Rosalind Weinstein. President Moss thanked so many members for returning their ballots in a timely manner.

Following the business meeting, 2004 Presentation Print artist and keynote speaker Ed Colker addressed the group on the topic "Prints and Poets: In Search of a Spritual Unity." A renowned artist and educator, Colker has served as provost of both Pratt Institute and Cooper Union. In introducing Mr. Colker, Moss noted that he founded Editions du Grenier, now Haybarn Press, in the early 1960s for the publication of fine art/limited editions in collaboration with poets and in response to poetic works.

Colker began his slide lecture with an historical overview of the interrelationship between text and printed image, showing early examples from China and Russia as well as 19th century poet/painter/printer William Blake's work. He then noted that, beginning at the time of Baudelaire in the mid 19th century, poetry began to move away from literature and to align itself more closely with art and philosophy. Examples of works by Toulouse Lautrec and William Morris' *Kelmscott Chaucer* followed.

In the early 20th century, a number of outstanding examples of the marriage of art and text were published—in 1900 Vollard paired Bonnard's illustrations with Verlaine's poetry; in 1909 the Italian Futurist Marinetti published *Poupées Electriques*; in 1912 Marc, Kandinsky

and their friends issued the *Blaue Reiter Almanac*; and in 1913 Sonia Delaunay-Terk illustrated Blaise Cendrars' *La Prose du Transsibérien et de la petite Jehanne de France*, a surrealistic take on a trans-Siberian journey.

The 1930s was another period particularly rich in such publications, with Picasso illustrating Ovid in 1931, Matisse illustrating Mallarmé in 1932 and Georges Rouault providing both text and images for *Le Cirque de l'Etoile Filante* in 1938. The 1940s brought Matisse's Jazz portfolio with its famous cutouts as well as a collaboration between former Dadaist Tristan Tzara and artist Joan Miro. In 1958 Miro and Paul Eluard embarked upon a decade-long project, *A Toute Epreuve*, with 287 illustrations.

Colker next turned to American examples of this genre. He noted the 1928 painting by Charles Demuth, *I Saw the Figure Five in Gold*, which was inspired by a poem by William Carlos Williams and which foreshadows the numerals in works by later artists such as Jasper Johns and Robert Indiana.

Another important American contribution was a project by Atelier 17 that paired twenty-one etchings and poems, with the latter reproduced in the poet's own hand. A slide showing the pairing of a Frank O'Hara poem with a Franz Kline etching served as an example. The project took nearly a decade to produce. Hart Crane's *Voyages* of 1959, with engravings by Leonard Baskin, is another high point. Finally, in a unique convergence of European expressionism and American Pop art, the 1964 publication of *One Cent Life*, written by Walasse Ting, edited by Sam Francis and published in Switzerland by E. W. Kornfeld, presented in an "artist's book" 62 original lithographs by such masters as Dine, Francis, Indiana, Lichtenstein and Warhol.

After showing several examples of productions from the Limited Editions Club, Colker turned to his own work in this vein and spoke about his collaborations with the poets e.e. cummings and Marianne Moore. He showed two wonderful images from *All Souls*, one of four projects resulting from his collaboration with poet Kathleen Norris, inspired by the landscape of the Dakotas. Two projects grew from his collaboration with Yiddish poet Abraham Sutzkever, *Beneath the Trees* and *Elephants by Night*, the latter showing the poet's love of Africa. Colker has also produced limited editions illustrating the poetry of Walt Whitman, Pablo Neruda and Michael Anania.

His most recent project, *Open the Gates*, involved collaboration with composer Dave Brubeck. Based on the cantata, "The Gates of Justice," the work expresses hope for universal justice, kindness and peace; it draws on texts from the Hebrew Bible, the Union Prayer Book, the writings of Hillel, the speeches of Martin Luther King, Jr. and original texts by Iola Brubeck. Colker's six lithographs for this project were printed by Maurice Sanchez. These and other works by Colker and his wife, artist Elaine Galen, can be seen at: <http://www.califiabooks.com/finepress/h/haybarn.html#other>.

The Print Club of New York would like to thank Mr. Colker and Ms. Galen for joining us and for making our Annual Meeting such a memorable event.

Renewal Reminders

Print Club members are reminded that renewal notices were sent out in May. Annual dues for our fiscal year beginning July 1, 2007 are \$175. This amount must be received by September 15, 2007. After that date, unpaid membership slots will be made available to new members. Please send your check and renewal form to:

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Thank you.

Apocalypse Then

Maryanne Garbowsky

What is the Book of Revelation? The last book of the Christian New Testament, it deals with the final judgment that will come at the end of the world. Also known by its Latin name, the Apocalypse, it is believed to be the work of John, the same apostle who wrote the Gospel of John. However, many scholars question his authorship since the style of both works differs radically.

Equally controversial is the book's date, which is generally believed to be somewhere between the end of the first century C.E. and the beginning of the second. "Some would date it in Nero's time (54-68), some in Vespasian's (69-79), and yet others in the time of Domitian (81-96)" (Balmforth 1549). Other scholars contend that sections of the book were done at different times and then added to the work.

The traditional story explains that John the Apostle, who was exiled to the Greek isle of Patmos, experienced a vision, which is then unfolded or "revealed" in this book. The vision tells of the Second Coming of Christ as well as the destruction of the world as we know it. It also relates the future of those who are damned and those who will be saved and glorified for all eternity. The raw substance of the book is so dramatic and provocative that it has provided symbols and images for much of Western religious art.

This was the subject of a recent exhibition at the newly renovated Morgan Library. The show, entitled *Apocalypse Then: Medieval Illuminations from the Morgan*, ran from March 23rd to June 17th, and drew from its own prestigious collections. The Morgan is renowned for "the finest collection of medieval painting in America" (*Masterpieces* 6). The event celebrated "the completion of a facsimile" of the Morgan's *Las Huelgas Apocalypse*, an original manuscript from a monastery known as the Las Huelgas de Burgos that was found in the late 1860s. According to the Morgan's description, it is "the largest and latest of a five hundred years series of medieval illuminated commentaries on the Apocalypse by the monk Beatus of Liebana" (Morgan). David Robb, in his text on the art of illuminated manuscripts, calls it "the most singularly dramatic and forceful interpretation of the theme of the world ending" (Robb 158) until the time of Albrecht Dürer at the end of the 15th century. Dürer's *Apocalypse Series*, comprising sixteen woodcuts, illustrates the Book of Revelation ranging from the "Battle of the Angels" in which angels attack the infidels to "St. Michael Killing the

Dragon" to a final "Adoration of the Lamb and the Hymn of the Chosen." Perhaps the most unforgettable and most often reproduced is his "Four Riders of the Apocalypse" with its charging riders, weapons drawn as they "kill with sword, famine, and pestilence" (Rev. 6:8).

Many illuminated manuscripts based on the Book of Revelation were done during this period because events at particular times were thought to be predictive of the end of the world. The millennium, the year 1000, was one such time period, as was 1260, when the Tartar invasion of Russia (1237-1240) and the Moslem sack of Jerusalem (1244) encouraged people to believe the end was near.

During the Middle Ages, the art of illuminated manuscripts flourished. Called illuminations because of the brilliance of the light reflected from such precious metals as gold, miniaturists painstakingly "decorated" the text, enhancing its comprehension as well as enriching its beauty. Known for their special hues, the artists often kept secret recipes for the composition of their colors (Wilson 30). What was so special about this particular exhibition was that the pages of the manuscript were separate since the book had to be disassembled to make the facsimile. Thus viewers could see and enjoy each page individually before the pages are again bound within the confines of a book.

In the exhibition, many outstanding miniatures were shown, among them "Woman Clothed in the Sun and the Defeat of the Seven-Headed Dragon." Based on Chapter 12 of Revelation, the woman is "pursued" by the dragon and escapes on "the two wings of the great eagle" (Rev. 13-14). The dragon is "thrown down" and "Satan, the deceiver of the whole world – he was thrown down to the earth, and his angels were thrown down with him" (Rev. 12:9). The illumination's imagery is particularly striking. Spread over two pages, we see the woman in the left frame threatened by the seven-headed dragon, whose long coiled tail stretches across the width of the two pages. On the bottom left, the woman is lifted on the eagle's wings and moves across to the page on the right where we see a bound Satan and his angels entrapped in the bowels of the earth. In the upper right hand corner, the saved rejoice in their "Salvation and glory" (Rev. 18:1). The illustration is richly and vividly colored: the dragon is a brilliant red, a color known as dragon's blood because it was believed to be made from the blood of a dragon (it was actually an Indian shrub which yielded this rich hue) (Wilson 30).

Another image entitled "Devil Chained in the Abyss and the Dragon" is based on Revelation 20:1-3.

Then I saw an angel coming down from heaven, holding in his hand the key to the bottomless pit and a great chain. He seized the dragon, that ancient serpent, who is the Devil and Satan, and bound him for a thousand years, and threw him into the pit, and locked and sealed it over him, so that he would deceive the nations no more . . .

This illumination is divided into three segments. On the left is a large green spiraling dragon completely filling the space. To the right, the angel holds a large key in one hand and with the other hand restrains the devil or Satan, who occupies the entire bottom third of the image. He is a ferocious looking bestial creature whom we see in profile: one large eye the white of which contrasts sharply with the darkness of his face and coordinates with the long white claws on his hands and feet. He lies against a dark brown background that is decorated with wavy slanting black lines.

My favorite image, however, is "The Vision of the Lamb," illuminated by Maius (ca. 950) showing the Lamb/Christ figure triumphant. In his left leg he holds a cross/scepter proclaiming the victory that is Christ's. Referring to Rev. 7:17, the Lamb is "at the center of the throne" and all around the angelic choir plays instruments and sings of his glory: "Salvation belongs to our God who is seated on the throne and to the Lamb!" (Rev. 7:10).

During the Middle Ages, books were precious since they were one of a kind and were costly to produce: "The cost of a very large and lavishly illustrated book could be about the same as for the construction of a medium-sized cathedral" (Wilson 7). Only nobles and church members

could afford to own them. Thus they were well preserved and carefully housed, sometimes "kept in the treasury" (Wilson 21).

Since illuminated manuscripts are "exhibited only for a few months at a time and under low artificial light" (Wilson 21), we are grateful to the Morgan Library for sharing its special treasures in a show such as this. *Apocalypse Then* provided today's museum visitors a rare opportunity to enjoy a rich visual feast that will not be quickly forgotten.

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Exhibition Reviews

Will Barnet: Recent Work

The Montclair Museum, February 11 – May 27, 2007

Gillian Greenhill Hannum

Presentation Print artist and great friend of the Print Club of New York, Will Barnet mounted a major exhibition of recent work at the Montclair Museum of Art in New Jersey. Barnet's contributions to the evolution of American art are almost without parallel. Beginning with his work in the Social Realist style during the 1930s, and progressing to abstraction in the 40s and 50s, and back to figurative work again, Barnet has never been one to rest on his laurels. Always working, always experimenting, always moving forward, Will Barnet is, today, an inspiration to at least two generations of younger artists. This is the second exhibition the Montclair Museum has mounted of Barnet's work during the current decade; in 2000 they organized a major traveling retrospective entitled *Will Barnet: A Timeless World*.

The recent show featured work executed between 2003 and 2005. It marks a reconsideration of ideas with which Barnet worked in the late 1940s when he became interested in the Indian Space Painters while teaching at the Art Students League. The work of that movement, which influenced a number of the Abstract Expressionists as well, explored Native American pictographic forms in new and creative ways. The recent paintings have their roots in a period of reassessment that the artist engaged in three or four years ago when he was recuperating from an accident and confined to a wheelchair.

Many of the works have seasonal themes—*Call it Winter* (2003), *December* (2005), while others focus on childhood themes and memories. *Tom* and *Halloween* (both 2005) evoke wonderful creatures—part human, part animal. *Tom* is actually based on a beloved cat the artist once owned, reinterpreted with "a child-like feeling, how children see a cat" (exhibition brochure). *Halloween* depicts "a burning sun and struggling, ghost-like arms reaching up" (exhibition brochure).

The dialogue that has always gone on between Barnet's painting and printmaking is evident in this show as well. *Go Go II* (2003) and *Go Go III* (2004-05) are oils on canvas

based upon a 1947 print titled *Go Go*, which was also on view in another area of the Montclair Museum. The print is an example of Barnett's early Indian Space work and is an abstract interpretation of Barnett's little boy holding a duck. The recent paintings, especially *Go Go III*, really evoke the joys and wonders of childhood. Arms and hands seem to be waving and reaching out.

It is fitting that the Montclair Museum mounted this exhibition, with its references back to the artist's Indian Space work; the Montclair Museum of Art has an extensive collection of Native American art as well as an important collection of American 19th and 20th century painting.

A concurrent exhibition of Barnett's drawings from the 1970s and 80s at Manhattan's Babcock Galleries echoed many of the same themes—children and childhood experiences, a contented cat. During this period of the artist's career, the work was fairly realistic, though simplified. The lines are sure but spare; the forms are compelling.

Pop Prints from the Collection of John and Kimiko Powers, International Print Center New York, May 3 - June 16, 2007

Elizabeth Brown

Kimiko Powers nonchalantly gazes at you out of the corners of her eyes as you enter the International Print Center New York's gallery space in Chelsea, appearing both regal and stately in Andy Warhol's screenprint. Kimiko, who currently lives in Japan, and her late husband, John Powers, were active art collectors during the Pop era. The twenty-five piece exhibit at IPCNY was introduced by Bob Monk and is culled from the Powers' private collection located in New York. The Powers were often close friends of the artists whose works they collected, and, in a testament to their involvement in these artists' lives, are mentioned in Andy Warhol's diaries. In addition to Warhol, works by Roy Lichtenstein and Claes Oldenburg were also selected for this exhibit from the Powers' amazing private collection of Pop icons, which also includes artists such as Jim Dine and James Rosenquist, to name but a few. Works included in this exhibit display both the established and recognizable styles of their artists, along with works that are more obscure.

Kimiko is a bust-length three-quarter view of the art collector, done in Warhol's characteristic portrait style—a bold use of color, a "sloppy" application, slightly off-center and out-of-frame—making it just so "Warhol," right down to the two specks of blue pupil strategically dotted into Kimiko's eyes. Green and black are the only other colors used in this screenprint, which was done in 1981. The art collector's dignified appearance in *Kimiko* exists in sharp contrast to Warhol's depiction of Richard Nixon in *Vote McGovern*, 1972. In addition to its expression of anger

and visible frustration, set against an orange background, Nixon's face is green and blue, his tie pink and red, and his hair purple, making the former President appear somewhat ghoulish in appearance, in accordance with Warhol's intent.

While Claes Oldenburg is better known as a sculptor, the more obscure prints included in this exhibit show his characteristic attention to mundane subject matter. Portraying everyday objects, such as a toilet in the aptly titled *Soft Toilet*, Oldenburg manipulates objects to appear different than their reality. In *Soft Toilet*, Oldenburg's depiction appears deflated—a balloon of a toilet from which air has escaped, leaving it malleable and limp. Oldenburg does the same with *Woman Hanging in Imitation of the Soft Fan (Ed. B.)*. The title accurately describes the action taking place within the etching. It shows a naked woman hanging upside down, connected to a pulley by her ankle. As the title describes, the woman is put in place of what is assumed, from the positioning, to be a ceiling fan. Thus is an object whose everyday use involves rotation, a circling of still air, replaced by a presumably living, breathing human being whose purposes and intents far surpass that of any unfeeling thing. This more obscure work of Oldenburg's poses many questions regarding the artist's intent and meaning.

This departure from the established and well-reviewed works of these artists is a continued motif with Roy Lichtenstein's three exhibited pieces. One is a collection of early works entitled *Landscape*, consisting of 10 small prints. The *Landscape* series was completed in 1967 and depicts what seems to be an ocean front in different stages throughout the day. Each is a screenprint on plastic, with what appear to be photographs added to some, and there is only a slight use of the very unique Benday dots, which came to distinguish Lichtenstein as an artist. It would be easy to miss the impact of the pieces with a cursory glance, as the display case in which the series is housed does not do the work justice. Although perhaps better appreciated on the wall, the use of the display case emphasizes the flatness of the works, a common theme throughout Lichtenstein's career. One difference between this series and his later works is the use of color. In *Landscape* the artist uses beautiful colors, such as an iridescent pink to represent twilight, much more vibrant and complex than his muted tones in later works like *La Sortie, from Interiors series*, done in 1990, a woodcut in the style that became eponymous with Lichtenstein.

On a personal note, it was extremely interesting to see the unexpected works of Warhol, Lichtenstein and Oldenburg in this show, because they demanded a closer examination and required that the viewer compare and contrast them with the more well-known pieces, whether it be early career experimentation or late career departures. It also leaves the viewer wanting more, and it is easy to imagine what other great treasures are located beyond the reach of the gallery visitor within the Powers' personal collection.

Center for Contemporary Printmaking in Connecticut Offers "Mystery Print"

The Center for Contemporary Printmaking in Norwalk, CT, well known to many Print Club members, has invited a "mystery artist" to create a print in a limited edition of 100, available only to members of its new Editions Club. The selected artist lives and works in New York, has exhibited internationally over the course of the past decade and is represented in the collections of the Guggenheim Museum, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, to name but a few. The Editions Club is open to anyone and has already attracted members from as far away as California, Florida and Spain. Spaces have been going quickly, but some still remain. Only Editions Club members will be invited to attend a special reception with the artist this fall when the "mystery print" is unveiled.

The Editions Club is part of CCP's capital campaign

effort as it enters its second decade. This year only, the Editions Club's inaugural year, all proceeds from Editions Club memberships (\$400 with no tax deduction) will be matched 100% by the Grace and William C. Shanley Challenge Grant.

The CCP has provided the Print Club of New York with a number of our Artists' Showcase artists over the years and is a wonderful resource for both printmakers and print lovers in New England. Its Executive Director, Leslie Nolan, is a longtime member of our club and its Artistic Director is Tony Kirk, formerly of Tyler Graphics, a renowned master printer. The CCP offers exhibitions, workshops, educational programs and an artist-in-residence program.

For further information, contact the Center for Contemporary Printmaking at (203) 899-7999 or at www.contemprints.org.

New York Society of Etchers, Inc Announces the presentation of:

"THE ART OF PERSUASION"

From April 21, 2007 to June 29, 2007
Paramount Center for the Arts
 108 Brown Street, Peekskill, NY

The **Art of Persuasion** exhibition of prints organized by The New York Society of Etchers will be traveling over the next two years to several already scheduled destinations. The first of the re-presentations will be at the **Paramount Center for the Arts** in Peekskill, NY. The exhibit will open Saturday April 21st 2007 and close Saturday June 30, 2007.

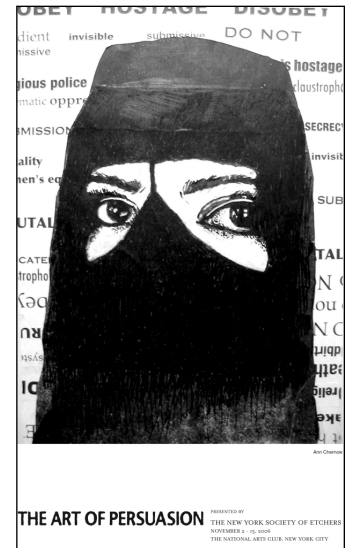
The Paramount Center for the Arts is housed in a completely restored early 20th century theatre in the heart of the downtown arts and business district of Peekskill, New York. Locally, the effort was initiated by gallery owner William Maxwell of Maxwell Fine Arts and Mr. Jon Yonofsky, Executive Director of the Paramount Center for the Arts.

The exhibition of original fine art prints was first presented last November at The National Arts Club in New York City where over thirty works of activist and socially engaging works were shown. Building upon the critical success of this show – the format has been expanded to include additional prints accommodated by the larger gallery space at the Paramount Center for the Arts.

Printmakers participating in the exhibition include Linda Adato, Marshall Arisman, Kristine Bouyoucos, Ellen Carranza, Ann Chernow, David Fox, Stephen A. Fredericks, Zev Deans, Martha Hayden, Art Hazelwood, Frances Jetter, Denise Kasof, Brian Knoerzer, Jessica Lenard, Sue Leopard, Valerie McEvoy, Diane Miller, Bill Phipps, Louis Netter, Joan O'Connor, Joseph Ramos,

Victoria Saltzman, Sarah Sears, Marilyn Silberstang, Bruce Waldman, Barbara Wilson, Edward Fausty, Charlene Tarbox, Rosalee Isaly, Josh McPhee, Mattias Kern, Bill Maxwell, and Danny Hauben.

Following the extended tour of the exhibition it will return to the National Arts Club for the first two weeks of November 2008 when the show will be presented, in its final recast format, as *The Art of Democracy*. *The Art of Democracy* will then be a part of a national coalition of exhibitions led by organizers Art Hazelwood in San Francisco, California and Stephen A. Fredericks of the New York Society of Etchers. The coalition effort will include prints and a promotional poster exchange between all of the participating artist printmaking groups. Interested artists and print workshops and exhibiting societies should contact info@artofdemocracy.org.



Ann Chernow, *The Art of Persuasion* (poster image courtesy of the artist and The New York Society of Etchers, Inc.)

Further information about *The Paramount Center for the Arts* programs can be found at www.paramountcenter.org or writing info@paramountcenter.org. The center is located at 108 Brown Street Peekskill, NY 10566 and 914-739-2333. Maxwell Fine Arts is located at 1204 Main Street, Peekskill, NY 10566 and can be reached at www.maxwellfinearts.com. More information about the exhibition and its availability to travel can be obtained by writing info@nysetchers.org.

Book Shelf

Prints Now: Directions and Definitions by Gill Saunders and Rosie Miles, London: V & A Publications, 2006

Reviewed by Gillian Greenhill Hannum

Prints Now: Directions and Definitions is the first major survey of contemporary printmaking in a decade. The authors are curators in the Word and Image Department of the Victoria and Albert Museum in London. The text traces the shift over the course of the 20th century from prints being made for private contemplation to prints being created for public display. The rise of print studios in the 1960s and 70s, such as Gemini GEL and ULAE in the United States and Kelpra Studio in Britain, allowed artists to explore printmaking in a whole new creative way, raising it to the same level as painting and sculpture. At the same time, artists like Andy Warhol and Robert Rauschenberg appropriated screenprinting techniques from the world of advertising for use in their art, further encouraging this trend.

Since then, printmaking has developed in a variety of new directions. The rise in technology over the last two decades has opened up all sorts of possibilities. The authors argue that those who see digital imaging as the end of the "print" are needlessly concerned. The computer is simply a different tool, opening up a range of new printmaking techniques. Lithography did not bring an end to the woodcut or engraving; photography did not mark the end of traditional printmaking. In the same way, digital image making simply opens new opportunities for artists.

Saunders and Miles point out that the audience and market for prints has shifted in recent years. Much of the contemporary print scene operates outside the tradition of editions, states and proofs. The result includes unique prints, unlimited or un-numbered editions, printed wallpapers and installations. As the authors note, "All these new innovations prompt the question: what is a print?" (10). The medium now encompasses everything from sponsored billboards to a cake iced with an inkjet printed image:

Dynamic and democratic, the world of printmaking now includes the billboard and the badge, the masterpiece and the multiple, the priceless and the give away. (10)

The book is divided into ten chapters. The first, titled "New Media," focuses on various ways the computer is being utilized in contemporary printmaking. British artist Harold Cohen's digital prints generated by a computer program and countryman Richard Hamilton's laser prints are presented, along with American artist Peter Halley's digital inkjet prints from an online program, as a few of the examples in this section. The authors explore collaborations between artists and computer programmers and note that the computer's potential to layer imagery has been exploited by many artists. An especially complex example is British artist Julian Opie's experiments with

Lambda prints overlaid with lenticular plastic and with continuous animation in *Sara gets undressed* and *Sara dancing, sparkly top* (2004).

The second chapter is titled "Old Media Made New." Peter Ford's (UK) blind embossed images on handmade paper, Cristina Iglesias' (Spain) screenprints on aluminum and Anya Gallaccio's (UK) screenprint on mirror acrylic with glitter are just a few examples of the artists and approaches explored in this section.

Chapter Three is titled "Print in 3-D" and explores a variety of works of art utilizing printmaking techniques in installation art or combined with sculptural forms. Rachel Whiteread's (UK) *Herringbone Floor* (2001), a laser-cut relief in Finnish Birch plywood, Faisal Abdu'allah's (UK) screenprints on sheet-glass pyramids from 1992, Sarah Lucas' (UK) fruitcakes iced with digital inkjet prints in edible ink (2001) and American Lynne Allen's etchings on handmade paper—cut, stitched into moccasins and shellacked (2000)—are a few of the more creative examples of three-dimensional applications in contemporary printmaking.

Chapter Four, "Found and Appropriated Print," examines the manipulation and alteration of existing designs. In *Commemorative Toile* (1994), American artist Renée Green has taken traditional toile fabric and replaced some of the vignettes with scenes relating to slavery by using computer manipulation. The whole was then screen printed on linen. British ceramist Grayson Perry incorporates found prints into the decoration of his pots.

"New Narratives," the fifth chapter, focuses on print art from under-represented groups. Here, the work of Print Club member Judith Brodsky and the Center for Innovative Print and Paper (now the Brodsky Center) at Rutgers, which she founded, is featured. Brodsky's *Memoir of an Assimilated Family*, photo etchings based on family photos, explores her own Jewish background. The late Peter Narbarlamarl (Australia) focused on Aboriginal creation myths. Jaune Quick-to-See Smith (USA) in *What is an American?* explores her Native American heritage in a lithograph with chine collé, collage, hand painting and grommets created in the form of a "parflêche" (literally, parry arrow), traditionally made of buffalo hide and used by Native Americans to carry food or tools.

British artist Richard Woods is among the featured artists in Chapter Six, "Site Specific Prints." His *New Build* (2005), an installation at New College, Oxford, involved covering an entire building with woodblock-printed MDF "wallpaper" in a faux red brick. Woods' contribution to the 2003 Venice Biennale was a crazy-patterned print of pavers installed within a medieval cloister.

"The Print as Public Art," the focus of the seventh chapter, explores ways in which the print medium allows artists a wide forum. A wonderful example is six coffee cups, produced for *Imprint: a public art project*, by the Print Center of Philadelphia in 2002 using halftone letterpress printing. British artist Julian Opie's *I dreamt I was driving my car*, an installation of inkjet printing on vinyl for St. Bartholomew's Hospital in London, was commissioned

by Vital Arts and was intended to conceal scaffolding during a construction project.

Chapter Eight, "Multiples," gives the origins of the term in the 1960s, when it referred to an artwork that was designed to be produced in multiple copies but was neither a traditional print nor a cast sculpture. Today, the line between prints and multiples has really blurred. Badges and buttons, postcards and other small, inexpensive items carry printed messages and images. Artists' exhibition invitations sometimes fall into this category as well, as demonstrated by British artists Damien Hirst and Sarah Lucas, as do Christmas cards issued by the fine-art shipping company Momart.

Chapter Nine focuses on "Community-based Workshops," such as Dundee Contemporary Arts in Scotland, London Print Studio and the Fabric Workshop in Philadelphia, showcasing the work of artists Willie Cole (USA), Sonia Boyce (UK) and Ken McDonald (UK).

The final chapter, "Getting into the Marketplace," talks about the democratization of art, and of printmaking in particular. Here, the electronic revolution has made an especially strong impact. A variety of different publishing venues, both traditional and online, are explored.

In addition to the 100 full-color illustrations, the book also includes a useful glossary of printmaking terms and a bibliography. This book should be in the collection of any serious collector of contemporary prints.

Carol Wax, *Catalogue Raisonné/Prints 1975-2005* by Carol Wax

Athens, Greece:
Herakleidon Museum
and Artistic Investments, Inc., 2006

Reviewed by Stephen A. Fredericks

Carol Wax, *Catalogue Raisonné/Prints 1975-2005*, published by the Herakleidon Museum of Athens, Greece, in conjunction with a major exhibition of the artist's work, is an important new volume. Recently released, it is an invaluable reference for anyone who has collected Wax's prints or simply wishes to study the technique and work of a leading mezzotint practitioner. All of Wax's works covering the first 30 years of her printmaking activities are fully illustrated in the catalogue and arranged in chronological order.

Over the last quarter century it has become a more common practice to find catalogue raisonnés of our most important printmakers published at mid-career. The advent of this practice has brought about many new books and helped promote public awareness of printmaking. There are obvious advantages to having the work of an important artist fully documented in mid-career. Having the artist available to confirm relevant facts from the chronology of works, the various states, and edition sizes is just the beginning of the many good arguments in support of this project.

In the case of *Carol Wax, Catalogue Raisonné/Prints 1975-2005*, her personal contributions to the work make for a

benchmark to be met by all such future publications. This volume is distinguished by the omnipresence of the artist's voice. In the catalogue it is Wax who expounds on the inspiration behind her choice of subject matter and the source of the witty titles she gives her prints. The images accompanied by the artist's words make for an experience of sorts that cannot be had in any other way but, perhaps, touring an exhibition with the artist herself.

The catalogue also provides a surprisingly deep look into the psyche of the artist. Reading Wax's colorful and insightful interpretations of her prints, in the presence of high quality reproductions, induces a stirring effect. Readers may find themselves touched by the catalogue's intimacy and be drawn far into her imagery. The layers of sophistication in her mezzotints, simplified through her mastery of technique, can simply swallow the reader.

Those already familiar with the artist's work will find it an entirely new experience to see this collection of prints through her eyes. The reader will readily be captivated by Wax's onomatomania and obsession with man-powered mechanical objects that click, clatter or ring—like her signature typewriters, sewing machines and their parts. In short, this new publication provides an unusually candid look inside the mind of one of the most gifted printmakers in American history. Wax's catalogue closes the book on questions of how, when and what she intended to communicate – leaving to future historians the questions that may reach below the surface and ask why? The approach to a catalogue raisonné is utterly refreshing compared to the many dry and lifeless ones published during the last century.

The catalogue further contains biographical notes from the artist explaining how, after a formal education in music, she became an artist and found her way to mezzotint. Paul Firos, the owner and Director of the Herakleidon Museum, wrote the introduction to the catalogue. Firos and his wife Belinda began collecting Wax's work after seeing it on the cover of her book, *The Mezzotint: History and Technique*. They eventually collected every print ever released, including her early lithographs, Solstice, and Kaleidoscopic prints. The couple also owns one of the world's most comprehensive collections of M. C. Escher works, and Victor Vasarely works that comprise the core of their museum's collection.

The exhibition *Shadowplay* was on view from September 9th through November 11, 2006. In addition to being a comprehensive survey of the museum's Carol Wax collection, the show contained nine drawings and pastels related to the prints. Some of these drawings were executed as ordinary studies and later used as the bases of prints. Others were created specifically in preparation for a mezzotint. Another element of the exhibition was the presentation of some of the artist's personal collection of state proofs, preparatory outlines used for transferring the images to the plates and color separation proofs to help clarify Wax's creative process.

The Herakleidon Museum is located in Thissio, Athens, Greece. To learn more about the museum and their holdings write info@herakleidon-art.gr, visit www.herakleidon-art.gr or call Tel. +30210 3461981.

The stylish cover and interior of *Carol Wax, Catalogue Raisonné/Prints 1975-2005* was designed by Daphne Firos.

All photography was shot by Robert Levy. The catalogue, published by Artistic Investments, Inc., Athens, Greece www.artinvest.gr is 157 pages and has the ISBN: 960-88876-3-1.

More information about purchasing a copy of Carol Wax, Catalogue Raisonné/Prints 1975-2005, may be obtained from her dealers Stone and Press, Inc. at www.stoneandpress.com, and Davidson Galleries at www.davidsongalleries.com, or from the Herakleidon Museum. For those interested in learning more about Carol Wax's imagery it may also be viewed in color on her dealers' websites.

New Book Available From Rutgers University Press:

June Wayne: The Art of Everything, a Catalogue Raisonné, 1936 – 2006 by Robert P. Conway, 480 pages, 662 color and black and white illustrations, published May 2007, ISBN 3824-6, \$125. To order call (800) 848-6224 or visit rutgerspress.rutgers.edu.

News of Former Presentation Print Artists

Gillian Greenhill Hannum

Presentation print artist Bill Jacklin exhibited recent paintings this spring in *People and Places*, at Marlborough Gallery on 57th Street, from April 4 – April 28.

In addition to the exhibitions mentioned in the "Exhibition Review" section of this newsletter, Will Barnet was honored in February by the College Art Association with a Distinguished Artist Award for Lifetime Achievement. In reporting the award in the March 2007 issue of *CAA News*, Barnet was cited as "an important influence on the art world for close to eight

decades....For more than seventy years and countless movements in art, Barnet has maintained a recognized presence as an artist, a remarkable accomplishment." The article contains a partial list of collections holding Barnet's work, including: The Metropolitan Museum of Art, the Museum of Modern Art, the Philadelphia Museum of Art, the National Gallery of Art, the Los Angeles County Museum of Art, the Albright-Knox Art Gallery and the Whitney Museum of American Art. The CAA noted that Barnet's role as a teacher has been at least as distinguished as his artistic career, noting that he has taught at the Art Students League, Cooper Union, the Pennsylvania Academy of the Fine Arts, Yale and Cornell Universities.

The Print Club of New York, Inc.

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