

The Print Club of New York Inc

Spring 2008

President's Greeting

Leonard Moss

Dr. Marilyn Kushner's brilliant presentation *Inked, Printed, Collected!: A History Of Print Clubs In The United States* at our June 9th annual meeting inspired me to review the history of the Print Club of New York. The Club's archives are contained in a stack of eleven large envelopes, recently prepared to be donated to the New-York Historical Society. I searched beyond the envelopes labeled By-Laws, Newsletters, Events for Members, Financial Statements, Print Selection Committee Activities, Certificates of Authenticity and Museum Acceptance of Prints to find Earliest Print Club of New York Activities, a treasure trove of documents chronicling the activities of a small group of dedicated collectors to found a "democratic" club for fellow collectors.

During 1990, at the instigation of dealer Sylvan Cole, Morley Melden began exploring the idea of a Print Club of New York. Jean and Morley Melden, Hilda Castellon and Sylvie Gallagher drafted a one-page questionnaire to elicit interest on the part of other print collectors, and seeded questionnaires at print dealers, auction houses, fine print shows and other places where avid print collectors might see them.

After about two years, sufficient forms were in hand to get started. Eighteen collectors who had indicated their willingness to help organize the Club were invited to a meeting where the idea of a democratically-run club with a large Board of Directors was proposed. That organizing committee proceeded to establish The Print Club of New York, Inc. as an educational, not-for-profit club.

A modest initial dues of \$75, including the inaugural presentation print by Frederick Mershimer, was proposed. Prospective members were asked what level of dues they would recommend, with the comment, "higher levels would enable us to obtain a more valuable Print." They were also asked, "In which positions would you be willing to serve?" Choices ranged from regular member only to the level of President.

Norman Brock volunteered to become the first Treasurer, a job he performed superbly for many years. Dan Redmon took on many jobs to make every phase of the operation successful, from arranging meetings to shipping the annual prints to members. Spencer Weber Waller, a law professor and member of the club's organizing group, teamed up with Michael Dym to develop the by-laws and other legal matters pertaining to the club's future. Founding members issued a carefully crafted Mission Statement.

Through the years, Dr. Kushner has made an outstanding contribution to our enjoyment of printmaking and collecting prints. Club members have come to regard Dr. Kushner as a mentor, a cherished professor. At a panel discussion on *Evaluating Prints* in February, 2000, Dr. Kushner, then the Curator of Prints at the Brooklyn Museum, noted that museums and private collectors evaluate prints from different points of view. Museums look to document a given period in the history of art, build the strengths of their collection and fill in the gaps. The individual putting together a personal collection has different considerations. She reassured us: "The bottom line is that if you love a print and can afford it, trust your own judgment."

Dr. Kushner addressed the Print Club's June, 2001 annual meeting with a slide lecture titled *Digital: Printmaking Now*. She felt that we were at a watershed point in the history of printmaking. While Dr. Kushner did not foresee the end of traditional media, she did see the development of a fifth printmaking medium in addition to the traditional methods of intaglio, lithography, relief printing and screen printing – the Ink Jet Print. Once again, she reassured us: "The use of the computer stretches the boundaries of print making in exciting ways. Every new process scares people, just as photography did in the 19th century, but each new process also helps artists expand their visions."

On March 19, 2003, Dr. Kushner invited members of the Print Club to visit the Print Room of the Brooklyn Museum of Art. I will remember that experience forever. After showing us works by Goya, Cassatt and Winslow Homer, she put up two easels. On one she placed a drawing of a young man by Picasso, which he created in 1924; on the other she placed a Van Gogh drawing. I experienced a sense of awe to be so close to superlative examples of man's artistic creativity.

Dr. Kushner's discussion of the history of print clubs at the 2008 annual meeting will help us define our image as we prepare to exhibit our commissioned works at the National Arts Club in March, 2009. That will be the first time we open our activities to the general public.

The Print Club of New York, Inc.

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Gillian Greenhill Hannum

Inked, Printed, Collected and Exhibited describes the coming July 2008 - June 2009 Print Club year. On Monday, September 15th renowned artist Richard Segalman will introduce the 2008 commissioned presentation print, a beautiful colored lithograph with mylar enhancements. The Events Committee is presently visiting workshops and entertaining the names of artists to be considered for the Artists' Showcase to take place on October 20, 2008 at the National Arts Club Sculpture Court. And the Exhibition Committee is in the process of planning the exhibition at the Nation Arts Club Gregg Gallery from March 2-14, 2009, which will include a cocktail reception and a panel discussion of a topic to be determined.

Recent Print Club Events

Visit to the Print Research Foundation, Stamford, CT

February 9, 2008

Julian B. Hyman

The Print Club of New York was invited as guests of Reba and David Williams to the Print Research Foundation in Stamford, Connecticut. The building holding this collection has an old and interesting façade, but when you walk into this large space, it is very modern. It consists of three floors with approximately 300 prints hanging to be viewed. The total collection is more than ten times as large, and specific prints and books may be reviewed in the library with a prior appointment.

The first floor displays prints from 1870 - 1900, and there are many beautiful examples, some are Homer-like in appearance. Most are black and white, with a few exceptions in color, and they are realistic, showing landscapes and water scenes. The second floor contains prints from 1900 to the 1930s; this group features many of the post-World War I artists and some of the group The Eight. The third floor has many beautiful screenprints



Tour of the Print Research Foundation.
PHOTO BY HOWARD MANTEL

Founding president, Morley Melden, stated, "When we started the club, our primary objective was to create a great work of art each year for our members. We had no idea that the club would develop such an active and successful series of meetings and events. Neither did we imagine that we could have such a highly professional newsletter under the creative directorship of Gillian Hannum. The club has helped many artists, old and new, and all of us will cherish the associations and friendships that have evolved."

The coming year will expand the activities of the Print Club of New York beyond the vision of our founding members.

which start in the 1930s, and some of the prints are by well-known post-World War II artists, such as Roy Lichtenstein, Andy Warhol, Jackson Pollock and Ed Ruscha.

The strength of the collection being shown at this time was the earlier works, and the biggest surprise to me was the strength of the prints from 1870 - 1900. There are three separate publications of the collection. The most impressive is listed as the *American Screenprints from the Collection of Reba and David Williams*. I recommend that everyone try to make arrangements to visit this extensive and wonderful collection of prints.

The 20th Anniversary Works on Paper Show, Park Avenue Armory

February 29, 2008

Gillian Greenhill Hannum

Print Club members were fortunate to once again be the guests of Sanford Smith for the annual "Works on Paper" show. This year's Honorary Chairs were Kathy and Richard S. Fuld, Jr. and Paul Jenkins (one of our club's former presentation print artists). The show was a wealth of treasures. Eric G. Carlson Fine Prints and Drawings of New York City was showing a lovely color woodcut by Elizabeth C. A. Brown (1869 - 1942), a British artist with whom I was not familiar. The very simple, c. 1911 *Low Tide*, which reminded me a bit of the work of Arthur Wesley Dow, was selling for \$1,150. Sims Reed of London was offering work by Bridget Riley, Alex Katz and David Hockney, as well as plates from Matisse's *Jazz*, and Roy Lichtenstein's portfolio *Bull Profile Series*, the latter selling for \$210,000. Hirsch & Adler had a lovely booth offering Josef Albers' *Ten Variants* (1967), a portfolio of ten "doorways" selling for \$60,000, and two Edward Hopper etchings selling for \$150,000 and \$175,000 respectively.

R.S. Johnson Fine Art of Chicago was selling Old Master prints—Dürer engravings and woodcuts and Rembrandt etchings. Jerald Melberg Gallery of Charlotte, North Carolina, had a whole room of Jenkins' watercolors, ranging in price from \$5,000 to \$19,200. There was also a display of Will Barnet watercolors, Wolf Kahn pastels, Robert Motherwell drawings and Romare Bearden

collages.

William Weston Gallery of London offered 19th and 20th century prints by well-known artists—Magritte, Miro, Chagall, Matisse, Picasso, Dali, Dufy, Bonnard, Stanley Hayter and Man Ray, among others. Bernard Goldberg Fine Art of New York announced its space with a huge color lithograph, 79 x 82", entitled *Sutro Baths* and dating from 1911 – 13 by an unknown American artist; the compelling image depicts an indoor swimming pool complex.

Hill – Stone of New York City was offering a cancelled copper printing plate of Jean François Millet's *The Diggers* (c. 1855 – 57) for \$40,000, a James Ward lithograph of the horse *Princess Royal* (1824), and Rembrandt, Piranesi, Goya and Manet etchings. Egenolf Gallery of Japanese Prints from Burbank, California, featured *ukiyo-e* prints by Hiroshige, Hokusai and Utamaro, including a wonderful scene of snow falling on the banks of the Kiba River by Hasui Kawase from 1934.

Sanford Smith Fine Art of Great Barrington, Massachusetts, featured several Judy Pfaff lithographs

with mixed media, a Will Barnet pencil drawing and some of Red Grooms' three-dimensional print constructions. Susan Teller was showing prints by Reginald Marsh and John Sloan as well as American mural studies from the 1930s by Ben Shahn and Louis Schanker. Lori Bookstein was featuring "Louis I. Kahn: Architect as Artist," lovely drawings and watercolors of landscapes and architecture. Platt Fine Art of Chicago had a large print by Karen Whitman, *Fantasia on Brooklyn*, showing the bridge and rooftop water tanks from crazy angles.

The Art of Japan, based in Medina, Washington, had a wonderful woodblock print by Hiroshi Yoshida, *Niagara Falls, United States* (1926), selling for \$7,950. Lost City Arts of New York featured a single artist, Harry Bertioia (1915 – 78), whose abstract monotypes were shown in combination with his sculptures, showing the relationship of his forms. Riverhouse/van Straaten of Steamboat Springs, Colorado, had large Kiki Smith etchings with aquatint and drypoint; *Noon* (2007)—a pair of images—was selling for \$9,000 framed. Gary Bruder of New York City offered a number of Toulouse Lautrec posters, including the

Upcoming Print Club Events

Monday, September 15, 2008

Our annual presentation print meeting, with artist Richard Segalman unveiling and discussing the making of our 2008 print, *Coney Island*, a color lithograph of a beach scene, will be held at The Society of Illustrators on East 63rd Street.

Monday, October 20, 2008

The Print Club's popular Artists' Showcase will again be held at The National Arts Club on Gramercy Square.

March 2 – 14, 2009

The Print Club of New York, Inc. will mount its first ever exhibition at The National Arts Club. There will be an opening reception on **March 3** and a panel discussion with several of the presentation print artists and printers on **March 11**.

Also of interest to Print Club Members:

June – August 2008

Summer Group Show, VanDeb Editions, 313 West 37th Street, 7th Floor, New York, NY (212) 564-5553 or www.vandeb.com.

June 12 – August 9, 2008

Tête-à-Tête, annual members' exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contempprints.org.

June 17 – July 24, 2008

NEW PRINTS 2008 selected by Jane Hammond at the New York School of Interior Design, 170 East 70th Street in Manhattan. For further information contact

IPCNY at (212) 989-5090 or see www.ipcny.org.

Wednesday, June 25, 6 – 8 pm

Opening reception of *Summer '08 Exhibition*, Lower East Side Printshop, 306 West 37th Street, New York, NY (212) 673-5390 or info@printshop.org. **Exhibition Dates: June 16 – August 31, 2008.**

June 26 – August 1, 2008

NEW PRINTS 2008/Summer at International Print Center New York, 526 West 26th Street, Room 824. Opening Reception **July 8**, 6 – 8 p.m. For information call (212) 989-5090 or see www.ipcny.org.

Tuesday, October 14, 2008

Benefit auction honoring David Kiehl, curator of prints at the Whitney Museum of American Art and Board Director at Dieu Donn  Papermill, to be held at Metropolitan Pavilion, 125 West 18th Street in Manhattan. The event will include a live and silent auction of new works on handmade paper, made especially for this event, by renowned and emerging artists. An exhibition of all donated works will be on view at Dieu Donn  from **September 18–October 11**. An opening reception will be held Thursday, **Sept. 18**, 6–8 pm. For tickets or more information, please contact Peter J. Russo, Program Manager at Dieu Donn  at (212) 226-0573.

November 2 – November 9, 2008

Monothon 2008, artists' printing sessions, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contempprints.org. **Auction and party, Saturday, November 22.**

famous *Divan Japonaise* for \$125,000, as well as works from the 20th century by artists like Katz and Warhol.

Print Club members could be found in every aisle, talking to the dealers and to each other, making purchases and enjoying themselves immensely!

New Members' Reception

March 4, 2008

Kay Deaux

Rainy weather and a disruption of the Metro North train were formidable obstacles, but many new members of the Print Club of New York were undeterred as they came to the Greenwich Village apartment of Kay Deaux and Sam Glucksberg on Tuesday, March 4, for a welcoming reception. This year marks the first time that we have arranged an occasion for those who have recently joined the Club to meet with Board Members, and from the comments and reactions of those who were there, it seems to be an event that should become a tradition for our club.

President Leonard Moss, Treasurer Joan Blanksteen, and Board members Ben Dineen, Howard Mantel, and Muriel Moss welcomed several new members of the club, including Anita Beenk, Mary Myers Cole, Gus Friedrich, Nancy Lane, Sara Teitler, and Carol Tittle. Leonard Moss greeted the new members and told them a bit about the history of the Print Club, and Muriel Moss described some of the many activities that the Events Committee arranges each year. In addition, Kay Deaux had put labels on those prints in the apartment that emanated from the Print Club—either as an annual presentation print, a work purchased at the emerging artist showcase, or obtained from an artist or printer at one of our site visits. As one new member said, these introductions gave new members an opportunity “to see what they had missed” and offered a sense of what membership in the Print Club might mean for them in the future.

Good food and drinks accompanied the comments, along with a slightly misty view of Washington Square Park from the apartment windows. The atmosphere was jovial, and both old and new members left with a sense of new friendships formed.

“Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680 – 1860,” The Asia Society

March 29, 2008

Kay Deaux, in collaboration with Carol Tittle and Allison Tolman

No more apt title can be imagined for the Print Club's group visit to the Asia Society on March 29, 2008! “Designed for Pleasure: The world of Edo Japan in prints and paintings, 1680-1860” was an exhibit of approximately 150 prints, paintings and



Allison Tolman with club members at the Asia Society.
PHOTO BY KAY DEAUX

illustrated books, curated by the Japanese Art Society of American (JASA) and shown at the Asia Society and Museum from February 27 to May 4, 2008. A special bonus for members of the Print Club was the presence of Allison Tolman as our guide. Allison, who is also a member of the Print Club, was one of the outside curators of the show and brought her extensive knowledge and expertise in the area of Japanese prints to our tour of the exhibit.

Because the exhibit space was relatively small, we had to set an upper limit on attendance at this event. Allison was generous in her willingness to set a high cap on the tour size, but even at 30, we still regrettably had to say no to a few members who made late requests to join the group. (Advice for future popular tours: sign up early!)

The world of Edo (later Tokyo) was a melange of artists, writers, geisha and courtesans, as well as those who enjoyed their artistic and sensual pleasures, a space that was defined by theatres, teahouses, restaurants, and brothels. The representations of this “floating world” (*ukiyo-e*) created a renaissance in Japanese printmaking, and many of the leading artists of the time were drawn to the medium of woodblock prints. The works of art that served as our window on this world included scenes from inside the pleasure houses as well as the surrounding landscape. Some of these images were widely available at the time, distributed in the form of playbills. The works in this show, however, are luxury editions that were typically commissioned by wealthy individuals for their personal use or designed to appeal to this elite market by publishers. The exhibit devoted one room to the artists associated with a prominent publisher of the period, Tsutaya Jûzaburô, who often initiated and provided financial backing for special editions, books, and albums. He commissioned the artists' designs and managed all aspects of the process, from hiring the wood block carvers and printers to the distribution.

A stunning opening to the exhibit, displayed in the first of seven galleries, was Hishikawa Moronobu's *A Visit to the Yoshiwara*, a 55-foot hand-painted scroll of ink, color, and gold, depicting the pleasure center of Edo where samurai and wealthy commoners relaxed with their cour-

tesans. According to David Waterhouse in his catalogue essay, Moronobu was the first artist to be called a *ukiyo-eshi* (master of *ukiyo-e*) and this work certainly testifies to his deservedness of the title. Only a portion of the scroll was on view at the exhibit, and thus the wonderfully detailed scenes of tea ceremonies and romantic liaisons were both enchanting in their own right, as well as seductive in their promise of more. Moronobu is represented by several other pieces in the show, including a set of woodcuts titled *Lovers beside a Screen* on loan from the Art Institute of Chicago.

Okumura Masanobu was also well-represented in the exhibit with scenes of courtesans and dancers, kabuki theatre goers and monkey trainers, all depicting a society that was at once both literate and bawdy. The humor that can be detected in many of these Edo societal records is perhaps most evident in the work of Masanobu, as shown, for example, in *Inside the Bag, the Pleasure Quarters*, a small woodcut showing a god opening his treasure bag to reveal, in movie-screen like fashion, a diorama of courtesans.

Well-known Japanese artists such as Utagawa Hiroshige and Katsushika Hokusai were naturally part of the exhibit. From the latter, there was a classic view of Mount Fuji, in this case the mountain upstaged by a dramatic wall of water (*Under the Well of the Great Wave off Kanagawa*). A more subtle but stunning woodcut by the same artist, *Ceramics from Soma*, presents a still life arrangement that almost evokes the work of Morandi in its palette and refined arrangement. Another image that was focused in its target, distilling color and detail, was the striking *Black Carp* by Utagawa Kuniyoshi, a color woodcut in vertical format. Katsukawa Shunshô was represented by some beautiful hanging scrolls, done with ink, color, gold and silver on silk, strikingly depicting women in rich colors against a plain open field. Also quite wonderful was a folding fan, using ink, color and gold on mica-ground paper in a portrait of the famed kabuki actor, Ichikawa Danjûrô V; included on the fan is a poem written by Hanaôgi IV, a leading courtesan who is herself depicted elsewhere in the exhibit on a fan by Kitagawa Utamaro.

History was also a part of this exhibit, perhaps shown most clearly in a work by Hashimoto Sadahide entitled *Foreign Trading Establishments in Yokohama*. A color woodcut done in 1861 (and defining the outside boundary of the present exhibit), this detailed triptych shows the influence of Commander Perry's visit to Japan in 1854, including figures of merchants in Western dress and the presence of an American flag in the upper corner of one panel.

Because of the fragility of the pieces of art, the exhibit was designed with a planned rotation. Shortly after our visit, more than half of the works that we had seen were replaced with other representative work of the period. The new works included some rare woodblocks by Eishôsai Chôki and a bevy of Kitagawa Utamaro's beauties. Many of those on the tour said they intended to return to the Asia Society to view "part 2" of this fascinating exhibit.

The catalogue from the show is marvelous, and members who were not able to see the exhibit might want to

look for the catalogue to get a sense of this enchanting "floating world." The catalogue can be ordered through JASA at a special post-exhibition price of \$29.50 plus postage. Contact Allison Tolman at 212-489-7696 or e-mail at allisontolman@verizon.net for further details.

After the tour, about half of the touring members stayed for lunch in the Asia Society's delightful and sunny café. Group tables facilitated conversation, and those of us who stayed shared not only stimulating conversation but yet another sensual pleasure in the restaurant's food.

Studio Visit to the Robert Blackburn Printmaking Workshop

April 29, 2008

Gillian Greenhill Hannum

An enthusiastic group of Print Club members gathered at The Elizabeth Foundation on West 39th Street on Tuesday, April 29, to hear a presentation by Phil Sanders, Director of the Robert Blackburn Printmaking Workshop. Sanders gave a brief history of the workshop, explaining that Blackburn began the Workshop in 1948, after having learned lithography from Will Barnet at the Art Students League, because as an African-American he could not print in the city's other print shops in the 1940s and 50s. Blackburn went on to play a leading role in the printmaking renaissance of the 20th century, becoming the first master printer at ULAE, established in 1957, where he printed the work of such major post-war artists as Robert Motherwell, Robert Rauschenberg and Jasper Johns. Blackburn also worked with his African-American colleagues, Jacob Lawrence, Romare Bearden and Elizabeth Catlett. Sanders made the point that the community of master printers at the time was so small that just about every master printer in New York today is no more than one person removed from Robert Blackburn. The Printmaking Workshop incorporated as a not-for-profit in 1971 but was forced to close its doors in 2001 due to a lack of funds. Blackburn had willed



Phil Sanders addressing club members at the Robert Blackburn Printmaking Workshop.

PHOTO BY GILLIAN HANNUM

the Print Workshop to The Elizabeth Foundation for the Arts (Will Barnet served on its board), to which it passed upon his death in 2003. The Robert Blackburn Printmaking Workshop reopened in 2005, and Phil Sanders took over the directorship on January 1, 2006. Ironically, Sanders came to the Workshop from ULAE, where he was master printer.

Today the Blackburn Printmaking Workshop is a 501 3c non-profit; it publishes prints to generate funds, allowing cooperative workshop fees to be kept low. They also do contract printing and train apprentices. There is a paid staff of two, with four interns, an apprentice and 41 volunteers. The Elizabeth Foundation is something of an incubator, providing artists with professional input and opportunities, subsidized studio space and assistance with business development for artists.

Sanders then showed club members some of the work done at the Workshop since his arrival. We first saw some interesting three-dimensional stone lithographs, cut out and mounted on wall brackets, made by Jenny Schmid who teaches in Minneapolis. The pair of images, *Nihilists* and *Libertines*, will be editioned and printed on special Japanese rice paper mounted on stiff board with a double-sided adhesive.

Tom Spleth, a ceramicist, created his third print, an abstract work entitled *Salvage Operation* done in a combination of drypoint and lithography (two plates of each), which will be editioned by the Robert Blackburn Printmaking Workshop this summer. Michael Krueger combines lithography with digital imaging, creating one work that looks like a torn out sheet of paper from a spiral notebook that the artist had as an 8th grader.

A Butt Johnson image, contract work for CRG Gallery, is a five-layer lithograph of amazing detail, created by drawing on Mylar to create five separate printing plates. Chris Uphues' *Starry Wizards* is a 17-color print that combines lithography and silkscreen. The subject, flowers raining pollen, looks like amazing constellations in a blue/black sky.

David Ambrose's etching from 2007, *Charlemagne's Chapel*, shows the ground plan of the historic structure in small, raised bumps like Braille. He used a Black & Decker drill to put 1,000 holes in a copper plate. He then used spit bite and line etching to create the unusual embossed image. David Stern's color lithographs based on Jewish mysticism, Tom Huck's political images dealing with war and Glen Baldrige's diptych based on jail tattoos in Russian gulags, which involved 64 different blocks, each inked and interlocked, displayed the range of techniques experimented with. The last work shown was an artist book by Robert Mueller titled *The Eight Winds*—silkscreen, handwork and lithography on paper, bound and hand stitched—which explores the cyclical journey of leaving and coming home and was inspired by the artist's backpacking and bicycle trip through Iceland. The edition of eight (16 including artist's proofs, printer's proofs, etc.) is variable, its title inspired by Odysseus' journey home. The Museum of Modern Art and Yale University have already spoken for copies.

The RBPMW follows the principle that a collaborative printmaker should work in the "artist's space" rather than making the artist work in the print shop's aesthetic

"space." The Workshop often works with artists of color, women and artists not central to the marketplace as well as with artists from academia, allowing them to come to New York City to make work and have it seen. The Print Club would like to thank Phil Sanders for an enlightening evening and the opportunity to see so much innovative work.

Annual Meeting, The Print Club of New York, Inc.

The Society of Illustrators, June 9, 2008

Gillian Greenhill Hannum

The Print Club of New York, Inc., an educational, not-for-profit organization, held its annual meeting on Monday evening, June 9, at The Society of Illustrators. President Leonard Moss called the meeting to order and a motion was made to dispense with the reading of the minutes from the June 2007 annual meeting. Treasurer Joan Blanksteen reported on the Club's finances, noting that in the fiscal year set to close on June 30, 2008, the Club had income of approximately \$34,000 and expenditures of about \$32,000. Expenditures include payments to the presentation print artist, space rental for our meetings, refreshments, mailing of event announcements and the newsletter, etc. We had 191 paid members for the 2007-2008 year. The names of the candidates on the slate prepared by the nominating committee for seats on the Club's board were read, and members were asked for additional nominations from the floor. None being forthcoming, it was reported that 106 ballots were returned for the election and that the seven candidates standing for election to the Board of Directors all received more than 90% of those votes. Elected to a two-year term were: Mary Lee Baranger, Charles Blanksteen, Joan Blanksteen, Benjamin Dineen, Kay Deaux, Natalia Kolodzei and Howard Mantel.

President Moss recounted the events of the Print Club's 2007-2008 year and told members that the 2008 presentation print is going to be a color lithograph by renowned artist Richard Segalman; titled *Coney Island*, it is a beach scene that evokes a mood of bygone years. Segalman, who was born in Coney Island, New York, is known for his monotypes, and our print has the same painterly quality.

Dr. Moss then introduced our speaker for the evening, Dr. Marilyn Kushner, Curator and Head, Department of Prints, Photographs and Architectural Collections at the New-York Historical Society, whose topic was "Inked, Printed, Collected!: A History of Print Clubs in the United States." Dr. Kushner has been a popular speaker at the Print Club, having participated in a February 2000 panel discussion about evaluating prints for collecting, been the keynote speaker at our 2001 Annual Meeting—where she spoke about the digital revolution in printmaking, and hosted the club in March of 2003 at the print room of the Brooklyn Museum of Art, where she was then curator.

Dr. Kushner began her talk by telling members that she would like to invite us to visit her at the Historical Society, which has many treasures in its print collection, an invitation that events chair person Muriel Moss accepted with pleasure. Kushner then went on to share with us the history of print clubs in America. Such organizations have been a part of the art world here for more than a century. She noted that there have always been several types of print clubs—organizations founded by artists to support themselves and each other, clubs established by collectors to facilitate collecting and educate each other about prints, and clubs formed in support of particular museums.

The birth of the “print club movement” in the United States coincides with the etching renaissance that took place, beginning in Europe in the 1860s and blossoming in America in the 1870s and 1880s. American expatriate artist James Whistler played a major role in this revival of interest in etching, which also marked the beginning of the voracious collecting of prints in this country. The New York Etching Club was founded in 1877 by 20 artists who gathered together in the studio of James David Smillie to help produce an original print and to encourage printmaking as an original (rather than a reproductive) art form. Among the group were Thomas Moran and Mary Nimmo Moran, William Merritt Chase and Joseph Pennell. A goal of the group was to purchase an etching press for members’ use. Annual exhibits were held in the 1880s and early 1890s with catalogues that included small, original prints. From the end of the 1880s through the first decade of the 20th century, the rage for etching abated. In fact, The New York Etching Club met its demise in 1893.

After 1910, the situation improved again. Many American artists were traveling to Europe, as were wealthy art collectors. Joseph Pennell, who had spent much time in Europe in the late 19th century, traveled around the United States and lectured on print making beginning in 1904. Prints were included in the famous 1913 Armory Show in New York and the Panama-Pacific Exposition of 1915 in San Francisco, which was the largest showing of prints to date in the United States, with a major presentation of etchings by Whistler and Pennell, among others. The Chicago Society of Etchers was incorporated in 1910 and held its first exhibition that year at the Art Institute. The club issued an annual presentation print to its members. The California Society of Etchers became an official organization in 1914; several other California groups quickly followed.

During the period from 1915-1920, three important print clubs were formed in this country. The Print Club of Philadelphia was established in 1915; it sponsored exhibits, lectures and interactions between artists and collectors. In 1942 they began housing their collection at the Philadelphia Museum of Art, and in the 1950s, they pur-

chased their first press. The Brooklyn Society of Etchers was also born in 1915 and included among its members John Taylor Arms, John Marin and Joseph Pennell. The group had annual exhibitions at the Brooklyn Museum beginning in 1916. The organization later moved to Manhattan and became the Society of American Etchers and then, in 1952, it took the name it has today—the Society of American Graphic Artists (SAGA). The Print Club of Cleveland, founded in 1919, was the first print club aimed at supporting the building of a print collection by a museum. The club, as well as individual members, donate prints to the museum (the group is still very active today). In 1924, they began issuing a presentation print for members. The 1948 print, a lithograph by famed Social Realist Reginald Marsh, required three submissions by the artist before the club accepted the print!

Printmaking flourished during the Depression, perhaps because prints were more affordable than painting and sculpture. The Prairie Printmakers, a group that supported traveling exhibits of the work of artist members, was founded in Kansas in 1930. The Print Club of Rochester was established in 1930 to stimulate interest in and education about prints. They sponsored demonstrations and lectures by renowned printmakers like John Taylor Arms. In 1934, the Rochester club inaugurated a presentation print series. Also in 1930, the American College Society of Print Collectors was formed at Ohio State University. Members were artists, teachers, librarians and others connected to academia. Kerr Eby made the group’s first presentation print. The Collectors of American Art, established in 1932, published two to ten prints a year and favored abstraction. The Woodcut Society formed in Kansas City the same year and produced portfolios intended to promote the status of the woodcut in America.

Commercial print groups also flourished in the 1930s, leading to a wide distribution of prints to the general public. The goal was to encourage the masses to collect art. Associated American Artists opened in 1934 with aggressive sale of prints through mail order, dealers visiting cities and college campuses across America and at their New York gallery. One print cost \$5 and six could be had for \$25. While a commercial venture, the AAA—especially Sylan Cole—sought to educate the public about prints as fine art and to promote printmaking among artists.

Print club activity was again curtailed during the war years and in the late 1940s and 1950s, few new clubs were founded. Then the 1960s brought renewed interest in printmaking. University programs were established and a number of artist collaboratives were formed.

Dr. Kushner concluded her talk by showing the Print Club of New York’s first presentation print, by artist Fred Mershimmer, and noting the critical role our organization plays in supporting both artists and collectors.

John Sloan's New York

Maryanne Garbowsky

For tourists worldwide, New York City is a popular destination. With so much to see, the city's sites are inexhaustible: museums, theatres, Fifth Avenue, Rockefeller Center to name a few. However a current exhibition gives anyone interested a chance to see the real New York as it was in the early years of the 20th century. John Sloan, one of the most important members of the Ashcan School of Art, provides the lens through which we meet its people and get a taste of the past.

"Seeing the City: Sloan's New York," a show currently making the rounds of museums throughout the Northeast and Midwest, originated in the fall of 2007 at the Delaware Art Museum, home to the "world's largest collection of Sloan's art and extensive archival material" (May 41). Given by the painter's widow, Helen Farr, the museum's collection has become the "center for Sloan studies" (May 41).

After the Delaware Art Museum, the exhibition moved to the Westmoreland Museum of American Art in Greensburg, Pennsylvania, and is currently at the Smart Museum of Art at the University of Chicago, where it will stay through the fall of 2008. Its last venue is the Reynolda House, Museum of American Art, where it will be through the winter of 2009.

In all, the exhibition includes "115 paintings, drawings, prints, and photographs" (May 1). Although Sloan was born in Lock Haven, Pennsylvania and educated in Philadelphia, he spent his formative years as an artist in New York City where he lived first in Chelsea, then in Greenwich Village, and eventually returned to Chelsea for the remainder of his life. Thus, as an artist he is directly associated with the city, which provided him with the subject matter for not only his many paintings, but especially for ten etchings collected as the artist's "New York City Life" series.

In these etchings, done between 1905 and 1906, Sloan records what he sees and enjoys in the daily lives and activities of the people around him. His main interest is the people living their lives in one of the most populous and vital cities in the world. Out of his Chelsea window, Sloan could see what he called "the busy throng on 23rd Street" (www.johnsloansnewyork.org): people going about their everyday lives, moving to and fro, gathering with family and friends, sharing fun and difficulties. These moments he preserves in his etchings, earning him the endearing title of "the historian" of New York (www.johnsloansnewyork.org).

The prints, which capture both high and low society, range in subject matter as well as locale, but they are unified by their warm and genuine interest in New York City and its people. Although city scenes were popular in the 20th century, done by other artists in his group – specifically Henri, Shinn and Luks – (Scott 22), Sloan's renderings of New York life were done "with great freshness and immediacy" and are "alive with the human pulse all around him" (22).

The first of "New York City Life" series, *Connoisseurs of*

Prints, depicts a gallery scene in which two "experts" appear to be judging something other than the art, as a young woman next to them bends down to get a closer look at a print. Done in a spirit of jest and mild satire, Sloan pokes fun at these so-called "connoisseurs."

The second follows in a similar satiric mode. Entitled *Fifth Avenue Critics*, it shows two privileged, upper-class women riding in their horse-drawn carriage "up and down the Avenue about four o'clock of an afternoon, showing themselves and criticizing others" (Scott 82). The print is wonderfully done with heavy blacks setting off and framing the lighter, more freely drawn areas. There is a sense of momentum as the critical panel of two moves down the avenue and across the scene. According to the exhibition notes, this print "became the most popular and salable of Sloan's etchings" (www.johnsloansnewyork.org).

Moving from Fifth Avenue society to lower Manhattan, Sloan portrays a group of young girls admiring women's undergarments displayed in *The ShowCase*. According to the artist, "The devices of the toilette, which were then secrets, created more excitement among the adolescents than they would today" (Scott 83). In the print, the young girls gather around the case clearly excited by the corset they see as a proud matron walks by obviously wearing one of these "secrets." Looking out ingenuously is the smallest of the girls, clearly at home in this moment.

Many of the scenes Sloan recorded in his prints he could see "from his roof or studio window" (Scott 19). Such a one is *Man Monkey*, a one man band with a drum strapped to his back. Jauntily he dances up the street hopping for tossed coins as his reward. Meanwhile the joy on the children's faces is counterpointed by the horse's grimace as it pulls back in fear. Such prints capture the street scene of early New York life, encapsulating its lighter, carefree days.

Another vestige of the past is the subject of the fifth print, *Fun, One Cent* — the Nickelodeon, which provided "moving pictures" before the theatres did. This one, Sloan notes, "was for many years on 14th Street near Third Avenue" (Scott 85), not far from where he lived. The detail is charming: the first machine reads "Girls in their Nightgowns" — "Spicy" in capital letters. The second reads "Three Naughty Girls." The girls gather around, one laughing while another looks on with shock and embarrassment, the hint of a blush on her cheek.

The Woman's Page was "one of Sloan's favorite etchings" (www.johnsloansnewyork.org). Sloan admits that this print was "a result of peeping — the life across" (Scott 86) from his Chelsea studio window. The "irony" he is after is that this unkempt and untidy woman in a messy room with an ignored child is reading the Woman's Page "getting hints on fashion and housekeeping" (Scott 86).

Turning Out the Light may also be the result of "peeping," showing a woman on a bed with a reclining man as she reaches to turn out the light. This print, along with three others, was deemed "too vulgar" to exhibit by the

American Water Color Society. Sloan, angered, asked for the whole set back, but the Society went ahead and exhibited the other six (Scott 87).

Despite the close and less than prosperous apartment, *Man, Wife and Child* generates a joie de vivre as this happy couple dances before the delighted eyes of their child. Whether going to or coming home from work, the man smiles as if he is telling his wife "this is my lucky day."

As ebullient as the former print is, that is how peaceful and quiet *Roofs, Summer Night* is. Done in 1906, it portrays a scene Sloan witnessed: "I have always liked to watch people in summer, especially the way they live on the roofs" (Scott 89). Before air conditioners, people living in tenements had the roofs on which they found relief from the oppressive heat.

The Little Bride, the last of the ten etchings in the New York City Life series, was done in 1906. Sloan ends the set with a joyful celebration of marriage at St. Vincent de Paul Church on 23rd Street. Known as the French Church because of the numbers of French immigrants in this area, Sloan writes that the "stone steps down which these newlyweds are escaping have since been removed" (Scott 90); however, the artist leaves us with a sense of happiness and hope at this new beginning.

As we can see, the etchings vary in subject matter and location, but are unified by Sloan's technique and style. For the most part, the scenes are set in Chelsea where the

artist lived and worked. We can see why his student Guy Pene du Bois appropriately named him "the historian of Sixth Avenue, Fourteenth Street . . ."

(www.johnsloansnewyork.org). This world is peopled with real, living, breathing human beings whom he portrays with truth as well as compassion. He never judges but shows us their joys, their flaws, their fun. There is an innocence about this world as well as a nostalgia for the way we were, the way life was then. Despite its problems, people seemed genuinely happy. Though there were the "haves" and "the have-nots" — as there always will be — the divide did not preclude a joy in life, in living one's life. It is a world from which we emerge gladdened by the human spirit, by the human comedy that thrives outside our window.

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Tomomi Ono Print Chosen for Frontispiece

Margo Stever, Slapering Hol Press

When we attended the New York Print Club for emerging print artists [the 2007 Artists' Showcase event], we met Tomomi Ono. She agreed to allow us to use one of her prints, *Seed-flow IX*, 2003, as a frontispiece in the poetry chapbook by Stephanie Lenox, *The Heart That Lies Outside the Body*, published by Slapering Hol Press, the small press imprint of The Hudson Valley Writers' Center (www.writerscenter.org). Slapering Hol Press provides opportunities for emerging poets by holding an annual competition for those who haven't previously published a book or chapbook. The Lenox chapbook is reviewed by

Rigoberto Gonzales in the Poetry Foundation Newsletter. This on-line review receives 26,000 visits a day. The chapbook can be ordered either via the HVWC website or Amazon. The chapbooks cost \$12 (\$10 to associates of Hudson Valley Writers' Center) each and are hand-sewn with a letter press cover. We do a limited edition 500 print run so that poets can be eligible for first book contests. Many of our chapbook winners have gone on to publish first books.

[Editor's note: "Slapering Hol" means Sleepy Hollow in Old Dutch. The Hudson Valley Writers' Center, founded by poet Margo Stever, is located in the Philipse Manor railroad station on the Hudson Line of Metro-North.]

Mershimer Print Sought

The Print Club of New York, Inc. is seeking a member willing to donate the club's first presentation print, *Passage* by Fred Mershimer (1992), to the Print Club's archive at the New-York Historical Society. Please contact Print Club President Leonard Moss at vogelmoss@aol.com or (609) 514-0346 for further information.

Coming in the Fall Newsletter

New Print Club and Publications committee member Sara Teitler, a professional writer with many publications to her name, has proposed a new column for our *Newsletter*, to be introduced in the Fall 2008 issue—*Profiles in Collecting*. Sara plans to interview a different Print Club member for each issue, discussing their beginnings as print collectors, their introduction to the Print Club, their favorite works in their collections and the role print collecting plays in their lives. If you are willing to be the subject of one of Sara's forthcoming columns, please contact her at TeitPro@aol.com.

Exhibition Reviews

"Paths to the Press: Printmaking and American Women Artists, 1910-1960"

Columbia University, Miriam and Ira D. Wallach Gallery, January 28-March 8, 2008

Mary Lee Baranger

Catalogue of the same title, edited by Elizabeth G. Seaton, Mariana Kistler Beach Museum of Art, Kansas State University, 2006.

The catalogue was prepared for a traveling exhibit of 83 artists, with 104 prints. The show started at the Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois in the fall of 2005. Subsequent venues were the Marian Koogler McNay Art Museum, San Antonio, Texas; Louisiana State University Museum of Art, Baton Rouge; and then the Beach Museum of Art. The Wallach Gallery was added later and is not listed in the catalogue's list of exhibits. Not all the prints were in the Columbia show.

The works are largely from the collection of Belverd and Marian Needles, with additions from the sponsoring museums as well as the Jack S. Blanton Museum of Art, University of Texas, Austin; the Newark Museum of Art (New Jersey); the Worcester Museum of Art, Worcester, Massachusetts; and two private collections. These other sources account for only 5 of the prints. So the nature of the show is the nature of the Needles collection. With professional advice, and 30 years of collecting, it is very varied.

The catalogue has 5 essays, which I will comment on individually and with my own observations. The catalogue devotes two pages to each artist, with illustrations (in color when appropriate), biographical and bibliographical information and stylistic commentary on the work. The excellent research was done by 23 authors.

The time frame, Seaton explains in the first essay, was chosen as 1910; this was when Bertha E. Jaques co-founded the Chicago Society of Etchers, which launched a revival of American fine art printmaking and engaged several hundred artists over the next several decades. 1910 also marked the beginning of sustained formal teaching of printmaking in major American art schools, particularly the Art Students League, where one fifth of the women in the show were trained. 1960 is the terminus as it marks the rising influence of print publishers affecting how and where the prints are sold, as well as their overall character (size, for instance).

Seaton gives two aims for the catalogue—a survey, selecting 83 artists (out of 400 or so women printmakers listed in an appendix), including a beginning of an analysis of the relation between the artists as friends and mentors, related geographically and by education, and secondly the impact of the print programs of the Works Progress Administration Federal Art Project beginning in

1935. The opportunity to work and to teach in the WPA programs had a tremendous impact on women artists. Over one quarter of the estimated 800 artists who were in the print workshops were women, and in this exhibit, one fifth of the artists created prints for the government program. It is significant in this art with numerous different techniques, that the exhibits of the WPA-FAP were organized on this principle.

Seaton begins the discussion (taken up in other essays) of the role of husbands in the women's personal and professional development. Of great importance in the 1940s and 1950s was the creation of professional organizations, and the foundation of workshops, by women. And the women artists were teachers, a topic given full treatment in the final essay.

The existence of commercial galleries showing women has become important. Margaret Lowengrund had one on Madison Avenue in 1952. (She later played a major role in the Pratt Graphic Center.) More recently, the Mary Ryan Gallery and Susan Teller's have been significant. (Teller is one of the contributors to the catalogue.) In 2000, the Mary Ryan Gallery, with the Susan Sheehan Gallery, showed and published a catalogue (by Catherine Ryan), of the works of Ethel Mars and Maud Hunt Squire (which was reported by your author in the Winter 2001 issue of the *Print Club Newsletter*). Earlier there were numerous galleries which sold work by women in this collection: the George Krevsky Gallery, Kennedy and Company, Feigl Gallery, Weyhe Gallery under Carl Zigrosser, and Associated American Artists, which sold through mail order and stores, and the Artists' Guild and Gallery in San Francisco.

As editor and organizer of the exhibits, Seaton is to be thanked for the many photographs in the catalogue (only a few were in the Wallach Gallery) of women working on their prints and in their studios. Twenty-one artists are depicted, ranging from a 1915 portrait of Helen Hyde at her etching press, to a 1990 photo of Clare Romano. This, in itself, is an inspiring collection. In addition, there are prints by artists themselves showing their studios—too many to enumerate. The magnificent photo of Wanda Gág pulling an etching in her bare feet and cotton dress (1932) is the cover of the catalogue. She looks like a healthy, strong woman in the Depression epoch, when bare feet and a cotton "house dress" said "poor." And her pose is active, like a man building the Empire State Building.

The footnotes in Seaton's essay give extensive bibliography (as do all the essays), much better than the Selected Bibliography appendix which lists some books on Women Printmakers, Women Artists, and American Printmaking. It does not include the seminal works: Linda Nochlin's "Why Have There Been no Great Women Artists?" from *Artnews*, June, 1971, or Nochlin and Anne Sutherland Harris, *Women Artists*, 1976, the catalogue and exhibits which started our modern scholarship on the topic.

In the second essay by Belverd E. Needles, Jr. and Christopher Mack, who discuss the historical background of printmaking, we learn that there were large exhibits of women printmakers in the 19th century. In 1887, the Boston Museum of Fine Arts showed "Women Etchers in America" with 388 etchings by 23 artists, plus 23 prints by Mary Cassatt. One year later, there was a larger version of

the show in New York's Union League Club with 509 etchings by 35 artists. Starting with this "elite" technique, Needles and Mack go on to discuss artists grouped in the Ashcan School, artists doing color woodblock printing (with strong influence from Japan), and the regional concentrations on the West Coast and in Provincetown. If one looks at the biographies of the artists, one also sees the centers that were important: Chicago, Texas, Philadelphia, Boston, San Francisco and Los Angeles.

The third essay, "American Printmakers and their Relationships with Men," is by Mark P. Pohlad. He starts with Mary Cassatt and Degas, in whose studio more than 90 prints by her were found after his death. Cassatt famously said that she did not want to be considered a woman artist, but an artist. That, of course, has been part of the discourse ever since. It has a particular significance in the print world as so much of the work is collaborative. Further, there are artists here whose husband/artists are better known: Dorothy Dehner married to David Smith, Ruth Gikow and Jack Levine, Mary Nimmo Moran and Thomas Moran, Bernarda Bryson Shahn and Ben, Helen Farr Sloan and John, Margaret Zorach and William, and Clare Romano and John Ross (though arguably she has been a more significant figure in terms of printmaking!).

The women who worked in the WPA-FAP program had a particular situation in relation to their husbands, and the subject matter that interested them both in this period—working people, industry and factories. Women did not have easy access to these sites. Exceptional is the experience of Riva Helfond and Blanche Grambs, invited by Harry Sternberg (with whom they had studied) to accompany him to study Pennsylvania mining and steel sites, his Guggenheim Grant project.

It is all too frequent that the women artists did take a back seat to their husbands' careers because of traditional sex roles. An indication of such expectations, even in a case of a highly successful collaborative marriage of printmakers, is Eleanor Coen and Max Kahn (who had been her teacher). When the *Chicago Sunday American* (February 25, 1962) ran a feature on them, one photo showed her in her work clothes "hard at work on an old fashioned lithography press," and the other has her in the same clothes kneeling at the oven, baking bread with her husband looking on. The article was titled "The Artist—and the Woman!"

Even Mark P. Pohlad falls into a misidentification of a print by Barbara Latham and betrays the traps of assumed sex roles. Latham (wife of printmaker Howard Norton Cook) did a 1943 lithograph entitled *Our Chapter (Taos)* of 5 women seated around a table rolling bandages. They wear head scarves (to keep the bandages clean) with a Red Cross at the brow. He overlooks this and calls them "nuns engaged in war related work...; it speaks to the women's solidarity as a group and as contributors to the war effort." Yes, but they wear slacks, short sleeved shirts and some fancy jewelry—not nuns!

Helen Langa's essay, "Bold Gazes, Lively Differences, Women Printmakers' Images of Women," starts with a discussion of the subject matter of Isabel Bishop. Her beautiful images of Union Square female denizens, shop girls, are grist for feminist analysis and over interpretation. Bishop's etching of a girl standing reading a newspa-

per, done in 1945, becomes "reading not some frivolous ad or sensational story but perhaps, given the date, news of Allied efforts to bring World War II to a close." Langa is claiming that the girl has a stern expression, which is hard to judge. She goes too far in overloading interpretations with gender and social role jargon, as in reading Mabel Dwight's *In the Crowd* with somber Depression era women's faces "intended to critique the suffering inflicted on ordinary Americans as government agencies did little to stem the crisis." Indeed, a very large number of the artists of the 1930s were alert and concerned, but not every picture was intended as a political manifesto.

Langa has done commendable research on "women's issues" in the arts. One detail that she unearthed in Elizabeth Olds' papers and the *Pittsburgh Sun-Telegraph*, August 19, 1937, was a photograph of the artist in a "fashionable, diagonally striped summer dress for a publicity photograph taken after she completed a study of Pittsburgh steel mills." Her works "eschewed any hint of distinctively feminine sensibility." The subject of her print, *Scrap Iron*, was possible as she got permission to draw in the steel mill thanks to a letter from investigative journalist Ida Tarbell, who had exposed Standard Oil. They met through mutual friends who were organizing steel workers. This is reminiscent of Rosa Bonheur's securing permission from the government of Paris to wear men's clothing to better study anatomy in slaughter houses and depict horse sales. Rosa, however, was never so "PC" as to wear a fashionable stripped dress. We art historians can do with fewer "gendered, valorized, voyeuristic gazes."

The last essay is a solid one by Cori Sherman North and Susan Teller, "Women Printmakers as Teachers, 1945-1960." It is not surprising that a large percentage of the women printmakers earned their living as teachers. Three quarters of the women in the show taught. They went into Art Education, and had degrees. (Only June Wayne dropped out of high school.) In the post World War II period, the GI Bill flooded art schools with men and women, as students and teachers. Women had been teachers, too, in the WPA-FAP programs. Notably, Riva Helfond taught lithography to Robert Blackburn in the Harlem program. This essay is a great survey, with terrific photographs of the women teaching. Included is Sister Corita Kent demonstrating screen printing at Immaculate Heart College, ca. 1955. As a significant artist, Sister Corita's estate gave her papers to the Schlesinger Library of the Radcliffe Institute, Harvard University.

In conclusion, what should one make of this collection?

At first sight, it has such differences among the artists—the "lady" color woodblock artists doing flowers, landscapes and children with a strong dose of *Japonisme* and the teacher Arthur Wesley Dow. Then there is the harsh and poignant, socially conscious work of the 1930s, and the more neutral and aesthetic abstractions. Yes, it all belongs in this half century. Some of the artists are much better known for their other work in painting, sculpture or pottery (Cassatt, Bishop, Bourgeois, Catlett, Fuller, Lee and Nevelson). A group did mural paintings as well as prints, primarily through their contacts with Mexico (Marion Greenwood) and the WPA-FAP mission to decorate public buildings (Abelman, Gikow, Heller, Huntley, Markham, Shawn and Snow).

The artists could seldom make a living by prints alone. One finds a tremendous variety of work, in addition to teaching: mosaics, embroidery, set design, book and magazine illustration, textile design, advertising art, map making, war correspondent, art therapist, a teaching nun, exhibition organizer, designers of Steuben glass, Wedgewood, stained glass and Christmas cards, author and poet, museum founder and director. One recalls the women who hand colored Currier and Ives prints in the 19th century, and those (unmarried of course) who designed glass for Tiffany Studio in the 20th.

In their personal backgrounds there are also dichotomies. A dozen came from immigrant families and modest means; at least 20 went into radical politics; 20 or so studied in Paris; the majority were New York based or worked here; 14 had parents who were in the arts; 14 came from wealthy families; 10 studied and worked in Mexico (at the famous Taller de Gráfica Popular). Only two are black (Elizabeth Catlett and Margaret Taylor Goss Burroughs). How well known are they? Your moderately alert reviewer knew the work of 20 or so, including the half dozen who are famous outside the print world. An exciting surprise: in the early 1950s I was given two prints by Hildegard Haas (1950 and 1953). One was a wedding present. Between 1947 and 1953 she made 57 woodcut prints. And I find that in 1946 she had a scholarship at the Art Students League and studied with Vaclav Vytlacil. I did also, in 1947. But soon I decided I was not going to become an artist, and went into art history instead—"those who can't do, talk." Haas had a significant career, and maybe it is the fault of authors, publishers, museums and galleries that I did not know.

This handsome and well-researched catalogue, and the well-traveled exhibit, *Paths to the Press*, is a welcome corrective. Unfortunately there is no index, and I had to comb each page repeatedly to put together my review.

"Dialogue: An Exchange Exhibition Between the Students of Manhattanville College and the University of East London"

Brownson Gallery, Manhattanville College, February 18 – February 25, 2008

Gillian Greenhill Hannum

A small but interesting exchange exhibition was hosted this winter at my institution, Manhattanville College, and simultaneously at the AVA Gallery of the School of Architecture and the Visual Arts, Docklands Campus, University of East London. The British students who participated in the New York exhibition were "level three of the BA Hons Graphic Arts programme." While not all of the work exhibited was prints—mixed media, watercolor and drawing were also featured—there were many fine examples of a variety of printmaking techniques. Katy Binks, for example, exhibit-

ed abstract photo etchings with forms that suggested gears and circuits; Julia Clark, Philippa Edwards and Daniel Vincent showed digital prints—Edwards' of arms with butterfly tattoos and a series of nine pairs of shoes; Luca Pinna presented two screen prints that recalled the work of George Grosz—images of violence with menacing faces.

Exchange shows such as this, and the many organized over the years by the New York Society of Etchers, provide an interesting opportunity not only for the artists in both countries to exchange ideas, but also for a wider public to have a chance to see the work of artists who might not otherwise be exhibited internationally. This show demonstrated to its Purchase, New York, audience that young British artists are embracing printmaking on a variety of levels, utilizing both traditional and new hi-tech approaches to making art.

"From Harbor to Haven: Connecticut Scenes from the Collection of Reba and Dave Williams"

Bush-Holley Historic Site, William Hegarty Gallery, The Historical Society of The Town of Greenwich, until August 17, 2008

Gillian Greenhill Hannum

Print Club members who missed the early February visit to The Print Research Foundation (see article under Recent Club Events), or members who simply want to see more, have a second opportunity this summer at the charming Bush-Holley Historic Site, just off I-95 in Greenwich, CT. A small but excellent exhibit of "over sixty 19th and 20th-century original prints with a focus on Connecticut, its scenes and sites and artists who lived or worked in the state" is the perfect excuse for a drive in the country (exhibition flyer). Indeed, a special event will be held on Saturday, June 21, pairing the historical society's exhibit with "20th Century American Prints from the Bruce Museum Collection," with one museum admission valid at both locations.

The show features a wide range of work, from Child Hassam's delicate 1915 etching of *Low Tide, Cos Cob Bridge*, depicting a scene in the vicinity of the Bush-Holley House, which Hassam frequented in its heyday as a boarding house for American Impressionist painters, to Connecticut artist Helen Frankenthaler's abstract lithograph, *Post Card for James Schuyler* (1962 – 65).

A 1936 lithograph by Will Barnet of *Factory District, Norwalk, Connecticut*, shares space with the incredibly detailed etching and aquatint from 1947 by John Taylor Arms of the U.S.S. Haddo, a submarine. Alexander Calder, who began visiting friends in Litchfield County in the 1920s and bought a farm in Roxbury in 1933, is represented by two works: *Untitled (Man and Woman Walking a Dog)* (c. 1930) and *Score for Ballet 0 – 100* (1942).

There are prints by familiar names such as Josef Albers, who was Chairman of the Department of Design at Yale

University; John Steuart Curry, who lived in Westport, CT, beginning in 1924; Arshile Gorky, who moved to Sherman in 1945; Jasper Johns, who converted a coach barn in Sharon, CT, into a home and studio; Rockwell Kent, a resident of Greenwich between 1922 and 1926; Robert Motherwell, a Greenwich resident for more than two decades; and Connecticut Impressionists John Henry Twachtman and Julian Alden Weir. However, there are also lovely images by lesser-known artists, including Kerr Eby, who summered at the Holley boarding house between 1913 and 1917, imparting his knowledge of etching to fellow residents like Childe Hassam; Robert Nisbet, who lived in Kent beginning in 1911 and helped to establish the Kent Art Association; and painter-etcher Charles Adams Platt, whose gorgeous etching of *Hartford Bridge* (1885) was one of this reviewer's favorite prints in the show. Women, including Frankenthaler and Wanda Gág, as well as Beatrice Cuming, Gertrude Fiske, Ruth Chrisman Gannett, Ann Nooney and Edith Hogen Peck, are also well represented, many from the generation that came of age during the WPA years (see previous review "Paths to the Press").

Members are encouraged to also take the tour of the Bush-Holley House, which played a seminal role in the evolution of the Cos Cob Art Colony in the late years of the 19th century. A visit here, preceded or followed by a stop at the Center for Contemporary Printmaking in Norwalk, will provide print lovers with the full spectrum of "Connecticut Past and Present."

"The American Scene: Prints from Hopper to Pollock"

British Museum, London, until September 7, 2008

Kay Deaux

For print lovers who may be traveling to London this summer (ignoring the currently unfavorable exchange rate between the British pound and the U.S. dollar), a treat awaits at the British Museum. On display are nearly 150 prints by American artists, done between the years of 1905 and 1960, and familiar names abound. Louis Lozowick's iconic and evocative *New York* captures the cover of the exhibition catalogue. Edward Hopper, Martin Lewis and John Sloan are well represented, the latter by nine wonderful etchings of the people who defined his New York City life. Five lithographs of George Bellows are in the exhibit, including the extremely powerful *Electrocution*, speaking to its viewer in a voice no less strong than it did when Bellows produced the lithograph in 1917. Other artists represented in the exhibit include Milton Avery, Dox Thrash, Robert Gwathmey, Dorothy Dehner, and many, many more.

The exhibit opens with a striking pair of giant-size woodcuts by Leonard Baskin entitled *Man of Peace* and *The Hydrogen Man*, both done in the early 1950s and speaking with pain and pessimism about the realities and consequences of war. The war theme is picked up later in

the exhibition with a set of artists who observed and commented on the Second World War, including Hugh Mesibov and Benton Spruance.

Yet the show is less a statement about social issues than it is a testament to the taste and the commitment of the British Museum staff. They began collecting 20th century American prints fairly late in the game, but they made contact with some of the most knowledgeable U.S. print people (both dealers and museum curators) and have amassed a superb collection. Some real gems are included in this exhibition, and I suspect that all but the most deeply informed collector of American prints will find something new to linger over in the exhibit. An early Jackson Pollock print, done in 1935-36 and very much showing the influence of his study with Thomas Hart Benton, was one such surprise for me. I was also delighted by one of the last offerings in the exhibit, a set of nine engravings by Louise Bourgeois entitled *He Disappeared into Complete Silence*, accompanied by whimsical texts created by the artist in 1947.

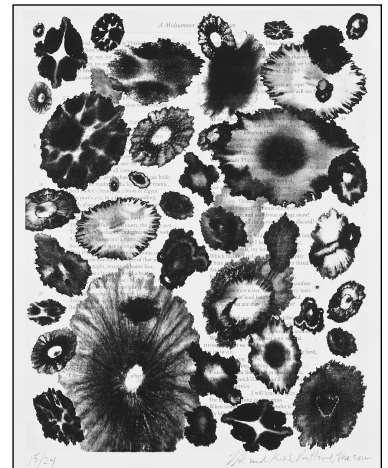
For those who do not have London on their summer agendas, I recommend looking for the exhibition catalogue, published by the British Museum press.

Contemporary Prints at the Portland Museum of Art

Press Release, Kristen Levesque, Director of Marketing and Public Relations

PORTLAND, Maine – During the past 50 years, printmaking has enjoyed a renaissance in the United States thanks, in large measure, to several important print workshops where artists and printers have an opportunity to experiment together. The creative results of such partnerships are on view in the exhibition

Contemporary Collaborations: Artist and Master Printer, at the Portland Museum of Art. This exhibition features 35 prints by 30 contemporary artists with Maine connections who have created significant prints in concert with technical specialists at professional fine art print presses. On view May 24 through August 10, 2008, *Contemporary Collaborations* is guest-curated by Maine



Tim Rollins (United States, b.1955) *Midsummer Night's Dream*, 2002 photolithograph, mixed media, 12 3/8 x 14 3/4" Portland Museum of Art, Gift of the artist, 2003.10 Printed at Maine College of Art, Portland Master Printer: Alex Kahn

print collector Bruce Brown.

Producing an edition of original fine art prints requires patience, skill, and an understanding of the chemistry of the medium. The process involves many behind-the-scenes efforts by both the artist and a highly skilled printer. Artists in *Contemporary Collaborations* have created prints at legendary workshops such as Tyler Graphics in Mount Kisco, New York; Gemini G.E.L. in Los Angeles, California; and the Tamarind Institute in Albuquerque, New Mexico, as well as at smaller presses in places like Vinalhaven, Maine and the Maine College of Art in Portland. Typically, publishers invite leading artists to create original prints knowing that they may have minimal printmaking experience. An invited artist works in close collaboration with a master printer beginning with a series of trial proofs until the artist's vision is arrived at with a *bon "à tirer"* (good to pull) print. Generally, the master printer completes the agreed-upon number of prints in the edition to the artist's specifications.

Results from these collaborations vary widely in both their imagery and technique, ranging from etchings and lithographs to silkscreens and woodcuts. Works by Lesley Dill, Shannon Rankin, and Carl Haase also involve addi-

tional elements such as collage, thread, and sculptural relief. Richard Estes's *Kentucky Fried Chicken* and Yvonne Jacquette's *Aerial View of 33rd Street* depict views of New York from opposite vantage points; Jacquette flies over the city while Estes shows us the tops of buildings reflected in a parked car at ground level. Works by Astrid Bowlby, Anna Hepler, Alison Hildreth, Johnnie Ross, and David Row have a quieter meditative presence with a focus on linear mark-making and painterly effects, while Jonathan Borofsky, David Driskell, Robert Indiana, and John Walker all address the human figure with powerful gestures and bold colors. The diverse group of works on view in this exhibition highlights the technical mastery and artistic inspiration that arise from the creative efforts of such artists and the master printers with whom they collaborate.

Image Gallery:
<http://www.portlandmuseum.org/Content/2835.shtml>

Contact: Kristen Levesque
 Director of Marketing and Public Relations
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Dieu Donné appoints Kathleen Flynn as Executive Director

Dear Friends,

It is with great pleasure and enthusiasm that we announce the appointment of **Kathleen Flynn** to the position of Executive Director at Dieu Donné. Kathleen comes to the Mill with nearly twenty years of experience in Arts Administration in the non-profit and for-profit worlds, including over twelve years at the American Federation of Arts where she is currently Director of Exhibition Administration.

At AFA, Kathleen has been responsible for an impressive roster of exhibitions involving the work of important artists such as Wolfgang Laib, Sally Mann and Lorna Simpson. Her organizational collaborations include major national and international venues such as the Los Angeles Museum of Contemporary Art, the Hirshhorn

Museum and Sculpture Garden in Washington DC, the Whitney Museum of American Art in New York and the Musée du Louvre in Paris, among others.

Prior to her accomplishments as Director of Exhibition Administration at the AFA, Kathleen served as a registrar at PaceWildenstein Gallery, the Brooklyn Museum of Art and the Jane Voorhees Zimmerli Art Museum at her alma mater of Rutgers University.

Kathleen was chosen after a four-month nationwide search that drew numerous applicants from a variety of fields. She will assume her position at the Mill on July 1st. Please join us in welcoming Kathleen to Dieu Donné.

Sincerely,
 The Dieu Donné Board of Trustees
 and Search Committee

The Art of Democracy Coalition of Political Art Exhibitions Expands to More Than Twelve Cities Across the United States

New York, NY/San Francisco, CA – Organizers of a nationwide coalition of art exhibitions focusing on issues of political and social interest announce a growing list venues in more than twenty cities during the peak of the political election season this fall.

THE ART OF DEMOCRACY exhibitions of contemporary art work will begin opening in early September with most shows remaining open to the public through November 2008 presidential elections in numerous venues of national prominence.

For more information CONTACT Stephen A. Fredericks or Art Hazelwood at:
info@artofdemocracy.org, or visit

www.artofdemocracy.org

Assorted imagery available upon request.

THE ART OF DEMOCRACY

What began some eighteen months ago as an idea to form a loose coalition of politically orientated print exhibitions in New York City and San Francisco, California has grown into a major network of art shows spanning the entire United States, which includes all the visual arts. Conceived and led by artist printmakers Stephen A. Fredericks and Art Hazelwood, THE ART OF DEMOCRACY coalition promises to incorporate over one thousand works of art addressing the complex state of the American Political Scene, and draw an enormous viewing

audience during the Fall of 2008.

Leading up to the November 2008 national elections artists from across the country with intensifying effort are creating and starting to exhibit new work that responds to the radical shift in politics and governmental policy in America that has come about in recent years. Over two-dozen Art of Democracy coalition exhibitions have already attracted the participation of hundreds of enthusiastic artists across a broad spectrum of career achievements.

The Art of Democracy coalition mission is to promote the current political art of our artists on a national scale during the critical period leading up to the 2008 presidential elections. The national initiative is working to unite and promote these shows through an umbrella title, logo designed by renowned opinion page illustrator Frances Jetter, a website, public relations, and exhibition poster exchange between participating groups.

The still growing list of cities and venues hosting exhibitions this fall include Atlanta, GA, Baltimore, MD, Berkeley, CA, in Chicago, IL multiple venues including Loyola University Museum of Art, Davis, CA, Kingston, RI, Las Cruces, NM, Milwaukee, WI, Monterey, CA, Muncie, IN, Murray, KY, National Arts Club, New York, NY, Oakland, CA, Plymouth, NH, Rochester Contemporary Art Center, NY, in San Francisco, CA multiple locations, including Meridian Gallery, San Juan, Puerto Rico, Santa Cruz, CA, St. Louis, MO, Tustin CA, Twenty Nine Palms, CA, and, Vashon Island, WA. Additional details about the venues, exhibition dates and

contacts is available on The Art of Democracy website listed below.

The Art of Democracy coalition is actively seeking additional exhibition organizers to the campaign whether in museums, art centers, galleries, on campuses or in cafés. A broad-based national platform for the visibility of contemporary political art will amplify the messages of civil activism, social reform, dissent, and protest. Hazelwood and Fredericks chose this time to organize because the nation is particularly politically aware and the moment is ripe to bring into focus artistic views on the state of American politics and democracy. Not since perhaps the 1930's exhibition series "Artists Against War and Fascism" has a national coalition of shows like this been organized.

In addition many of the artists involved will be creating political posters as part of the shows. The poster exchange between all the venues is an integral element of the coalition effort. Historically, artist driven posters have played important roles in political and social movements. The posters will be used in exhibitions as well as distributed in public spaces throughout cities where the shows will be taking place.

The Art of Democracy website <http://www.artofdemocracy.org/> lists all shows that are currently part of the national coalition. The website further serves as a central web-based locale for the display of exhibition dates, public relations activities, announcements, and links to supporting websites.

Reminder

Please include an e-mail address when you send in your membership renewal. This allows us to reach you with additional information or contact you about upcoming events. This information will not be given to third parties and is solely for the use of The Print Club of New York, Inc. If you have forgotten to include the information on your renewal form, or if your e-mail address changes, please contact Corresponding Secretary Natalia Kolodzei at kolodzei@kolodzeiart.org.

The Print Club of New York, Inc.

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