

The Print Club of New York^{Inc}

Winter 2008

President's Greeting

Leonard Moss

On January 15th, 2008, the Board of Directors of the Print Club of New York met at the Manhattan apartment of Joan and Charles Blanksteen. The agenda included a consideration of several new initiatives — the opportunity to exhibit our 15 annual presentation prints at the National Arts Club in early March 2009; a welcoming reception for new members; and a proposal to publish a second print, possibly by an artist shown at the Artists' Showcase.

As members arrived, we were treated to a guided tour of our hosts' art collection. I admired their George Bellows boxing prints, the hallway decorated with Karl Schrag prints and paintings, and especially the sculpture by our late beloved Elaine Hyman which was recast posthumously. The spirited conversation centered on the extraordinary critical acclaim of Richard Haas's presentation print, *57th Street Looking East*, and, of course, "How did you frame it?"

The meeting began with Joan Blanksteen's review of the Club's financial position. For the past several years, the expenses entailed in sponsoring a full calendar of events, publishing the newsletter and commissioning a print matched the income from membership dues of \$175. However, that delicate balance was possible only because members absorbed various expenses and some artists made special arrangements with their printers.

During the present year, however, the Club has experienced what every business and household has experienced — the cost of everything has gone up. For the PCNY, that includes meeting hall rental, custodial ser-

vices, refreshments served at our events, mailings to members, etc. The Board reviewed the anticipated costs of future activities and unanimously voted a modest increase in dues to \$225, beginning with the 2008-09 year.

We then turned our attention to finalizing arrangements to donate the PCNY archives to the New-York Historical Society. These include our present and future commissioned prints, newsletters and other documents that together constitute a history of contemporary print-making in the tri-state area. Mary Lee Baranger has suggested an exhibition some time in the future of our prints and the role of our club, together with the main New York 19th century example, the American Art-Union, which commissioned a painting each year and distributed prints based on that painting. President Emeritus Julian Hyman and I will be responsible for the transfer of the PCNY archives to the New-York Historical Society.

The opportunity to exhibit our commissioned prints in The National Arts Club's Gregg Gallery from March 1 through March 14, 2009 was seen by all as a means of demonstrating the Print Club's contribution to the burgeoning contemporary art scene. Unlike our usual meetings, which are open only to Club members and their guests, this exhibition will be open to the public. We plan to demonstrate the process of creating a print by showing the various stages leading to the final image, as well as a cancelled plate after the edition has been completed. The event will be a time-consuming undertaking, but one that was heartily embraced by all board members. Kay Deaux volunteered to head the Exhibition Committee, and several members volunteered to provide their own framed prints for hanging.

The Board decided to hold a welcoming reception for persons who have joined the Print Club over the past two years. We usually learn about new members through their application for admission, but often fail to meet them in person after they have been approved. The reception at the Manhattan apartment of Kay Deaux on March 4th will give newcomers the opportunity to become acquainted with active Club members, and will give members of the Board an opportunity to get to know the newcomers, their taste in prints, and the activities that interest them. Ben Dineen volunteered to extend a personal invitation to all newcomers.

The proposal to publish a second print by an emerging artist stimulated a spirited discussion led by Stephen Fredericks and Marvin Bolotsky, both of whom have successfully introduced the work of new artists. We considered various ways we might gain a sense of the membership's receptivity to such an undertaking. Ultimately, we resorted to the time honored technique of appointing an ad hoc committee to study the complicated issue and report back to the board at our next meeting.

In other actions, we approved the image of the 2008 presentation print by a renowned artist whose identity will be revealed at the annual meeting in June. Muriel Moss announced that Allison Tolman will guide us on a tour of the Asia Society on March 29th. Natalia Kolodzei

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Gillian Greenhill Hannum

reported on the progress of our website (www.printclubofnewyork.org) and suggested that we include on it an application for membership. Gillian Hannum said the newsletter is ready to go once she receives the President's Greeting. And Rosalyn Weinstein will chair the meeting of the Print Selection Committee on February 5th to begin the search for the artist who will create the 2009 print.

Recent Print Club Events

Fourteenth Annual Artists' Showcase

Gillian Greenhill Hannum

The Print Club of New York hosted its annual Artists' Showcase on October 15, 2007 in the Sculpture Court of The National Arts Club. As always, this popular event drew a crowd of Print Club members, their guests, and guests of the presenting artists. Events Chairperson, Dr. Muriel Moss, introduced the Showcase, explaining that its goal is to present the work of printmakers working in the greater New York area with no ongoing gallery representation in the City. It presents a unique opportunity for artists to share their work with a group of serious collectors, and for collectors to purchase work directly from artists with no middleman involved. A group from the Events Committee visits various studios and print shops in the spring and early summer, often seeing the work of more than 100 artists. From these, 15 finalists are selected to send slides and an artist's statement to be reviewed by the committee, who ultimately choose the five artists presenting at the Showcase. This year, the following print shops were represented: The Art Students League, The Robert Blackburn Workshop and The Center for Contemporary Printmaking in Norwalk, CT.

The first presenting artist was Walter Buttrick, a graduate of the Massachusetts College of Art with additional training from the San Francisco Art Institute. For three decades, he has worked in commercial art and advertising, winning professional awards in his field. He also designed and built his own car. In 2004, he returned to printmaking, beginning with block printing; he showed several black and white block prints of Connecticut scenes, including *Mill in Silvermine, CT* and *Harbor Scene in Norwalk*, as well as *Street Scene in Paris*. In 2005, he discovered the Center for Contemporary Printmaking, quite close to his home. He worked on a series of etchings of Venice and Paris using digital photography as an aid. (He composes the image in Photoshop combining various photos to allow the viewer to see things that the eye would normally not notice.) He also created an image, *Plowing the Field*, based on an old family photo. Buttrick also began to use a color roll on some of his prints, such as a lovely view of Santa Maria della Salute. He also made hand-colored etchings of Venice and Chinatown. He has recently moved to reduction block printing or, as he calls it, "suicide printing." This technique involves the artist continuing to cut and print the same block, moving from light to dark. Any mistake and the edition is ruined. A view of the molo in Venice looking across at S. Giorgio

Members of the Board left the long session expressing a sense of accomplishment and enthusiasm for our new activities. I thought of the concept of the "Social Brain" described in the psychiatric literature—that meaningful social interaction is as important to health and well-being as diet and exercise. With that in mind, would you like to become a committee member, or join the PCNY Board?



Jacques Moiroud, Eve Stockton and Walter Buttrick
PHOTO BY GILLIAN HANNUM

Maggiore represented his efforts in this technique. He further showed the steps in the reduction printing process with examples of a bamboo grove and of a New York street scene with taxis. He finished by showing some charming 2" square prints created for Center for Contemporary Printmaking, including a view of the domes of S. Marco that was exquisite.

Jacques Moiroud, the next presenter, studied at San Diego City College, the Art Students League and the School of Visual Arts in New York City. He was a teacher until he was 39. An accident, however, caused him to decide to change his life. He came to New York nine years ago. Initially, he drew on the streets. Then, in 2000, he began making prints, finding his subjects on buses, trains and subways. He sketched everywhere and then made etchings with drypoint and aquatint. One project is a series of images of people asleep in public places in New York, "the city that never sleeps." Moiroud said these are not intended to send a message about homelessness. Rather, he was learning to draw, and sleeping people don't move much. Most involve unusual viewpoints, from below or above or from an oblique angle. Moiroud also showed a series of tall, thin prints of New York City architecture. *Neuf Etages* began with a photo, which he stretched in order to create a 1 1/2" x 8" plate. Shop windows also fascinate him. A night scene, *Northern Lights*, a rich, velvety aquatint, is the view from his home. A print of his shoes (recalling Van Gogh's famous and oft-deconstructed *Shoes*) was drawn directly on the plate for a raw look. *Sweet and Sour*, with its distorted forms, is a comment on the rise of obesity in Chinatown. His presentation ended with a reduction print of a urinal, an homage

to Duchamp of a restroom at the Art Students League. The final edition was 3, most in the series having wound up in the garbage.

The third artist was Tomomi Ono from Osaka, Japan. She studied traditional Japanese painting techniques at Saga Art College in Kyoto and has studied lithography for nine years at the Art Students League in New York. In 2006, she won the Karl Schrag Award at the Society of American Graphic Artists Exhibition (Karl Schrag did our club's third Presentation Print). Ono works in stone lithography and is interested in themes of transience. In particular, she focuses on seed forms; the seed symbolizes for her both the beginning and end forms of life. She also sees the seed as a source of energy. Her works are incredibly delicate as she prints on rice paper, sometimes printing on both sides of this translucent material. The finished prints look like pencil drawings, except



Tomomi Ono PHOTO BY GILLIAN HANNUM

one can see the stone surface reflected in the work. Ono showed a mixed media piece on layered rice paper that includes a tea stain. An 8' x 10' installation piece involves repeated circles—seed and egg forms—on cut-outs.

Jason Stewart studied painting and studio art at the University of Southern Maine and at the State University of New York. His work is in a number of public collections here and in Europe, including the collections of several colleges that, he said, "rejected him." He

became involved in printmaking as a way to "exchange" his work with other artists, and studied at Tamarind in Los Angeles. In 1982, he was invited to show his work in the GDR (the former East Germany) as part of an artists' union. This inspired him. He obtained a grant to experiment with a new series he called *Mash Ups*. Discouraged by the commodification and "branding" of art in the late 20th century, he took art he loved as a point of departure

Upcoming Print Club Events

Saturday, February 9, 2008, 11:30 am

Visit to the Print Research Foundation in Stamford, CT (203) 602-4470 x227 or www.printresearchfoundation.org. Directions for driving and travel by public transportation will be included in the mailed announcement.

Friday, February 29, 2008

Print Club members will receive complimentary admission, courtesy of Sanford Smith, to the annual Works on Paper Show at the Park Avenue Armory. *This event will require advance reservations; please watch for the mailing with details.*

Saturday, March 29, 11:00 am

Print Club members will receive a special tour of the Asia Society's exhibition, *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680 – 1860*, 725 Park Avenue. Mailing to follow with details.

Also of interest to Print Club members:

Until February 21, 2008

New Prints by K. K. Kozik, Nancy Lasar and Mark Mullin, VanDeb Editions, 313 W. 37th Street, 7th Floor, New York, NY (212) 564-5553 or www.vandeb.com. [Next show—*Prints by Women Published by VanDeb Editions*.]

January 10 – February 23, 2008

New Prints/Winter 2008, International Print Center New York, 526 West 26th Street, Room 824, New York, NY (212) 989-5090 or www.ipcny.org.

January 17 – March 15, 2008

Notprinted on paper, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

January 23 – March 8, 2008

Paths to the Press: Printmaking and American Women Artists, 1910 – 1960, Wallach Art Gallery, Columbia University (212) 854-7288 or www.columbia.edu/cu/wallach.

Wednesday, February 13, 6 pm

Lower East Side Print Shop Benefit, Live Auction, Sale and Reception, 306 West 37th Street, New York, NY (212) 673-5390 or info@printshop.org.

February 25 – March 23, 2008

Tea/Time: Recent Works by Tomie Arai, Lower East Side Print Shop, 306 West 37th Street, New York (212) 673-5390 or <http://printshop.org>.

February 29 – March 3, 2008

Sanford Smith's Works on Paper Show at the Park Avenue Armory.

March 8 – June 8, 2008

Steel: Pittsburgh Drawings by Craig McPherson, The Frick Art Museum, Pittsburgh, PA <http://frickart.org/programs/exhibitions/future/>. The exhibit includes some of McPherson's existing Pittsburgh-related mezzotints and shows them with a body of new work in graphite and pastel.

June 3 – September 14, 2008

Richard Haas: Print and Preservation, The Palmer Museum of Art, The Pennsylvania State University, University Park, PA (814) 865-7672.

and fused it with other art, making something completely new. The *Mash Ups* utilize chine collé and photo etching worked up in Photoshop. The combinations “debrand” the art work, allowing the viewer to rediscover the artists. Stuart Davis is fused with Frank Stella; a Chuck Close head is covered by a Kenneth Noland target; Andy Warhol’s Coke bottles fuse with Roy Lichtenstein’s *Little Big Painting*. Stewart does all the proofing himself, but a master printer pulls the edition.



Jason Stewart
PHOTO BY GILLIAN HANNUM

The final artist to present was Eve Stockton, who received degrees in architecture and fine arts from Princeton and Yale. She explained to the audience that she was showing a selection of her work from the last four or five years. The focus was a series of 6' long prints—woodcuts of woodland landscapes. Stockton noted that she has had an interest in nature since her girlhood in Ohio. Stockton carves directly into the blocks, which are a veneer on plywood backing. She uses both the image and its reverse—two blocks and two match lines—sometimes employing the “ghost” as well as the image itself. She works with master printer Chris Shore at the Center for Contemporary Printmaking in Norwalk to realize these large works, including *Tree Nocturne*, *Cluster 6* and *Chives*. Her *Woodland Skyscape—Dusk and Dawn* diptych, made from 3' blocks, evokes the sense of lying on the forest floor looking up through the canopy of leaves. Each block takes several weeks to carve. The prints reveal her love of nature and fascination with science.

Following the series of slide presentations, Club members were able to peruse the portfolios of the presenting artists, and many purchases were made. There was something for almost every taste represented in this year’s collection, and Club members agreed it was a splendid evening.

A Special Viewing of New Prints 2007/Autumn at International Print Center New York

Gillian Greenhill Hannum

Print Club members were the guests of the International Print Center New York, at 526 West 26th Street, on Saturday morning, November 3, 2007. This annual event, which coincides with Print Week, provides an opportunity for members of our Club to meet and mingle with collectors from other print clubs around the country while viewing a show of outstanding contemporary work and enjoying coffee and pastries. The exhibit was the 25th *New Prints* show; over 600 artists have been represented over the course of six years. The Selections

Committee for this show was composed of Christophe Cherix, Curator, Department of Prints and Illustrated Books, Museum of Modern Art; Jack Enders, collector and IPCNY trustee; David Krut, Director, David Krut Projects; Miranda McClintic, independent curator and art advisor; Sheila Pepe, artist and Assistant Chairperson of Fine Arts, Pratt Institute; and Phil Sanders, Director, Robert Blackburn Printmaking Workshop. They had to choose from over 2,000 submissions and it took two days to jury the work. Selected artists were: Eric Avery, Tom Baker, Curtis Bartone, Louisiana Bendolph, Marieke Bolhuis, Maria de la Providencia Casanovas, Chuck Close, Michele Oka Doner, Trenton Doyle Hancock, Alex Dodge, Jessica Dunne, Richard Dupont, Eduardo Fausti, Barnaby Furnas, Joscelyn Gardner, Rie Hasegawa, Art Hazelwood, Yuji Hiratsuka, Laurie Hogin, Jenny Holzer, Tom Huck, William Kentridge, Joey Kötting, Beauvais Lyons, Steve McClure, Mark Mulroney, Abe Murley, Lynn Newcomb, Sarah Nicholls, Lothar Osterburg, Liliana Porter, Andrew Stein Raftery, Ana João Romana, Roser Sales, Dasha Shishkin, Jaune Quick-to-See-Smith, Tom Spleth, Nathaniel Stern, Craig Taylor, Mary Temple and Nicola Tyson.

Avery’s diptych, *HIV Prisoner Woman’s Story* (woodcut and lithography) recalls Max Beckmann’s late, less angular work. Bendolph’s *History* (color softground and spit-bite aquatint etching) is an abstract image in shades of blue and green, somewhat reminiscent of the work of Anni Albers. Close’s *Watermark Self-Portrait* is a freestanding piece between glass, which allows light to pass through the abaca and cotton fiber, revealing the watermark.

Michele Oka Doner’s *Untitled (01) 1/4ev* dominated the left wall. This huge piece (96" x 48") of an abstract figure seems a tangle of black lines; it is a relief print made from plant material and banyan tree aerial roots on handmade paper in a varied edition of 4. Similarly, Richard Dupont’s etching with aquatint *Phantom* depicts a huge hand with an intricate web of black lines.

Hasegawa’s *Hollow Heart I* is a Bosch-like phantasmagoria of body parts, fish and a hairbrush with spikes. Yuji Hiratsuka’s *Two Ten Nos* attracted this reviewer with its wonderful texture and teal and rose shades. Jenny Holzer was represented by *ADA*, two etchings from a suite of five, combining text with black shapes on pages where censors had blacked out certain portions of the text.

William Kentridge’s two untitled photogravures from a portfolio of 7 with a stereopticon viewer are masterful examples of still life. Lynn Newcomb’s *Plaza 4* is an etching of two black monoliths that evoke the World Trade Towers. Sarah Nicholls’s *The McGinley Paper Co. Sample Books of Faults* (woodcut and letterpress) is based on anonymously collected “faults” in textiles, like lovely William Morris fabrics. Roser Sales’s exhibited work was silkscreen on felt. *Sabina Tree Canarian Island, Spain* and *Walnut Tree, Pirines, Spain* are wonderful, strong black images on lovely cream felt.

Jaune Quick-to-See-Smith’s *The American Landscape* is a six-color lithograph depicting pink flamingoes, a bust of a Native American, Pinocchio, insects, a dragon, skulls and the tread of a sneaker. Mary Temple’s gorgeous *Corner*

Light, (Arbor) Cream, watermarked abaca paper was presented in a light box, emphasizing its translucency.

As has become the tradition at these Print Week “breakfasts,” several artists were present to give short artist talks. Lothar Osterburg was first to speak about his work. He used to have a studio in the building that houses IPCNY, and this marked the third time he was represented in one of their shows. He is both an artist and a master printer; he creates unusual photogravures by photographing in various settings wooden models that he builds. *Bridge over Brooklyn* depicts a block of row houses with the bridge in soft focus in the background; it was inspired by an old photograph by Andre Kertesz. *Flat Earth* shows model ships afloat on a waterfall near Bard College, where he teaches. Osterburg noted that photogravure offers a wide range of tonalities not possible in traditional silver prints, and that it is such a complex, lengthy process that only a handful of people in the US practice it anymore.

Andrew Stein Raftery also discussed his work with those assembled. His *Hercules Reposing After Slaying the Lernean Hydra, After Guilio Romano* is a copperplate engraving. Raftery teaches at Rhode Island School of Design and was working on a show for RISD on the history of engraving. This began his “apprenticeship” with 16th century printmakers. Even his mounting and presentation are 16th century style; the plate took a month to cut and will hold up for an unlimited edition.

The third speaker was Alex Dodge, whose *The Legendary Coelacanth* was created with computer numerical-controlled drypoint engraving on hand-antiqued paper with a coelacanth computer virus executable file on a micro SD memory card. The work explores the theme of evolution on a grand biological as well as on a human scale. The robotically cut copper plate is paired with a computer chip that holds an older photo lithography process, creating a dialogue on the evolution of techniques in printmaking.

The final speaker was Marieke Bolhuis from the Netherlands who began making giclée prints about four years ago. *1st Kiss* and *Splash* are photographs shot in Iceland with glass additions to the landscape in order to add movement and interest and to transform the landscape. Glass, which is made from the earth, is, therefore, a natural extension of the landscape for Bolhuis.

The members of The Print Club of New York warmly thank Anne Coffin, Director of IPCNY, and her staff for hosting this most interesting event.

17th Annual IFPDA Print Fair

Gillian Greenhill Hannum

There was much to see at this year’s Print Fair, and this review of the riches to be found in the Park Avenue Armory is more “impressionistic” than systematic. Pride of place at the show’s entrance was given to the Mary Ryan Gallery, which featured Donald Sultan’s *12 Colors* (2007), an edition of 58 silkscreens of individual flowers. Some of Sultan’s *Mimosas* were also on display, along with several Calder lithographs—*Spirals* (1968) and *Circles* (1969)—and a large, painterly

Diebenkorn litho, *Twelve* (1985) that was selling for \$95,000. Hockney’s colorful lithograph of people in a swimming pool with a large, red float, *Afternoon Swimming*, also caught this reviewer’s eye, though the \$150,000 price tag put it beyond temptation.

Two Palms Press was showing a portfolio of collages by Richard Prince, monotypes by Carroll Dunham and an intriguing image by Chuck Close that consists of a polished chrome cylinder sitting atop a square of deckle-edged, handmade paper with a circular pattern of black dots. This all rests atop a black wooden base. The cylinder reflects the dot pattern, and a portrait image appears.

Jörg Maass Kunsthandel, Berlin, featured woodcuts and lithographs by Brücke artists—Ernst Ludwig Kirchner, Max Pechstein, Otto Mueller, Erich Heckel and Karl Schmidt-Rotluff, including a lovely 1920 drypoint by the latter titled *Mädchen im Wald*.

Marlborough Gallery, Inc. had work by Wayne Thiebaud, Ellsworth Kelly, Robert Motherwell, Adolph Gottlieb, Philip Guston and Ed Ruscha. Red Grooms’ color lithograph, *Masters at the Met* (2002) was there, along with a Richard Segalman monotype, *Black Skirt* (2003) of a woman drying her skirt after getting it wet wading at the beach.

Durham Press from Durham, PA had a set of etchings by Tom Slaughter, *Nudes I – V* (2005), showing a female torso pulling a T-shirt up over her head. Polly Apfelbaum’s multicolored woodblock print, *Lover’s Leap 13*, was there, along with an exquisite photogravure by Roland Fischer of a medieval interior, *San Bartolomé* (2007).

Susan Teller had a collection of “Modernist Woodcuts by Women,” featuring Anne Ryan (1889 – 1954), Dorothy Browdy Kushner (1909 – 2000), Fannie Hillsmith (1911 – 2007) and Claire Mahl Moore (1917 – 1988). Also featured was Clare Romano’s lithograph, *New York Byzantine*, a playful, childlike image of figures standing in the street outside a domed church.

Jim Kempner Fine Art had Roy Lichtenstein’s screen-print *Sweet Dreams, Baby!* (1965), Jasper Johns’ silkscreen *Target* (1974), Ellsworth Kelly’s exquisitely simple linear lithograph *Sunflower I* (2004), Chuck Close’s *Self-Portrait* (2002)—a color woodcut, several wonderful Motherwells from the *Octavio Paz Suite* (1987 – 1988), a large Kara Walker from 2005, work by Vija Celmins, Donald Sultan and more.

Tandem Press of Madison, WI, had a large installation by Nicola López—*Half-Life*—showing the impact of pollution on our environment. The piece covered a full wall and is lithograph and relief on Mylar. Opposite, were simple map forms in lithography and pochoir by Suzanne Caporael.

As an unabashed Venetophile, I was drawn to the display of Allinson Gallery from Storrs, CT, which featured an array of prints of Venetian scenes. My favorite, an etching by James McBey (1883 – 1959) titled *Barcaralle* (1926), shows a corner where two small canals join. Also by McBey was a Whistlerian nocturne titled *Venetian Night* (1930) showing a gondola slipping past a palazzo. Several etchings by John Taylor Arms (1887 – 1953) showed scenes of the Grand Canal, and Whistler’s etching of *The Beggars* (1879 – 1881) was part of the collection.

Stone and Press of New Orleans had a large selection of works by the Print Club's first Presentation Print artist, Fred Mershimmer, as well as more prints by John Taylor Arms, including *The Harbor at Aden*, a lovely aquatint and etching from 1919 of sailboats. Craig McPherson and Art Werger were also featured, and there was a large selection of work by early 20th century American printmakers.

Hirschl and Adler's elegant hunter green booth displayed Mary Cassatt's c. 1894 color aquatint and dry-point, *Peasant Mother and Child*, as well as a grouping of Don Judd woodcuts on the exterior walls. Inside one could find George Bellows, Josef Albers, a whole wall of Arthur Wesley Dow prints, a Motherwell collage, prints by Childe Hassam and other treasures.

Galerie St. Etienne featured work by Leonard Baskin and Käthe Kollwitz, the rich burgundy walls setting off these powerful, emotional images. The Old Print Shop, "dressed" in grey flannel with a wonderful red leather sofa out front, showed Winslow Homer etchings, several works by Howard Cook, John Marin's 1913 etching, *Woolworth Building No. 2*, and a fabulous little boxed set of prints by Art Werger, *99 Short Stories* (2006)—99 mezzotints or aquatints, each hand titled, signed and numbered. There were also prints by Bellows, Dow, Blanche Lazell, Marjorie Windust and other 19th and early 20th century American printmakers.

Mixografia from Los Angeles had its usual innovative 3-D work; Tom Wesselmann's *Sunset Nude with Yellow Tulips* (2004 – 2006) consists of a series of flat layers in various colors; Ed Ruscha's *Petroplots Suite* (2001) features road intersections embossed on textured paper. Donald Sultan could be seen here, as well.

Pace Prints had a lovely large print by Helen Frankenthaler, *Book of Clouds* (2007), in aquatint, etching, relief and pochoir. Other highlights of their booth were Close's *Self-Portrait Woodcut* (2007), a 47-color, hand-printed woodcut, and Jim Dine's *July on the Palouse* (2007), a 75 3/4" x 52" woodcut with hand coloring of the ubiquitous bathrobe.

Several dealers showed wide selections of Japanese woodblock prints, most notably Thomas French Fine Art, The Art of Japan and Egenolf Gallery of Japanese Prints. Crown Point Press of San Francisco was ablaze with color: Robert Bechtle, William T. Wiley, Kiki Smith, Tom Marioni, Mary Heilmann and Amy Sillman. Gemini G.E.L. at Joni Moisant Weyl had two walls of bold black and white etchings by Richard Serra as well as prints by Bruce Nauman and Ed Ruscha.

Finally, the Alan Christea Gallery of London featured the work of Julian Opie, Richard Hamilton, Michael Craig-Martin and Paul Schütze, the latter creating an inkjet translight lightbox of a drained indoor swimming pool.

The International Fine Print Dealers Association reports that this year's Print Fair was declared the "best ever" by exhibitors and collectors (see press release elsewhere in this issue). This reporter certainly enjoyed exploring the richness and diversity of the current print scene, all conveniently under one roof in the magnificent Armory.

The E/AB Fair 2007

Gillian Greenhill Hannum

The Editions/Artists' Books Fair was held from November 1 – 4, 2007 at The Tunnel, 261 Eleventh Avenue in the old Terminal Warehouse Building. This year the fair celebrated its 10th anniversary, featuring the work of 60 publishers and dealers from New York, Los Angeles, Johannesburg, Amsterdam, London, Paris and points between.

Harlan and Weaver of New York featured the work of Steve DiBenedetto, Joey Kötting, James Siena, Kiki Smith and Louise Bourgeois. Robert Blackburn Printmaking Workshop showed David Ambrose, Glen Baldridge, Cannonball Press (Mike Houston and Martin Mazorra), Bill Fick, Tom Huck, Steve Johnson, Robert Mueller, Chunwoo Nam, Thom O'Connor, Gregory Page, Aminah Robinson, Tatiana Simonova, Tom Spleth, and Chris Uphues. (Robinson's simple, linear woodcuts—*Chilean Suite*—and etchings—*Water Street Portfolio*—were new to this reviewer, who was quite taken with them.)

Universal Limited Art Editions, Inc. of Bay Shore, NY, had a full wall of 10 prints by Terry Winters; *Secret Knots* (2007) is a portfolio of 10 photogravures of abstract black forms floating on various colored grounds. Also at ULAE were Enrique Chagoya's humorous social commentaries—*Thinking About Ensor and My Cat Diego* and *Border Patrol on Acid*, both intaglio with hand coloring, as well as prints by Jasper Johns, Rosa Loy, James Siena, Tam Van Tran and Lisa Yuskavage.

The Lower East Side Print Shop had a rich display featuring screenprints by Beth Campbell, Deborah Grant, Amy Kao, Ryan McGinness, David Opdyke, William Villalongo and Mary Temple, including an exquisite pair by Temple titled *Light Describing a Room (Dark)* and *Light Describing a Room (Light)*. There were also digital prints with collage by Deborah Grant, a wonderful print of a sneaker by José Guinto titled *found object: shoe/From Crusoe to Katrina* executed in aquatint, etching, screenprint, shoelaces and metal grommets. Matthew Day Jackson's seven part installation, *Metamorphosis*, was executed in aquatint, etching, screenprint, archival inkjet, gold leaf and hand additions in an edition of 16.

Dieu Donné Paper Mill showed Polly Apfelbaum's *Power to the Flower*, stenciled linen pulp paint on abaca, Paul Henry Ramirez's *Licks* and Arturo Herrera's *Mine*, the latter a pigmented abaca watermark on pigmented cotton with hand-cut collaged pulp painting. Tamarind Institute of Albuquerque was also showing Polly Apfelbaum, this time a twelve-color litho titled *Rocky Mountain Love Ranch, New Mexico*. Also featured in their booth were David Row's three-color lithographs with their gestural brush strokes and Tanja Softic's *Fall and Flow*, a large batik-like seven-color lithograph of a lily pond.

Grimm Fine Art of the Netherlands had a wonderful woodblock by Daniel Richter, and Mike Karstens of Germany had a Gerhard Richter print that was silkscreen and "frequency modulated" offset printing. World House Editions of Middlebury, CT, had an edition of color lithographs with one monoprint by Ryan McGinness

titled *Chain Reactions II*.

Landfall Press of Santa Fe was showing Christo and Lesley Dill. Brand X of New York had Mickalene Thomas, Adam Pendleton and Jenny Holzer. Rutgers' Brodsky Center for Innovative Editions had our club's Joan Snyder Print, *Oasis*, on display along with works by Willie Cole and a series by Fred Wilson titled *The Master Plan* or *In Between the Big Bang and Modern Art is the Restroom*, a series of 22 photogravures that are "ground plans" of major museums such as the Barnes Foundation, the

American Museum of Natural History, the Chicago Art Institute, the Met and so on. William Kentridge's stereo portfolio from the International Print Center New York's exhibition was also featured at the Brodsky Center's booth.

On Friday, November 2 and Saturday, Nov. 3, a series of presentations was given; on Friday the subject was "The Magazine as a Work of Art" and on Saturday it was "Social Imprint." In the latter, Print Club member Judith Brodsky and artist Joan Snyder spoke about the *Femfolio*.

Exhibition Review

Lucian Freud: The Painter's Etchings, The Museum of Modern Art

Maryanne Garbowsky

The current exhibition of Lucian Freud on view at the Museum of Modern Art from December to March 10th should come with a warning label: "Contents highly charged. Proceed at your own risk." Once you've seen the show, you'll know why: his work is highly addictive. You'll want to see more. I went to the show already a fan of the artist, but once I left I was even more enthused. The recently renovated and expanded museum is the perfect venue for the work. Its spacious galleries allow the viewer ample room to move around and enjoy the art without feeling cramped or overwhelmed.

Before I went, I did my homework, reading several reviews of the show. Although good, the reviews can only say so much. The rest is up to you — and the show is even better than the reviewers describe, a definite must see. Viewing Lucian Freud's work is a visceral experience: it is like being punched in the stomach. Although one review suggests a "crucial relationship" ("Lucian Freud") between the etchings and the paintings, I was struck by the "crucial relationship" between the etchings themselves. When you juxtapose one etching of a subject with another version of the same subject, you are drawn into the magic of Freud's mastery of line. Like the work of Charles Burchfield, the etchings pull you into a storm center where the frenzied, swirling lines coalesce into integrated and revealing prints.

Take, for instance, the two etchings of Laurence Gowing. The first version is clear, almost minimalist in line, but the second is dramatically charged. It is as if the artist were trying to do more than simply depict his friend's physiognomy, but trying instead to bind it and wrap it in line as if it were a contour map showing planes and elevations as well as expanse. One eye is completely lost under the overlapping lines that dip and sweep, giving the viewer a sense of the head's roundness. It is Freud's attempt to work three dimensionally in a two-dimensional medium. We sense the sculptural proportions of the skull as Freud's line leaps out into space to form a projectile of face and head.

Freud's subjects were people he knew who frequented his studio with regularity. In fact, it was Gowing who ini-

tiated Freud's return to printmaking after thirty-four years. Gowing, an art historian, was publishing a monograph of Freud's work in 1982 and wanted Freud to complete "a new etching to be inserted into each of the one hundred copies of the deluxe edition of the book." To this end, "Freud created fifteen etchings" ("Lucian Freud").

Perhaps more interesting are the three stages of etchings done of Freud's mother, Lucie. After his father's death in 1970, Freud asked his mother to model for him in the hope that these sessions would "distract her and give her something to do" ("Lucian Freud"). Done in 1982, the first, second and third versions differ in the position of the mother's head. In the first, she looks to the side, her eyes gazing off to her left. We see part of her upper torso, her neck and a collar with a tie. In the second version, her head is turned more to the left, and her eyes are cast down as is her mouth. We notice the graceful lines that depict the mass of her hair. Her jowly face appears slimmer than in the first etching.

However, in the third and final version, the largest of the three, the mother stares straight at the viewer with a riveting and intense, unblinking gaze. There is less torso and no collar to distract the viewer from the power of her eyes, which fix and hold the viewer's own. Her mouth is tight, no sense of a bow shape as in the second version. It is closed, outlined by dark, heavy lines that pull her jaw down under the weight of interior thoughts — perhaps of depression and loneliness. Her brow is deeply furrowed, and the eyes — almost all pupil — have a wide-eyed recriminating stare that intimidates the viewer with their daunting look.

Interestingly, at the top of her forehead lines converge to form a V or X shape, which leads your eyes down into hers. So, too, the furrows above the brow reiterate these V shapes, ultimately directing your eyes into the subject's. It is a harsh, yet powerful portrait that has no sentiment, but like the paintings is honest and psychologically revealing. It is interesting to note that Freud did ten paintings, six drawings, and three etchings of his mother, all of which involved "more than one thousand sittings" ("Lucian Freud").

Since there was a thirty-four year lapse between Freud's earliest prints and those beginning in 1982, one can clearly see an evolution of style that parallels his development in painting. The etchings done between 1946 and 1948 show more tension and a tight control of line. All the space is filled, for instance, in *Girl with Fig Leaf* (1947) and *Ill in Paris* (1948). Each print depicts a

female figure with a plant; the sitters seem to be dreading some coming event as their eyes stare blankly ahead.

When the viewer compares these tightly controlled etchings with his later work, one senses the freedom and flexibility the artist has achieved. He is a master of line and controls it with a confident but freer hand. Like a rider in a rodeo, Freud lets the animal have its way, feeling its power but ultimately taking control and taming it to his will.

Another interesting change is in size. The etchings from 1982 are smaller, approximately 5" or 6". Compare them with his more recent etchings like *Garden in Winter*, done in 1997-99, which is 30" x 24" or *Woman with An Arm Tattoo* (1996), which is 27" x 36."

Because Freud is more of a painter than a printmaker, he works on his etchings as if they were paintings, "standing" the plate "upright on an easel" as if it were a canvas ("Lucian Freud"). The techniques of etching and painting are integrally related for him. Though one is black and white and the other is color, both require drawing. In fact, he moves from one medium to another with ease. Several of the works shown, for instance the portrait of Arnold Goodman, his lawyer, were done in charcoal as well as etched with watercolor added.

Despite these differences in technique, size, and medium, there have been two constants in Freud's work. They

are truth and autobiography. According to the artist, "I could never put anything into a picture that wasn't actually there in front of me. That would be a pointless lie, a mere bit of artfulness" ("Lucian Freud"). So, too, Freud describes his work as autobiographical—"like a diary" ("Lucian Freud").

Whether it be the people who are part of his life – his family and his friends, the whippets he loves, or the view from his window, Freud works out of himself. "His life revolves around his studio and his art" ("Lucian Freud"). Therefore, when you visit this fine exhibition you will not only be seeing art that is honest and true, but also you will be viewing the man himself.

Bibliography:

Bischoff, Dan. "Lucian Freud Keeps it Sang-froid." *The Star Ledger* 21 Dec. 2007, 41.

"Lucian Freud: The Painter's Etchings" Museum of Modern Art. 5 Jan. 2008. <http://www.moma.org/exhibitions/2007/freud/home.html>

Smith, Roberta. "Lucian Freud Stripped Bare." *The New York Times* 14 Dec. 2007. Weekend Arts, E35+.

Ed Colker's *The Summons of Becoming*

Former Presentation Print artist, Ed Colker, joined in the 2007 centenary tribute to René Char, surrealist poet and leader in the French Resistance during World War II. Haybarn Press has published *The Summons of Becoming*, a portfolio edition of poems by Char, translated by Mary Ann Caws, with five original prints as "visual responses" by Ed Colker. The lithographs

were printed by Maurice Sanchez at Derriere L'Etoile Studio, familiar to Print Club members from several visits in recent years. The images were hand colored as pochoir by the artist. The limited edition includes 40 wrapped in acid-free Canford papers (\$285) and ten in cloth portfolio (\$375). The portfolios are available from Haybarn Press, PO Box 248, Millwood, NY 10546 (914) 666-6760.

The Art of Democracy

Stephen A. Fredericks

Over the last year The New York Society of Etchers and a group of artists led by Art Hazelwood in San Francisco have been organizing a national coalition of print exhibitions known collectively as *The Art of Democracy*. In our area, *The Art of Democracy* can be seen at Westchester Community College in Valhalla, NY, from January 22 – March 1, 2008.

Below are a few links to a website we have set up to post an account of our activities, and news.

General website:

<http://www.artofdemocracy.org>

Current newsletter:

<http://www.artofdemocracy.org/newsletters/AoD-12-07.pdf>

Poster program:

<http://www.artofdemocracy.org/posters.htm>

Member Notes

Print Club member **Sigmund Balka**, Vice President, Public and Cultural Affairs and General Counsel, Krasdale Foods, and Director and Chief Operating Officer, Krasdale Galleries, brought *Successions: Prints by African American Artists from the Jean and Robert Steele Collection* to the Krasdale Galleries in the Bronx from October 8, 2007 to January 3, 2008. **The Steeles** are also Print Club members. The show featured the work of 45 artists and 62 prints in a variety of media, including etching, monoprint, lithography, linocut and silkscreen. For the past 30 years, the Steeles have been patronizing printmaking workshops such as Bob Blackburn's in New York City, Allan Edmunds' Brandywine Workshop in Philadelphia and Lou Stovall's Workshop, Inc. and Percy Martin's WD Graphics Studio, both in Washington, DC. Among the artists represented were: Benny Andrews, Romare Bearden, Elizabeth Catlett, David Driskell, Sam Gilliam, Lois Mailou Jones, Jacob Lawrence and Samella Lewis, to name just a few. A 48-page catalogue with 28 color reproductions, with texts

by David C. Driskell, Jean and Robert Steele and curator Adrienne Childs, is available from the David C. Driskell Center at the University of Maryland, (301) 314-2615 or www.driskellcenter.umd.edu.

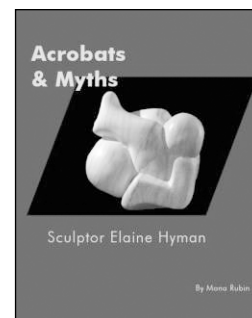
Stephen Fredericks and The New York Society of Etchers, Inc. organized *The Etching Salon 2007* at the National Arts Club on Gramercy Square; the reception was held on Thursday, November 8, 2007. The Salon was dedicated to the memory of Tom White, 1942 – 2007.

Ruth Bowman, arts educator and collector, served on the jury for *New Prints/Winter 2008* at International Print Center New York (see Upcoming Events column), along with Gregory Amenoff, artist and Chair of Visual Arts at Columbia University; Bill Hall, Master Printer at Pace Prints; Susan Inglett of Susan Inglett Gallery/I.C. Editions; Brett Littman, Executive Director of The Drawing Center; and Dona Warner, Executive Director of Dieu Donné Paper Mill.

Natalia Kolodzei has curated an exhibition entitled *Moscow – New York = Parallel Play, Selections from the*

Kolodzei Art Foundation Collection of Russian and Eastern European Art. It will be on view, together with *Thaw: Russian Art From Glasnost to the Present, Selections from the Marat Guelman Collection '15G' exhibition at the Russian Museum, Petersburg 2007*, curated by Juan Puentes, at the Chelsea Art Museum, home of the Miotte Foundation, 556 West 22nd Street (at 11th Avenue), New York, from February 28 – May 17, 2008.

A book about the sculpture of the late **Elaine Hyman**, wife of **President Emeritus Julian Hyman**, should be ready for sale my mid February. It will be available on Amazon.com by the following search: Title: *Acrobats & Myths: Sculptor Elaine Hyman*; Author: **Mona Rubin**. It also contains essays by **Gillian Greenhill Hannum** and **Harvey Hyman**. It will be selling for \$14.99.



Acrobats and Myths
by Mona Rubin

Howard Mantel Joins Print Club Board

Howard N. Mantel has joined the Board of Directors of the Print Club to fill out an unexpired term. Mantel, an attorney, is a graduate of Brooklyn College and Columbia Law School. He served on the staff of the Legislative Drafting Research Fund of Columbia University, was Director of the Urban Analysis Center, CUNY, and for a period more than 45 years has been associated with the Institute of Public Administration, specializing in problems of government organization and urban problems. He has helped draft city charters (including New York City), Constitutions

(including the Northern Mariana Islands), and health and mental health legislation, and has participated in a variety of studies of urban transportation. Mantel has served on a number of nonprofit boards, including the Professional Examination Service, Nonprofit Coordinating Committee, Citizens Union, and the Ukiyo-e Society of America (now the Japanese Art Society of America). He has collected prints for most of his adult life, concentrating currently on Japanese woodblock prints. He is married to Anita V. Beenk. He has one son and two grandchildren.

2007 IFPDA Print Fair Hailed as “Best Ever” by Exhibitors and Collectors

[Press Release, Michele Senecal, Executive Director IFPDA]

New York, NY [November 20, 2007] – The 2007 IFPDA Print Fair, sponsored by the International Fine Print Dealers Association, was characterized by robust sales estimated at \$18 million and a 10% increase in attendance over last year. The Fair, now in its seventeenth year, was held from November 1 – 4 at New York’s Park Avenue Armory and drew a tightly focused audience of over 6,000 collectors, curators, artists, and art enthusiasts. German dealer Jörg Maass enthused “this is the best Print Fair ever!” while Kim Schmidt of Marlborough Gallery similarly reported a fair with “strong sales across the board including Estes, Valdes, Sanchez, Red Grooms, Stacy Davidson, and Paula Rego.”

High ticket sales began during the first hours of the Fair’s Preview, a lavish benefit for The Museum of Modern Art’s Department of Prints and Illustrated Books, which drew many seasoned collectors and curators keen to have a first look at the show. David Rockefeller, Morley Safer, Anna Marie and Robert F. Shapiro, Donald B. Marron, Marnie and Donaldson C. Pillsbury, Susan and Edgar Wachenheim III, James D. Zirin, James G. and Lee

Niven, Marlene Hess, Peter Reed, and Ryan McGinness, creator of this year’s benefit print, were among the Museum’s supporters in attendance. By the end of the evening Picasso’s masterpiece, *La Minotaure* had sold at a price in excess of \$3 million at Frederick Mulder, probably the highest sale at the Fair, Philadelphia dealer Evan Slepian of Works On Paper sold a six-figure Jasper Johns, London dealer William Weston counted four significant sales and Cologne based Galerie Boisseree, in its first showing at the Fair, reported an excellent acquisition by a collector new to the gallery.

The spirit of philanthropy which infused supporters of the Preview Benefit continued as Frederick Mulder announced his intention to use 75% of the proceeds from the sale of *La Minotaure* to help expand the foundation he set up five years ago when he had begun to feel “it would be a pity if the wealth of the art market stayed in a cozy circle with no chance to impact wider issues facing the world.” Called The Funding Network (www.thefundingnetwork.org.uk), the foundation is a community of donors who pool their contributions and then decide,

as a group, to fund organizations working for a fairer, healthier, and more sustainable world.

The Fair's first installation piece, Nicola López's ambitious three-dimensional work *Half-Life*, 2007 (lithography and relief on mylar with collage) was acquired by Jordan Schnitzer on advice of his art advisor who had seen the work opening night. Mr. Schnitzer, one of the largest individual print collectors, purchases works to be exhibited in public collections and provides funding for outreach and educational purposes. In accordance with Mr. Schnitzer's intentions, *Half-Life* will be installed first at the Portland Museum of Art and then eventually at The Jordan Schnitzer Museum of Art at the University of Oregon.

The large installation of Donald Sultan's suite of twelve silk screens *12 Colors* at Mary Ryan Gallery welcoming visitors front and center at the Fair was among several opening night sales for the dealer. Jeffrey Lee, Director at Mary Ryan, also reported sales of Robert Longo's large scale lithographs from the *Men in the Cities* series, John Baldessari's 1989-90 *Roller Coaster*, David Hockney's *Afternoon Swimming*, and several Sybil Andrews linocuts from the 1920s and 30s. Sandy Freidel at Belgis-Freidel counted a Hockney and a Toulouse-Lautrec among the weekend's high sales. Ellen Sragow of Sragow Gallery reported many interested buyers and sold Jacob Lawrence's 1997 screen print titled *Forward Together*, which she had given prominent placement in her stand. Many dealers remarked that sales were particularly brisk at the \$5,000 to \$20,000 range, perhaps an indication that more collectors are turning to experienced dealers for their purchases rather than pay the new higher premiums imposed by Christie's and Sotheby's on lots below \$20,000.

The Print Fair's traditional core audience of loyal collectors was augmented by an increase in attendance by museum curators and directors. This was especially palpable at the Fair's elite Professional Preview on Thursday morning, which created an intense atmosphere of excitement for the Fair's opening day. Chicago dealer Alice Adam affirmed: "We've done very well with the museums, better than last year and particularly East coast museums." Eva-Maria Worthington of Worthington Gallery noted several curator visits to the booth, including one from the Louvre. French gallerist, Sylvie Prouté from Paul Prouté S.A. similarly remarked on the increase in international and US curatorial turnout. Amy Raehse from Goya Contemporary / Goya Girl Press also confirmed numerous sales to museums. Marked increases in attendance continued into Friday where numbers were up 17% and Sunday, which was up 26% despite obstacles to travel posed by the New York City Marathon.

Publishers were well represented at the IFPDA Print Fair this year with well over a hundred new editions premiering. Ann Marshall of Durham Press enthused, "This was definitely the best year that Durham Press has ever had, there was a steady crowd of visitors from all corners of the art world coming by almost non-stop. The new Polly Apfelbaum edition *Lover's Leap 13*, the new James Nares edition *China GO* and Ray Charles White's work garnered the most interest in our booth." Evelyn Lasry at publishers Two Palms commented on their first year as exhibitors at the Fair: "We had a great fair, a constant flow of traffic and strong sales. Our Chuck Close anamorphic

prints, *Self-Portrait* and *Phil* (each in an edition of 20), were a big hit with both institutions and collectors, nearly selling out in its debut. We also did very well with Richard Prince, Cecily Brown and Elizabeth Peyton."

Dealers and fairgoers alike agreed the Fair's floor plan with its spacious central court and new booth configurations was more open and inviting. The Seventh Regiment Conservancy's recent improvements to the Park Avenue Armory also contributed to the effect of a freshened venue. Luis Remba of Mixografia reported "many, varied sales" and noted "the fair is energized, the feeling of the fair is warmer than previous years, and the floor plan is great." Mixografia's Doug E. Roberts expanded, "people are enjoying themselves and are comfortable."

The Fair has long been a meeting place for artists active in printmaking. Over the course of the weekend, Polly Apfelbaum, Emil Lukas, Tom Slaughter, Ray Charles White, Lisa Stefanelli and Lydia Dona, Donald Sultan, Ryan McGinness, Jane Hammond, Maria Elena Gonzalez, Kiki Smith, Yvonne Jacquette, Amy Wilson, Nicola López, and Joanne Greenbaum were among the many seen at the Fair.

There was standing room only at this year's Print Fair program "Passion and Strategy: Public and Private Collecting in the 21st Century" moderated by *Fine Art Connoisseur* editor Peter Trippi and featuring collector and patron Leslie Garfield and Sandra Lang, former Administrative Director of Art Advisory Services at MoMA and curator of "Working With Prints: Selections from Eight Corporate Collections." Attendees were entertained with the adventures of power print collector Leslie Garfield whose recollections were amplified from the audience by his wife, Johanna Garfield. Chicago collector couple Marc and Marianne Schwartz, Print Curator Janice Oresman, and a sprinkle of print patrons from the audience also joined in to share their experiences and excitement about building impressive collections.

The IFPDA Print Fair is the highlight of New York Fine Art Print Week, an annual week dedicated to showcasing the art of the print. This year's roster of events included exhibitions, artist talks, parties, brunches at Chelsea galleries, the E | AB Fair 07, art-on-paper talks, and receptions at IFPDA member galleries. This year, the week was capped with the 20th Anniversary celebration of the IFPDA's founding, a festive cocktail party on Saturday evening attended by IFPDA members and their guests in the Park Avenue Armory's elegant Tiffany Room.

The IFPDA thanks its supporters and media partners: *Apollo – The International Magazine of Art & Antiques*, *Art & Antiques* (media sponsor for Opening Night Preview), *Art On Paper*, *Artnet*, *The Burlington Magazine*, *Fine Art Connoisseur*, and LTB Media.

Turon Travel Inc. is the official travel agency for the IFPDA Print Fair. www.turontravel.com

Now celebrating its 20th year, the International Fine Print Dealers Association (IFPDA) is a non-profit organization dedicated to promoting the highest ethical standards and quality among fine print dealers. Proceeds from the Annual IFPDA Print Fair help sustain the IFPDA's educational programs and grants to museums and cultural institutions to encourage scholarship and a greater appreciation of fine prints. A listing of recent programs and grants can be found at www.ifpda.org.

Visit Our New Website

For a listing of past presentation prints, back issues of *The Print Club Newsletter* in pdf format, issues of the *International Print Collectors' Societies Newsletter* and a variety of other useful links and information, please visit the Print Club's website at www.printclubofnewyork.org. The website is growing and evolving and will be updated regularly.

Contributors Wanted!

Would you like to join the committee for the Print Club Newsletter? We are always looking for contributors who would be willing to report on club events, review print exhibitions or new books about prints or propose other sorts of columns for our publication (perhaps an artist interview or a piece about a particular technique). Please contact Gillian Greenhill Hannum at hannumg@mville.edu or (914) 949-8173 if you would like to help out. The deadline for the spring issue will be May 15.

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