

The Print Club of New York Inc

Winter 2016

President's Greeting

Kimberly Brandt Henrikson

Greetings PCNY Members; fall has finally turned to winter, bringing with it an opportunity to reflect on the past year and look forward to a new one. The fall is always a busy time for our Club with our Annual Members' Print, the IFPDA Print Fair during Print Week, and a visit or tour. I hope many of you were able to attend the Print Fair in November and had a chance to visit the Stoney Road Press booth where the Print Club's Annual Member Print by Donald Teskey was on display. It hung with an impressive cohort among the other artists at the booth and the Print Fair. What a treat for the Club to have our print in such a prominent place!

I was pleased to meet and speak with many of you at the National Arts Club the night of Donald Teskey's talk for our members after Print Week wrapped up. My thanks to everyone who took the time to come and hear Donald talk about how he made our print and how his practice has evolved over the years to include printmaking. He gave a fine presentation, sharing images of artwork spanning his entire career and receiving an audible gasp from the crowd as he showed some stunning early drawings. Donald graciously answered questions for us, then quite a few Club members inspected the printing plates brought by David and James from Stoney Road Press. As I mentioned in my previous letter, these are the sorts of learning experiences I treasure as a member of the Print Club, and I know I'm not the only one. Someone asked me afterwards if we could do this TWICE a year instead of once, because it was such a great evening. And it was.

The Print Club also visited the Kentler Drawing Space in Red Hook, Brooklyn in the fall to learn more about Japanese *mokuhanga* wood block printing from April Vollmer. She is not only a talented printmaker, but also a gifted teacher. This printmaking process is so entirely different from the more familiar practices of Western printmaking, but because she has been trained in both methods, she deftly explains the process and can marry the similarities and point out the differences between them. Though there was a small group in attendance, she had a rapt audience. If you see she is giving another presentation somewhere, it would be worth your while to go.

Coming up we have a tour scheduled February 20th at the New York Public Library of their current exhibition *Printing Women: Three Centuries of Female Printmakers, 1570-1900* guided by Dr. Madeleine Viljoen. On April 27th, Susan Teller will lead a guided tour of an upcoming show at NYU's Grey Gallery, *For Every Home: Associated American Artists, 1934 - 2000* based on the AAA founded in New York during the Great Depression, an organization many of you may know; Teller worked at AAA early in her career. Then May 24th is our annual Artists' Showcase, always an enjoyable evening for the Print Club.

Behind the scenes, the Print Club's website has been undergoing a transformation to better reflect the needs of the Club. We anticipate a new version of the website to be available by next month. The PCNY Board has also been working on plans for a celebratory event marking the Club's 25th anniversary next year, the 2016/2017 year. Keep your eyes and ears open for more news about those plans as we figure out timing. We're looking forward to marking the occasion as it is a milestone for us all. Wishing you all a very Happy New Year!

The Print Club of New York, Inc.

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Recent Print Club Events

April Vollmer Presentation on *Mokuhanga*

Sheila M. Fane and Kay Deaux

The ancient art of *mokuhanga* (Japanese woodblock printing) sprang to life for an appreciative group of PCNY members at the Kentler International Drawing Space in Red Hook, Brooklyn on Sunday, October 18, 2015. April Vollmer, author of the recently-published and already-acclaimed volume, *Japanese Woodblock Print Workshop* (Watson-Guptill Publications, Berkeley), gave a thorough explanation and demonstration of the techniques and variations used to produce these classic Japanese prints.

Vollmer studied art at Hunter College where she earned an MFA in 1983. She took her initial course in *mokuhanga* with Kathy Caraccio, who had studied in Japan. Then April studied with Bill Paden, who was a student of this art under Clifton Karhu in Kyoto. Vollmer has



April Vollmer discussing Japanese woodblock techniques. PHOTO BY KAY DEAUX

been to Japan four times since 2003. Sometimes she has been to conferences there, and once she stayed for an extended time to study *mokuhanga*. She valued these experiences and plans to return to Japan when possible. She has taught *mokuhanga* at several art centers including the Center for Contemporary Printmaking in Norwalk, CT and the Manhattan Graphic Center. She will be teaching a course in Norwalk this coming February. April showed some of her prints and demonstrated the processes, explaining the materials and techniques she was using. In her own works, she often uses the same block several times in one print by rotating the blocks and/or varying the colors.

The artist shared with Print Club members the basics of the *mokuhanga* process. The wood block itself is generally of shina, cherry, pine, etc. Several blocks are used for one multi-color print. The area to be printed is left uncut, and the areas to be left "white" or unprinted are cut away. A block may have areas for more than one color on it. The block is larger than the image to allow for the registration mark on one corner of each block. Each block and registration mark is aligned with the previous block. The cutting tools are knives with a variety of blades. They must be sharp. Cutting is done at an angle to create sloping edges of the areas to be printed. Water-based (i.e. non-toxic) pigments and water are mixed to create "inks," which are transparent. The order of printing the blocks is important, due to the effects which are created by overlapping transparent colors. *Mokuhanga* woodblocks are hand inked and printed (i.e. no press is used other than that of the artist's hand). Ink with a gum solution is applied to the wet block with a brush and rubbed onto the appropriate area. Paper is laid into the registration corner on top of the inked block and rubbed with a flat circular bamboo or metal *baren*. The print is continually checked for the hue and density of the ink transferred to the paper. Each print in an edition is printed with one color at a time in the same order on special Japanese paper. These papers are handmade, usually thin and very strong. There are a great variety of papers with different characteristics. Paper is kept damp during the printing process. Since printing the



April Vollmer demonstration. PHOTO BY KAY DEAUX

many colors of a print may take some time, the paper is kept in plastic when not in use. Some sample papers were passed around for all to see and feel. The quality and choice of the materials is very important to this printmaking technique.

Historically, this technique was developed as way to reproduce *ukiyo-e* prints, rather than as an original creative process. Several people performed the different tasks. One was the artist who created the design and planned the colors. Another was the woodcarver and the third was one or more printers. The artist would approve the first or master print to be used as the sample for the other prints in the edition.

It was in the early 20th century that artists developed the artistic use of the technique. Today, most artists design, cut and print their own works. It is a labor-intensive method of printmaking, but one with exquisitely beautiful results.

IPCNY Print Week Exhibition and Breakfast, November 7, 2015

Gillian Greenhill Hannum and Kay Deaux

This year's Print Week exhibition at International Print Center New York offered something a bit different: the featured exhibition was "Weaving Past into Present: Experiments in Contemporary Native American Printmaking." On view from September 24 to November 10, the show featured the work of twelve

Upcoming Print Club Events

Saturday, February 20, 9 – 10 a.m., New York Public Library

Join New York Public Library Curator of Prints, Dr. Madeleine Viljoen, for a private tour of *Printing Women: Three Centuries of Female Printmakers, 1570-1900*, a fascinating and highly informative exhibit about the often unrecognized work of many European women who operated out of the spotlight but with seriousness of purpose and mastery of their craft. These works are being exhibited for the first time since 1901. Space is limited and must be reserved in advance; watch for your event announcement.

Wednesday, April 27, 6 – 7 p.m., Grey Art Gallery, New York University, 100 Washington Square East

Susan Teller will lead a guided tour of a show at Grey Art Gallery, NYU, *Art for Every Home: Associated American Artists, 1934 - 2000*, based on the AAA, established in New York during the Great Depression to market art (with a focus on prints) to the middle class. Teller, who now has her own gallery, worked there early in her career.

Tuesday, May 24, 6 – 8 p.m., The Society of Illustrators, 128 East 63rd Street

Save the date for the Print Club of New York's Annual Meeting and Artists' Showcase event, where you will have an opportunity to hear from five artists selected after rigorous review by the Showcase Subcommittee of the Events Committee and to purchase from them directly.

Also of interest to Print Club members:

December 12, 2015 – March 6, 2016

Images of the City, Bruce Museum, 1 Museum Drive, Greenwich, CT (203) 869-0376 or www.brucemuseum.org. Our Club's Richard Haas print is included in this exhibition of prints and photographs.

December 18, 2015 – April 24, 2016

Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints at the Yale University Art Gallery, Yale University Art Gallery, 1111 Chapel Street, New Haven, CT (203) 432-0600 or www.artgallery.yale.edu or artgalleryinfo@yale.edu.

January 10 – March 19, 2016

William Kentridge: The Nose Series, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

January 19 – March 6, 2016

Now and Then: Drawings from the 19th c. to the Present, New York Academy of Art, 111 Franklin Street, New York, NY (212) 966-0300 or www.nyaa.edu. Former Presentation Print artist Audrey Flack is included in the exhibition, which is jointly presented by the Academy and the Dahesh Museum.

January 26 – May 22, 2016

The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY (212) 535-7710 or www.metmuseum.org.

January 28 – March 16, 2016

New Prints 2016/Winter, International Print Center New York, 508 West 26th Street, Room 5A, New York, NY 10001 (212) 989-5090 or www.ipcny.org.

February 2 – May 15, 2016

Small Prints, Big Artists: Renaissance and Baroque Masterpieces from Carnegie Museum of Art, Palmer Museum of Art, The Pennsylvania State University, Curtin Road, University Park, PA (814) 865-7672 or www.palmermuseum.psu.edu.

February 18, 2016 6 – 8 p.m.

Herbert Lust – Collecting, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org. Collector's Series lectures are free and open to the public, but reservations are required.

February 25, 2016 6 – 7:30 p.m.

April Vollmer – Book Signing for Japanese Woodblock Print Workshop (2015), Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org. Collector's Series lectures are free and open to the public, but reservations are required.

April 3, 2016 1 – 3 p.m.

Gary Lichtenstein, Gary Lichtenstein Editions at MANA, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org. Collector's Series lectures are free and open to the public, but reservations are required.

April 3 – May 22, 2016

2016 Members Exhibition, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

May 17 – August 7, 2016

The Prints of Jules Heller, Palmer Museum of Art, The Pennsylvania State University, Curtin Road, University Park, PA (814) 865-7672 or www.palmermuseum.psu.edu.

Native American artists, born between 1940 and 1975; only two were from the same tribe.

On Saturday, November 7, IPCNY opened its doors to members of print clubs from around the country and from Canada who were in town for the Print Fair. Three of the artists spoke, providing even deeper insights into the work of this talented group.

Lynne Allen (Hunkpapa Lakota) had ten pieces in the show — the most by any artist. The work ranged from traditional (e.g. flat) prints hanging on the wall to a glass case filled with three-dimensional works taking the form of moccasins, knife sheaths and bags. Much of the work has a political message with references to past atrocities, but also to the challenges of the present. Identity is a recurring theme, as is evidenced by *Heritage Denied* (2001, lithograph with *chine collé*) and *My Grandmother was an Indian. Can you tell?* (lithograph and *chine collé* on hand-made paper). Born in 1948, Allen grew up on the East Coast and has been based at various times in Boston and at the Brodsky Center at Rutgers University, far from her ancestral homeland. Lynne can trace her Indian ancestors back six generations. A key figure was her great-grandmother, Josephine Waggoner, who was educated at Hampton Institute and was a skilled writer. Concerned that the history of her people was being lost, Waggoner interviewed many chiefs, elders and tribal members of the Lakota and Dakota tribes. Lynne said there were some 600 pages of transcripts, which were passed down through the family, sometimes with their whereabouts unknown, but that finally ended up in her possession. She then helped to get an award-winning book published containing this work (*Witness*, 2013, University of Nebraska Press). Allen said that her work is inspired by this document; it has almost become part of her being, she said. The objects in the case derive directly from these stories. In some cases, for example *Fringed Bag* (n.d., etching on deerskin with handwork and beads), the symbols and figures on the surface are taken directly from the manuscript. *Knife Sheath* (2006, etching on paper with found objects) was made from 19th c. land document paper vellum, but other Lynne-acquired “souvenirs” are on it as well, including bottle caps from Egypt and porcupine quills from South Africa (where Lynne did a guest residency). Concerns with injustice are a major motivator as well. For example, *They Were as Numerous as Grass* (2002/2004, lithograph and woodcut) references the extermination of the buffalo — essential to the survival of Plains tribal groups. Finally, Lynne is now owner of 168 acres in South Dakota, originally Indian land, which she inherited from her mother, thereby bringing her full circle.

Rick Bartow (Wiyot, Mad River Band) had three works in the exhibition. Born in 1946, Bartow has an expressive and painterly quality to his prints. Two of the works feature animal themes: *Little Bear 2* (2003, monotype) depicts the head and torso of a large bear standing upright, while *C.S. Spegi* (2001, monoprint, lithograph and prisma-color) is of a bird that looks like an eagle or hawk. The third piece, *Pow-Wow* (2004, etching and monoprint) is a portrait of a brave shown from the waist up.

Joe Feddersen (b. 1953, Colville Confederated Tribes) also produces expressionistic work, but with a somewhat different technique. Two of his works

(*Charmed: Red Deer* and *Charmed: Red Teepee*, both 2013) were very colorful and consist of simple forms overlaid by spray paint. His other two works in the exhibition (*Urban Vernacular: Condo* and *Urban Vernacular: Stealth*, both 2008) were, in contrast, spare, almost minimalist line-cuts. Yet, on close examination, one finds some of the forms from the earlier works repeated in the background of the latter.

John Hitchcock (b. 1967, Kiowa/Comanche), with three works in the show, uses imagery, often of animals, that is based on stories handed down by his grandparents; the stories remain alive even after the passing of his family members. *Ceremonial* (2012, 4-color lithograph) shows the forepart of a mule with bird forms behind. It references an 1874 slaughter of some 1,400 horses and mules belonging to the Comanche, Kiowa and Cheyenne people by the 4th U.S. Cavalry. *Owl Mountain 4* (2014, screenprint and dye on paper) references the Kiowa belief that the screech owl can foretell future events.

Brad Kahlhamer (b. 1956, Unknown Plains Culture) was represented in the exhibition by six prints from his *Skull Project* series, created in 2004 and published by the LeRoy Neiman Center at Columbia University. Related to a large, site-specific installation of mainly paintings at the Galleria Francesca Kaufman from May through July of 2004, the images evoke a sense of the sacred and of ritual.

Jason Lujan (b. 1971, Chiricahua Apache), one of the younger artists in the group, is, perhaps, more nuanced in his references to Native American identity and less tied to the past. His serigraphs on mylar over stretchers, like *Comanche Kiowa* (2014), depict Japanese toy helicopters with Native American tribal names — a postmodern comment on appropriation that is clear to the viewer. *American Indian Community Kirin* (2014, serigraph on mylar over stretcher) requires a closer look. Done in gold over black, it includes Zuni patterns and Arabic script as well as the Asian symbol for good luck taken from the Kirin beer can referenced in the title. The words Special Premium Reserve, the fantastic creature and even the black and gold color scheme are all appropriated from the beer label.

Alan Michelson (Mohawk), another of the artists to speak on Saturday, was represented by three 3-D house structures. All were part of his *Prophetstown* project for the Sydney Biennale in 2012 and examine the iconic notion of the cabin in American history and literature. Born in 1953, Michelson (who lives in Brooklyn) noted that the *Henry David Thoreau Cabin* (handmade Twin Rocker 18th Century Laid paper, archival ink, adhesive and board) uses text from Thoreau’s seminal essay “Resistance to Civil Government” (aka “On Civil Disobedience”) to “reconstruct” Thoreau’s cabin at Walden Pond. *Home in the Wilderness* was initially inspired by a Thomas Cole painting. *Cherokee Phoenix Print Shop* is based on the building where the Cherokee Nation published its own newspaper. Printed on the structure are news reports from the 1830s, the period that culminated in the removal of the Cherokee to Oklahoma along the famous Trail of Tears. In the Sydney Biennale, Michelson had eight cabins—four based on history and four fantasy creations. The computer was heavily involved in the creation of the pieces: first he used programs to model the form of the work, and then

the paper he used to construct the model was printed using an architectural studio plotter. His own background is Canadian Mohawk, and he is very focused on the history of the Six Nations, a community of six tribes that was originally based in the northeastern United States but relocated to Canada during the American Revolution. The tribes had taken the side of the British, hoping that a territorial line would be preserved and that the Revolutionaries would go no further. That didn't happen.

Jewel Shaw (Cree/Metis) is the youngest of the artists included in "Weaving Past into Present," having been born in 1975. Her two works in the show, both color lithographs, focus on line and are open to interpretation. As with many of the other artists in this exhibition, animals, identified as clan ancestors among the First Nations, play a central role. For Shaw, the drawn line is like writing – a kind of journal in which she documents memories and experiences. She was born in Alberta, Canada and got her MFA in printmaking at University of Alberta. After getting her degree, she did a residency at Tamarind, where she was part of an artist exchange program with Australia. Another of the artists present at the November 7 Print Week breakfast, she described her prints as personal and intimate, in many cases deriving from conversations she had with her mother and grandmother. Prints for her are a means of searching for her own identity. She talks of a matriarchal story, both for societies in general (women being the ones primarily responsible for caring for the next generation) and for herself, personally, where men were "never much of a presence." Intergenerational trauma was another term that she used to talk about her work. Although the prints are, for her, quite personal, she also invites the viewer "to speculate on the implied narratives" (Artist's Statement).

The most senior, and also the most famous, artist included in the exhibition was Jaune Quick-to-See Smith (b. 1940, Flathead/Salish). She was represented by three monotypes depicting shirts, identified by one critic as Plains war shirts, with mocking text in French and Spanish. All three were printed at Tamarind Institute in Albuquerque, New Mexico. Smith is famous for her powerful critiques of contemporary themes including tribal politics, human rights and our treatment of the environment. Known for her biting satire, she reveals it in these pieces through the text/titles.

Three other women rounded out the show. Marie K. Watt (b. 1967, Seneca) was represented by four pieces, all copperplate etchings. *Portrait with Chair Caning (Part I)* from 2014 is, perhaps, a self-portrait as her Artist's Statement references "a soft spot for the lap of antique rocking chairs caned by my grandfather, as well as Picasso's *Still Life with Chair Caning* (1912)." Despite being Seneca, Watt was born in Seattle and her work is closely linked to Pacific Northwest Coast imagery. *Witness (Quamichan Potlatch 1913)* of 2014 is based on a 1913 photo of a potlatch ceremony on Vancouver Island. Potlatches, large communal gatherings that involve the exchange of gifts, were banned between 1885 and 1951, so this 1913 potlatch was an act of civil disobedience. Blankets were among the most common gifts exchanged at these winter gatherings, which served to maintain relations between various clan groups and to establish the hierarchy of

wealth and power. A bright red blanket floats down to the crowd, the only spot of color in the work. The final two artists, Emmi Whitehorse (b. 1957) and Melanie Yazzie (b. 1966) are both Diné (Navajo). Whitehorse's prints, also published by Tamarind, are both color lithographs – *Element* (2005) is a nine-color lithograph; *Ginger Wood #2* (2005) is a ten-color work. Yazzie merges stereotyped imagery of Native Americans from children's books and tests, like IQ tests, with personal references, such as her certificate of membership in the Navajo Nation, in her screenprint *Answer 5* (2015).

The show was organized by Sarah Diver. The two generations of artists represented demonstrate both the quality and the variety of contemporary Native American work.



Artist Donald Teskey with Print Club President Kimberly Henrikson and Events Chairperson Kay Deaux.
PHOTO BY GILLIAN HANNUM

Presentation of 2015 Commissioned Print, November 9, 2015

Gillian Greenhill Hannum

Excitement was high as Print Club members and their guests assembled in the Sculpture Court at the venerable National Arts Club for the unveiling of the 2015 Presentation Print by artist Donald Teskey. The evening opened with a half hour reception where attendees enjoyed wine, cheese and cookies. At 7:00 p.m., President Kimberly Henrikson took the microphone and urged those present to claim seats in what turned out to be a full house! After introducing herself and welcoming everyone, she moved directly to the focus of the evening – a discussion of the Club's 2015 print, *Untitled* by Donald Teskey, displayed on an easel next to the podium. She noted that Teskey is the first Irish artist to have been commissioned by our Club. He is a member of the Royal Hibernian Academy (RHA). No stranger to the United States, he received a full scholarship for a residency at the Vermont Studio Center (2003) and also had a residency at the Joseph and Anni Albers Foundation in Connecticut (2006). Kimberly also introduced David O'Donoghue and James O'Nolan, co-directors of Stoney Road Press, which

printed our edition. She noted that they had brought plates and proofs that they would display on a table at the back of the room at the conclusion of the formal program.

Donald Teskey thanked the Print Club for the great honor of selecting him as our artist this year. He said that he is primarily a painter, trained at the Limerick School of Art and Design, and that he moved to Dublin soon after graduation. He revealed that he'd visited New York several times during his formative years, traveling to and from summer jobs picking tobacco in Ontario. On those visits, Teskey, already seeing his future as an artist, soaked up the work he was able to see in museums and galleries. He was especially drawn to Abstract Expressionism, Minimalism and Hard-Edge Painting, all central to the art world of the 1970s.

In the early 1980s, Teskey had a studio at Dublin's Visual Arts Studio, an old warehouse on Great Strand Street repurposed into an arts center; urban decay was right outside the door. Not wanting to mimic the artwork that inspired him on his visits to New York, Teskey decided to focus on drawing. Initially, the work was abstract, but he soon began making large drawings based on photographs that he took around Dublin. These were pencil on paper and reflected the urban decay he knew so well, but with surrealistic elements included, as can be seen in *Curve* (1983), which depicts curved park benches, but with floating curved shapes falling like leaves from above. The technique was painstaking.

Teskey said that he was fortunate to have been invited to submit work in 1985 for an exhibition being curated by Lucy Lippard and organized by the Irish America Arts Exchange Inc. and Williams College Museum of Art. Titled "Divisions, Crossroads, Turns of the Mind – Some New Irish Art," it was shown at Williams College, and later, in Ireland.

At about the same time in the mid-1980s, Teskey began to teach drawing. His own drawing improved so much that he moved beyond his early work. He began to sketch directly from nature, replacing his camera with a sketchpad as he roamed the streets of Dublin. His technique became much freer. This eventually led him back to painting.

During the 1990s, his focus continued to be on the city. His first painting show was well received and this encouraged him. As the 1990s came to a close, Dublin was in transition. Old buildings were being demolished to make way for new construction. Teskey created a body of work showing the voids created by these demolitions, responding to the moment. *Cumberland Street South* (2002) and *Bray Head* (2002) are examples of his large oils on canvas from this period. Nonetheless, he was ready for a change. West Cork beckoned.

Still focusing on architecture, but there, on coastal architecture, Teskey's drawing still underlay his painting practice. He noted that he likes to work thematically – completing a single body of work, showing it and then moving on to a new subject. Generally, each project will involve a mix of smaller works on paper in addition to large canvases.

Next, he focused on County Mayo in the northwestern part of Ireland, the subject of his print for our Club. He had initially been invited to Ballinglen Arts Foundation in 1996, introducing him to the rocky coastline, but he said that it



David O'Donoghue of Stoney Road Press. PHOTO BY NATALIA KOLODZEI

took him a few visits before he realized that he could actually paint raw nature. He explained that he came to see the rocks in architectural terms. He showed a large charcoal drawing in which he tried to capture the violence of the sea contrasted with the stability of the rocks, which stack up like building blocks. He began to paint with acrylic on paper during this time as it is more portable than larger canvases and allowed him to capture the spontaneity of nature. This body of work was exhibited in London under the title "Coastline Narratives" in 2006.

The artist indicated that as his career developed, he discovered that he really enjoyed collaboration. In 1989, a friend in the publishing world invited him to illustrate a children's book, *Under the Hawthorn Tree*, which has since been translated into many languages, and which received the International Reading Association Award in 1991, in addition to many others. Next, he collaborated with John Banville on *Conversation in the Mountains*, a radio play published in a very limited edition by Gallery Press in 2008. In 2010, he teamed up with Sue Hubbard on *The Idea of Islands* (Occasional Press), bringing poetry and art work together. This book work resulted in a number of double-page spreads, a format he came to like a great deal, and which inspired his large, diptych paintings such as *Drink Down Horizon* (2010).

Teskey's first venture in printmaking was also the result of an invitation – from Graphic Studio Dublin in 2006. He made carborundum prints, a process that allows him to be painterly. The carborundum is mixed with a glue which, when dried, holds the brush marks on the plate. This is a very attractive medium for a painter. He also did some etchings.

Stoney Road Press approached him around 2009 or 2010. He is delighted by their beautiful studio space in the Docklands on the north side of Dublin. He has also found the attention that he gets there makes his work as an artist even easier. He created some printed diptychs and his "Fractured Shoreline" series of prints, which utilize a square format. He feels that he has really mastered the carborundum process. He generally begins with an acrylic sketch as a point of departure, but he notes that in printmaking, the work always takes its own direction. He then showed several pairings of acrylics and the prints inspired by them.

Next, Teskey showed several works from a series he did inspire by his residency at the Albers Foundation in Connecticut where he had a studio in the woods for two months. This work takes a vertical format as the surrounding trees were all vertical, quite different from the horizontal coastal scenes with shelving rocks and expansive horizon lines. He also showed several prints from a series of etchings based on train trips he took between Philadelphia and New York during the winter of 2006; he noted that one tends to see the backs of buildings from the train, so this is the focus of the work. He took snapshots on his mobile phone to document the experience and developed a series of paintings titled "Loops and Sidings," shown at the Rubicon Gallery in Dublin in 2010.

His next body of work focused on "The Gearagh – Co. Cork." In 2008, he was invited to spend six weeks in this river delta nature preserve, which had once been an alluvial oak forest. In the 1950s, the oaks had been cut as part of the River Lee Hydroelectric Scheme. During times of low water, however, the stumps are revealed. This is a unique ecosystem which, fortunately, is making a comeback, yet it remains quite unknown, even to the Irish. Teskey noted that it is difficult for an artist to compete with tourism, therefore, he chooses not to depict heavily touristed regions but focuses instead on lesser-known places where the landscape can speak to him directly.

Teskey's final image was of his *Connemara Folio*, published in 2011. He said that he felt it was time that he stop talking and take some questions. One member of the audience asked him what tools he likes to work with. The artist replied that he is always drawn to implements – blades and palette knives, but that he also uses brushes. Another member of the audience noted that his landscapes do not show nature as benign, but rather as quite violent and wondered if that was a conscious choice. Teskey replied that he hadn't really thought about it that

way, but he is drawn to the power of nature. Someone else noted how his roots in Abstract Expressionism can clearly be seen in his landscapes, though the work is not at all derivative.

One Club member wondered why Teskey had not titled the Print Club image. The artist said that he didn't really know, but that he would see if he can think of an appropriate title. Another member wondered what his response was to being approached with the Print Club commission and what his process was in coming up with the edition. Teskey said that he'd been working on the "Fractured Shoreline" series and that it was his seascapes that had attracted the attention of the Print Club, so he felt that it would be natural and most appropriate to continue that work. He said that it took just about a full year to produce the print from the first conception of the design to the final editioning.

When asked what draws him to printmaking, Teskey responded that it is the opportunity to collaborate; artists work alone so much of the time. He also said that the collaborative process allows him to come up with something that is much greater than the sum of its parts. Also, he said that working with David and James makes his life easy; Stoney Road handles the business side of things and provides technical expertise, allowing him to concentrate on making art.

A final question from the audience asked the artist whether he'd ever been to Maine, noting that the scene on our print could as easily have been a scene from that coastline. Teskey replied that he'd not been there yet, but he very much wants to go! With that, the formal program ended and many members moved to the rear of the room where David and James had the plates on display and talked informally with us about the process. They also showed the other works in the "Fractured Shoreline" series.

Print Week 2015

IFPDA Print Fair

Maryanne Garbowsky

Every year I look forward to November, not only because fall is my favorite season or because it is my birthday month, but also because of the return of the annual IFPDA Print Fair. Each year the show offers collectors and art lovers the opportunity to see a vast array of art that runs the gamut from Old Masters up to the contemporary art scene. This year—2015—was no exception with Rembrandts and Dürers along with current working artists like Donald Teskey, the artist chosen by the Print Club of New York to create our most recent Presentation Print. This print, on view at Stoney Road Press from Dublin, was a highlight for me, not only because of its aesthetic beauty, but because I would soon be able to enjoy it in the privacy of my own home.

Of course, I saw many others I would have liked to take home, but the price tags of Old Masters are formidable. Nevertheless, looking was free, so I could enjoy the

museum quality display and pretend that they were mine. A treat for me was seeing prints by Käthe Kollwitz at the Worthington Gallery booth. I have always loved her work and have lectured on her art, so seeing four self-portraits hanging together on one wall was wonderful. Here were included an early print from 1915, another from 1919, one from 1924, and another from 1927. Her prints are dark in tone as well as in mood. The artist doesn't smile, but looks to the side with a steady, serious gaze. Her work reveals the social injustices that she had witnessed. Her deep feelings for others, the poor, the downtrodden, the mothers and children, are both palpable and powerful. To add to this quartet of prints, there was her last self-portrait done in 1947. Here was the aged artist in profile, her shoulders stooped from age as well as from the heavy burden of social consciousness that she carried throughout her career.

From there, I went to see another favorite artist: Leonard Baskin at the Galerie St. Etienne. This display was especially eye-catching. The art was placed on an *etagere* accompanied by natural objects like shells, seed pods, a stuffed bird, etc. to enhance the love of nature the artist captured in his work. This idea originated with Jane Kallir, the director of the gallery. Other stops that I enjoyed were at Hill Stone to see a Paul Gauguin and a Rembrandt, *Abraham Entertaining the Angels*. Rembrandt is always a treat to see and to study. His masterful strokes and his deft touch are marvels of both control and spontaneity.

The Old Print Shop had a wonderful Charles Demuth watercolor, a Homer etching, and a print by Childe Hassam entitled *The Breakfast Room*. I looked closely at this etching and noticed that the straight stems of the irises in the vase were echoed by the straight back of the very proper hostess.

The day was long and tiring, but well spent. This year's show included other media than just prints, making the exhibition more varied. The aisles were filled with good art hanging on the walls and in multiple bins. It was hard not to stop to take a peek, which I frequently did. By the end of the day, I went home weary, but content. Where can one see so much in such a compact space? I smiled inwardly knowing that next year's show would be even better—and it was only 360 days away.

E/AB Fair '15

Gillian Greenhill Hammum

The 2015 E/AB (Editions/Artists'Books) Fair, held from November 5–8, returned to The Tunnel, by far the most successful venue of those that have hosted the event. Being less cramped, it allowed for a more pleasurable viewing experience. The quality and variety of the exhibitors and work has gotten better and better over the years, and this year's show, the second in a row organized by the Lower East Side Print Shop, had a wide selection of work available by both very famous and less well-known artists at a range of price points. More than 50 dealers and print studios participated. The 17th incarnation of this event attracted more than 6,000 people, including curators, collectors and artists.

Burnet Editions of New York was showing Koen Delfare's series of large prints, *Brooklyn Waterfront #1–4* (2015), which were priced at \$1,200 each. Julie Mehretu, Peri Schwartz and Emilie Clark also had eye-catching prints on view. Next door, the LeRoy Neiman Center at Columbia University was featuring work by Edward Mapplethorpe, whose highly sexual set of four photographs with *chine collé*, *SCREW*, evoked his older brother Robert (\$1,500 each), Ernesto Caivano, Mark Dion and Sarah Sze.

ULAE (Universal Limited Art Editions) of Bayshore, Long Island, had fifteen prints on display including a gorgeous Helen Frankenthaler, *Lilac Sweep* (2006) for \$5,500 and the whimsical 3-D *Clown Suit* (1995) by Jane Hammond for \$10,000. Elizabeth Murray, Cecily Brown, Lisa Yuskavage, Kiki Smith, Lee Bontecou, Julia Rommel, Rosa Loy, Amy Cutler, Orly Genger, Amy O'Neill, Ellen Gallagher and Jennie Jones rounded out the all-female selection.

Our friend Randy Hemminghaus was manning the Brodsky Center Booth when I stopped by and kindly discussed some of the pieces with me. Two new lithographs by Melvin Edwards, *[Untitled]* (2015) caught my eye. Priced at \$3,000 and \$7,500, they include symbols familiar from his sculptures — shackles associated with slavery, chains and barb wire. A portfolio of 20 prints by Trenton Doyle Hancock (*Fix* from 2008) combine etching, lithography and silkscreen and was available for \$9,000. An abstract by Stephen Westfall that caught my eye was, as Randy explained, a “ghost” proof from an edition; it was selling for \$2,500. I was also drawn to Parastou Forouhar's *Water Mark* (2015), a litho with pulp painting.

Jennifer Melby Editions from Brooklyn had a suite of three abstract works by Andrew Spence – *Dots, Green and Silver* (all 2015) for \$1,200 each or \$3,000 for the set. Red Grooms' wonderful *A — Train* (2011) could be had for \$1,500 and Robert Moskowitz's *Untitled* (2009), showing a slice of a human torso, for \$1,800. Baron/Boisanté and Om from India, based here in New York, had a lovely set of etchings on very thin paper done in 1985 by Curtis Anderson, an American artist living in Cologne, Germany. They also had a large selection of late 19th and early 20th century color prints of Hindu deities from India from the collection of Mark Baron and Elise Boisanté.

As I'd been last year, I was again attracted to the exhibit by Center Street Studio of Milton, MA. A series of aquatints with surface roll on shaped copper plates by sculptor Bill Thompson were lovely, minimalist prints, each a single shape in a nuanced single color. Carrie Moyer's gorgeous watercolor monotypes, *Soft Cells 2* and *Swash 2* (both 2014), were very tempting at \$2,950 each. Markus Linnenbrink also had a very nice series of watercolor monotypes at \$3,250 each, and Jeff Perrott's work in the same medium, with its loops and drip patterns of color, was available for \$2,800. Richard Ryan's woodcut, *Bird in Tree* (\$6,000) and two works by Roger Tibbetts in shades of gray rounded out the very appealing display.

Wingate Studio in Hinsdale, NH was showing Chuck Webster, Sebastian Black, Xylor Jane and Dana Frankfort. My favorite here, though, was a suite of three square prints by Jill Moser, *Wingate Sanguine, Wingate Silver and Wingate Violet* (2015) in soap ground, sugar-lift and aquatint — each a bold brushstroke in tone on tone. They were available at \$1,800 each or \$4,800 for the set.

Black Shamrock Etchings from Chicago was featuring whimsical monoprints and etchings by Will Sturgis, detailed color etchings with aquatint by Tony Fitzpatrick (who was manning the booth during my visit), color etchings with aquatint by Ashkon Haidari, Mario Desa, Teresa James and two etchings of blades of grass, one with hand coloring added, by Tyler Krasowski. Prices here ranged from \$300 to \$1,500.

Increasing numbers of international exhibitors could also be found. Weng Fine Art of Krefeld, Germany, had two Donald Sultan sculptures, *White Tulips and Vase* and *Black Tulips and Vase* (\$15,000 each) in front of a wall of large Sultan *Reversal Poppies* (\$5,000 each or a series of six for \$25,000). There were two huge Robert Longo prints, *Crystal Chandelier* (\$38,000) and *Fairmount Forest* (\$18,000). Damien Hirst's butterfly prints could be had for \$4,000 and \$5,000, and there were several large Alex Katz prints — *Black Dress*

— *Cecily* (\$16,000) and *Black Dress – Yi* (\$20,000).

Dieu Donné Papermill of New York had lovely work utilizing handmade paper by B. Wurtz, Rosemarie Fiore and Natalie Frank. A reduction linocut in six colors, *Floating in My Mind* (2015) by Katia Santibañez, caught my attention at Shore Publishing of Tuxedo Park, NY. An abstract woodcut on Hosho paper by the same artist was also appealing. Again, prices from this publisher made starting a collection quite accessible; the two works mentioned were \$800 and \$700 respectively.

A break in the booths left room for tables, where International Print Center New York and our friends from Philadelphia who started Printeresting could be found, side by side. Here, I also discovered Small Editions from Brooklyn, which was showing work by Sheryl Oppenheim, including *Black Hours*, her series of black marble drawings inspired by an illuminated manuscript of 1410 in the Morgan Library by the same name. The screenprinted images were printed by the artist and sold by Small Editions in 2013. It sells for \$800.

The next grouping of booths led off with the Lower East Side Printshop, organizers of the Fair. They were showing four large monoprints from Ryan McGinness's *Mother and Child* series (2015), a screenprint series based on playing cards by Derrick Adams and a flower series and a larger landscape print by Sebastian Bremer.

When I reached the *Derrière L'Etoile* booth, I learned Maurice Sánchez has moved his shop to Long Island City. The list of artists and quality of the work continues to be top-of-the-line with Kara Walker, Shantell Martin, Carey Maxon, Malcolm Morley, Raymond Pettibon, Barbara Kruger, Marcel Dzama, Julie Mehretu, Liz Markus and Ulrike Mueller on display.

Print Club member Susan Oehme of Oehme Graphics in Steamboat Springs, CO was there to greet me when I arrived at her booth. Interestingly, the first piece I noticed was a large, abstract watercolor monotype in shades of yellow and violet, *Every Breaking Wave 18* (2015). The name underneath was Deborah Freedman. Could that be Deborah Freedman of VanDeb Editions (now also in Long Island City)? Indeed, it was! There were also lovely, painterly watercolor monoprints by Laura Wait, shaped, abstract multi-media monoprints by Diane Cionni, abstract color studies by Catherine Shuman Miller, a long, horizontal linoleum block print of treetops and clouds by Nancy Friese and several solar plate etchings by Gloria Pereyra that looked like photographs, and were based on photos she took during a period of time spent on a rural farm in Ireland, but with warm tones and a rich texture.

A large eight-color screenprint by Hope Gangloff, *Professor Brooks with Lap Dog*, drew me in to Kayrock Screenprinting of Brooklyn. This playful but compelling portrait could be had for \$650. Zea Mays Printmaking of Florence, MA was new to me. This totally "green" print shop is 15 years old with over 100 members. Eleven artists were being shown at the fair. They use many Asian papers in their editions. Especially lovely was Joyce Silverstone's *On Edge/#1*, a relief print with monotype and collage (\$800). Other artists being featured were Anne Beresford, Annie Bissett, Judith Bowerman, Liz Chalfin,

Nancy Diessner, Tekla McInerney, Frank Ozereko, Lynn Peterfreund, Nanette Vonnegut and Carolyn Webb. Chalfin is the director.

Ann Aspinwall of Aspinwall Editions was showing embossed relief prints by Victoria Burge (2015) as well as one from her *Island* series (2013) which had been shown at IPCNY last year. Screenprints from Jane Kent, an artist also previously seen in an IPCNY show, abstract color woodcuts by Yasu Shibata and a suite of four screenprints by Aspinwall herself, *Spirit of Place* (2015), as well as painterly screenprints from the 1990s by Karl Bohrmann rounded out the display.

VanDeb Editions was showing Richard Pasquarelli, whose hand-colored aquatints, *New Amsterdam 1, 2 and 3*, were going for \$1,000 each, John Schiff, who had a nice abstract monotype available for \$1,900, Arlene Slavin, Kumi Korf, Nancy Lasar and Mimi Gross. 10 Grand Press of Brooklyn had whimsical works by Nicole Eisenman paired with work by Angela Dufresne. In the case of the latter, the artist, inspired by film, made a series of monoprints, reworking the "ghost" of each into a different image like the different frames in a film.

At Highpoint Center for Printmaking in Minneapolis's booth, I was attracted to Julie Buffalohead's large, whimsical studies of animals utilizing lithography with hand coloring (\$2,300 - \$3,125). Jim Hodges' sky study, *Winter Speaks* (2015), in intaglio, *chine collé* and screenprinting, could be had as a printer's proof for \$12,000.

David Krut Projects of New York had many works by prolific South African artist William Kentridge. There were linocuts printed on sheets from the Encyclopedia Britannica and the Oxford Dictionary. *Universal Archive (Big Tree)* was \$40,750. Fellow South African Diane Victor was represented by one of her animal heads. I also liked German artist Jurgen Partenheimer's linocuts. BAM/ Visual Art, supporting the Brooklyn Academy of Music, was showing a limited edition print series of three works that will be featured as Next Wave BAMbill cover art. The archival inkjet prints, produced in an edition of 40, could be had for \$1,200 each or the set for \$3,500.

Owen James Gallery of Brooklyn had former Presentation Print artist Richard Bosman's 1988 *Fog Bank* for \$3,500. Collaborative Art Editions of St. Petersburg, FL had a set of gorgeous color etchings by Jill Moser, *Coast Lines 1, 2 and 3* that caught my eye. Finally, Jungle Press of Brooklyn, which always has a great display, had color lithographs by Andrew Mockler (\$1,200 each), and *Birdlands* (2014), a set of five prints combining images and words with images by Ken Buhler and poems by Cecily Parks (\$1,500 each or \$6,750 for the set). Other highlights in their booth were lovely monoprints by Jennifer Marshall (\$1,800 each), and *Lips Sink* (2015) a lithograph/etching for \$2,500 by Ellen Gallagher. Robert Kushner's woodcuts, *Aloe Day* and *Aloe Night* (2015), are also worthy of a shout out.

This fair, which is free to the public other than on the Opening Night, offers such a broad range of work. It provides an accessible entry point for young collectors just starting out and affords a wonderful opportunity to learn about a wide variety of printmaking techniques and approaches to the artist's book.

Book Reviews

Gillian Greenhill Hannum

Restrike by Reba White Williams (Delos 2013)

The name of Reba White Williams will be very familiar to numerous Print Club members. She and her husband David have been among the premier collectors of modern American prints, amassing an unrivaled collection focused on the period from 1875 to 1975, and were also early members of the Print Club. In 2008, Club members were invited for a guided tour of their Print Research Foundation in Stamford, CT (see *Print Club Newsletter*, Spring 2008). At the end of that year, more than 5000 prints from the collection, as well as the research library of the Foundation and some additional prints from the Reba and Dave Williams Collection, became the property of the National Gallery of Art in Washington, D.C. (see *Print Club Newsletter*, Winter 2009). Reba and Dave Williams started collecting prints in the mid-1970s. Reba went on to study art history at Hunter College and The Graduate Center at the City University of New York (CUNY), from which she received her Ph.D. in 1996. Her dissertation focused on the Weyhe Gallery and its role in American printmaking between the wars. The Williamses have coauthored essays in exhibition publications, and Reba Williams has written extensively on a variety of scholarly topics, contributing regularly to the journal *Print Quarterly*.

What I did NOT know, until I saw a full-page ad in the *New York Times* book review section on August 30, was that Reba is also a highly-regarded mystery writer with stories set in the New York and London art worlds. The ad was for *Bloody Royal Prints* (Tyrus Books 2015), the latest in the Coleman and Dinah Greene Mystery Series; however, I felt I should begin at the beginning. The first book, *Angels*, is not about art but provides the backstory on the two heroines — cousins who grew up in a poor household headed by strong women in rural North Carolina. This background becomes relevant in *Restrike*, so I was glad to have read it first.

Now a gallery owner and the publisher of an arts magazine respectively, the cousins are at the center of the New York art world as a drama unfolds that includes several murders, art thefts and shady auction dealings and, of course, restrikes (in this case modern ones of Rembrandt etchings). While most of the names are fictional, not all are. Club members will recognize a number of familiar gallery directors, curators, etc. from the print world referred to by name in passing.

Restrike made an eight hour transatlantic flight pass quickly, and I am looking forward to reading the next two in the series, *Fatal Impressions* and *Bloody Royal Prints*. Williams is clearly drawing on her own experiences, from her Southern roots to her intimate knowledge about the print world, as she weaves her tales of intrigue. These are just the ticket for art loves with a secret passion for detective fiction.

The *Times* ad also announced the publication of a memoir by Reba and Dave, *Small Victories: One Couple's Surprising Adventures Building an Unrivaled Collection of American Prints* (David Godine 2015). Watch for a review

in an upcoming issue of the *Print Club Newsletter*.

Richard Segalman Black and White: Muses, Magic & Monotypes by Susan Forrest Castle (The Artist Book Foundation 2015)

Print Club members will want to check out this beautifully executed book about our Club's 2008 commissioned artist. Written by Susan Forrest Castle, with essays by Philip Eliasoph, Ph.D. and master printer Anthony Kirk, this lavishly-illustrated volume focusing on Segalman's black and white monotypes will be a treasured addition to your library.

The book opens with an Artist's Statement in which Segalman explains that the work it features represents his coming full circle. As an art student many years ago, his focus was on drawing — pencil, charcoal and pen and ink — black and white media; later, he was seduced by color and painting became his primary focus for five decades. Then, at a moment when he was at an impasse with his painting, seeing a compelling monotype by another artist inspired him to try a new medium. He was "hooked," as he puts it. He especially found himself intrigued by the "loss of control" the monotype process involves; the "unknown" was exciting to him.

Several years ago, after a restless night, feeling unsure of where his art was going, Segalman decided to take his traditional subject matter, women on the beach, and paint and print them in black and white. This new body of work, done in the past two years, strips away the extraneous and provides a new kind of clarity, which the artist has found has returned him to his roots while moving him in new directions.

Eliasoph's elegantly-written introductory essay places Segalman's work into historical context (the writer is a professor of art history at Fairfield University), comparing his ability to master what Eliasoph calls "the metaphysics of light" with such masters as Vermeer and Edward Hopper (14). Towards the end of the essay he also draws some provocative parallels with author Philip Roth while noting that, unlike Roth, Segalman has no intention of "retiring" from the creative process but, rather, of pushing the envelope, making sure his art is not judged as too "facile" or "pretty."

Tony Kirk's essay, "Monotype: An Impression of One," begins with a bit of history about the rise of the monotype in American printmaking. He begins with a quote about the process from the June 1937 issue of *Prints* magazine by artist Ida Ten Eyck O'Keeffe, younger sister of Georgia O'Keeffe, who notes that the process was often looked down upon due to its simplicity, but that despite this, they are a joy to create and collect due to their freedom and spontaneity. Kirk noted that in his five years of art training, including a post-graduate course in printmaking at Chelsea School of Art in London, he was never introduced to the process. When he arrived in the U.S. in 1974, he received a copy of John Ross and Clare Romano's recently-published book, *The Complete Printmaker*, which became a sort of handbook to the American print world for him. At the end of the chapter on relief printing was a brief section headed "The Monoprint." The revised and expanded

version of this seminal text, published in 1991, devotes 14 pages to the monotype process, with examples by artists ranging from Degas, Matisse and Chase to Karl Schrag, Mary Frank and Michael Mazur. Kirk then discusses the exhibitions and publications that brought monotype printmaking into the public eye. For example, a 1968 show at the Fogg Museum at Harvard organized by Eugenia Parry Janis as part of her Ph.D. dissertation work featured 79 monotypes by Degas. This was Michael Mazur's introduction to working in the medium. Kirk then goes on to trace Segalman's evolution with the monotype medium and discusses his particular techniques as well as his collaboration with several master printers, Marina Ancona of 10 Grand Press in Brooklyn and Mitchell Marti of Interbang Press in Santa Fe. Kirk ends his essay by connecting the recent body of black and white monotypes to the artist's attraction to the genre of *film noir* as well as his lifelong fascination with constantly shifting light.

The book's main text, by author Susan Forrest Castle, begins with Segalman's feeling of being at an impasse with his art as he neared his 60th birthday in the early 1990s; it then moves to the artist's biography, beginning with his birth on Coney Island in 1934 and his difficult early years marked by the death of his father and his mother's inability to deal with her grief. Castle discusses Segalman's early fixation on the actress Vivien Leigh, who looked like his mother and, on some level, came to represent her as well. The female form has gone on to become the central theme carrying through Segalman's *oeuvre*.

Segalman took to drawing at a young age. His late father had been something of a "Sunday painter," which may have been a motivating factor, and his mother, who eventually recovered from his father's sudden death, was a milliner. He studied at Parsons, part of a class of 40 that was quickly winnowed to 12. Castle then takes us through Segalman's career, from his time in the Army, to his period in Naples, FL where an uncle, who owned The Anchor, a popular local bar where the artist had his first show, offered him a job and cottage, and then finally back to New York where he landed a solo show at FAR Gallery on Madison Avenue which received praise from critic Emily Genauer in the *New York Herald Tribune*. At age 26, he was launched in his career. Early on, Segalman, born on Coney

Island and drawn to the light of the Gulf Coast of Florida, was attracted to the subject of women on the beach; however, more than once he was warned of the danger the subject posed in terms of its becoming "too pretty." This is a trap into which the artist has never fallen.

Castle then goes on to explore Segalman's evolution as a maker of monotypes while also chronicling her own encounters with the artist over the years, from their first brief meetings at exhibition openings in New York in 2001 to subsequent encounters through mutual friends in Naples and then, nearly a decade later, reconnecting in Woodstock, NY, the artist's home base, in the summer of 2012. Visiting his studio on that occasion, she was drawn to piles of black and white monotypes which included a wide range of subjects, from those most associated with the artist's work to intimate New York City street scenes. Those prints made such an impression on Castle that some months later she approached the artist about doing a book noting that, "When I look at your paintings, I see the subjects; when I look at your monotypes, I see you" (52).

The beautifully reproduced plates which follow are organized thematically: "Model/Friends," "Coast/Lines," "City/Scapes," "Still/Lives" and "Top Hats." Most of the work is from the past three or four years, though some works go back to the mid-1990s when the artist was just beginning to experiment with the medium (Segalman made his first monotype in 1993 in a class led by printmaker Kate McGloughlin at the Woodstock School of Art).

Our Club's commission is at the top of the list of awards the artist has received in the book's appendix, and the catalog of our 2009 exhibition at the National Arts Club is listed in the Selected Bibliography. In fact, this author found herself quoted in the Chronology, where half a page is devoted to 2008 and the Print Club's Presentation Print and, in particular, how his approach to our edition was tied to his work in monotype.

***Celebrating Print* — a new magazine**

The art world welcomes *Celebrating Print* magazine — a new publication surveying print and printmaking in Central and Eastern Europe. It is published in print twice a year. A digital download is also available. You can review the publication at: www.celebratingprint.com.

Exhibition Reviews

"20th Retrospective: Highlights from the Past 20 Years," Center for Contemporary Printmaking, Norwalk, CT, September 12 – December 13, 2015

Gillian Greenhill Hannum

This seems to have been a year of anniversaries; "Founded in 1995, the Center for Contemporary Printmaking was established to support and encourage serious emerging and professional artists in the

creation of original prints and to educate the community to a better understanding and appreciation of prints and the process of printmaking. It offers both an historic and contemporary view of printmaking, encouraging traditional techniques as well as modern technologies" (website). Now well-known as a regional center attracting artists from several nearby states, CCP has much to celebrate. This 20-year retrospective exhibit highlights artists who have been connected with the Center in one way or another and also shows some work from the Center's own collection. Much, though not all, of the work was for sale; prices given are for the work unframed unless otherwise noted.

As I walked in the door, my eye was immediately drawn to a gorgeous six-color lithograph with aquatint,

spit bite, soft ground and engraving by one of my favorite artists, Helen Frankenthaler, whose generosity to CCP lives on in the Helen Frankenthaler Printmaking Cottage, which provides artists from around the world with an opportunity for residencies and to print on a press Frankenthaler donated. Frankenthaler had been the subject of a one-person show at CCP, "Frankenthaler Prints and Proofs," in 2000. The work, *Walking Rain* from 1987, was not for sale; another work by the artist from the same year, *Ochre Dust*, a four-color spit bite etching, hung nearby.

Dominating the right-hand wall of the lobby area was a large, predominantly red piece by Jim Dine, *The Hot Dog (diptych)* from 2003. This pair of two woodcuts with etching, power tools and hand printing was framed as a single unit; two iconic bathrobes hung side by side on a mottled red ground. Dine's work had been featured in a 2005 one-man show at CCP – "From Hearts to Flowers: Jim Dine — a Print Survey."

Other works in the outer lobby included a lovely landscape monotype by Robert Dente, *River's Edge with Long Cloud* from 2015, two relief prints by the late Brian Nash Gill, to whose memory the 2014 exhibit "Branching Out: Trees, Leaves, Blossoms and More" was dedicated, were cross sections of an English oak. Robert Andrew Parker, subject of the 2005 CCP exhibition "Robert Andrew Parker: On Land, At Sea, In Air," was represented by a series of etchings with aquatint and hand coloring, *German Humor* from 2008. Particularly interesting were two large prints by Michael Mazur, *Storm Warning* of 1997 and *Pond Edge, V* from 2007. CCP's director, Laura Einstein, pointed out to me that the two were made from the same plate a decade apart. The former, in shades of brown and black, was etching and aquatint, the latter, like a modern-day Monet waterlily painting, incorporated etching, aquatint and silk-screen with woodcut and was a study in greens with hints of yellow. Mazur was the subject of "Michael Mazur Monotypes" at CCP in the fall of 2008.

Entering the main gallery room and turning left, a lovely *chine collé* lithograph of a bird's head by James Reed caught my eye. Grace Ross Shanley, CCP's founder, called Reed "the best lithographer around." This untitled print was from 2014; Reed, owner and master printer at Milestone Graphics in nearby Bridgeport, has offered workshops at CCP. This bird, a raven I think, had its eye on Rufino Tamayo's c. 1957 *Cat*, a lithograph from the CCP collection. A whole flock of birds filled James Prosek's screen print on panel, *Bird Mass* of 2015; Prosek was the subject of a one-person show that ran from December of 2008 to January of 2009, "The Peacock and the Cobra." Also by Prosek, on the opposite wall, was an etching and aquatint from this year, *Pumpkin Seed Sunfish*.

Robert Kipniss, subject of CCP's 2004 show "Robert Kipniss: Mezzotints, Drypoints, Drawings," was represented by an untitled mezzotint evoking the feeling of leaves fluttering from trees. Ann Chernow, a member of the Center's Advisory Board, was represented by a 2014 linocut, *Lady in the Lake*, depicting a woman waist-deep in water, splashing with both her hands.

A 1968 work from the CCP collection, *Miramar I* by Nathan Oliveira, a color lithograph, hung next to Julio Valdez's solarplate intaglio with *chine collé*, *Like the echo of bronze* (2015). Valdez is a frequent teacher/collaborator at

CCP and was the subject of "Julio Valdez: Prints, Drawings and Mixed Media" from December, 2012 to January, 2013.

Ron Pokrasso of Santa Fe holds a special place in CCP history. He introduced the idea of holding a Monothon at the Center; it has become an institution there. His work, *Pretends to be Winged Victory* of 2014 is monotype, collage, intaglio and drawing. Pokrasso and Grace Shanley had a two-person show at CCP in 2010, "Recurrence of Memory."

Nearby were several works from the CCP collection; Robert Bechtle's 1969 very California color lithograph *The Palm Tree* ended one wall, and a 1970 colored etching by Atelier 17 founder Stanley William Hayter, *Windows*, began the next. Several works by Gabor Peterdi, who lived and worked in nearby Rowayton, hung nearby. An early work from 1946, *Still Life in Germany*, showed skeletal, pierced hands and feet. *Vision of Fear* from 1953, an etching and engraving on zinc with four intaglio color plates on copper, and one color offset from a rubber mold, was a good example of the artist's signature style. These works were not for sale and were loaned by Joan Peterdi from Gabor Peterdi Studio as was a monotype by Michael Mazur of 1974, *Portrait of Gabor Peterdi*, showing the artist behind his press. Peterdi, the centennial of whose birth coincides with this exhibition, worked with Hayter in Paris in 1927 and again in New York in 1945; Mazur studied under Peterdi at Yale. Peterdi was an early advisor to Grace Shanley and was the subject of an exhibition at CCP in 2002, "Gabor Peterdi: Prints."

A second work by Jim Dine, *The Paintbrushes (second state)* from 1972, was on view in this room as was a circular four-color aquatint, sugar-lift etching, etching and dry-point by Frankenthaler, *Day One* (1987). Neither of these two works was for sale.

A 2008 solarplate and carborundum aquatint by Mary Frank hung nearby. Frank was CCP's 2008 Editions Club artist. *The Back Room*, a 1980 etching and aquatint from the CCP collection by Martin Levine, was almost photographic in its sepia tones and detailed rendering of a collapsing interior of an old house. Three prints from Nomi Silverman's *Shepard Cycle*, depicting the murder of Matthew Shepard, finished the grouping on the fourth wall. Silverman exhibited the 13 prints in this portfolio in December of 2008 and January of 2009 at CCP and currently teaches and serves as a Board member at the Center.

Two eight-color screen prints with flocking by Donald Sultan, *Yellow Poppies, September* (2013) and *Red Poppies, March* (2012) hung one over the other on one side of a three-sided pillar within the room. Sultan was the inaugural artist of CCP's Editions Club. On the next side was a recent monotype by Robert Dente, who had been the subject of the 2006 exhibition, "Robert Dente: Italy, Ephemeral and Eternal." The third side displayed the Mazur portrait of Peterdi.

The exhibition continued in the lithography room next door, where additional works from the CCP Collection as well as the full run of Editions Club prints were on display. Enrico Baj's undated lithograph from the CCP Collection, *Punching General*, was just inside the door. On the left wall were the eight Editions Club prints published so far: Donald Sultan (2007), Mary Frank (2008), James Siena (2009), Liliana Porter (2010), Charlie Hewitt (2011), Jane

Kent (2012), Robert Kipniss (2013) and Howardena Pindell (2014). An edition of 100 is printed annually for subscribers who pay \$450. The first three editions are sold out.

On the two other walls were several more works from the CCP Collection, a 1967 litho by Manuel Neri, *Couple of Girls, Field Mouse I*, a 1968 litho by Robert Natkin, Helen Cantrell's untitled and undated drypoint and monoprint of figures standing on the beach next to an inlet, Natalie Dymnicki's color serigraph still life, *Paper*, and Emilio Sanchez's undated lithograph *Una Casita Amarilla*. In a glass case, along with some 20th anniversary benefit prints, was another work by Ron Pokrasso, a small print dedicated to Grace Shanley's memory, *A Mark, Etched Deep into our Hearts* (2015). Clare Romano had introduced Shanley and Pokrasso in 1997, and the rest is history. May the next 20 years at CCP be equally rich and productive.

"Portraits in Prints from the New York Society of Etchers," Silvermine Arts Center, New Canaan, CT, September 19 – November 1, 2015

Gillian Greenhill Hannum

This intimate exhibition showcasing portrait work by members of the New York Society of Etchers occupied two small galleries at the heart of the Silvermine Arts Center this fall. It complemented a colorful graffiti art show and a mixed-media "Invented Worlds/Surrogate Landscapes" exhibit in adjacent galleries.

Visiting an exhibit of work by the NYSE is like visiting old friends for a Print Club member as many of the participating artists have been to our Club as panelists or Showcase artists. This show, focusing on portrait work, was perfect for the space; the intimacy of the portraits was well suited to the gray walls with white trim in the small-ish space.

Bruce Waldman was represented by *The Demon*, an undated hand-colored etching of a man's face set against a somewhat Rothkoesque, color-blocked background with the top block pressing down on the top of the subject's head. Richie Lasansky showed a 2014 engraving of a young boy, *Milo*. Stephen Fredericks, founder of the NYSE and a Print Club member, showed the lovely intaglio portrait of his wife (illustrated in the fall 2015 *Print Club Newsletter*). Russ Spitovsky was represented by *Hubert*, a large, abstract monoprint. Brian Lynch exhibited *Asian Woman*, a very simple intaglio that gave you all the information you needed in just a few lines.

Kirsten Flaherty had a wonderful close-up mezzotint of a sleeping dog's nose, *Otis III*. Sarah Sears was represented by an intaglio of a sleeping woman titled *Geraldine*. Bill Murphy showed an etching titled *John A. Noble*; this powerful portrait of an older man with downcast eyes has an almost Rembrandt-like quality, both in terms of the handling of lights and darks and also in terms of its psychological presence.

Elana Goren's aquatint etching *Through Human's Scope* — *Gorilla* depicts the dark face of a gorilla in a dark "splash" on an otherwise light and spare background, cre-

ating a Zen-like mood. Ellen Coleman Izzo used collography and *chine collé* in *Daniel (Study on a Soap Box, Speakers Corner, Hyde Park)*. Ann Chernow showed *Victory Theater, 1942*, an aquatint etching of a sultry blonde with the words "This Gun for Hire" across the image, suggesting a film poster from a 1940s drama.

Now in its 15th year, the NYSE maintains a very active program of exhibitions and is truly raising the visibility of intaglio printmaking, not only in the New York metropolitan area, but also internationally.

"The New York Society of Etchers, 15th Anniversary Exhibition," The National Arts Club, October 26 – 31, 2015

Gillian Greenhill Hannum

A second show by NYSE this fall was larger in scope though shorter in duration than the Silvermine exhibition reviewed above. The Society's "official" 15th Anniversary show filled the three lower level galleries at the National Arts Club during the last week of October. The exhibition, which showcased the work of many artists well known to Print Club members, primarily as former Showcase artists, also introduced this reviewer to the work of some new artists (who may, in time, also find their ways to our Artists' Showcase). Curated by Roberta Waddell, Curator of Prints Emerita at the New York Public Library, the exhibition was filled with strong work in a wide range of styles.

Three lovely abstract works open the exhibition, two by Elizabeth Harington and one by Scott Reeds. In the same gallery, Elana Goren's aquatint etching *Within/Without-Horse*, is arresting as a powerful black and white study with bold, painterly lines. Nearby, Rachel Burgess's drypoint self-portrait is also a play of curved lines, but this time delicate and elegant, focusing on the curve of the nape of her neck. A wall of large biologically-inspired works had two colorful viscosity etchings, *Microcosm I* and *Microcosm II*, by Emily Barnett, flanking *Racer*, a soft-ground etching with surface roll by Stephen Fredericks — a study of bird wings in soft bluish gray. A whimsical etching by Peach Tao, *Wanderlust I*, is a travel fantasy with references to destinations such as Florence and Venice; the almost Escher-like space in Merle Perlmutter's soft-ground, mezzotint and intaglio, *Time and Again*, draws the viewer in while also proving to be disorienting.

The second gallery had some felicitous groupings. Several works with animal themes hung near one another. Mariko Kuzumi's playful etching and *chine collé* of rabbits and dandelions, titled *Dandelion Dance*, was charming; it hung near Kirsten Flaherty's mezzotint portrait of a dog's face, *Otis II*. Several artists explored architectural subjects in New York City. Maya Hardin's etching of *Cobble Hill Park, Brooklyn* hung near Michael Arike's etching/color aquatint, *Little West 12th Street*, Linda Adato's *Skylight*, color etching, aquatint and softground, and Martin Levine's aquatint etching, *Catching the 5:15*. Similar urban subjects are found in the work of Ellen Coleman Izzo, Richard Pasquarelli and Steven Walker. Robert Pillsbury's

Wood, on the other hand, is a delicate, backlit landscape done in etching and monotype. Several works in the second gallery also showcase the variety of approaches to printmaking. *Across Disappointment to Grace* by Desiree Alvarez is a unique drypoint on chiffon. The image of floating feet above flowers is simple yet confounding. Ellen Peckham's *Cataracts*, solar plate etching and *chine collé*, is delicate and monochromatic with exquisite textures. Ruth Moscovitch's *Indigo II*, an etching with multiple plates, is a wonderful abstract piece in tones of indigo blue.

The third and largest gallery opened with Andy Hoogenboom's *Reflections of New York III*, a lovely etching and aquatint of reflections in a modern glass skyscraper. Nearby, Joseph Essig's color etching of *Havemeyer Park* was so inviting with its sunflowers that I had to search the Internet to find out where it is (Williamsburg, Brooklyn). Denise Kasof's powerful etching *Barrier Reef* had an Aaron Siskind-like metaphorical quality, while Judy Negron's hand-colored etching and mixed media piece, *Twilight on the Peninsula*, evoked old illustrated maps. Steven Katz, from the Print Club's most recent Showcase, was represented by *Columns II*, an etching of an architectural detail; John C. Wunderlich exhibited a very simple and spare landscape etching, *Sails along the Palisades*. Anneli Arms's colorful etching and carborundum, *Lion Fish*, was paired nicely with Richie Lasansky's black and white engraving, *Fish Girl*. Bill Murphy, an old friend of the Print Club, had a wonderful etching and drypoint of *The Flatiron*; Alan Petrusis showed similar skill with architectural subjects in his detailed etching *Jackson Heights*. *Blue Note*, Joan Chiverton's etching/aquatint of a jazz singer with two backup musicians, caught this reviewer's eye as did Mark Pagano's tiny 3 x 2" aquatint and drypoint of a man in a hat and jacket, *Feels Like Snow*. Bruce Waldman, another past Showcase artist, had a hand-colored etching, *Row of Trees*, the power of which belied its small size. Another small work that carries power is Louis Netter's etching, *Noir*, showing a man with a cigarette facing off against a tough-looking woman.

The final print in the show, *Central Park Snow Fall*, a drypoint by Print Club member Joan Lane, shows a black Scotty dog against the snow. The dog almost has something of the quality of movement in Balla's famous painting *Dog on Leash* (1912), but is set against a spare, almost japonist, landscape of snow and dried grass.

The vast majority of the prints were for sale, most for \$500 or less. A few were in the \$100 to \$300 range, and a couple of the larger works were around \$1000. Happy Anniversary to the NYSE; this exhibition was a splendid gift to the print community!

"1st New York International Miniature Print Exhibition," Manhattan Graphics Center, November 1 – December 18, 2015

Gillian Greenhill Hannum

For those with limited wall space, the works displayed in this exhibit in the Manhattan Graphics Center workspace on 40th Street are the perfect

solution. Coordinated by Anthony Kirk, and juried by Sarah Suzuki, Associate Curator of Drawings and Prints at the Museum of Modern Art, the exhibition of 210 prints was drawn from some 765 submissions by 275 artists from 35 countries. Intended as a fund raiser for the not-for-profit, open-access printmaking studio, entry fees and 40% of sales went to support MGC programming.

Hung around the perimeter of the Center's work space, the tiny prints begged a close look. Perhaps the tiniest was *Ant* by Sara Inacio of Maine, an intaglio paired with her slightly larger *Queen*, depicting a bee. There were, in fact, many insects. Paula Pohli of Ireland showed two linocuts of flies, while Eugenia Marcos of Mexico displayed three etchings of various insects.

Birds were also a subject treated by more than one artist. Ramendra Nath Kastha of India showed three charming monotypes of birds. April Vollmer of New York, who received an Honorable Mention, was represented by two Japanese woodblocks of birds, *Grounded* and *Flyway*. There were also some wonderful depictions of animals. Evan Charney of Massachusetts depicted a charmingly inquisitive fox in his wood engraving, *Foxy*. Oksana Judakova of Lithuania exhibited a series of linocuts, *Medusae in Berlin Zoo I, II and III*, one of which took Second Prize in the exhibition. David Avery of California, Third Prize winner for his etching *Dreams Money Can't Buy*, showed a tiny etching of sea creatures, *In Pursuit of Invisible Reflections*. Sylvia Walters of California received an Honorable Mention for her woodcut *Puppy Love*. Deer featured in several works by Michele Van De Roer of France, whose photogravure *Jumping in the Snow* depicts a buck leaping a snow fence. Mary Walker of South Carolina was represented by a woodcut of a hedgehog.

There were some other excellent photogravures, including cloud studies by Anita Iocovella of Australia, and *Window Past I*, a photogravure and *chine collé* of a curtained window by Susanne Rosencrantz of Denmark. Tiny mezzotint still lifes by Russian artist Konstantin Chmutin included the show's First Prize winner. One of Sarah Smelser's abstract monotypes was chosen for the Renaissance Graphic Arts Purchase Award; this Illinois-based artist had several pieces in the exhibit. Other largely abstract works worthy of note were screenprints by Michael Griffiths of the U.K. and Pauline Clancy of Ireland; simple, untitled etchings evoking spattered ink by Alja Kosar of Slovenia; *Run*, a lithograph by James Dormer of Colorado, winner of the Taschen Press Purchase Award; and several abstract digital/mixed media prints by Phillippa Riddiford of Australia. *Zip*, a long, vertical reduction Japanese woodblock print of a zipper by Massachusetts artist Eugenie Lewalski Berg won the DaVinci Artist Supply Purchase Prize.

Landscapes, distant and far, were in abundance. *Reflections* by Patrick Aubert, France, showed ripples on a pond rendered in gravure polymer; reflections also featured in *Still Water*, a photo-resist etching by Becky Haughton of the U.K. The view below the water's surface in Indiana artist Lauren Kussro's intaglio, *Underwater Garden*, received the Legion Paper Purchase Award. Mathilde Montenegro of Chile exhibited several untitled woodcuts of waves against a rocky shore; fellow Chilean Javiera Muoz Repetto also showed landscape woodcuts,

Lago Budi and *Vestigios del Sur*. A third artist from Chile, Patricia Andaur, had three tiny, abstract landscapes – *Paisaje I, II and III*. New York artist Robert Kipriss exhibited three mezzotints of trees. More urban themes were represented by New Yorker Ruth Moscovitch's series of *Water Tower* etchings with *chine collé*. Architecture was also explored by Judy Mensch of New York in her abstract color lithographs, *House 4* and *House 5*.

Treatment of the figure ran the gamut from New Yorker Erica Criss's deconstructed faces in her etchings *I am Real* and *Just a Girl*, to Australian Lisa Seward's dry-point, *Her Origins*, showing mother and daughter from the back, to the hands in Canadian artist Valerie Syposz's wood engravings, one of which took an Honorable Mention, to French artist Saeko's whimsical renderings in

etching and aquatint of people out with their dogs. New York artist Maho Kino received an Honorable Mention for one of the *Boat Man* series of etchings with spit bite. Several etchings by Joan Greenfield of New York, *Old Times Square II and III*, showed the girly peep shows that used to be so prevalent in the neighborhood.

This was a big show of small works! In addition to the countries mentioned, artists from Austria, Finland, Germany, Italy, Japan, the Netherlands, Norway, Poland, Scotland, Slovakia and Sweden were represented. A number of the prints bore red stickers, some several, indicating sales. The accessibility of this work in terms of price provides a great opportunity for young and/or new collectors to gain entrée into the wonderful world of print collecting.

PCNY 25th Anniversary Celebration

The Print Club Board is planning to celebrate the 25th anniversary of the founding of the Print Club during the fall of 2016. Volunteers are being sought to help with the planning, and we would especially like to have input from members who have been with the Club for its entire history. Please contact President Kimberly Henrikson at kabpsu@yahoo.com to get involved!

[Press Release]

International Print Center New York announces the appointment of Judy Hecker as director effective February 2016. Ms. Hecker comes to IPCNY from The Museum of Modern Art, New York, where she is Assistant Curator in the Department of Drawings and Prints. She succeeds Anne Coffin, founder of the institution and director since 2000, who will remain a trustee.

"Over fifteen years, Anne Coffin took IPCNY from an idea to an established organization that occupies an important place in the field of prints," says Maud Welles, Chairman of the Board of IPCNY. "Judy Hecker brings a wealth of experience, having worked with MoMA's unparalleled collection of modern and contemporary prints. I am excited to work with Judy as she takes IPCNY into a new phase of growth and development."

"It's a privilege to be following in Anne Coffin's footsteps," says Hecker. "I am thrilled to be leading this flagship organization for printed art, which serves as a center for a vibrant community of artists, printers, publishers, institutions and collectors engaging with the medium in all its varied formats." She continues, "I look forward to collaborating with the Board and staff to build on IPCNY's core mission and explore the role of prints within broader artistic practice—past, present, and future."

Since joining MoMA in 1997, Hecker has organized numerous exhibitions, including *Impressions from South Africa: 1965 to Now; Repicturing the Past/Picturing the Present; Since 2000: Printmaking Now; One Thing After Another*; and *Ensor/Posada* (co-curator). She co-organized MoMA's presentation of *William Kentridge: Five Themes*,

Editor's Note

Part II of Sheila M. Fane's essay on "Collaborative Printmaking: The Emergence of Artistic Lithography in Mid-20th Century America" will appear in the Spring issue of *The Print Club Newsletter*.

collaborating with Kentridge on an artist's book/catalogue titled *William Kentridge: Trace*. Hecker has commissioned innovative print projects for the Museum, including outdoor billboards with Julian Opie, Sarah Morris, and Lisa Ruyter, and an artist's ephemera project for the MoMA café with Julia Jacquette.

Hecker has actively contributed to MoMA's curatorial team in the area of acquisitions for the collection, including recent print projects by Mark Bradford and Julie Mehretu. She has generated educational programs for the museum, most recently the course *Curatorial Perspectives: Artistic Mediums in Dialogue* and the event *Conversations: A Perspective on South Africa with Zanele Muholi*. Prior to MoMA, Hecker served as Curatorial Assistant at the Whitney Museum of American Art. She received her M.A. from the University of Chicago and her B.A. from Wellesley College.

Anne Coffin comments: "I have decided to step down from the directorship of IPCNY after fifteen exciting and challenging years of building this institution. IPCNY has successfully navigated its early years thanks to the help of its committed and engaged trustees. I leave the directorship at an ideal time, when our board leadership and staff are particularly strong, our programs established, and the institution is poised to grow in its role as the center of a thriving international printmaking community."

"I am confident that IPCNY will continue to flourish in the talented hands of Judy Hecker. As a trustee of the organization, I look forward to working with her throughout the transition and into the future as she guides and strengthens the institution."

[Press Release]

The Association of Print Scholars is a non-profit members' group for print enthusiasts that brings together the diverse print community.

APS encourages innovative and interdisciplinary study of printmaking. Membership is open to anyone interested in prints across all geographic regions and chronological periods, including academics, curators, graduate students, artists, critics, independent scholars, paper conservators, collectors, and dealers.

Membership Benefits Include:

- Access to a searchable database of members and their

current projects

- Announcements about events, exhibitions, calls for papers, and other news from the print world
- Opportunities to promote new projects to members on the APS website and listserv
- Participation in APS's events, including lectures and scholarly conferences
- Support for digital projects, research, and working groups

Learn more: www.printscholars.org

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