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|  | **International Print Collectors’ Societies**  **Newsletter**  ***Vol. XIII, No. 2 July 2016*** |

**From the Editor**

While reviewing this issue’s contributor submissions, it occurred to me that in addition to the many talks, exhibition tours, and studio visits, I noted a number of milestones and transitions. There is certainly no loss of continuity running through our organizations' many events and other activities, but rather I think it speaks to the longevity and dedication of our various print collecting groups that we are celebrating notable anniversaries (The Master Print and Drawing Society of Ontario passed the 30 year mark after The Print Club of Washington just reached 50 years and The Print Club of New York is about to recognize 25 years). There was what sounds like a very successful retooling and release of Washington’s quarterly publication *On Paper*. And it’s always a delight to read about the ongoing support for associated organizations and artists through annual commissioned prints and gifts such as those reported by The Print Society of the Nelson-Atkins Museum in Kansas City and The Achenbach Graphic Arts Council in San Francisco. No matter whether the event is unique or recurring, we can all identify with the feeling of satisfaction that comes in recognizing these moments as we know the hard work and thoughtful preparation required for them.

As always, I found myself enviously reading about tours and talks I would have loved to attend. As a member of the Print Club of New York, I feel fortunate to have been present at both exhibition tours recounted in this issue, the *Three Centuries of Female Printmaking* at NYPL and the Associated American Artists exhibition at NYU’s Grey Gallery by Susan Teller, a former employee of AAA. I came away from each pleasantly overwhelmed by the amount of new knowledge I’d just received. I expect many of you experience something similar from the programming within your organizations. How wonderful it must have been for those in Kansas City to attend a presentation at Spencer Museum of Art on *The Taller de Grafica Popular--Social and Political Prints of Mexico* and another on German Expressionism. For those in Montreal, the gallery talk by Mark London about the history of Inuit printmaking on Cape Dorset with elements of how the prints are produced and marketed must have provided a fascinating perspective. The AGAC in San Francisco welcomed two artists for a talk, Enrique Chagoya and Kara Maria. There is nothing quite like hearing directly from living artists about their work. If attending each of these had been possible, then the talks held by Ontario on Diane Arbus and Washington on Gemini G.E.L. would have completed my dance card for the first half of the year.

There is so much to learn and so much to share. I appreciate our societies and clubs as they provide the space for educating those of us who continue to pursue it. I look forward to the next round of extraordinary happenings. Enjoy this summer newsletter and the warm wishes that come with it from my desk to yours.

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─Kimberly Brandt Henrikson,

IPCS Newsletter Editor 2015-2016

**Letters to the Editor**

*Letters to the Editor are most welcome. Share your comments at* [*kabpsu@yahoo.com*](mailto:kabpsu@yahoo.com).  *Please note in the subject box that it pertains to the IPCS.*

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|  |  | IPCS Sharon_Milligan_1568 (1) the good photo |
| **DATELINE: Cleveland** | **by Sharon Milligan** |
| **The Print Club of Cleveland** | |

The Print Club of Cleveland invites you to attend its **Fine Print Fair** at the Cleveland Museum of Art beginning the evening of September 23 and continuing through September 24.  The Fair begins with an Opening Night Preview, “A Prints of Party” at 6:00 PM on Thursday September 23.  Tickets to the opening night benefit party are $100 and represent a contribution in support of the Print Club’s programs supporting the print department of the Museum.   Admission to the Fair and the Museum of Art is free after the opening night.

The Fair will feature 15 print dealers from throughout out the country and there will be print making demonstrations by students from the Cleveland Institute of Art, Case Western Reserve University and the University of Akron.  The Cleveland Museum’s recently retired curator of prints, Dr. Jane Glaubinger will lead a tour of dealer booths at the preview party, highlighting prints she has selected as the “Curator’s Choice” for their quality and value.

Consider making a long weekend out of your trip and enjoy some of Cleveland’s many other attractions while you are in Cleveland.  The Natural History Museum, Botanical Garden and Historical Society are all near the Museum.  In downtown Cleveland, four miles from the Museum, is Playhouse Square with the largest concentration of live theatre outside of New York, the Rock and Roll Hall of Fame and Museum, the Special Collections of the Cleveland Public Library featuring many fine prints, and the Cleveland Indians baseball team.

Contact Misty Mullen about tickets for Party or information about the Fair --[mmullin@clevelandart.org](mailto:mmullin@clevelandart.org" \t "_blank)

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| **DATELINE: Denver** | **by Arthur N. Gilbert** |
| **Rocky Mountain Print Collectors** | |

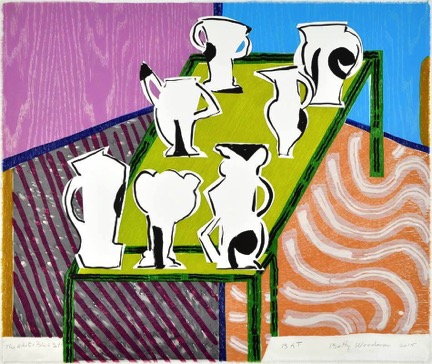
*“Youngest, highest (the Capitol is exactly one mile above sea level), most isolated of U. S. cities, Denver is much like many U.S. small towns.” Time Magazine, 1932*

No submission this issue.

Print collectors visiting Denver are welcome to attend our meetings. By appointment, visitors may also view the extensive collections of the Denver Public Library of the prints of George Elbert Burr and Lyman Byxbe and prints by early Colorado artists at the Kirkland Museum. Visitors may also wish to visit the continually expanding number of print dealers in Denver or nearby Colorado Springs, Boulder, and Aspen. These dealers include: David Cook Fine Arts, Tam O’Neill, The Philadelphia Print Shop West, Saks Galleries, The Art Bank, and Norman Anderson (by appointment only).

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|  |  | Description: NelsonAtkins_Lawrence |
| **DATELINE: Kansas City, MO** | **by Susan Lawrence** |
| **The Print Society of The**  **Nelson-Atkins Museum of Art** | |

At our **January Gallery Crawl,** we had a presentation from St. Louis artist **Bryan Haynes** as he discussed the creation of a new lithograph. At **American Legacy Gallery** he discussed the creation of a new lithograph and his planning process in creating a new print. And at **Lawrence Lithography Workshop** we had the opportunity to see his newest print in process, including the viewing of his lithographic stone. This was an opportunity for our members to learn about the printmaking process from both the artist and the printmaker.

 In Februarywe had our “**Love of Art”** luncheon where members selected this print for our annual gift to the Nelson-Atkins Museum.

Betty Woodman: *The White and Black Set*, 2015,  ten color woodcut/lithograph with chine collé and collage. It was printed from six woodblocks and two lithographic plates on white Thai Mulberry, white Rives BFK, grey An Jing Meteor Shower, bright yellow Korean Hanji and blue Yatsuo papers. , Ed. 30, approx. 30” x 35”

Our March program was a presentation by **Kate Meyer**, Assistant Curator, Works on Paper, at the Spencer Museum of Art. She discussed **“The Taller de Grafica Popular--Social and Political Prints of Mexico.”** The Popular Graphic Art Workshop or TGP created “some of the most memorable images in mid-century printmaking. This Mexico City-based workshop took up the legacy of the famous Mexican broadside illustrator Jose Guadalupe Posada, creating prints, posters, and illustrated publications that were popular, affordable, legible, politically topical, and above all, formally compelling.”

Instead of our regular program in April we gathered in memory of our friend and longtime print society member, **Robert Hudson**.  He was a member of our Board for many, many years and held a variety of offices from program chair to president. He was an avid print collector and a major contributor to the Nelson-Atkins Museum. Our print community will miss his joie de vivre, keen insights and sense of humor. If anyone is interested, you may read details of that gathering on our blog, web address noted below.

We are proud to announce that in May our **37th commissioned print** was published. One mission for our Print Society is to purchase prints for the Nelson-Atkins print collection and the commissioned print is our major fundraising vehicle which enables us to do this.

The artist we commissioned to make our print this year is **Ambreen Butt**, a significant mid-career artist who addresses both autobiographical and universal themes in her work. Trained in the tradition of Persian miniature painting, her works are rich with layered symbolism. This print bridges her past figurative work with her current Arabic/Urdu letter abstraction. She has recently completed a site-specific mural in the US. Embassy in Islamabad, Pakistan.

Ambreen Butt, “*My Divergence is My Convergence”*, 2016, 9-layer screen print on Arches 88 paper,

20” x 26”, edition 35.

Inquiries about purchase of this print may be made to Lisbeth Lurey, Print Curator, Nelson-Atkins Museum of Art, 816-751-1281 or [llurey@nelson-atkins.org](mailto:llurey@nelson-atkins.org)

Our May program was a presentation about **German Expressionists** by **Jan Schall**, Sanders Sosland Curator of Modern Art. She used slides from the Nelson-Atkins collection of the German expressionist art movement and talked about works of Kathe Kolwitz, Edward Munch, and James Ensor among others.

For up to date information about The Print Society of the Nelson-Atkins Museum of Art, please visit our webpage, http://www.facebook.com/kansascityprintsociety

You also can find detailed descriptions of our activities at our blog,

http://www.spotlightkcprint.blogspot.com/

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|  |  | Heather Solomon_Bowden HiRes colour |
| **DATELINE: Montreal** | **by Heather Solomon-Bowden** |
| **Montreal Print Collectors’ Society** | |

The MPCS enjoyed a busy 33rd season, including most recently a stint on May 7 at the inaugural edition of the **Grande Print Fair**. The one-day Fair, an event of the Montreal Printed Art Festival (MTLPAF) had as its theme “pushing the limits of printmaking” with the goal of promoting all forms of printed art. More than 50 artists and organizations participated, and rounding out the event were exhibitions, demonstrations, conferences and artists’ lectures. See me below helping to host the MPCS booth.

Looking back since we last checked in with IPCS readers, in January **Professor Peggy Davis** of l’Université du Québec à Montréal (UQAM) addressed us on the subject of **satirical Restoration prints in Paris**. Her themes were the fad of wonderful wooden roller coasters that were touted as a boon to women’s health from 1815-30, as well as the male dandies who frequented the sites at this time of post-war hedonistic consumerism.

In February, we welcomed **Ann Karine Bourdeau Leduc**, winner of the 2015 Prix Albert Dumouchel, and finalist **Maxime Archambault**, both of UQAM who discussed the creative paths leading to their success. The **Prix Albert-Dumouchel for Emerging Artists**, now in its 26th year, is a prestigious student competition that “recognizes the excellence and bold experimentation of young artists enrolled in a pre-graduate university program in Quebec, in visual arts or other related program, and working in printmaking”. Our speakers respectively addressed the themes of environmentalism and the cyber world.

Ann Karine’s digital and screen print installations tackle the trash we engender, as well as global warming and the juxtaposition of nature with artificially made objects. Maxime, already a professional graphic designer/illustrator/artist, created a series of silkscreened mini artist’s books inspired by computer glitches accompanied by a video loop. See some of his amazing work on his website at [www.maximearchambault.com](http://www.maximearchambault.com) .

March saw us join **Mark London** at **Galerie Elca London Inuit Art** to hear him relate the fascinatinghistory of **printmaking in Cape Dorset** and reveal how print images are chosen, produced, and marketed. The talk touched on challenges faced by the co-operative moving forward after the deaths of many of the most famous and successful printmakers like Kenojuak.

The new collections are a harder sell. When dealers buy the set outright, the artists don’t hear what is sold and can’t adjust their output accordingly. Mark says Co-op support of artists has become a sort of social assistance, helping them feed their families regardless of the quality of their art. Also, the inevitable crossover into contemporary art has spawned a new realism that exposes alcoholism and domestic violence among the Inuit whose life on the land has been ripped away from them. These aren’t always works that people want to hang in their homes and Mark refers to them as “problem children” and “refuseniks”. Other images of objects like Nicotye Samayualie’s spools of thread are not seen as “Inuit” enough. Still, some of the contemporary artists like Shuvinai Ashoonahave been competing with Southerners on an equal footing. Mark credited MPCS member Paul Machnik and his Studio PM with helping print well made prints.

In April, **Brenda Rix**, Manager and programming supervisor of the Marvin Gelber Print & Drawing Study Centre at the Art Gallery of Ontario and the AGO’s former Acting Head, Prints and Drawings, spoke on **Tissot**’s exquisite portraits and society tableaux. Former Canadian ambassador to the United States Allan Gotlieb and his wife Sondra gifted the AGO with more than 150 Tissot prints in various proofs and states. These gave Ms. Rix first-hand access to the printmaker’s portrayals of the upwardly mobile middle class and their fashions.

Women became Tissot’s constant subject and he began to replicate his painted works in etchings as of 1875. The period detail in his work led to him being called a “narrative Victorian” but his narratives were never easy to read and were often disturbing. He devoted one third of his output to his ailing mistress Kathleen Newton, including two dozen prints that are still his most popular today.

Our May meeting centred on the mid-1610s and early 1620s when the **Utrecht Caravaggists** imported Caravaggio’s mode of painting from Rome to their hometown of Utrecht and into the Netherlands. **Sonia Del Re**, Associate Curator of European, American, and Asian Prints and Drawings at the National Gallery of Canada, spoke on prints inspired by the style.

Come see us in Montreal to catch an exhibition, on until Nov. 13, of *Toulouse-Lautrec illustrates the Belle Époque*. This private European collection of prints and posters evokes the Bohemian days of Montmartre and Le Chat Noir cabaret. Almost 100 works created between 1892 and 1899 are on show including rare as well as unique trial proofs. Also on display are works by Théophile-Alexandre Steinlein and Louis Anquetin. This exhibition is co-presented by the MMFA and The Phillips Collection, Washington, D.C. At the Montreal Museum of Fine Arts, Jean-Noël Desmarais Pavilion, Level 3, 1380 Sherbrooke St. W. 514-285-2000. [www.mbam.qc. ca](http://www.mbam.qc.ca). Enjoy the warm days of summer!



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| **DATELINE: New York** | **by Gillian Greenhill Hannum** | |
| **The Print Club of New York, Inc.** | | |

It has been a busy winter and spring for the Print Club of New York. The year began with a private tour, led by Curator of Prints **Madeleine Viljoen**, of an extraordinary print exhibition at the **New York Public Library**, ***Printing Women: Three Centuries of Female Printmakers, 1570 – 1900***. The show was built around the collection amassed by a unique and forward-thinking woman, Henrietta Louisa Koenen (1830 – 1881), wife of the first director of the Rijksmuseum’s Print Room. Between 1848 and 1861, she collected an impressive set of some 800 prints by women artists and printers of the 16th to 19th centuries. The collection came to the Library from the Avery Collection, acquired in a 1900 bequest, and had not been exhibited since 1901. The 80 or so works from the Koenen Collection were supplemented by works from among the Library’s other print collections. Most of the artists are not well known.

The show was organized thematically; Viljoen began with the *Early Modern Period*, showing us an engraving by Jacob Bos (Netherlandish, active 1550 – 80) after a work by Italian Renaissance artist Sofonisba Anguissola (c. 1532 – 1625), one of the few female artists to rise to prominence in the 16th century. Next came *All in the Family*; most women who became printmakers prior to the late 19th century did so as part of a “family business” in the arts. Diana Scultori (Italian, c. 1535 – after 1587) was the earliest female printmaker to sign her work (first name only). The daughter of sculptor and engraver Giovanni Battista Ghisi, she made an engraving of Giulio Romano’s painting of *Latona Giving Birth to Apollo and Diana on the Island of Delos* (c. 1570).

The next section featured *Academicians and Court Artists* and included Marie Jeanne Buzeau (French, 1716 – 1796), an etcher and wife of artist Francois Boucher. Maria Cosway (English, 1759 – 1838), a friend of Angelica Kauffman with whom Thomas Jefferson was smitten, also made etchings. There were three works by Kauffman (Swiss, 1741 – 1807); this artist, who helped to found the Royal Academy in London, reproduced some of her own paintings in prints, but also made some very sweet and intimate original etchings. Caroline Watson (English, 1760 – 1814) was the first professional woman printmaker in Britain and the first to have a court position; she was named Engraver to the Queen by Queen Charlotte in 1785. A surprising number of aristocratic women also dabbled in printmaking, a fact made clear in the next section of the exhibition, *A Noble Pursuit*. Here we found a woodcut attributed to Marie de Medici (French, born in Italy, 1573 – 1642) dated 1587. Madame de Pompadour (French, 1720 – 1764) and Queen Victoria (English, 1819 – 1901) were also represented.

This was followed by *Amateurs*. The word translates as “lover of art,” and the numbers of female amateurs grew, especially after the 17th century. These would have been women who were wealthy and well-educated. *Gendered Books* were displayed in a glass case at the end of the hall. During the early modern period, a very limited number of books were written and illustrated by women. The final section in the show, *“Lesser” Genres*, encompassed all categories of art other than history painting. Because women were excluded from drawing from the nude, limiting their ability to do figurative work, they were often pushed into other genres. Here, there were subsections for “Ornament,” with examples of *Chinoiserie*, “Botanicals,” “Portraits” – a self-portrait etching by Angelica Kauffman of 1770 was found here, as was a lithograph of Napoléon’s mother by the Emperor’s niece, Charlotte Bonaparte (French, 1802 - 1839) – and “Landscape.” This splendid show provided not just an overview of women printmakers, but a real survey of the history of printmaking itself.

In April, Print Club members enjoyed another guided gallery tour, this one led by **Susan Teller**, Director of Susan Teller Gallery, and **Kara Fiedorek**, Graduate Curatorial Assistant at the **Grey Art Gallery, New York University**, to view ***Art for Every Home: Associated American Artists, 1934 – 2000***. Teller worked for Associated American Artists (AAA) from 1973 to 1988. This is the first exhibition focused on the company, which over the years, expanded its scope into advertising and interior design before closing in 2000. The show was organized at the Marianna Kistler Beach Museum of Art at Kansas State University and was curated by Elizabeth G. Seaton and Jane Myers. A major book by Gail Windisch preceded the show.

In 1934, Reeves Lewenthal, a businessman, contracted with a group of artists, including Thomas Hart Benton, John Steuart Curry and Grant Wood, to produce prints he could sell to the public at prices middle-class people could afford. Lewenthal wanted to encourage collecting, previously the domain of the wealthy, among the middle and upper-middle classes. Generally, prints were made in editions of 250 and sold for $5 each by mail order, in department stores and in its own galleries across America.

In 1946, Sylvan Cole, who played a key role in the founding of The Print Club of New York, was hired. He left after a few years, returning when the gallery changed hands in 1958, at which point he was given *carte blanche* in running the operation. Cole initiated monthly exhibitions at the gallery. He also acquired the print estates of Stuart Davis, John Taylor Arms and other artists not part of the “250 program.”

In the 1970s, they also showed the work of individual contemporary artists. One day a week artists would come in with their portfolios. Six to ten works would be chosen; the work was then matted and shrink wrapped for the bins. Cole also made annual buying trips to Europe, beginning in the 1950s. Many members shared memories of having visited AAA, going through the bins and alphabetized drawers and finding remarkable things like prints by William Blake.

Our Club’s final event of the year was our **Annual Meeting and Artists’ Showcase**, held at the Society of Illustrators May 24. After a brief business meeting, five artists, selected by the Showcase Committee following visits to a variety of print shops and exhibitions, gave a presentation of their work to the Club. Featured were **Alan Petrulis** ([www.nighttracings.com](http://www.nighttracings.com)), **Luanda Lozano** ([www.luandalozano.com](http://www.luandalozano.com)), **Annie Patt** ([www.anniepatt.com](http://www.anniepatt.com)), **Nina** **Jordan** ([www.ninajordan.com](http://www.ninajordan.com)) and **Deann Prosia** ([www.deannlprosia.com](http://www.deannlprosia.com)). All gave excellent talks about their techniques, which ranged from reduction woodcuts using recycled wood, to line etching, aquatint and chine collé. Following these short presentations, all moved to where tables were set up with portfolios, and members were able to purchase directly from the artists.

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| **DATELINE: San Francisco** | **by Cathie Hehman** | |
| **Achenbach Graphic Arts Council** | | |

Our group has had an amazing and busy spring visiting a number of venues focusing on works on paper and printmaking.

In January we had a field trip to **Trillium Graphics** in Brisbane, CA, which is a fine art publisher in business since 1979 under the direction of owner and master printer **David Salgado**. The press publishes mixed media artworks and limited edition fine prints. Salgado spoke about the history and philosophy of Trillium Graphics and showed us mixed media pieces by Hung Liu and prints by Wayne Thiebaud, Nathan Oliveira and Eric Fischl. Afterward artist **Kim Frohsin** gave us a print demonstration, and the group had an opportunity to discuss her artistic process.

We also visited the **Crocker Art Museum** in Sacramento, California. Curator **William Brezeale** led us on a tour of ***The Age of Albrecht Dürer: German Drawings from the École des Beaux-Arts, Paris***. The exhibition presented the artist, incorporating new research and discoveries in order to create a better understanding of this iconic artist, his world and legacy. The exhibition also investigated his influence on the Northern European Renaissance, Mannerism and the princely courts and artists of the Imperial court under Rudolf II.

In February some of us visited the "Boutique" **San Francisco Fine Art Fair**. Seven IFPDA (International Fine Print Dealer Association) member dealers exhibited at the “boutique” one-day print fair. Local Bay Area dealers were included, as well as dealers from Baltimore, Montreal, New York and Seattle. Featured were a variety of original prints: Japanese, Old Master, 19th and 20th century American and European, and contemporary works.

The San Francisco Ceramic Circle (SFCC) in partnership with the AGAC offered a **lecture by Jeff Ruda**, Professor Emeritus of Art History at UC Davis, president of the SFCC, and member of the AGAC titled Raphael, Printmaking, and the Art of Maiolica. The term maiolica refers to brightly decorated tin-glazed pottery from the Italian Renaissance period. The most sophisticated examples feature complex designs and elaborate mythological or historical scenes. Renaissance master Raphael was the first major artist to have his work disseminated through reproductive engravings and those prints, in turn, had an impact on the maiolica design. The lecture explored the ways in which such engravings linked ceramics with the emerging idea of fine art. There was a print viewing following the lecture where selected prints from the Renaissance era in our permanent collection were shown.

A field trip to Palo Alto began at the **Cantor Center for Visual Arts** with a tour of ***Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints***, led by **Bernard Barryte**, the Cantor’s Curator of European Art. The exhibition traced the development of the Mannerist style in Italy during the late 16th and early 17th centuries, featuring approximately 140 engravings, etchings, woodcuts, and chiaroscuro woodcuts by renowned artists and masters. Next we visited **Smith Andersen Editions**, where we had the opportunity to learn about the press and its publications. The last stop was a visit to a private collection.

 In March we had a visit and lively conversation with **Enrique Chagoya** and his spouse, **Kara Maria**. Both work in a variety of media and share a commitment to printmaking. Enrique Chagoya, a native of Mexico City, earned a BFA from the San Francisco Art Institute and an MA and MFA from UC Berkeley. He is Professor of Art and Art History at Stanford University. He describes his work as “reverse anthropology that juxtaposes secular, popular and religious symbols in order to address the ongoing cultural clash between the United States and Latin America”.

Kara Maria, a native of Binghamton, NY, earned a BA and MFA from UC Berkeley. Her work hovers between abstraction and representation, treating a variety of global issues, such as the earth and the environment.  
 In April we visited the **Richmond Art Center** in Richmond, California to view ***David Park: Personal Perspectives and The Human Spirit***. David Park (1911–1960) stands as a key figure in San Francisco art history – a core member of the Bay Area Figurative School, a teacher and mentor, and an inspiration to artists who followed. A tour was led by **Jan Wurm**, the Richmond Art Center’s Exhibitions Director and Curator of Art, as well as an AGAC member. The show consisted of sketches, figure studies and gouache paintings and included works never exhibited publicly. It drew from the personal collections of family members and friends, as well as other private collectors. A companion exhibition, ***The Human Spirit***, encompassed drawing, photography, painting, sculpture, film, video, and a newly created performance piece presenting a bridge from Park to contemporary artists.

Enrique Chagoya, (American, b. Mexico 1953)

*Against the Common Good II*, 1983, Etching and aquatint

Also in April the AGAC organized a **lecture** by **Rodger C. Birt**, Professor Emeritus, San Francisco State University and presentation to celebrate the successful completion of the actual preservation process of the "Genthe 1906 Preservation" campaign. Dr.Birt is a noted scholar of the historical Bay Area and discussed the importance of Genthe’s work. Achenbach curators and Fine Arts Museums conservators explained the complex process for capturing and preserving these images held on fragile, 110-year-old film.

For more information regarding AGAC visit:  
(http://deyoung.famsf.org/deyoung/collections/achenbach-foundation-graphic-arts) for more information.

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| **DATELINE: Toronto** | **by Martha Handley** |
| **The Master Print and Drawing Society of Ontario** | |

On Wednesday December 2nd, 2015 our group held its **30th Annual General Meeting** in the Marvin Gelber Print and Drawing Study Centre of the Art Gallery of Ontario. The evening commenced with light refreshments and a toast to our group and leaders for all of their contributions throughout the past 30 years. The outstanding works on paper acquired through the support of our Society were on display for the evening. After our meeting we proceeded to Frank’s restaurant for a celebratory dinner.

On Friday December 11th two of our members, **Edith Layne** and **Marianne Seger**, who are also Print & Drawing Volunteers gave a **lecture** on the **Käthe Kollwitz collection** which was recently donated by our member, Dr. Brian McCrindle.

Our group was invited to hear **Margaret Priest** in the Close Encounters series: ***From Less is More to More is Better and Back Again in Drawing*** held in the Marvin Gelber Print & Drawing Study Centre on Friday, February 19th, 2016. This lecture was given in conjunction with the exhibition *Drawing, Je t’aime: Selections from the AGO Vaults*.

On Tuesday March 22, 2016 we were given a **private tour** of the ***Drawing Je t’aime*** exhibition. It brought together drawings from across time and place from all the AGO’s collecting areas. *Drawing, Je t’aime* was curated by members of the newly-formed AGO Print and Drawing Council, comprised of staff in the curatorial, conservation and programming departments. Our tour was led by **Sasha Suda**, AGO Curator & R. Fraser Elliott Chair, Print and Drawing Council, and **Brenda Rix**, Manager, Print and Drawing Study Centre.

The **Salon du Dessin**, held from March 30th to April 4th in Paris, was attended by Sasha Suda and Brenda Rix where they were joined by a few members of the Society. The Salon is celebrating its 25th anniversary, a very exciting year for them.

On Friday April 8th, 2016 the Society was invited to a talk on Diane Arbus in the Close Encounters series. **Maia-Mari Sutnik**, Curator Emeritus, Photography, examined a group of compelling photographs by Diane Arbus from the AGO’s large holdings of the artist’s work. Arbus’s photographs have polarized debate since her landmark exhibition at The Museum of Modern Art, New York, in 1972 – a year after her death. Her stark black and white images are unsettling and explore bizarre interior worlds.

On Wednesday April 29th we were treated to a very rare opportunity. **Mariel** **O’Neill-Karch & Pierre Karch** invited us to their home to view their extensive collection of 20th century international and Canadian works on paper, plus fine examples of ceramics.

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| **DATELINE: Washington, DC** | **by Christopher With** |
| **The Washington Print Club** | |

The Washington Print Club continues strong in the first half of 2016. Educational programs are well attended and new ideas are under discussion for ways to encourage greater interest and to extend the visibility of the Washington Print Club.

The focus of the spring series of educational programs continues to be as varied and diverse as the membership. Interestingly, three of the programs revolved around special exhibitions at the National Gallery of Art and were conducted by the organizing curators at the Gallery.

First was ***The Serial Impulse at Gemini, G.E.L.*** Founded in 1966, more than seventy percent of Gemini artists have made distinctive series of images. ***Three Centuries of American Prints*** presented the first ever survey of American history based solely on its permanent collection of American prints. The exhibition was made possible through several recent, generous, and extensive bequests, one of which came from longtime members of the Washington Print Club. The earliest items dated to 1710 and the most recent to 2010. Paul Mellon, one of the Gallery’s founding benefactors, was honored with an exhibition, ***Paul Mellon: A Celebration***, which was striking because the labels did not discuss the art on display, but described in his own words his interests, ideas, and passions.

Other programs were held at the home of collector members or in galleries where members viewed the artwork of **Werner Drewes** and listened to a talk by his granddaughter entitled “Growing Up with My Eccentric Opa.” A wonderful afternoon was spent in Baltimore at **Sol Print Studios** enjoying a lavish brunch and viewing, and purchasing, works on display by local artists for this special one day event. Perhaps most insightful was a viewing and discussion at **Georgetown’s Lauinger Library**. It featured the work of six “undiscovered” printmakers: Helen King Boyer, Louise Miller Boyer, John De Pol, Marguerite Kumm, Kathleen Spagnolo and Lynn Ward.

Lastly, the Club visited the National Building for a private tour of the exhibition ***Luminous Landscapes: The Photographs of Alan Ward***. It has been a very active and enthralling spring series of public programs.

As reported here in an earlier edition, the Print Club lost the editor of its quarterly publication. On the bright side, not only was a new editor identified, but the inaugural issue of the new publication ***On Paper*** has just been mailed to Washington Print Club members. It looks fabulous! It is an extremely handsome publication and an exceedingly sophisticated outward representation of the Print Club. On the cover is a full color reproduction of a print by William Christenberry [*Studio Wall,* 2014]. Inside is a long discussion of the artist’s life and career, as well as feature articles on Terry Evans, Jane Haslem, Hiroshige, and Lewis Hines. Also included are book reviews, personal reminiscences, a listing of gallery events and openings, and a new feature “Curator’s Choice.” The first selection is Kara Walker’s 2005 print *The Occupation of Alexandria* as discussed by Lulen Walker, art curator at Georgetown University’s Lauinger Library.

At the end of May, the Club’s **annual membership appreciation event and business meeting** took place at **Pyramid Atlantic Arts Center** in Silver Spring, Maryland. Despite rain and a cold, blustery day, a sizable number of hearty Print Club members attended the gathering [see adjacent photograph]. It was a bittersweet event. Pyramid Atlantic is moving to new spaces and the Club’s party was the last event in the old space. A tribute was presented to the leadership of Pyramid Atlantic and everyone **wished them an enthusiastic and heartfelt success in their new space. In addition, a second tribute was given to **Joann Moser**, senior curator, Smithsonian American Art Museum, and longtime Print Club advisor, on her recent retirement after many long and profitable years of service. On a more mundane level, new board members were elected, the finances were declared in order, and ideas discussed for the Club’s 52nd year.

To learn more about the Washington Print Club please go to [info@washintonprintclub.org](mailto:info@washintonprintclub.org).

Also, you can follow us on Facebook.

** IPCS Newsletter**

**Vol. XIII, No. 2**

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The International Print Collectors’ Societies Newsletter is published biannually, in January and July, for electronic distribution. Editorship rotates every two years among the societies.

The IPCS brings together North American print societies, sharing information to further the enjoyment of original prints across the continent.

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The **deadline** for the next Newsletter

(January 2017) is December 1, 2016.

Please send your submissions to:

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IPCS Newsletter Editor 2015-2016

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