

The Print Club of New York Inc

Winter 2018

President's Greeting

Kimberly Brandt Henrikson

Dear PCNY Members -

Here's wishing you all a very happy and healthy new year! I hope everyone's 2018 is off to a good start. It was a pleasure to see so many of you come out for our annual Artist's Talk where we revealed the new annual print and heard from Sarah Brayer. I thought she made the Club a beautiful print with some incredibly innovative work integrating her hand-made paper process with the luminescent ink. This year's member print is certainly a unique print we will all enjoy for years to come. I also hope everyone was able to take advantage of the VIP passes to the Print Fair afterwards. The venue was definitely different in look and feel compared with what we'd come to know in previous years. It may take some getting used to, but I'm sure that given some time we'll feel right at home.

Looking ahead to 2018, we have a visit planned for February 26th at the LeRoy Neiman Center for Print Studies at Columbia University. We are hoping to plan an evening focused on appraisals, conservation issues or framing of prints in March or early April. As a print collectors' group, it seems like an excellent idea to make time in our calendar for presentations addressing topics related to collectors' needs. We hope this sort of programming will be of great interest to many of our members. We'll also have our Annual Meeting followed by the Artists' Showcase on May 21st. I look forward to seeing you at these upcoming events.

Also on the docket for the spring are our Board nominations. The mailers for the nominations will go out a

month before the May Annual Meeting. The Print Club is in need of interested and engaged members who would like to get involved in a leadership capacity with the Club as board members, and we are currently accepting suggestions for review and nomination. If you are interested, please send me a brief bio and no more than one page giving some context to why you wish to be a board member and any specific knowledge, experience, or professional background that would be of benefit to the organization. You can email me at kabpsu@yahoo.com. I look forward to seeing all of you at one of our upcoming events!



Crescent Glow by artist Sarah Brayer, 2017.
PHOTO BY GILLIAN HANNUM

Print Club Of New York Unveils Commissioned Print By Artist Sarah Brayer

Gillian Greenhill Hannum

On Tuesday, October 24, members of the Print Club of New York gathered in the Sculpture Court of the National Arts Club for the unveiling of the Club's 2017 commissioned print. A wine and cheese reception was enjoyed for the first half hour, then at 6:30 p.m. President Kim Henrikson formally welcomed those in attendance. She thanked Allison Tolman, Chair of the Print Selection Committee, as well as Paula Cangialosi, Bonnie Yousaf and Natalia Kolodzei, for helping to make the arrangements for the evening. Kim then introduced President Emeritus Leonard Moss, who presented a heartfelt eulogy for President Emeritus Julian Hyman, who passed away earlier in the fall (eulogy published elsewhere in this newsletter).

Kim then introduced Sarah Brayer, an American artist who lives in Kyoto. Internationally known for her work with *washi* paper and aquatint, Brayer was honored by the

The Print Club of New York, Inc.

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Sarah Brayer with the Print Club's 2017 commissioned print. PHOTO BY GILLIAN HANNUM

Japanese government in 2013. A Rochester native, she holds a B.A. from Connecticut College. Soon after graduation, she left for a backpacking trip around Japan. She had her first exhibit there in 1982, and opened a studio in an old kimono factory in 1986. She learned to make *washi* paper here in New York at Dieu Donné Paper Mill. She has authored a book, *Sarah Brayer: The Complete Prints, 1980-2016* (available from blurp.com).

As she displayed the Print Club of New York's 2017 print, *Crescent Glow*, she told those assembled about her love affair with Japanese handmade paper. *Washi* has a history of more than 1,000 years and is recognized by UNESCO. Brayer arrived in Japan in 1979 on a one-way ticket. She hitch-hiked around Japan with her backpack and fell in love with the ancient capital of Kyoto, where she set up a small studio and began to sketch. Brayer noted that one of the things she loves about Kyoto is that it reveals itself slowly, layer by layer. *Blue Kyoto* (1987) is a dusk view of the river she regularly crossed on her bicycle.

Trained in painting and printmaking, she had experience with etching. Her first plate was of a tea shop she frequented. She moved to color aquatint in 1984 working *à la poupée* with Kathy Caraccio. A frequent "commuter" between New York and Kyoto, in 1986 Brayer went to visit a paper studio in SoHo. She decided that she would focus on paper making back in Japan. She went to Imadate, home for more than 1600 years to hundreds of

paper-making families and shrine to the goddess of paper making. There, she now works with an all-female group who are employed at a mill that makes paper for sliding doors. The paper is made of plant fibers, and her favorites are *kozo*, *mitsumata*, *asa* and *gampi*. *Washi* is poured on silk screens coated with persimmon juice to make them impermeable. The screen is sloshed back and forth and the paper is then dried on cypress boards. Little has changed about the process since the Edo period.

Brayer's early work with handmade paper explored texture in landscape. Themes of moonlight and the night sky have followed her. Light is the unifying theme in her work. In 2010, she began to experiment with phosphorescent pigments to create self-illuminating works. Her focus has been on the artistic possibilities of luminosity. She showed a short video of several large, poured works she made using phosphorescent fibers.

For the Print Club's commissioned print, she wanted a phosphorescent moon. Various fibers, including long, white fibers, were layered to create the effect of stars at night. She made a watercolor mock-up to help her determine how colors should be separated in the printing process. Due to the size of the edition, she chose to use silkscreen rather than aquatint. The edition was printed in Japan at a studio that specializes in silkscreen on *washi*. Eight screens were used to make the final print with the dark blues printed first. In the studio, each screen moves from paper to paper rather than the sheets of paper moving to the screens. The crescent moon was made by mixing *mitsumata* fiber and phosphorescence. The shape was made by a stencil created from a cake pan! The moons were then "torn down" following a cardboard template. The crescents were taken to the printing studio and glued to the back of each print using wheat starch paste. All the prints came back to her studio in June for signing, numbering and packing.

The lights in the Sculpture Court were then turned off and Brayer passed a UV light over the image to expose it to light. There was an audible gasp from the crowd as the crescent moon glowed in the darkness!

Brayer was asked for her recommendations regarding framing of this gorgeous print. She said there are really two options: a box-style frame with the print floated, or matting the image and framing it in the traditional way. In either case, she recommends using regular Plexiglas (not museum grade) if you want your image to glow. If you would like to learn more about Sarah Brayer's artistic process, her 2012 TED Talk can be found on YouTube.

The IFPDA Print Fair

Maryanne Garbowsky

Despite getting lost in the huge complex called the Javits Center, I found my way to the Print Fair exhibition, which was well attended and highly successful. Although I had doubts about this new venue, it turned out to be very good. Conveniently located near Penn Station and the Port Authority, it was easy to access. The energy and bustling atmosphere of the Center with

its concurrent exhibitions enhanced the excitement of the Fair.

Upon entering, I saw an Ellsworth Kelly lithograph hanging on the outer wall of Susan Sheehan Gallery. The gallery had tastefully arranged each print with a simple thumb-tacked indicator that corresponded with a list inside the gallery identifying the artist, title, date and type of work. More Kelly, along with work by Wayne Thiebaud, Robert Mangold, and David Hockney inside

the gallery made this a promising first stop.

The new exhibition space has a lot to recommend it with wide and roomy aisles that allowed visitors to pass unimpeded from gallery to gallery. The red decor accentuated the festive mood of the occasion. There was comfortable seating for the weary and numerous rest rooms situated throughout. The only drawback was the signs indicating the name and number of the gallery placed too high on the partitions, so viewers had to crane their necks awkwardly to read them.

But once your gaze was back to eye level, a feast awaited you. It was hard not to catch something out of the corner of your eye and go off course to investigate. And this I did often as I moved sloth-like from booth to booth. What caught my eye?

Upcoming Print Club Events

Monday, February 26, 6 p.m.

Print Club visit to the LeRoy Neiman Center for Print Studies at Columbia University, 310 Dodge Hall, 2960 Broadway, NY, NY.

Monday, May 21, 6 – 8 p.m.

Print Club Annual Meeting and Artists' Showcase, Society of Illustrators, 128 E. 63rd Street, NY, NY.

Also of interest to Print Club members:

January 11 – March 28, 2018

Edging Forward: New Prints 2018 Winter, International Print Center New York, 508 West 26th Street, #5a, New York, NY (212) 989-5090 or www.ipcny.org.

February 25 – March 11, 2018

Lou Hicks in Collaboration with Printer Marina Ancona, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org. Opening reception Sunday, February 25th.

March 17 – 26, 2018

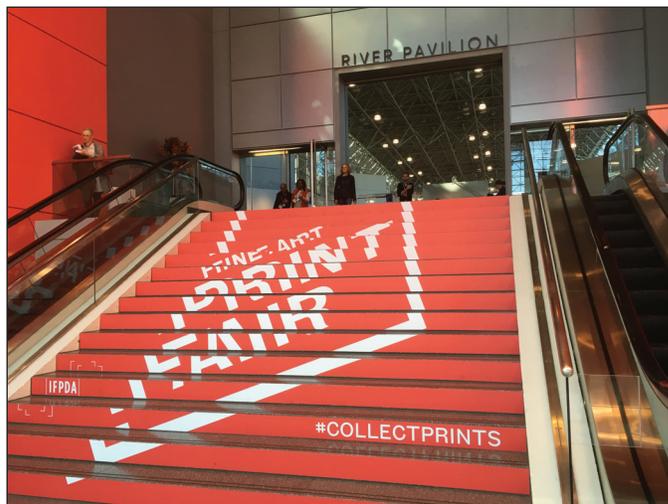
Creative Pathways, work by Norwalk high school students, Center for Contemporary Printmaking, Norwalk, CT. Opening reception, March 18th.

March 31 – May 27, 2018

2017 Artist in Residence Exhibition with work by Tim Clifford, Amy Park, Ruby Sky Stiler and Gladys Triana, Center for Contemporary Printmaking, Norwalk, CT. Reception tentatively scheduled for April 15th; please call CCP to confirm.

June 3 - August 26, 2018

Footprint International Competition 2018, Center for Contemporary Printmaking, Norwalk, CT. Opening reception June 3rd.



The 2017 Fine Art Print Fair at the Javits Center.
PHOTO BY GILLIAN HANNUM

One of the first was at Catherine Burns—Glen Brown whose *Half-Life (after Rembrandt)* was a series of etchings based on Rembrandt's *Oriental Head*. The spiraling lines, like gestural drawings, captured my attention in these digitally-altered prints. The artist added facial features that provoked and pleased me at once. If you love Rembrandt and line, then Glen Brown would be a favorite. The prints were sold either in a series of 6 for \$30,000, or individually for \$6,500.

One of the highlights of my day and for other New York Print Club members was the opportunity to meet and talk with Sarah Brayer, this year's Presentation Print artist. I met her at the Tolman Collection Gallery where I was able to not only speak to her, but also see more of her work. A young Japanese assistant, who had just flown in from Tokyo the night before, presented the work—gently and carefully peeling off protective layers of paper to reveal first, a beautifully rendered mountain scene, and another of a young child running out of school for holiday. Like the artist herself, the work was delicate and lovely.

I also revisited the work of previous Presentation Print artist, Donald Teskey, viewing one of the artist's largest prints at Stoney Road Press. The work, entitled *Sufflo*, is a carborundum print, 113 by 130 centimeters in size, done in an edition of 40. The print is filled with a dynamic energy, the churning, moving surf drawing the viewer into the wonder of the ocean's power. Another gallery featured a large original oil painting by Teskey, which had a price tag of \$20,000, again an exciting reminder of the sea and its awesome (original meaning of awe—terrifying) beauty.

Also at Stoney Road Press were two interesting prints by Elis O'Connell, which were "studies of neural circuits in the brain." They were actual brain scans, one "showing the network of dendrites that branch off from the centre or soma" and the other a scan of the brain after a stroke. Done on Khadi paper, the prints were 45 by 45 centimeters in size, and done in an edition of 40. Both were beautiful as well as striking. Regardless of their medical source, the abstract quality of these images—white



The Stewart and Stewart Booth at the Print Fair.
PHOTO BY GILLIAN HANNUM

against very dark blue—arrested the viewer and forced another and closer second look.

There was so much to see, but among my favorite stops was one at the Worthington Gallery, where there was an Egon Schiele drawing, a self-portrait done in 1912. Accompanying this was a bronze head of Schiele based on a terracotta sculpture done by the artist himself. Other

E/AB Fair

Gillian Greenhill Hannum

One tangible benefit of the new Javits Center location for the Print Fair was the proximity of the Editions and Artists' Books (E/AB) Fair, organized by the Lower East Side Printshop, allowing both to be visited in a single day. Back at "The Tunnel," the most attractive among the venues of recent years, the E/AB Fair had much to offer this year!

Entering The Tunnel, one was greeted by the attractive booth of Jungle Press Editions of Brooklyn. Featured were abstract lithographs by Melissa Meyer – *Wide XI* (2016) with an all-over pattern in shades of pink and tangerine was selling for \$2,000 unframed. There were also some lovely Jennifer Marshall botanicals. Across the way, Jennifer Melby Editions, also of Brooklyn, had work by Robert Moscovitz – *Untitled* (2009), an abstracted, cropped black form of a rearing horse, was selling for \$1,800 – and Judith Linhares, whose *Horselaugh* (2016), a child-like seven-color aquatint, was offered for \$1,200.

Next, I stopped at the Brodsky Center's booth. The Rutgers University workshop was showing Nell Painter's *Wise Woman Disappears* (2017) – a woodcut and polymer relief diptych on Sekishu paper selling for \$1,500. Also by Painter was a portfolio of eight sheets, *You Say This Can't Really Be America* (2017, \$3,000), digital and silkscreen prints on Sunset cotton etching paper. Julie Langsam's five-sheet portfolio *This Must be the Place* (2017, \$6,000) was also featured. A large work by Willie Cole recalling children's paper "snowflakes," titled *Por la mesa de mi*

standouts at the gallery were a Käthe Kollwitz self-portrait done in 1915, and *Studies of the Head of Grandson Peter* from 1921. These tender renderings of her grandson—five in all—were black chalk on paper.

Other personal favorites included stops at Tandem Press where curator Sona Pastel-Daneshgar brought me up to date with the latest work of versatile artist Lesley Dill, followed by a stop at The Prints and the Pauper, where there was an interesting combination of three Paul Landacre works—an original drawing of a nude, a second follow-up drawing, and the final print based on the two drawings. The three together provided insight into how a talented artist works—first drawing from life, and then transforming the drawings into an abstract design. One would have to buy all three and hang them together to clearly see the artist's creative mind at work.

The Print Fair had other unusual attractions: one was a Marilyn Minter *Trump Plaque* done in 2017 in an edition of 100 and sold for \$1,000 each. Quoting several unfortunate statements made by the President, it replicated these words in Hydrocal.

And so, four hours slipped away. I never tired or regretted the time spent looking at the exhibits. I left feeling elated, uplifted by the tremendous talent and artistic beauty of what was on display. As is usually the case, I returned home feeling contented and satisfied, but eagerly looking forward to the next Print Fair a mere fifty-two weeks away. But who's counting?!

abuelita (2006-07) is pigmented, singed paper with embossing cut by water stream.

Next, I discovered Crow's Shadow Institute of the Arts from Pendleton, Oregon. I was not familiar with this studio, which has been active for a quarter of a century on the Yumida Indian Reservation. I liked what I saw – *Crow's Shadow 2*, a lithograph of a Catholic mission building by Senegalese artist Modou Dieng, caught my eye and was selling for \$800 unframed. The press specializes in Oregon/Native American/under-represented artists. The master printer there is a product of Tamarind Institute, and Crow's Shadow was being featured in the November issue of *Art in America*.

I'm always attracted to the gorgeous, watercolor monotypes shown by Center Street Studio of Milton, Massachusetts by artists such as Carrie Moyer and Eva Lundsager. This year, I had the pleasure of meeting master printer Jim Stroud, who told me that he had printed our Club's edition by artist John Walker, *Diagonal Hollyhocks* (2003).

Aspinwall Editions of New York had work by Ann Aspinwall, *Alba* (2017), a large abstract linocut with hand coloring in wave patterns (\$2,800) and a series of small, Zen-like screenprints by Karl Bohrmann from 1996 (\$750 each unframed). There were also woodblock prints with perforations by Susan Goethel Campbell; *Aerial: Other Cities #11* and *#14* (\$2,500 unframed) produced the effect of lights at night viewed from an airplane.

Highpoint Editions of Minneapolis was featuring Willie Cole and Carolyn Swiszczy, the latter showing

watercolor monoprints of American street architecture (\$1,800 - \$2,800 framed). Glen Ligon, Emilie Clark and Tom Levine were showcased at Burnet Editions of New York. There was also new work by Kara Walker, *Resurrection Story with Patrons* (2017). At Overpass Projects of Providence, Rhode Island, I was drawn to the very reasonably priced photogravures by Sarah Nicole Phillips (\$200).

Brooklyn Academy of Music (BAM) was offering a range of work dating back to the early 1990s, such as Donald Baechler's silkscreen *Flowers* (\$1,200), and spanning all the way to this year's repurposed wood with burnishing Hayal Pozanti's *63...*, a new release in an edition of 15 (\$1,200). Robert Blackburn Printmaking Workshop had new editions by Michael Kelly Williams and Michael Krueger, with prices ranging from \$500 to \$800. There were also oil monotypes and new lithographs by Kenny Rivero (\$600 - \$900 unframed).

LeRoy Neiman Center at Columbia University featured Kara Walker's *Harper's Pictorial History of the Civil War (Annotated): Crest of Pine Mountain, Where General Polk Fell* (2005), an offset litho and silkscreen in an edition of 35 (\$10,000). There were also delicate, abstract photogravures by Fia Backström, and work by Valerie Hammond, butterfly images ranging in price from \$800 to \$3,300, and Kiki Smith, the latter including *Coincidence* (2017), an image of stars created in intaglio with hologram and mirrored Mylar in a variable edition of nine (\$2,700).

The Lower East Side Printshop had screenprints by German-born Daniel Rich and work by Dutch-born Sebastiaan Bremer that combined archival inkjet, screenprint and silver and gold leaf. Both artists now live and work in Brooklyn. Cynthia Byrnes Contemporary Art of Westport, Connecticut, had a lovely monotype by Liz Dexheimer, *Woodland Rhythms I* (2016), which was selling for \$3,200. A.I.R. Gallery of Brooklyn had work by Philadelphia Patty Smith and Catherine Mosley, who

NY Satellite Print Fair

Gillian Greenhill Hannum

The Satellite Fair also found a venue convenient to the Javits Center, utilizing Mercantile Annex 37 on West 37th Street, just a short walk away. Conrad Graeber of Riderwood, Maryland, was offering some stunning prints by Helen Hyde, Peter Miller and Art Werger. M. Lee Stone Fine Prints, Inc. of San Jose, California, was showcasing work by African-American artists. They also featured a collection of anti-lynching prints made between 1930 and 1965 by a range of artists from Louis Lozowick and John Stuart Curry to Jan Gelb and Valerie J. Maynard. There were also works by Will Barnet, Riva Helfond, Moses Soyer and Elizabeth Catlett.

Annex Galleries of Santa Rosa, California, had an extensive inventory with work by Gustave Baumann, Francis Seymour Haden and Stanley William Hayter, to



The 2017 Satellite Print Fair. PHOTO BY GILLIAN HANNUM

was master printer for the Print Club's 2000 Presentation Print by Bill Jacklin. VanDeb Editions had a 1974 work by Romare Bearden (\$13,500), lovely etchings of leaves by Nancy Azara (\$1,200), and a 2016 solar plate and monotype collaboration between Deborah Freedman and Sue Oehme. Robert Kushner's *Blue Iris* and Elizabeth Atterbury's *Calligraphy 19* (both 2017) caught my eye at Wingate Studio of New Hampshire as did Allison Gildersleeve's etchings at Michael Steinberg Fine Art of New York.

Glasgow Print Studio, in Glasgow, Scotland, has been in business since 1972 and works in all printing media except lithography. Fiona Watson's etching and watercolor, *The Puddle Brothers* (\$380 unframed) caught my eye as did Ken Currie's etching, *Drinking Session in a Highland Hunting Lodge* (2015, \$1,050 unframed) and John Mackechenie's *Road to the Isles*, a screenprint (\$1,650).

name just a few. Marc Chabot Fine Art of Southbury, Connecticut, had a variety of prints from the 19th and 20th centuries, including work by J. Alden Weir, Ernest D. Roth and Ross Turner. Pia Gallo of New York had a 1997 Craig McPherson, *Clairton*, offered for \$1,750, as well as the *Sword Swallower* from Matisse's *Jazz* (\$28,000).

Edward T. Pollock Fine Arts of Portland, Maine, was displaying Will Barnet's 1969 lithograph *Woman and Cats* (\$3,500) and Keith Sheridan Fine Prints had work by John Taylor Arms, Sybil Andrews, Howard Cook, Gustave Baumann and Childe Hassam.

In all, there were 15 dealers and galleries at this year's Satellite Fair, with a wide range of work at many price points. Having all three fairs in such close proximity truly allowed for a comprehensive look at what is available on the print market, from Old Masters to contemporary work.

“Collecting and the Pleasure Principle,” a program presented at the IFPDA Print Fair

Gillian Greenhill Hannum

The Print Fair offers a variety of tours and programs, and I was fortunate to be able to attend this Saturday afternoon panel discussion offered by the International Fine Print Dealers Association in collaboration with *Art in Print*, a bi-monthly journal founded in 2011 that commissions artist projects and runs a bi-monthly competition for artists. Michele Senecal, Executive Director of the IFPDA, welcomed guests and then introduced Susan Tallman, editor of *Art in Print*, who moderated the panel comprised of Ross Evangelista, who collects contemporary art across media, Antoine Rouillé d’Orfeuil, who collects prints across the historical spectrum, and Madeleine Viljoen, Curator of Prints at the New York Public Library.

Tallman explained that the journal had put out a call for contributors to the panel, and when submissions came in, it was the delight people take in prints (whether as collector, curator or artist) that stood out.

Viljoen began the discussion by showing images of the Print Study Room at the New York Public Library, which prides itself on accessibility. She noted that the department still has a card catalog; only about a sixth of the collection is included in the NYPL’s online catalog. She also showed the storage area, filled with boxes of prints and volumes of albums. She said that buying prints for the Library is a great pleasure. She has a particular interest in decorative prints with repeat patterns. She also is always on the look out for rare, unusual prints. For example, the NYPL has one of only two known prints by French Impressionist Gustave Caillebotte. She has also recently purchased work by South African contemporary artist Diane Victor, through David Krut Editions.

Evangelista showed images of his art hanging in his home. He has been collecting for nine years, beginning at a gallery that offered prints for \$20. Prints are everywhere – leaning against the walls, under the beds. He buys from both galleries and auctions and tends to select non-figurative, colorful, abstract work. He rehangs his collection annually, purposefully putting challenging pieces in spaces like the guest bathroom where people will have to confront them. He also collects books and “skateboard art”;

one by Damien Hirst hangs on a wall; others are under beds. He noted that it is easier to buy work than to sell it, so a collector needs to be prepared to live with the art.

D’Orfeuil discovered prints on his own. As a young man, he met a group of older people who were part of the art world, and they directed him to prints. He loves different kinds of papers. He is not so interested in images, but is much more focused on impressions and is fascinated by the processes and how surprising the results can be. The “singularity of multiples” draws his interest.

The moderator asked about the social aspect of print collecting. Generally, one shops alone. This is very different; it involves talking to many different people. Evangelista mentioned taking advantage of “collection visits” that are offered during Armory Week; seeing the collections of others sometimes leads you to a kindred spirit.

Viljoen was asked how someone who is an expert in Renaissance art comes up to speed in all of the time periods that the Library must cover. She said that she depends on her eye, and that there is also a “joy factor” involved when she finds something really wonderful for the Library. She does not personally collect and said that enjoyment does not depend on ownership. The NYPL has between two and three hundred thousand prints. Every time she opens a box, it provides a fresh experience.

Evangelista warned against collecting with your ear rather than your eye. He avoids “famous” images, and d’Orfeuil said he enjoys looking at his collection with friends and fellow collectors. He also really enjoys the research aspect of collecting.

An audience member asked about the future of the collections. Evangelista said he is still collecting but has slowed down somewhat. He has no particular illusions about the future of his collection. He does, occasionally, sell a work if it becomes famous, but he plans to continue to collect for as long as he can.

Another audience member asked how someone who lives in a rural area can network effectively in the print collecting world. D’Orfeuil noted that there is a growing online community that he corresponds with via email. He also pointed to the vital role played by art fairs, such as the annual New York Print Fair.

Julian Hyman Eulogy, read at the National Arts Club, October 24, 2017

*Dr. Leonard Moss, President Emeritus,
Print Club of New York*

I am pleased to have this opportunity to honor my dear friend Julian Hyman in the presence of so many members of the Print Club of New York.

Julian and I shared a common background. He graduated from Columbia College in 1944, and I graduated a year later. We did not recall meeting while in college, although we were both members of the pre-medical society. When Julian found my picture as a member of the newspaper staff in his 1944 yearbook, where he was the only graduating senior to be pictured wearing a Naval officer's hat, he declared us to be classmates. It is in his honor that I wear our Columbia College tie.

Our first meeting was by coincidence. My wife Muriel met socially with Morley Melden, founding president of the Print Club. When he heard that her professional work involved helping organizations become more effective, he invited her to join the Print Club board. I came along out of interest and curiosity. At that point, I was an active print collector and Sylvan Cole, head of Associated American Artists, was my mentor. I was unaware that Sylvan was the primary force in motivating Morley to found a print club in New York City.

Muriel and I joined the Print Club in its third year, the year Alex Katz produced the commissioned print. At some point around that time, Morley resigned and Julian, who was not a member of the Founding Committee, began his long and illustrious tenure as president. Muriel subsequently served as Events Chairperson for 13 years. Julian was already an important person in the world of graphic arts, and his presidency added to his importance as well as influence. His familiarity with artists, galleries, museums and printing techniques was incorporated into exciting activities for Print Club members. We visited museums and galleries, observed printmakers in action in their studios, became invited guests at the annual Print Fair and published an annual presentation print by an established artist for our members. During his tenure, Julian introduced several established artists to our print selection committees. Karl Schrag (1993), Will Barnet (1998), Bill Jacklin (2000), Richard Segalman (2008), and Craig McPherson (2009) created commissioned prints and continued as friends of the Print Club.

The Artists' Showcase became a popular annual event in which emerging artists not represented by a gallery were invited to show and sell their work to Print Club members. A conversation at a particular Showcase ultimately led to Julian's becoming a major supporter of the Brodsky Center for Innovative Editions. Lynn Allen, second in command at the Brodsky Center, Mason Gross School of the Arts, Rutgers University in New Brunswick, New Jersey, had been chosen to present her lithographs at the Showcase. When she met Muriel and me and found that we were avid collectors living in the Princeton



The late Dr. Julian Hyman with artist Fred Mershimer.
PHOTO BY LOU SPATALNICK

area, she said we must meet Judith Brodsky who was about to sell Brodsky Center created prints at her home as a fundraiser. We dropped by, bought enough to completely fill our walls and soon became co-chairs of the Brodsky Center Advisory Council. We recommended to Judy that Julian join the advisory council.

Julian and Elaine often opened their home to fundraising events for the Brodsky Center. Their walls were filled with prints and paintings, tables were occupied with Elaine's exceptional sculpture, and framed prints were piled in every available corner on all floors of their large house. Their taste in art was immediately apparent, and they were pleased to show us their recent acquisitions. I particularly admired their Bill Jacklin monoprints. I followed Julian's advice in collecting prints. On one occasion, we went to the Marlboro Gallery in London to select from among Jacklin's lithographs of Coney Island, scenes near where I was born in Brooklyn. When we returned home, I was encouraged to find that we had chosen the same prints Julian had already selected.

Early on I noticed a pile of Julian's framed photographs in an obscure corner of a less frequented room. I found his photography particularly arresting. Over time, the excellence of his photography became recognized. The Montclair Museum presented an exhibition of his photography. And remarkably, Julian's photographs of New York City in the 50s and 60s are now in the permanent collection of the New-York Historical Society. There are very few quality photographs of buildings in those sections of the city that no longer exist.

My last meeting with Julian was at the apartment he had moved into years after Elaine passed away and his health began to require assistance. I had come to chat as friends and take home the book of Bill Jacklin's collected works that Julian had acquired for us. Much of Julian's art collection had been given to members of his family and sold at auction, but the apartment was still filled with art on every wall and piled in every corner. The quality of the images and how they were arranged was

outstanding, and Julian was particularly pleased with the result of that effort. We were having our usual conversation, admiring his various works of art and discussing recent troubling world events, when he surprised me by offering me one of his framed photographs. I couldn't choose. Every image was arresting and seemed to project a special artistic quality beyond the image itself. Ultimately, I chose the photograph of a tree on a hill with mountains in the distance. The image was completely one of nature. The appreciation of the image would come entirely from the viewer's response.

We learned at Julian's funeral that his outrage at the government's interference with the practice of medicine led him to leave office practice at age 62 and focus his talents on the art market. With Elaine, herself a

sculptor, their keen artistic sense enabled them to successfully buy and sell works of art. At the same time, I had a similar reaction to how medical insurers were structuring the practice of psychiatry and the voluminous documentation they required. I used my office as headquarters for the company Muriel and I formed to help organizations manage their stress and develop their executives. I never realized that Julian had left office practice, because he behaved as if the health of everyone in the Print Club was his concern. He called us when we were ill and followed up until we recovered. He took excellent care of Will Barnet. And his medical expertise remained crisp and up to date. This is evidence of Julian's special quality of profound empathy for those around him. He will be sorely missed.

Julian Hyman

Mona Rubin

There is not much to add to Leonard Moss's comprehensive eulogy to my father, and I thank him for sharing his thoughts at the opening meeting of the year. My father would have loved to be there because the Print Club was such an important part of his world. His knowledge and love of art combined with his enthusiasm infiltrated everyone around him. Both he and my mom contributed to the Club in myriad ways. Perhaps the greatest takeaway are all the friendships. It is fitting that Fred Mersheimer is photographed here, visiting my Dad at age 91 at a NJ nursing home, more than 25 years after they met and worked on our inaugural print together. It was deep friendships like this that enabled him to bring us major presentation prints, events, and an expanded membership. He encouraged me to step up to the

Presidency, which has led me to meaningful experiences and friendships as well. As a final note to his legacy, I am pleased that my son joined the Club a few years ago, and my brother on the West Coast will take over my Dad's membership, which started at the Club's inception. I know we will all miss his energy; he even made it to our 25th Anniversary Party so he could visit with all his artist and member friends.

I have several Presentation Prints from my father's collection that are otherwise no longer available, and I would like to make these available to interested members. These images include Warrington Colescott, Paul Jenkins, Stanley Boxer, John Walker, Elizabeth Catlett, Judy Pfaff and Faith Ringgold. Please feel free to contact me via email at monarubin@gmail.com and I can provide photos of framed images and discuss pricing.

Exhibition Reviews

"American Abstraction: The Print Revival of the 1960s and 70s," The Bruce Museum, Greenwich, CT through March 1, 2018

Gillian Greenhill Hammum

The Bruce Museum continues to offer first-rate exhibitions of prints. This small exhibit includes choice examples by some of the major players in the world of printmaking as it reemerged as a creative force in the 1960s and 70s. Among the key influences, and represented in the show, was Stanely W. Hayter (1901 – 88), the British printmaker who moved his Parisian *Atelier 17* to New York City during World War II, where he influenced key members of the New York School such as Robert Motherwell (1915 – 91), also represented in the exhibit.

Other artists included in the exhibition are Matsumi Kanemitsu (1922 – 92), Garo Antreasian (b. 1922), Sidney Gordin (1921 – 94), Raymond Parker (1922 – 90), Joop Sanders (b. 1921), Ulfret Wilkie (1907 – 87), Alexander Calder (1898 – 1976), Deborah Pennington (1930 – 2010), Frank Lobdell (1921 – 2013) and Bruce Conner (1933 – 2008).

All abstract in style, the work represents a variety of techniques with an emphasis on lithography and etching. Some works are black and white, while others are in bold colors. The images are arresting, and the show does a good job of encapsulating and presenting to the viewer the major trends of an era that saw the birth of Universal Limited Art Editions on Long Island (ULAE) and the Tamarind Institute, initially in Los Angeles but later relocated to New Mexico.

The exhibit hangs in the Bantle Lecture Gallery, which is occasionally closed for viewing during programs, so it is best to call ahead (203) 869-0376.

“11th Biennial International Miniature Print Exhibition 2017,” The Bendheim Gallery, Greenwich, CT November 30, 2017 – January 10, 2018

Gillian Greenhill Hannum

The Greenwich Arts Council, in collaboration with the Center for Contemporary Printmaking in Norwalk, featured the 11th Biennial International Miniature Print Exhibition, at the GAC’s Bendheim Gallery. Juried by Freyda Spira, Associate Curator, Department of Drawings and Prints, Metropolitan Museum of Art, the exhibition consisted of 190 works by 91 artists representing 23 countries and 16 states. These were selected from over 840 entries from more than 40 countries. The range of techniques was broad, including collographs, digital prints, linocuts, photopolymer intaglio, monotype, silk aquatint, intaglio, lithography, drypoint with chine collé, etching and lithography with screenprint. Artists were from as far away as Australia and New Zealand and as nearby as New York and Connecticut.

First prize went to Print Club member Dorothy Cochran of New Jersey for her exquisite silk aquatint *Open* (2017). Robin Koss of Pennsylvania won Honorable Mention for three aquatint and collage pieces, *On the Path that Whispers No. 1, No. 2 and No. 4* (2017). Paul De Ruvo of Connecticut had an expressive lithograph, and Carol Dunn of Connecticut showed lovely photopolymer intaglios of landscapes. Two charming burin engravings of dogs by Carol Wax of New York were a surprise from this master of the mezzotint, a process ably demonstrated by Michael Arike of New York. Emily Trueblood of New York exhibited a lovely little linocut of a boat yard, and Christine S. Aaron of New York had some expressive monotypes of seascapes and landscapes.

All prints in the exhibition were no larger than four square inches. If you are a long-time collector running out of wall space or a new collector with limited funds, the Miniature Print Biennial offers work by first-rate artists that ranges in price from \$50 to \$150; so watch for it again in two years! Meanwhile, if you are willing to go a wee bit larger, *Foot Print 2018* will be coming to CCP this summer.

“Illumination: Annual Members’ Exhibition,” Center for Contemporary Printmaking, Norwalk, CT December 10, 2017 – February 11, 2018

Gillian Greenhill Hannum

The current members’ show at CCP is full of outstanding work in a variety of print media, testament to the growing strength of this not-for-profit printmaking workshop. Indeed, it is difficult to single out works for comment as the standard was uniformly high. Christine S. Aaron is represented by a lovely monotype, *Primordial: Cocktail* (2017) in shades of purple, rose and blue with a

wonderful watercolor feel. Betty Ball received Honorable Mention for her photopolymer intaglio, *White Tulips* (2016), which recalls Pictorialist photographs from the turn of the 20th Century. Shirley Bernstein’s reduction woodcut of a sky at sunset, *Purple Mountain* (2016) is ablaze in pinks, purples and blues. Binnie Birstein took an Honorable Mention for *Halcyon* (2017), a vibrant screenprint with encaustic in shades of red, while Ann Chernow’s lithograph, *Moonlight* (2015) is a quiet black and white print of an interior illuminated by moonlight with a woman’s back silhouetted in the doorway. Cat lovers will be drawn to Helen Cantrell’s mixed media piece, *Legend* (2017).

Congratulations to Print Club member Jane Cooper, who took Second Place for her monotype on gold leaf, *Illuminated Three Squared II* (2017), a poetic landscape that recalls the late work of George Inness. Jo DeWaal’s etching and aquatint with chine collé of a landscape with three trees, *Unicorn* (2017) is similarly poetic. Katharine Draper’s monotype, *Alight* (2017), another Honorable Mention, is an abstract pattern that recalls Futurist works like Giacomo Balla’s *Swifts: Paths of Movement* (1913).

Carol Dunn’s simple study, *Days’ Cottage – Truro* (2017) is a long and narrow photopolymer intaglio; William Evertson used traditional mokuhanga technique to create *Flower Weaver* (2017), which won an Honorable Mention. Roxanne Faber Savage is showing a lithograph with leaf, *Shiny Miami (6)* (2015) that looks like the view one has of a city at night from a landing plane.

Print Club member Sheila Fane has a delightful monotype of fireworks exploding in a night sky, *Celebration I* (2017), and Bonnie Johnson is represented by a gorgeous landscape in silk aquatint with copper leaf, *Tahoe Glow* (2016). Nina Jordan, a 2016 PCNY Showcase artist, continues with her series of houses, showing a woodcut of a ranch house at dusk, *Illumination in Tampa* (2017). Club member Joan Lane has a wonderful woodcut of a black bird, a silhouetted branch and a large, red moon in *Moonstruck* (2017); Lynne Lederman’s small and simple *Schoolhouse at Night* (2017) is a charming linocut with leaf. Channing Lefebvre’s engraving with hand coloring, *Chinois I* (2017), is a play of pattern against pattern, while Jim Lesko’s *CStill Gold* (2017) is almost Minimalist with its black and gold rectangles on a gray field. Heidi Palmer’s black and white monotype of people strolling on a beach, *Night Walk* (2017), draws viewers in as does Joan Potkay’s Rothko-like monotype, *Cloud 2* (2016). Wendy Shalen’s sensitive etching with chine collé portrait of *Giuseppe Baldinelli, Master Bookbinder* (2017), is incredibly intimate as the artisan looks up from his work. Best in Show went to Karen Vogel for her Cubist-inspired monoprint, *Sunrise/Sunset* (2017). Prices of works range from \$1,200 (Lesko) to \$80 for Eileen Tavolacci’s 4” X 4” woodcut, *Let it Shine* (2017), so there is something in every price range!

The Lithography Room next to the gallery space is showing Frances B. Ashforth’s *Water + Words*. This body of work, from 2016 and 2017, includes waterbase monotypes that look like cyanotypes from the early 20th Century. There is also a portfolio, *Water + Words* (2017) – a series of wonderful line depictions of rivers and coastlines with quotations from various writers. The portfolio was printed in an edition of 14 and may also be seen on the artist’s website.

Katja Oxman: Bridging the Gap between Word and Image

Maryanne Garbowsky

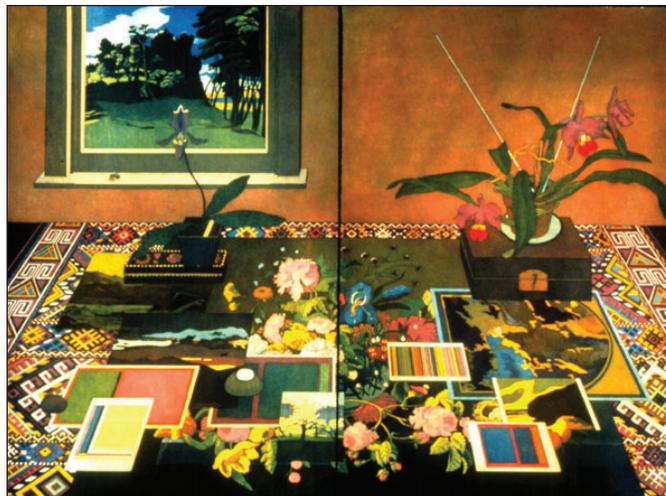
Katja Oxman is unique: her prints, which are complex and intricate, are highly allusive and bridge the gap between word and image. Lines from poets and writers she admires are embedded in her prints, either as quotations used in titles or in the content of the work itself. Among her favorite writers are Rainier Maria Rilke and Emily Dickinson. Dickinson especially provided Oxman with inspirational words, which the artist in turn used in many of her prints. A gift of Dickinson's *Collected Poems* given to her by her mother focused Oxman's interest in the poet. Up until that time, she had worked exclusively with poet Rilke, using his poems for titles to her work. She was more familiar with his work than with Dickinson's; "But I was ready for a change, ready for a woman's poems."

Dickinson's poems have served her well. Over the last decade, she has done several prints that use Dickinson's lines for titles and plans more. Considering that she completes approximately two prints a year, we can see that Dickinson's words have been very important to her. In Dickinson, Oxman has found a compatriot, a woman who also worked "in an isolated state out of her home." Oxman also works in isolation in her home studio where she works every day. There she begins with a pencil drawing of a still life that she arranges and rearranges over the course of days, even weeks—adding, subtracting objects until she is satisfied it is just right. The drawing is very detailed and the actual size of the still life. She then transfers the drawing reversed to an etching plate that will become her "blue plate." Oxman works with three plates, which are the three colors she uses, blue, red, and yellow. Although her prints appear to have black in them, that is only an "illusion," created by the combination of red, blue, and a little yellow.

She carefully adjusts the tonality, bringing the plates through various stages of aquatint. She uses spray paint to protect those areas she doesn't want changed and "bites" the plates anywhere from two minutes to an hour. When the plates are ready for the press, she makes the registration marks, which are essential to successfully and accurately creating the print.

In her prints, Oxman seeks "balance, simplicity, composition, and tightness of form," qualities the artist has found in the poetry of Emily Dickinson. When finished, Oxman "riffles" through the pages of her well-used *Collected Poems* and finds an appropriate line that captures the mood and feeling of the print. She does not look at the poems from a scholar's perspective, but as someone trying to complement in words the feeling of the print.

Oxman works very hard at color composition in her prints. To her, the prints are primarily landscape and color compositions. The images develop slowly over a period of time, and she never uses objects she doesn't like. She prefers not to be too obvious or clear in her work, but is after a more complex, eclectic effect. She wants her viewers to be able to "put their noses in the print" and to enjoy



If Bird the Silence Contradict by artist Katja Oxman, 1997. IMAGE COURTESY OF THE ARTIST

it from across the room as well. She hopes that they will be able to appreciate the work for a long time on different levels and to continue to find new things in the print.

Many times, her works use personal references. For instance, a print done when she had her son depicts various images of mother and child. Another time, when she was in the midst of toilet training her son, she used Titian's famous image of a young boy urinating into a pond. These self-references are amusing as well as meaningful to the artist, though she doesn't expect her viewer to read them as symbolic.

Her print, *In an Adjoining Room*, was done as a memorial to her deceased mother. The Dickinson poem from which the line comes is poem 449 and one that Oxman has "always loved." It is about beauty; thus, it is a tribute to her mother who first gave her Dickinson's poems. It is also about another reality, another room as it were, that the artist is unfamiliar with since it is, after all, about death - "I died for beauty...." The imagery in it is based on abstraction. In fact, Oxman thinks that it is harder to read than her other work, harder to separate the images. The images refer to work by Howard Hodgkins, Willem de Kooning, and Mark Rothko, of whom she is particularly fond and often uses as "color relief and punctuation" in her work. In addition, there are other images she frequently uses, such as feathers, bugs, and an Oriental carpet. Here, she also depicts a pocket watch and butterflies, references to the fleeting nature of time and suggestive of transition and rebirth.

Oxman clearly loves art—all art. Her tastes are varied and wide. It is difficult to find a period of art history that she doesn't enjoy. "Ironically, I love painters more than I do printmakers, though I love the work of Rembrandt and Durer." If she were to choose, she would select the Italian Renaissance as one of her favorite periods.

Oxman's work is intricate, complex, and detailed. Although it is time consuming to do, developing slowly over a period of time, she doesn't like to plan out her work too much in advance for she finds if she sticks too closely to a preconceived idea, the print will "fail" for her. She also has certain limitations as a professional print-

maker. Satisfying a public gives her parameters in her selection of imagery, even though now and then she will create a print for her own pleasure, using those images with which she most enjoys working.

Oxman's prints not only take time to complete, but also to "read." The print *If Bird the Silence Contradict*, a line from Dickinson's poem 1650—a poem she has already used three times and plans to use again in its entirety—gives the viewer a feast of images. The density of imagery adds to the viewer's enjoyment as well as increases the viewer's focus.

The print "functions" as an "American landscape" piece with references to Giovanni Bellini's painting *The Dance of the Gods*. Taking a portion from the top of that painting, leaving out the dancing gods on the bottom, Oxman includes a window, which comes from the Bellini work. If you look closely at the right side of the window, there is a small red dot referring to the bird of the title. The poem, which Oxman describes as wonderfully rich

and visual, is amply complemented by the visual lushness of the artist's print.

The artist works large. Though her press bed is 30 inches, she often works with diptychs, that is two prints which go side by side to enlarge the scope of her work. *If Bird the Silence Contradict* is such a work, so that both sides function as one larger print, the imagery of one flowing uninterruptedly into the other. The richness of Oxman's imagery comes from many sources, including Asian influences and a wide array of painters from different periods. Vermeer, another one of Oxman's favorites, is used in *In an Adjoining Room* as well as in an earlier work, *Till Saffron in Vermilion Slid*.

"It is difficult to explain why I choose a certain line," Oxman admits, "but it fits what I am trying to say in the print." As viewers, we appreciate the artist's choice of the poetic line and welcome another way to read Dickinson's words as transformed by Oxman into a visually rich and sensitive print.

Passing of Printmaker, Teacher and Author, John Theodore Ross

John Theodore Ross, renowned printmaker and author, passed away on November 29, 2017. Born in New York City in 1921, Ross was educated at Cooper Union, where the late Will Barnet was one of his teachers, Parsons School of Design, the Ecole des Beaux Arts in Fontainebleau, France, the New School for Social Research and Columbia University. Ross was a Professor and taught studio art at Manhattanville College in Purchase, New York, from 1964 to 1986 and also taught printmaking for over 50 years at the New School in New York City. He was a member and president of the Society of American Graphic Artists (SAGA) and was elected Academician in the National Academy of Design in 1983. He was recipient of numerous awards and fellowships, including five MacDowell Colony Fellowships and exhib-

ited widely with over 60 solo shows; his work is in numerous public and private collections in both the United States and Europe.

Ross and his late wife, artist Clare Romano, co-authored the classic *The Complete Printmaker* in 1972 followed by *The Complete Screen Print and Lithograph* (1974), *The Complete Relief Print* (1974), *The Complete New Techniques in Printmaking* (1974), *The Complete Intaglio Print* (1974) and *The Complete Collagraph* (1980).

Ross opened The High Tide Press—working with other artists and creating many of his own artist's books and portfolios. He designed and printed 19 limited edition artist books, many of which were bought by collectors or museums. His website is www.johnrossprintmaker.com. (Information from the Old Print Shop's website.)

Member Notes

Congratulations to **Dorothy Cochran** for taking first prize in the 11th Biennial International Miniature Print Exhibition with her silk aquatint *Open* (2017) and to **Jane Cooper**, who won second place in this year's members' show at the Center for Contemporary Printmaking in Norwalk, CT for her monotype on leaf *Illuminated Three Squared II* (2017).

Print Club Board member **Natalia Kolodzei** announces *Eduard Gorokhovsky: From Siberia to Moscow, Selected Works on Paper from the Kolodzei Art Foundation*, Harriman Institute, Columbia University, 420 W. 118th Street, 12th

floor, New York, from January 29 to March 30, 2018, with an opening reception on Wednesday, January 31 from 6 – 8 p.m. This exhibition features selected drawings from the 1960s and early 1970s by prominent Russian artist Eduard Gorokhovsky (1929-2004) while he was living and working in Novosibirsk and artist's prints from his Moscow period.

<http://harriman.columbia.edu/event/exhibit-opening-eduard-gorokhovsky-siberia-moscow-selected-works-paper>

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