

# The Print Club of New York Inc

Spring/Summer 2018

## President's Greeting

Kimberly Henrikson

Greetings PCNY Members, Our membership year for 2017-2018 has wrapped up, and I am sure many of you are looking forward to the summer. Before we move ahead to the next membership year, I want to thank all of you for your participation in the Print Club of New York this past year. It's always a pleasure to catch up with you at our events and learn more about what interests you about the prints we're viewing and the artists we meet. I appreciate your enthusiasm for printmaking and interest in learning more.

The Club's final event of the membership year was the Annual Meeting and Artists' Showcase held at the Society of Illustrators. As always, it was well attended, and I hope you all enjoyed the selection of artists chosen by the Showcase committee. I received many positive comments about how diverse a group of artists it was, in both their preferred printmaking medium and imagery. With the variety presented, I hope many of you were able to find a print from at least one of the artists to take home for your collection. With the opportunity to meet with and hear directly from the artists about their work, I find the Artists' Showcase one of the most direct ways we can support living printmakers, encouraging the continued pursuit of excellence in the field.

As was mentioned during the evening's remarks, we are now accepting renewals for anyone wishing to continue with another year of membership in the Print Club for the 2018-2019 membership year. Like last year, we do have a waiting list, so be sure to renew before the fall when the membership will open up to new members if

seats remain open. The renewal forms have been mailed out, so be sure to turn that around as soon as you can.

I wish you all the best through the season and look forward to seeing you again in the fall.



LeRoy Neiman Center Print Studio.  
PHOTO BY KIM HENRIKSON

## Recent Print Club Events

### The Print Club of New York Visits "Meow" or "貓" at the LeRoy Neiman Center for Print Studies at Columbia University

Kimberly Henrikson

On Monday, February 26th, a group of 30 Print Club of New York members were treated to a guided studio and exhibition tour of the show "Meow" or "貓" at the LeRoy Neiman Center led by Marie Tennyson, Associate Director. The exhibition featured prints made by artists working in collaboration with their current master printer, Nathan Catlin, during the past seven years while he has been at the Neiman Center.

We began our evening in the print studio adjacent to the gallery. The Neiman Center has classrooms downstairs in the same building with space for students to work; the studio we were visiting was the professional printshop. While walking through, we passed multiple presses, a variety of lithography stones, an etching press, and a dufa Epson printer and laser engraver, which we heard had been used for all sorts of projects, including surfboards.

Marie brought the group to see a series of new editions by two different artists. The first set of editions was for artist, filmmaker, and rapper/hip hop pioneer, Fab 5 Freddy. There were six different images screen printed on black velvet in an edition of 18 plus 8 artist proofs awaiting the final step of adding glitter. Each focused on a different notable figure, such as the boxer Jack Johnson or martial artist Jim Kelly, incorporating some

#### The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station  
New York, NY 10163

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Mark Dion, *Cupboards, Closets, and Lockers* (2015-16).  
PHOTO BY KIM HENRIKSON

photography processes and collage. The second group of editions we saw was by artist Nicola Lopez; three different prints planned for release at the EAB fair in October, they were at the step of using the laser engraver. The editions had already been printed with an ink jet printer, incorporating soft ground, sugar lift etching.

After the Print Club members had a chance to look at the prints in progress, Marie took some questions from the group. A member asked what brings artists to the Neiman Center to work on a print project. Marie explained that in some cases an artist may have an idea of something they would like to pursue or want to try something they've never done before that the Neiman Center can help them develop. In terms of its being a successful project, it helps if artists come in having a level of comfort working with students. Some also want the market to be open to people who can't collect their work in other mediums. The Neiman Center does not pick its artists, they have an Advisory Board they work with. And they don't pay artists to come to the Neiman Center; they "pay" them by giving them half of the prints produced in the edition that they can then sell. As far as what happens to Columbia's prints, when they are sold, the money goes back into the program. In this way, they can fund the program and hire some graduate students; it allows them to do interesting things.

There were a few instances mentioned of edition sizes set at an edition of 18, so someone asked if there was any significance to that. Marie assured us that no, there was no specific reason for choosing editions of 18, the edition size is up to Tomas, the Artistic Director, and he's chosen 18 a lot recently, but he has done editions of 30 and other sizes; this is not the only size he chooses, it's just been frequent recently.

After getting the sneak peek of the editioning projects in the print studio, we moved out to the gallery to hear about highlights from among the prints in the current exhibition. We started with the Kiki Smith print, *Esperanza*, from 2015, immediately outside the studio doors. It was a large print of raindrops falling in white and grey through variegated shades of grey in the top half of the paper, while in the lower half, the raindrops fall as iridescent colors through a bronze-colored ground. This print was made using intaglio with holographic paper and mirrored Mylar. The raindrops were laser cut out of the Mylar, then a double-sided archival adhesive was used on the back, then they heated and pressed the layers together from the back.

Moving counter-clockwise around the gallery, we encountered a group of four photogravure prints with hand coloring by Turner Prize winner John Walker, *Catlin Lee (6)*, *Catlin Lee (1)*, *Catlin Lee (9)*, and *Catlin Lee (5)* from a set of 9 made in 2016. The series focused on a body of work he developed around the game Beano, played during Prohibition. Even though the game is old, the cards can still be found, so Walker was buying them and working directly on these old game cards to develop an image to use in his work. Walker painted on paper, then they photographed those using photogravure to burn the photographic image into a copper plate. He used steel-faced copper plates to allow more durability through the course of printing due to copper's malleability. This is a process in which the copper is coated with steel to allow it to stand up against the pressure of the press many times. Then, because he's a painter, Walker wanted to add paint to the resulting prints, so he hand painted on each of the prints making them hand-colored editions.

Next, we looked at two prints from a series of seven by Michael Joo, *7 Sins (0.0632007 CALORIES)* and *7 Sins (0.00342333 CALORIES)* from 2016. The images come from a set of metal trays, each one having been embossed with the number of calories required to perform each of the seven deadly sins. Joo took a photo of each metal tray, and those were the images used to create the image used for the prints. It was an original process for this series; they didn't know if it was going to work. Using 500 gsm paper, they screen printed onto the paper with epoxy, then put on hazmat suits while spraying chemicals that would give the effect of mirroring, and wherever the epoxy was, the image emerged, but within seconds it began to oxidize, changing the color and tonality of what has been applied. They didn't know if the paper would fall apart from the spray, as they also had to blast it with water. Because of the unique nature of the process to make these, they're considered a variable edition because there is a subtle difference between each. Interestingly, the artist has not revealed which numbers and tray are associated with which deadly sin.

As we progressed around the front corner of the gallery, Marie noted two smaller pieces by artists in the show. The first was from Mark Dion, a grouping of silhouettes of flying objects arranged as if part of a naturalist's diagram called *300 Million Years of Flight* from 2012. She mentioned that Dion is an interesting artist to follow on Instagram; he shares images from interesting places, giving his followers a chance to see behind the scenes of his projects. The other print was a Kiki Smith work using the same holographic paper and iridescent colored raindrops previously viewed in *Esperanza*. This one, titled *Good Day*, was originally a test print made in 2015.

On the opposite side of the entry, a narrow shelf held three rather unusual Mark Dion works from a series titled *Cupboards, Closets, and Lockers* made in 2015-2016. They were made using laser-engraved wood veneer and offset lithography cut in the shapes of these different storage objects. The doors of each open to reveal their contents: a mixture of individually printed, cut, and adhered miscellany including animal specimens, bottles, nets, bags, tools, and so on. Dion fills the spaces as one might fill a historic *wunderkammer* or cabinets of curiosity and keeps the viewer looking into the depths of the flat, two-dimensional spaces he created.

Returning to the back of gallery, Marie directed the group to a wall of eight prints by Arlene Shechet, a series titled *Significant Other* from 2017. Shechet had been invited to come and print the previous year and didn't know what she wanted to

do, but she brought in a little pile of bricks wrapped in green with the goal of finding a way to recreate her glazes and their texture, using a laser engraver for effect. Marie went into detail discussing the process for *Significant Other: Miracle*. Shechet brought wood blocks and laser cut into each of them. They were then inked, placed on the press bed, and run through twice in order for the resulting print to take on the crackle glaze seen on her sculptures. They mixed over 64 colors for the series. Shechet is a color person and needed to see it all first, even having printed them out without texture.

The final work we looked at in the exhibition was a series of three intaglio prints by Kiki Smith also from 2017, *sun zoom spark*. Smith used the same three plates and the same three colors for each print in the series but inked them in a different order each time, with very different resulting images for each print.

Just for our visit, Marie brought out two additional prints. The first was Kiki Smith's *Tidal* from 1999. It was a long, accordion-folded print showing 13 images of the moon shining over water. The moon photos were taken each month at Columbia's astronomical observatory with water photographed at Coney Island. Because the same side of the moon is always facing earth, they changed the length of time the plate was in the acid to make them visually different from each other. When the edition was made, the paper was wrinkled, which worried them, so they ironed it, but when Smith came in to view the edition she said, "this needs to be more crinkly." The documentation on

the reverse of the print names everyone involved in making the edition, including the grad students.

The final print pulled out for the group was *Notepad* from 2005 by Sarah Sze, a three-dimensional, assembly-required print made using offset lithography to look exactly like a lined notepad with pages curled up, tucked under, laser cut into forms, and perforated in an edition of 40. Marie explained that any brown we saw was burned paper, and all the little chads from the cut-outs were saved for each print and intended to be strewn about along the floor below the installed print. A Club member asked why this is considered a print instead of a construction, which Marie explained is because it is ink on paper, editioned, and made with printmaking on an offset press, meeting criteria for prints. Another question was asked about how one would store this print because of its complexity. Apparently, the Neiman Center was going to have to have custom boxes made, but they were going to cost \$150,000. A grad student went to the Muji store, found an off-the-shelf box and brought it back. It turned out they were able to customize it for a minimum cost and save a large amount of money on this alternative, which worked.

Marie Tennyson's guided tour of the Neiman Center gave Club members the opportunity to not only enjoy prints on display in the exhibition but the group learned more about how they were made. The print shop tour set the tone for the evening as the behind-the-scenes view of current projects informed the later conversations in the gallery while examining more closely the extraordinary variety of work hanging on the walls.

## Upcoming Print Club Events

**September 27, 2018, 6:30 – 8:30 p.m.**

Print Club of New York presents its 2018 commissioned print by Amze Emmons, National Arts Club, Gramercy Square, New York, NY.

**October 24, 2018**

VIP Preview of the Fine Art Print Fair (October 25 – 28), Javits Center, New York City.

### Also of interest to Print Club members:

**June 3 - August 26, 2018**

*6th Biennial Footprint Competition/Exhibition*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemprints.org](http://www.contemprints.org).

**June 23 and 24, 2018**

*The BIG INK tour* is coming to CCP! This project is focused on carving, printing and promoting large-scale woodcuts (at least 24" x 48"). For more information call (203) 899-7999 or go to [www.contemprints.org](http://www.contemprints.org), or check out the [bigink.org](http://bigink.org) online gallery.

**June 23 – October 21, 2018**

*Expressionism in Print: The Early Works of Richard Haas, 1957 – 64*, The Bruce Museum, 1 Museum Drive, Greenwich, CT (203) 869-0376 or [www.brucemuseum.org](http://www.brucemuseum.org).

## Print Club's Annual Meeting and Artists' Showcase

*Gillian Greenhill Hannum*

On Monday evening, May 21, the Print Club of New York held its Annual Meeting and Artists' Showcase at the Society of Illustrators in Manhattan. Following a wine and cheese reception, President Kimberly Henrikson called the meeting to order, presented a brief financial report noting that the Club's fiscal year ends June 30; we are finishing the year on a firm financial footing with full membership of 200 for the second year in a row. She noted that we already have a waiting list of 12 for next year and urged members not to delay in renewing memberships! Renewal notices will go out in June. PayPal is available and renewals could be made at the annual meeting. The Club's 2018 artist is Amze Emmons of Philadelphia; some members may remember him as he was a Showcase artist in 2012. We also already have a signed contract for 2019.

Kim reminded members that there were four Board members up for election this year, each for a two-year term: Kay Deaux, Kim herself, Natalia Kolodze and Gabriel Swire. She asked if there were any further nominations from the floor. There being none, she reported that all those on the ballot were reelected to the Board with over 90% of the votes submitted. She also explained that the Board had voted this year to add a monetary honorarium for artists selected for the Showcase and invited this year's artists to the stage to accept checks for \$500 each. This is in line with our Club's mission to support artists



2018 Showcase Artists. PHOTO BY GILLIAN HANNUM

engaged in furthering the art of printmaking. She then turned the podium over to Kay Deaux, who coordinates the annual Showcase.

Kay briefly reviewed the process by which the five Showcase artists are selected each year. A committee of volunteers visits print shops and exhibitions in the tri-state area; this year members went to the Art Students League, Robert Blackburn Printmaking Workshop, Manhattan Graphics Center, Gowanus Studio Space, International Print Center New York and Center for Contemporary Printmaking in Norwalk, CT. Seventeen artists were selected as semi-finalists and invited to submit electronic portfolios. Committee members reviewed these and voted, resulting in the final five. This year, interestingly, each of the five artists works in a different medium.

The first artist to present was Dorothy Cochran, who happens to be a member of the Print Club, though her selection was not an "inside job." Her work was seen by committee members at CCP in Connecticut, where she won the International Miniature Print Competition last year out of a field of over 600 entries. An artist/curator/educator, Dorothy began as a painter, receiving her BA and MA degrees in art from Montclair University, but she



Dorothy Cochran. PHOTO BY GILLIAN HANNUM

later received a MFA in Printmaking from Columbia University. Her work is in public and corporate collections and she is the recipient of two New Jersey State Council of the Arts Fellowships. Among the teachers she had over the years were Robert Blackburn, John Ross and Clare Romano. She directed a gallery for over two decades and currently teaches at the Montclair Art Museum and runs workshops at many colleges and universities. Her garage studio includes her prized Charles Brand 30 x 60 press. Currently, Cochran is focusing on creating silk aquatints, a non-toxic, "green" printmaking method. Kathy Caraccio was one of her mentors in this technique, which builds up images using polymers on a silk-covered plastic plate. Cochran works from dark to light with the built-up areas ultimately printing white. The work evokes the rhythms of nature and has a spiritual quality. She especially likes circular forms and a narrow, vertical format.

Martha Ives specializes in color linocuts. Her focus is on creating images that convey energy and movement. She was introduced to printmaking as a student at Antioch College but spent her career working in publishing and advertising. About ten years ago, she returned to printmaking at the Art Students League. She has rapidly established herself in the print community and is currently a board member of the Society of American Graphic Artists (SAGA). Martha explained that the visual qualities she seeks in her work are dynamic movement, interesting positive and negative shapes, pattern, and if depicting human beings, shapes, movement and human interaction. Ives began at the League with etching, but soon turned to linocut. She likes to take photos in Central Park and work them into compositions. *Turning the Tide* (2011), for example, is based on a sculpture in the park. Another work, *The Yellow Pail* (2015) has something of the quality of white-line woodcuts. She does many images of flowers, such as *Begonias* (2016) and *Cosmos* (2017). Her husband likes to watch golf on TV, which inspired a four-plate linocut, *Double Bogey Boogie-Woogie* (2017). She noted that her work has become increasingly stylized and focused on pattern in recent years.

David Barthold first took up printmaking as a child in Queens, NY; he attended Oberlin College and later studied at Atelier 17 in Paris with Stanley William Hayter. He then left printmaking for almost 30 years before taking it up again at Gowanus Studio Space, not far from his home in Brooklyn. Line engraving is his technique of choice. Kay Deaux discovered his work at the 2016 Editions and Artists' Books Fair where he was part of Overpass Press's display. Barthold showed three amazingly detailed prints of animals: a rhinoceros from the San Antonio Zoo, a female gorilla from the Bronx Zoo and a tiger from the Barcelona Zoo. All were done on 12 x 18 plates. The variety of line work was incredible. Most of his work is printed by master printer Julia Samuels at Overpass. He also showed a 55 x 33 engraving of a rhino; he'd considered doing a life-size print, but eventually thought better of it. These prints were pulled at the Robert Blackburn Printmaking Workshop. For the very large-scale works, he uses a pneumatic graver. Often, he will do a light, "lay-out" etch first, before he begins engraving. He likes a smoky wipe on his plates to add a bit of intrigue. He loves



Martha Ives with PCNY Board Member Gabriel Swire.  
PHOTO BY GILLIAN HANNUM

to experiment with line and also showed smaller works of insects, skulls and other organic forms.

Monika E. de Vries Gohlke specializes in botanical subjects. Her work was discovered by committee members at Manhattan Graphics. She is affiliated with the Society of Botanical Artists. She attended Parsons School of Design and received her BFA from New York University, mainly focusing on oil and watercolor painting. She then worked for many years as a designer, creating textiles and wallpaper for Ralph Lauren, Spode porcelain and a variety of goods for Williams Sonoma, among other companies. She fell in love with etching because she loves to draw. She focuses on detail, giving as much information about a plant as she is able. Her specialty is hand-colored etchings with just a bit of color, generally in the flower. She also



David Barthold. PHOTO BY GILLIAN HANNUM



Jessie Taylor. PHOTO BY GILLIAN HANNUM

works quite a bit with chine collé. Her repertoire is not limited to plant life; among the works she showed was one of a horseshoe crab.

The final artist to present, Jessie Taylor, was also the youngest, being a 2010 graduate of Haverford College in English. She began working at the Art Students League in 2013 and specializes in stone lithography. She explained that the techniques she uses date back to the invention of lithography in 1796, when it was used to reproduce text and sheet music. She prints all her work personally. Her first print, *Leaves*, was a 7 x 10 chine collé from a series she called "Closer Look." The detail is incredible. She draws with a lithographic crayon on the stone; indeed, what she likes about stone lithography is its similarity to drawing. She has experimented with up to four colors, as seen in her *Koi Pond* print. Her background in English comes through as she sees her printmaking as narrative. Her "Metamorphoses Tree Series" features individual works with titles from Ovid, such as *Daphne*, *Narcissus*, etc. The maturity of her technique and artistic vision belies her young age, and the members of the Print Club will be interested to follow her career trajectory.

Following the formal presentations, members moved to the lower level where the artists had tables set up to display and sell their prints. Business was brisk, and all were grateful the rain had subsided as they left the Society of Illustrators with envelopes of prints to add to their collections.



Sales floor at 2018 Showcase.  
PHOTO BY GILLIAN HANNUM

### Artist Websites:

<http://dorothycochran.com>

<http://artofmarthaives.com>

<http://overpassprojects.com/david-barthold>

<http://monikadevriesgohlke.com>

<http://jessietaylor.us>

## Book Shelf

Print Club members will be interested in a new book from Syracuse University Press, *Fanny Palmer: The Life & Works of a Currier and Ives Artist*, by Charlotte Streifer Rubinstein, edited by Diann Benti.

"The author set out to place Palmer's work in its historical and art historical contexts and has accomplished her aim."—Georgia Barnhill, curator emerita, American Antiquarian Society

Charlotte Streifer Rubinstein (1922–2013) was an artist, scholar, and art educator. She is the author of *American Women Artists: From Early Indian Times to the*

## Exhibition Review

### "Frank Stella Unbound: Literature and Printmaking," Princeton University Art Museum

Maryanne Garbowsky

On May 19, Princeton University Art Museum opened its exhibition *Frank Stella Unbound: Literature and Printmaking*. It was a special occasion, with Mr. Stella himself in attendance, celebrating the artist's 60th year graduation from Princeton's Class of 1958. The opening was accompanied by a lecture given by Robert K. Wallace, a Melville scholar and the author of *Frank Stella's Moby Dick: Words and Shapes*. The lecture was followed by a reception at the museum when the audience—prepared with the background information provided by the speaker—would have the chance to take



Monika E. de Vries Gohlke.  
PHOTO BY GILLIAN HANNUM

*Present and American Women Sculptors: A History of Women Working in Three Dimensions*. Diann Benti is a supervising librarian at the Huntington Library in San Marino, California. She previously worked at the American Antiquarian Society and the Harvard University Archives.

11 x 11, 424 pages, 190 color and 180 black-and-white illustrations, notes, bibliography, index - cloth \$60 978-0-8156-1095-3

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a closer look at the 41 prints on view.

The exhibition is outstanding, presenting four series of prints that Stella created over a period of more than twenty years. Each one of the series relates to a literary work, which was also on view in the galleries along with the prints. These series include a variety of literature, ranging from the *Had Gadya*, a popular Passover folksong sung at the conclusion of the Seder meal, to *Italian Folktales* collected and retold by Italo Calvino, to a series based on Herman Melville's monumental book *Moby Dick* to finally *The Dictionary of Imaginary Places*, a compendium of 1200 fictional locations gathered together by Alberto Manguel and Gianni Guadalupi from the long ago past to the twentieth century. For this reason, the exhibition has a double appeal—attracting those with a love of literature as well as those who are lovers of fine art.

Not only is the literary landscape expansive, but so too are the printmaking techniques that the artist used. Breaking boundaries—thus the title of the show, *Frank Stella Unbound*—demonstrates the ingenuity and inventiveness of the artist as he bravely takes risks, adapting,

layering, experimenting with different tools and elements to achieve his artistic and visual goals.

Stella has been at the forefront of the art scene ever since his first show at the Museum of Modern Art where four of his *Black Paintings* (1958-60) were shown. At the time, the artist was only 23 years of age, yet his painting garnered favorable reviews from such noted art critics as Hilton Kramer. In 1970, MOMA gave the artist his first retrospective. Curator William S. Rubin said in a press release that "Stella opened one of the few genuinely new paths for abstract art since the Abstract Expressionists" (*Frank Stella Unbound* Catalogue 33).

The artist has brought this spirit of inventiveness and creativity to his printmaking: "If I want to reach out and try new ideas, and still hope to come up with results that make forward-moving sense, I feel I should stick with printing. I feel as though I'm in the middle of a hot streak. There is a triumphant quality to the print work that revels in its ability to translate the captured, apprehended gesture of motion into a stamped-out immediate impression" (Catalogue 100).

We find ample evidence for Stella's self-described "hot streak" in this exhibition. The first galleries present the *Had Gadja* series, with all twelve prints on display. My first reactions were to the bright color, the large size, and the intricacy of the designs. Reading the labels, I discovered the many techniques that were used in the composition of the prints, including "hand coloring and hand cut collage with lithograph, linocut, and screenprint." The series incorporated many techniques known to a working artist as well as newer techniques developed and introduced by Stella keeping the work fresh, original, and unpredictable. The *Had Gadja* series (1984) was inspired by book illustrations of the song by Russian artist El Lissitzky. In ten lines, the song details one force or animal overpowering another. For example, "A hungry cat ate up the goat," followed by "Then came a dog and bit the cat," followed by "Then came a stick and beat the dog" and so on. For the series, Stella made a print for each line, and front and back covers for the work—12 prints in all.

The second series—the *Moby Dick* prints—includes *The Waves*, *The Engravings*, *The Domes*, and *The Deckle Edges*. This wide-ranging and ambitious series was done over a nineteen-year period during which time the artist created 266 works titled after all 135 chapters of *Moby Dick*. Quite an accomplishment! Stella was reminded of the book he had read as a young man when he watched "the way the Beluga whales move" at the Coney Island Aquarium. "I decided to go back and read the novel and the more I got into it, the more I thought it would be great to use the chapter headings ...for the titles of the pieces" (Catalogue 74). This he did, creating some black and white engravings for *The Funeral* (1991) and *Stubb and Flask Kill a Right Whale* (1991), as well as other prints using techniques that included marbling, collage, sculptural forms, and computer-generated images. In addition to the prints, books lent by Princeton's Firestone Library were on view, including *Moby Dick* with Rockwell Kent's illustrations (1930), Melville's *Moby Dick* and *Mardi*. Rockwell Kent's illustrations especially accentuated the uniqueness and originality of Stella's abstraction.

The effects of the *Dome* prints were especially novel. For these prints, Stella, along with his printer Ken Tyler,

fashioned a special mold that was placed on the press beneath the paper, so that the center of the finished print projected 6" from the surface. In another group of prints, Stella used molten metal, splashing it on the plate so that the finished print would have a relief or topographic quality. In *Deckle Edges*, the artist, who likes to smoke cigars, used his smoke rings recorded by a computer to create the swirling effects seen in *The Monkey Rope* (1993). To help viewers better understand these unusual techniques, the curators offered printed explanations posted in several galleries that addressed the "How" of certain effects.

For Italo Calvino's *Italian Folktales*, Stella created eight new compositions, again not to illustrate but to expand the borders and boundaries of abstraction. The prints were based on this first "comprehensive Italian language anthology of the genre," appearing in Italian in 1956 and translated into English in 1980. The curators complemented each print on view with the text from which the tale was taken.

The final series based on *The Dictionary of Imaginary Places* is an encyclopedic work that lists imaginary locations compiled from literary and film sources "from Homer to J.R.R. Tolkien" (Catalogue 84). These "fantastical locales" are described by authors Manguel and Guadalupi as well as illustrated and mapped. Of the 1200 entries, fourteen of them come from Melville's fictional work *Mardi*. Two prints included in the show, *Juam, State 1* and *Juam* were done in 1997. For the latter print, the artist used "150 metal plates of varying shapes and sizes to pull a single impression" (Catalogue 49).

Regarding his work, Stella speaks of telling "a story with shapes." In his mind, there is really no need for a pictorial, narrative, or symbolic framework. He has also remarked, "What you see is what you see." *Frank Stella Unbound* is on view until September 23, 2018, and a comprehensive catalogue with color images of the show's prints is available for sale. I strongly recommend seeing the exhibition and suggest that when you visit go with an open mind and be prepared to be overwhelmed. Following the artist's statement, "You will see what you see."

## Past Presentation Print Artists

**Bill Jacklin** gave a talk in New York City on April 19 at the Whitby Hotel on West 56th Street. The occasion was an exhibition of his monotypes at Marlborough Gallery and the publication of the Bridgeman Folio. The event was jointly sponsored by John Bridgeman Images, the Marlborough Gallery and the Royal Academy America.

## Former Showcase Artists

Former Showcase artist **Greg Lindquist** had a solo exhibition at Lennon Weinberg Gallery in New York. "**Of ash and coal**" was on view March 1 – April 14, 2018. The show had a catalog with essay by Lluís Alexandre Casanovas Blanco.

**Catalina Chervin** had her work shown by London's Patrick Heide Contemporary Art at Tefaf Art Fair in Maastrich, Netherlands in March.

## Correction

Due to a proofing error, the article on the panel presentation at the IFPDA Print Fair, "Collecting and the Pleasure Principle," in the print edition of the Winter newsletter (electronic issue was corrected) misstated the number of prints in the collection of New York Public Library. The Library has a collection of between two and three *hundred* thousand prints! It is one of the largest and most important collections of prints in the nation.

## Member Notes

Print Club artist member **Ellen Weider** had a solo exhibition at Manhattan Graphics Center in May. In addition, *The Journal of the Print World* carried an article about her drypoint prints in its April 2018 issue.

## Presentation Prints for Sale

A long-time PCNY member who is downsizing has the following Presentation Prints she is interested in selling: Stanley Boxer (framed), Joan Snyder (unframed) and Audrey Flack (unframed). Email [hatterermd@gmail.com](mailto:hatterermd@gmail.com) for pricing.

## The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station  
New York, N.Y. 10163

## New Contacts for Print Club

The Print Club of New York has expanded its email contacts. In addition to [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org), members can now reach out specifically to the following:  
Club President at [president@printclubofnewyork.org](mailto:president@printclubofnewyork.org)  
Membership committee at [membership@printclubofnewyork.org](mailto:membership@printclubofnewyork.org)  
Events committee at [events@printclubofnewyork.org](mailto:events@printclubofnewyork.org)  
Newsletter editor at [newsletter@printclubofnewyork.org](mailto:newsletter@printclubofnewyork.org)

## Framed Presentation Prints Needed for Exhibition

As many members of the Print Club may know, our archive is housed at the Hebrew Union College – Jewish Institute of Religion Museum, located at One West 4th Street in Manhattan. They are planning an exhibition of the Print Club's collection of Presentation Prints, to open early in the fall of this year. They would be grateful to be able to borrow framed Print Club commissioned prints by the following artists so that the unframed archived prints may remain in their pristine condition: Fred Mershimer, April Gornik, Richard Bosman, Wil Barnet (both), Paul Resika, Elizabeth Catlett, Richard Haas, Craig McPherson, Audrey Flack, Donald Teskey, and Sarah Brayer. If you would be willing to loan your framed print, please contact PCNY Board Member Mona Rubin at [monarubin@gmail.com](mailto:monarubin@gmail.com).