

# The Print Club of New York Inc

Winter 2019

## President's Greeting

Dear Print Club of New York Members,  
Welcome to the second half of the 2018-2019 membership year for the Print Club. I hope everyone's 2019 is off to a good start. We had a wonderful fall that included some exciting events. As always, our Annual Print artist came to speak to the membership about this year's print at the National Arts Club. The artist, Amze Emmons, gave us a stellar presentation that provided insight into his printmaking practice and influences along with the details about making our Club's print. I was thrilled to see so many of you in attendance at his talk; I found it illuminating, and he was such a good speaker. If you are looking for more of his work, Amze shows with Dolan/Maxwell in Philadelphia; they always have a booth at the annual IFPDA Fine Art Print Fair with his work on display. Thinking of the Fair, I hope a good number of you took advantage of the Club's VIP passes and visited again this past fall. It's always one of my favorite annual events. We then closed the fall with a November member visit to the Metropolitan Museum of Art's Print and Drawing Study Room. I could not attend that one myself, but I heard very good feedback afterwards. I hope everyone who went had a good experience.

For the winter/spring of 2019, we have some additional new events to add into the schedule. Tuesday, February 26th, we have been invited to Two Palms press for a studio tour. They were founded in 1994, are located in SoHo, and have been working with some of the world's most celebrated contemporary artists. I visited in the fall and saw some amazing projects — both completed and in progress. This will be another fascinating tour for our membership. I am also working on getting the Club mem-

bership VIP passes to the Art on Paper fair in March. Details about both the tour to Two Palms and the passes to this fair will be forthcoming. Then the Artists' Showcase will be Monday, May 20th, so put that on your calendars now if that helps you in your planning.

Be sure to look for messages in your email inboxes with details about our Club's upcoming events for 2019. There is much to look forward to!

All the best,  
Kim Henrikson



Print Club Members Examining Works at the Metropolitan Museum of Art. PHOTO BY NATALIA KOLODZEI

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

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## Recent Print Club Events

### Visit to the Print and Drawing Study Room at the Met

*Kay Deaux*

Two dozen members of the Print Club of New York met at the Print and Drawing Study Room of the Metropolitan Museum of Art on Friday, November 9. Wise enough to make their reservation early for this limited-number event and impervious to threats of flash flooding in the streets, members of our group were treated to an insider's look at some of the more than one million works that are in the Met collection. Liz Zanis, a Collections Management Associate at the Met, had selected a wide range of work, ranging from Dürer to Warhol, to show the group. For each print, Liz (who is a print-



Liz Zanis, Collections Management Associate, Print and Drawing Study Room, Metropolitan Museum of Art. PHOTO BY NATALIA KOLODZEI

maker herself) offered background and details on the piece and, in some cases, its route to acquisition by the Met. Each print was set up so that members could look closely at the details of the work, with magnifying glasses readily available to inspect and appreciate the techniques involved. Time was also allotted for members to pose questions to Liz about each piece, as well as inquire about more general features of the Met collection.

One of the first pieces Liz showed us was Elizabeth Catlett's highly regarded *Sharecropper*, which is currently the only Catlett print that the Met has in its holdings. (Surely the PCNY's *Gossip* should be a part of their collection!) Two states of Dürer's *Samson Rending the Lion* (c. 1497-98) were on view, and Liz carefully pointed out the differences between these two: an early state with sharp, unbroken lines, and a later state, perhaps done years later when the block had deteriorated in some critical respects. This deterioration can be detected with the naked eye by features such as broken lines, particularly along the borders, as well as by small areas that suggest worm holes that had developed over time in the block and then been filled prior to the print run. In another demonstration of process, Liz brought out a beautiful copper plate for a Hogarth print — a work of art in itself. Works by Rembrandt, Degas, Cassatt, and Toulouse-Lautrec shared the display table with more contemporary pieces by Richard Hamilton and Andy Warhol. The group even had an opportunity to view two drawings by Michelangelo and Leonardo, from the department's collection of 21,000 drawings — *Studies for the Libyan Sibyl*, c. 1510-11 and *The Head of the Virgin in Three-Quarter View Facing Right*, 1510-13.

What a wonderful way to spend a rainy afternoon!

## 2018 Print Fairs, New York

### Gillian Greenhill Hannum

**New York Satellite Print Fair**  
My first stop, at this year's print fairs, was the Satellite Fair at Mercantile Annex 37 on 37th Street. Just a block away from the main IFPDA Print Fair at the Javits Center, its smaller scale seemed an appealing place to start my two-day marathon of print viewing.

Just inside the door, I saw a familiar face — Norm Stewart of Stewart & Stewart in Bloomfield Hills, Michigan. Club members may recall their presentation about screen printing to our group several years ago. Displayed at their attractive booth were new prints by Mary Prince, a Hunt Slonem "bunny" print, *Lucky Charm* (1997), and mono-prints from Richard Bosman's *Rear View* series based on things seen in the rear-view mirrors of cars. My eye was caught by some prints of architectural fragments created by artist Hugh Kepets. The series of three, *Astor*, *Tilden* and *Lenox*, date from 1986 and feature architectural



New York Satellite Print Fair. PHOTO COURTESY OF WWW.STEWARTSTEWART.COM

elements from the 42nd Street New York Public Library. These are traditional screen prints with between 26 and 32 colors involved and a Seurat-like pointillist quality. Norm Stewart was kind enough to show me how the artist has transitioned from this earlier work to a digital approach in a recent series focusing on tools, the *Stanley* series from this year. These are archival pigment prints. In an artist's statement, Kepets noted that his father was a carpenter who built homes for returning G.I.s following the Korean War. He learned woodworking from his father and spent many hours building things in the family workshop at home. Later, after his father retired and moved to a retirement community, Kepets brought the tools to his New York studio. Eventually, he got them out and explored the beauty of their shapes and functions, particularly the form of the wood planes. Thus, the *Stanley* series was born.

Moving on from Stewart & Stewart, I next stopped at Jan Johnson Old Master and Modern Prints of Chambley,

## Upcoming Print Club Events

### February 26, 2019, 6 p.m.

Visit to Two Palms Press, 38 Crosby Street. Due to space constraints, the visit will be limited to 20 participants. Please watch for the email announcement and RSVP if you would like to attend.

### Monday, May 20, 2019

Save the date for the Print Club's annual meeting and Artists' Showcase, to be held at the Society of Illustrators, 128 East 63rd Street, New York.

### Also of Interest to Print Club Members:

#### January 17 – March 23, 2019

*Forms of Enclosure: New Prints 2019/Winter*, International Print Center New York, 508 W. 26<sup>th</sup> Street, 5A, New York, NY (212) 989-5090 or [www.ipcny.org](http://www.ipcny.org). Selected by May Castleberry, Ellere Erdos, Tatana Kellner, and David Sandlin.

#### January 18 – March 30, 2019

*93rd Annual International Competition Solo Exhibitions*, The Print Center, 1614 Latimer Street, Philadelphia, PA (215) 735-6090 or [www.print-center.org](http://www.print-center.org).

#### January 22 – February 14, 2019

*A Space to Fill*, an exhibition featuring the works of seven contemporary artists who examine the spatial qualities within political, cultural, domestic, and public realities. All seven artists develop visual language within different systems of representation, relating their artistic practices to cultural systems that are meant to occupy, serve, police, or manage environments and their occupants. *A Space To Fill* is thus an investigation of visual strategies, interested in elements of material performativity within differently constructed spaces; curated by Bat Ami Rivlin (MFA '19). LeRoy Neiman Center for Print Studies, Columbia University, 310 Dodge Hall, (212) 854-7641 or [www.columbia.edu/cu/arts/neiman](http://www.columbia.edu/cu/arts/neiman).

#### March 9, 2019

Entry deadline for the 12th Biennial Miniature Print Exhibition at Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT. Further details are available at: <https://contemprints.org/exhibitions/calls-for-entries/>.

Quebec. A proof of Dürer's *Christ Crowned with Thorns* from the small woodcut *Passion* could be had for \$5,500. There were also lovely works by Beham, Castiglione and Rosso Fiorentino, to name just a few.

M. Lee Stone Fine Prints of San Jose, California featured 20th century work. A wonderful etching by Isaac Friedlander (1890-1968) attracted me – 3 A.M. from 1933 shows people waiting for a subway. As usual, Conrad Graeber Fine Art of Maryland had a wide selection with terrific prints by Raphael Soyer, Stow Wengenroth and Helen Hyde, the latter intentionally working in a Japonist style. Pia Gallo of New York City drew me over for a closer look at Auguste Renoir's lithograph *Pinning the Hat: Second Plate*, which was available for \$25,000. Davidson Galleries of Seattle had a wide selection of 20<sup>th</sup> century works. Picasso was featured as was Hiroshi Yoshida, whose color woodblock print *New York* (1928) was selling for \$1,100. Jurjens Fine Art from the Netherlands also had a beautiful collection of Old Masters. Susan Oehme of Oehme Graphics in Steamboat Springs, Colorado had some lovely prints. The watercolor monoprints of Catherine Shuman Miller were gorgeous, abstract color studies. Annex Galleries of Santa Rosa, California had a wide variety of work. Of the 17 dealers displaying work at the fair, 11 are IFPDA members. The Satellite Fair is becoming stronger each year and is certainly worth making the time to visit.

### Editions and Artists' Books (E/AB) Fair

Next up was the E/AB Fair at The Tunnel, located on 11th Avenue between 27th and 28th Streets. Started in 1988, the E/AB Fair focuses on contemporary work. Organized by the Lower East Side Printshop, it is an outstanding venue for seeing new, experimental work. Highpoint Editions of Minneapolis had a large, new relief print by Willie Cole, *Sole Sisters* (2018), selling for \$5,500. There were also attractive screenprints by Andrea Carlson of Chicago and subtle watercolor monotypes in shades of gray by Michael Kareken. At Burnet Editions of New York City, I was drawn to a lovely Emily Clark aquatint of a bird, *Infinity Garden* (1917). Jennifer Melby of Brooklyn was showing abstract work in black and white and color by Jackie Saccoccio, along with simple, minimalist black and white prints by Robert Moskowitz of subjects ranging from a rearing horse to tree branches. 10 Grand Press in Brooklyn had a monotype with hand coloring by Doug Morris; *Untitled* (2017), which recalls the squares in a contemporary image by Chuck Close, was available for \$1,100. Also catching my eye was Lou Hicks's 2018 monotype, *Blue*. Beka Goedde was showing a monotype, *Pile of Puddles* (2018), which could be purchased for \$1,600. Urike Müller and Judith Linhares were also represented.

Anthony Kirk Editions of North Salem, New York, had lovely color abstracts by Ann Conrad and Joanna Borkowska. Work by Wolf Kahn, Kiki Smith and Robert Kipniss also drew attention. Former Print Club Presentation Print Artist John Walker was represented by *Fenway V* (2017), an aquatint and photopolymer intaglio available for \$3,500. Susan Siegel's wonderful etching and drypoint or drypoint and carborundum animals, *Elephant* and *Rabbit* (both 2018) could be had for \$700 and \$1,200 respectively.

Michael Steinberg Fine Art of New York had a whimsical series by Brad Kahlhamer published by Eminence Grise Editions in 2000 that were black and white etchings with hand coloring. Print Club Ltd. of Sacramento had some very interesting work by Cody Hoyt, a sculptor; the marbled, shaped prints are based on marbled clay slabs he makes. The series is titled *Surface: Projections* and is basically Hoyt's built ceramic forms laid out flat. Jungle Press of Brooklyn had lovely, large monotypes by Jennifer Marshall – *External Determination 23* (2018) was selling for \$6,500 (framed). There were also lithographs by Nicole Eisenman, op art woodcuts by Katia Santibañez, a gorgeous, abstract color litho by Melissa Meyer, *Wilde X* (2018) for \$2,400 (framed) and a fabulous new print by former Presentation Print artist Joan Snyder, *Chant Forever VI/XII* (2018), which combines color litho, color etching and color woodcut.

The Brodsky Center has moved to Philadelphia and is now affiliated with the Pennsylvania Academy of the Fine Arts and known as The Brodsky Center at PAFA. It continues to operate as a collaborative print and papermaking workshop. At E/AB they were featuring Frank Bowling, Elizabeth Catlett, Jonathan Lyndon Chase, Torkwase Dyson and Layqa Nuna Yawar. Aspinwall Editions of New York featured a large, abstract linocut, *Spumante* (2017) by Ann Aspinwall for \$4,000. Susan Goethel Campbell's *Aerial: Other Cities* series of woodblock prints with perforations look like a night view from an airplane; the prints were selling for \$2,800 each. The *Heat* series by the same artist used a similar technique in shades of orange.

Lower East Side Printshop showed Daniel Rich's *Amazon Books* (2018), \$2,500, and Saya Woolfalk's *Encyclopedia of Cloud Divination* (2018); the \$4,000 prints are archival inkjet screenprints with silver leaf collage. Braswell Fine Art of Chicago was showing Richard Serra and Joan Mitchell. A screenprint by Pat Steir, *Waterfall* (2004) caught my eye; it was available for \$5,000. International Print Center New York was also showcasing screenprints – the work of Morteza Khakshoor, an Iranian-born artist who emigrated to the U.S. in 2010. A faculty member at Ohio State University, his colorful work is inspired by historical documentation of pre-revolutionary Iran. VanDeb Editions of New York showcased work by another of our Club's former Presentation Print artists, Paul Resika; *Through the Trees Dusk*, an etching and aquatint, was selling for \$2,500. Emily Berger's textile-like *October 16*, a monoprint, was \$1,750. Kumi Korf's *Deluge Turquoise* and *Fallen Fruit*, both etching and aquatint, were \$1,400 each. There were monoprints by Nancy Cohen and Anne Russinoff. Nancy Azara's *Leaves in Shadow* were lovely.

Glasgow Print Studio from the U.K. was showing very innovative work in Adrian Wiszniewski's large, laser-cut wood blocks – *Sculptress* and *Harlequin and Horse* – which were selling for \$1,200 each. EFA/Robert Blackburn Printmaking Workshop showcased work by Renee Cox and Seung-Min Lee. Crow's Shadow in Oregon had wonderful prints by Objibwe artist Jim Denomie and Navajo artist Marwin Begaye. Always a source of lovely, luminous monotypes, Center Street Studio of Milton, Massachusetts had a beautiful series by Markus

Linnenbrink that recalls peacock feathers.

Overpass Press of Providence had wonderful prints by David Barthold (2017 Showcase artist), Eric Diehl and Julia Samuels. The LeRoy Neiman Center at Columbia University had Craig Zammiello's *Insects* as well as abstract silkscreens by Kayla Mohammadi. Sandow Birk Catherine Clark Gallery and Mullowney Printing in San Francisco had a wonderful series of *Imaginary Monuments* in which historical texts are housed within proposed monuments.

There was also programming at the E/AB Fair, including a talk on collecting that featured Print Club member Jan Oresman. "Collecting Prints," a conversation between art collector Janice Oresman and Jennifer Farrell, Associate Curator of Prints and Drawings at the Metropolitan Museum of Art, was held at 3 p.m. on Friday, October 26. Several Club members were in attendance. Dusica Kirjacovic, Executive Director of the Lower East Side Printshop, gave the welcome and introduced the speakers.

Jennifer Farrell began by speaking about how well-known Oresman is in the print world. She is far more than just a collector; she is a true enthusiast with a collection ranging from Audubon prints to cutting-edge contemporary work. Oresman also has prints from South Africa, Cuba and Iceland. Farrell noted that Oresman has a very discerning eye and introduced the Met to Icelandic prints. Her career included working as a corporate curator and art advisor. A Smith College graduate, she has a gallery in her name at the college's museum.

Janice Oresman then began the story of building her collection. The first print she ever purchased was one by Ben Shahn. She did her honors research at Smith on the artist's WPA work, so she jumped at the chance to own one of his prints. She purchased it for \$90, paying \$10 a month on layaway. She continues to find inspiration in the piece.

Some time passed before she purchased her next print, an abstract screenprint by Frank Stella titled *Referendum 70* (1970). She also collected work by some of the masters of early to mid-20th century printmaking, including Louis Lozowick and Thomas Hart Benton; she purchased *Country Dance* by Benton as a gift for her husband. The Audubon prints were her husband's "dowry"; they are going to the Met. Currently, Oresman is focused on collecting the work of contemporary artists working with master printers.

Farrell asked Oresman, "Why prints?" The collector noted that her father was a commercial printer and brought home lots of kinds of paper. That may have been an influence. Within her collection are works by David Hockney, Donald Baechler, Wayne Thiebaud, Richard Bosman, Shanique Smith, Alex Dodge and Glen Baldrige from Forth Estate, and Red Grooms (a wonderful 3D piece of people on the subway by the latter always brings a smile). Anders Bergstrom's woodcut of the top of a beer or soda can, titled *Alone*, drew her due to its quality as a print.

Because of her own connection with Smith College, Oresman has a special interest in artists who have had a connection with Smith. She owns a 3D print by Elizabeth Murray published by ULAE. Murray had done a project

at Smith and passed away not long after. Oresman said her kitchen is full of Elizabeth Murray prints, which she finds very uplifting. Similarly, she has a printed dress by artist Lesley Dill. She noted that Dill, who did her master's at Smith, was up there at the moment and that Smith has one of each of her prints.

Oresman also showed examples of prints from Icelandic artists that she has collected. She was introduced to the work at a show at International Print Center New York. She traveled to Cuba with IPCNY and was introduced to Sandra Ramos, whose work *Utopia* she showed. Oresman said she has not been to South Africa but follows work from South African artists at David Krut Gallery. She showed William Kentridge's *Nose 8*; she finds him a very funny and creative printmaker who also uses prints to make statements.

Other artists represented in her collection are Peri Schwartz, Brice Marsden, Richard Diebenkorn, Phil Sanders and Rashid Johnson. Oresman has all her art on the walls, not in flat files. She said the goal of her talk was to encourage people to collect prints. The print "family" is a wonderful group. She urged us to collect the art of our time.

### IFPDA Fine Art Print Fair

On Saturday, October 27, I tackled the "big fair" at the Javits Center. Spaciously laid out in a T formation in the River Pavilion, the 80 exhibitors showed a range of work from Old Master to "just off the press." The first booth I stopped at was Graphicstudio of Tampa, Florida, where a large, 12-run litho/woodcut/screenprint, *Nicole* (2018) by former Print Club Presentation Print artist Alex Katz, was available for \$21,000. Gallery Neptune & Brown of Washington, D.C. was featuring William Kentridge. They also had a wonderful 3D piece, *Relief Plate 1203* (1985) by Oleg Kudryashov. Also catching my eye in their booth was Joan Mitchell's *Sunflowers III* (1992), a large color litho on two sheets that was selling for \$58,000 framed. Lois Dodd's watercolors of Maine and Wolf Kahn's monotype *Pink Sky* (2012) also drew my eye.

Next door, at Osborne Samuel Ltd. of London, work by the Vorticists was featured. There was also a gouache by Henry Moore and prints by William Kentridge. Jim Kempner of New York City was showing Jasper Johns, Pat Steir and Robert Rauschenberg. A large litho by James Rosenquist from 2001 was selling for \$35,000. Worthington Gallery of Chicago featured German Expressionism with some lovely examples of prints by Käthe Kollwitz. Weyhe Gallery of Mount Desert, Maine was displaying work by Picasso, but a 1948 color woodcut by Frascioni, *Summer Night Ride*, drew my attention. More Picassos and some wonderful prints by Edvard Munch drew me into John Szoke Gallery of New York's booth.

At Shark's Ink of Lyons, Colorado, I was introduced to some new printmakers. Claire Sherman's large color lithos *Underbrush* (2018) and *Tree and Water* (2018) caught my eye; Betty Woodman's *Summer Home* (2016), a color litho with *chine collé* and collage, and *A Single Joy of Song* (2018), woodcut, litho *chine collé* and collage, had something of the character of Matisse's work. Woodman is best known as a ceramicist. Shark's Ink was also showing Robert Kushner's flowers and still lifes — colorful color monotypes with collage.



Entrance to Fine Art Print Fair. Photo by Gillian Hannum

Gemini G.E.L. at Joni Moisant Weyl in New York displayed three large Ellsworth Kellys as well as work by Richard Tuttle, Bruce Nauman and John Baldessari. Dolan/Maxwell of Philadelphia had work by Victoria Burge that evoked airline flight patterns. Also on display was Sam Gilliam's *Gunnysack* (1974), printed canvas stitched to screenprint, selling for \$18,000. Also evoking the sensation of looking down from a plane was Cheryl Warrick's *Cascade* (2018), painting on paper. Dolan/Maxwell also had former Presentation Print artist Donald Teskey's work on display, with both paintings on paper and prints. *Reveal*, a black and white etching from 2007, was selling for \$3,600. Kunsthandlung Helmut H. Rumbler, from Frankfurt, had Old Master work. A 1649 etching by Ruisdael of *Three Oaks* was selling for \$52,000. Susan Sheehan Gallery, New York, had some gorgeous flowers by Ellsworth Kelly along with work by Lichtenstein, Warhol, Sam Francis and Wayne Thiebaud.

Borch Jensen of Copenhagen and Berlin drew a lot of attention with its huge 7-panel photogravure by Tacita Dean, *Quarantania* (2018). Paul Stolper of London was showing 2018 screenprints by Tanya Ling. Childs Gallery of Boston displayed a 2007 Chuck Close *Self-Portrait*; the 203-color screenprint is the largest print Close has made. Tamarind Institute of Albuquerque had unusual lithos by Judy Tuwaletsiwa — the delicate images of cheesecloth with holes are very unusual.

Advanced Graphics of London is always one of my favorite booths since I love abstract, color prints. John Hoyland, R.A. was represented by a gorgeous screenprint, *Snowbird*, selling for \$2,000. There was also a selection of work by Albert Irvin, O.B.E., R.A. (1922-2015). Neil Canning's screenprint with woodblock series, *Cityscape I, II, III, IV and V* (2018), drew my attention as did screenprints by Vanessa Jackson, R.A. Alan Christea Gallery of London had a wonderful etching with *chine collé* with Morris Louis-like flows, *Colourcade Buzz: Triple Repeat Blue* (2018), available for \$15,500 framed, and Julian Opie's *Stone Heads*.

New York's Old Print Shop had an extensive display of prints by Martin Lewis as well as a gorgeous wall full of white-line woodcuts by Ethel Mars. The Tolman



Booths at Fine Art Print Fair. PHOTO BY GILLIAN HANNUM

Collection of Tokyo was showing work by Japan's National Treasure, Shinoda, Toko (b. 1913) — a painting titled *Unity* was selling for \$45,000; *Rapture*, a lithograph, could be had for \$4,500. Last year's Presentation Print artist, Sarah Brayer, was featured with a unique paperwork, *Teal Umbrella*, selling for \$1,750, and *Apollo*, aquatint on handmade paper (2010).

Mary Ryan of New York displayed a huge tapestry by Kiki Smith, *Spinners (Mothers and Spider Webs)* (2014), which was selling for \$75,000. Sims Reed of London had a gorgeous wall of Matisse's *Jazz* as well as work by Roy Lichtenstein. Stoney Road Press of Dublin was, of course, the place to see a number of prints by former Presentation

Print artist Donald Teskey. David Tunick of New York had a magnificent display of Old Masters and some wonderful work by Munch (Warhol's 1983 version of *The Scream* was the featured image for this year's Print Fair). Tandem Press of Madison, Wisconsin featured former Presentation Print artist Judy Pfaff's woodcut, hand-painted dye and colored silver leaf, *The Three Fishes* (2017), available for \$10,000 framed. Her *wind-deer and the honey-grass* (2017), woodcut, hand-painted and archival ink jet and clear plastic film, was selling for \$18,500 framed. Suzanne Caporalet's abstract woodcuts with collage and linen, *Dancing with Virginia*, each \$1,500 unframed, also caught my eye.

Two Palms Press of New York showed monotypes in oil by Cecily Brown and monoprints with engraving and embossing by Terry Winters and a four-color screenprint by the same artist, *Untitled (for Trisha Brown)* (2018). Egenolf Gallery of Burbank, California had a lovely display of traditional Japanese prints. Susan Teller of New York featured prints from the Art Students League by Peggy Bacon, Thomas Hart Benton, Riva Helfond and Will Barnet as well as other examples of American modernism. Senior & Shopmaker of New York was showing Philip Guston and Saul Steinberg. Across the aisle, Pace Prints was showing Robert Mangold's *Plane/Figure Series* (1993) and a gorgeous 34-color *ukiyo-e* style woodcut by Helen Frankenthaler. *Snow Pines* (2004) used 16 blocks and was selling for \$78,000 framed. Her *Geisha* (2003), a 23-color, 15-block woodcut could be had for the same price.

The quality and variety of all three print fairs was outstanding this year, and it is clear that printmaking continues to flourish! The Print Club of New York is happy to play a role in supporting this wonderful, dynamic art form.

## Exhibition Review

### Surface Matters, Annual Members' Show, Center for Contemporary Printmaking

Gillian Greenhill Hannum

The Annual Members' Show at CCP in Norwalk took as its theme this year *Surface Matters*. The ambiguity of this title was, perhaps, fortuitous as the show, on view from December 9 through January 27, is amazingly creative, with a number of three-dimensional pieces, at least one pushing the traditional boundaries of what we would think of as a "print." This year's juror was Michael Gitlitz, Executive Director of the Katonah Museum of Art. Among the highlights is Helen Pasternack's *Times Intertwine* (2018), a monotype with *chine collé* that explores color and texture in an abstract way. Nearby, Mari Gyorgyey's 3-D piece, *Manic Moment* (2018) combines silkscreen and etching with collage. The piece incorporates fabric flowers, sheets of photographic proofs on a very small scale, beads, etc. Both works are selling for \$600. Print Club member Jane Cooper has one of a number of political works in the show; *Taking Back the*

*House* (2018) is a monoprint with *chine collé*. Large and blue, it includes sample ballots in English and Spanish from Westchester County, New York. It is priced at \$900. Mitchell Visoky's *Divergent Impressions* (2017) has a lovely Vuillard-like pattern; this monotype with collage is selling for \$700.

Entering the main gallery space, Print Club member Sheila Fane's *Country Side* (2018) was shown to have received an Honorable Mention. The quilt-like linocut and monotype on handmade paper depicts rolling fields, a red barn and sheaves of wheat; it is selling for \$600. Nearby, Katharine Draper's wonderful exploration of texture, *Interwoven* (2018), a monotype with *chine collé* in browns and black, recalls loosely woven cheesecloth; it is selling for \$800. Ellen Lazarus, also a recipient of an Honorable Mention, is represented by *Moving Slowly* (2018), a monoprint with printed silk organza of simple, biomorphic shapes selling for \$400. William Evertson's slightly *japoniste* *Mail Order Koi* (2018), a linocut and collage selling for \$600, shows two brightly colored koi floating on a fluid, linear pattern in blue.

Jan Greely's *Loose Threads I* (2018) is another innovative piece. The collograph with hand-stitched *chine collé* is selling for \$700. The work is in shades of gray and includes a

TV-like form in the center. The “screen” of the TV is stitched in zigzag patterns in several colors with loose ends of the stitching hanging down freely. Nearby is Roxanne Savage’s innovative, interactive work, *Space Suit* (2018). This piece, listed as a paper lithograph, has ghost-like images of people in space suits printed on translucent sheets of Plexi, which are then sandwiched into the frame. The individual Plexi images can be slid back and forth, combined in several different ways. This unique piece is priced at \$1,000.

Best in Show went to Paul DeRuvo, Associate Printer at CCP, for *Lay – Down* (2018), an etching on pillowcase (stuffed) of two intertwined figures asleep. This innovative print is selling for \$350. Meaghan Morrow’s *Bad Exposure* (2018), a screenprint on glass, hangs nearby. The piece is hung a little out from the wall. Some parts of the image are clear; others are opaque. This means it casts wonderful shadows and a pattern of circles of light. This piece can be purchased for \$425. Peggy Weis’s *Just Shoot Me* (2018) is a mixed-media piece that includes gun and cross imagery. It, too, is 3-D; a small, attached diorama-like box holding small plastic soldiers, the tips of their guns bright red, protrudes from it. Its price is \$500.

Frances Ashforth was recipient of another Honorable Mention for *Fractured Blue 25C* (2018), a monotype. This work includes 25 small squares, many of which evoke the dune grass along the waterfront of the Long Island Sound. All are done in shades of blue; this print is selling for \$2,000. Diane Cherr’s *Jacob’s Ladder* (2018) is a silk aquatint monoprint selling for \$500. Like Josef Albers’ squares, the work explores not only color combinations (here the complementary yellow and violet), but also textures.

Bonnie Johnson’s *Deep Discoveries* (2013) is intaglio monoprint on Habotai silk and organza. Available for \$1,000, the piece is layered and delicate, with three abstract, flower-like forms in a row. Ann Chernow’s *Cygnus* (2017) is a large screenprint with cotton addition selling for \$500. It is a bust-length study of a 1920s-era “flapper” toying with her long strand of pearls, which she gathers in her hands; her head wrap includes a butterfly of cotton appliqué. Cynthia McCollum makes a political statement in *Fake News* (2018), a cyanotype selling for \$600. Two pages from the *New York Times* form the backdrop for this image. Over it are plant forms in blue and a large, red square. Also focusing on political issues is Margaret Roleke’s *Unjust* (2018), a monoprint with silk-screen that places the NRA logo over upside-down

## Member Notes

Print Club member **Sheila Fane** received an Honorable Mention in the Center for Contemporary Printmaking’s Annual Members’ Show for her linocut and stamp *Country Side* (2018). This year’s juror was Michael Gitlitz, Executive Director of the Katonah Museum of Art. Print Club President **Kimberly Henrikson** received a shout out in the November/December 2018 issue of *Artscope* magazine for her “expertly curated exhibition of superb and diverse examples of contemporary print methods” in *E Pluribus Unum: From Many, One* last fall at the Center for Contemporary Printmaking in Norwalk, where Kim now serves as Executive Director.

Disney characters. The logo of the Department of Justice/FBI is also included as well as the façade of a government building with a flag and a bust of President Trump. This print is available for \$800.

Christine A. Aaron’s *Notes* (2018), a monotype with lithography, collage and stitching selling for \$700, is also an interesting mixed-media piece. The landscape with mountains, trees and a body of water includes sheet music and written “notes” as part of the composition. Melinda Green Tepler took Second Place in the show for her monotype with *chine collé* titled *Going Home* (2018). A row of cattle set against a bright green field overlook parking receipts from Rye, New York in the foreground. The piece is selling for \$450.

Jeff Huckeby received an Honorable Mention for *Exponential* (2018), a linocut and collage selling for \$233. The piece includes sheets from an old ledger, a Texas lottery Megamillions ticket with a gilded sun in the lower left and a graceful spiral in the center. Fran Henry-Meehan is represented by a monoprint titled *Recycle Reuse V* (2018); the wonderful image of repeated bottles with mosaic-like textures is available for \$650. Lynne Lederman’s *American Heritage* (2018), a woodcut and *chine collé* selling for \$125, shows a coastal landscape with gazebo printed on pages from a dictionary. Christopher Shore, Master Printer at CCP and former Print Club Showcase artist, is represented by a tiny relief print, 2 ¼ by 4 inches, of two dog heads printed in red and black. This little gem titled *Year of the Dog* (2018) could be purchased for \$100.

One piece in the show left me scratching my head: Jim Lesko’s *For Louis I Kahn Salk Sunset* (2018). The piece, selling for \$400, consists of a row of concrete blocks with paint and gold leaf. How, I wondered, did this fit into a print show? Finally, I asked, and the answer made sense and represents how the show, as a whole, pushes boundaries – the piece is a multiple (multiple cement blocks), and CCP offers classes in gilding!

Also on view, in the Lithography Room next to the gallery, is an exhibition of work by last year’s winner of the show, Karen Vogel. *Construct/Deconstruct* is a suite of 15 abstract monoprints that, according to the artist, “merge typographical, architectural and organic elements.” These fascinating studies in color combination and texture are either straight monoprints or monoprints with mixed media. My personal favorites are *Wave Length* and *Ancient Pueblos*, the former a study in light, sandy tones, the latter a work in shades of brown and blue.

## Former Showcase Artists

**Catalina Chervin**, an Argentinian artist who was one of the PCNY 2009 Showcase artists, has recently been awarded first prize in Drawing by the Museo de Artes Plásticas Eduardo Sívori and the Minister of Culture of the City of Buenos Aires. This highly prestigious award was presented to Catalina in a ceremony on December 15, 2018 at the Visual Arts Salon Manuel Belgrano. Not only does the award mean the inclusion of Catalina’s work in the collection of the Sívori Museum, but also entails a lifetime monthly stipend from the government of Buenos Aires.

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