

The Print Club of New York Inc

Spring/Summer 2019

President's Greeting – June 2019

Greetings PCNY Members,
Our 2018/2019 membership year is about to close. Thank you all for your involvement with the Print Club and support for the medium of prints and the artist community of printmakers. I hope you all have enjoyed the opportunities to learn more about prints and printmaking during the events we've held for our members, in addition to finding new work to add to your collections.

This year's Annual Print by Amze Emmons provided a unique and thought-provoking approach to the print as an object, integrating both the printed image and the paper as elements of the resulting subject matter. The paper, having been printed on both sides and laser cut on the top edge and interior, made use of the cut edges and reverse printing as part of the overall subject matter, which Amze explained in a masterful presentation at the National Arts Club. I'm looking forward to another thought-provoking print edition this fall and expect our artist talk by Swoon will add another perspective to our thoughts about prints and what goes into their production.

As this year has progressed, we've been working at expanding our event offerings, having added the Art on Paper fair to our spring schedule with VIP passes for members and extending our events into the summer with a curator tour at IPCNY and a tour at the Frick Collection during June. Look for other new events on the schedule for the coming year.

In the next few weeks you will receive your invitation to renew your membership for the 2019/2020 year. As

was mentioned during the remarks at the Annual Meeting, we had some open membership slots this year, so there is space available if you have friends or family who you think would be interested in the Print Club. Please invite them to complete a membership application for review.

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

Kim Henrikson



Alexandra Slattery of Two Palms Press discussing a project they are working on with Mel Bochner.

PHOTO BY GILLIAN HANNUM

The Print Club of New York, Inc.

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

Kimberly Henrikson, *President*
Gillian Greenhill Hannum, *Vice President*
Natalia Kolodzei, *Corresponding Secretary*
Paul Affuso, *Treasurer*
Morley Melden, *Founding President*
Julian Hyman, *President Emeritus*
Leonard Moss, *President Emeritus*
Mona Rubin, *President Emeritus*

Board Members:
Deborah Chaney
Kay Deaux
Stephanie Feingold
Newton Paul
Mona Rubin
Gabriel Swire
Allison Tolman
Bonnie Yousuf

Publications Committee:
Chair: Gillian Hannum
Fran Alexander
Sheila Fane
Maryanne Garbowsky
Natalia Kolodzei
Joan Lewis
Deborah Saleeby-Mulligan
Allison Tolman

Newsletter Editor:
Gillian Greenhill Hannum

Recent Print Club Events

Visit to Two Palms Press

Gillian Greenhill Hannum

On Tuesday evening, February 26, an enthusiastic group of Print Club members assembled in the reception area of Two Palms Press on Crosby Street. Our host for the evening was Sales Manager Alexandra Slattery, who welcomed us warmly and said



PCNY members at Two Palms Press.
PHOTO BY ALEXANDRA SLATTERY

that Two Palms loves having print enthusiasts come by.

This year is the 25th anniversary of the print shop, which has been at its Crosby Street location for 20 years. Founder David Lasry had just completed a degree in painting at Yale University; he soon found he did not like working in isolation in his studio. He had taken a printmaking class and enjoyed the collaborative aspect and so decided to move in that direction. With limited background in printmaking, he was very open to experimentation.

Early on, David purchased a hydraulic press that had been designed for sign making. This caught the attention of artist Mel Bochner, one of Lasry's former professors at Yale and one of the first artists with whom he collaborated at Two Palms. Bochner was intrigued by the idea of making embossed prints on a press that produces up to 600 pounds of pressure. The result has been a series of large, 3-D monoprints on collaged, thick, hand-dyed paper. Using a laser cutter, he creates "plates" of his chosen text that can be filled with thick oil paint. This is printed on top of the dyed paper, which is custom-made Twinrocker paper from Indiana. A large Bochner is a focal point of the reception/gallery area.

Also drawing attention were two large, watercolor monotypes by Stanley Whitney – free-form color grids created using wood block. Whitney's work was featured by the Studio Museum in Harlem in 2015 bringing much-deserved attention to the artist, who is also a painter. He, too, prints on the hydraulic press, though using a mere 400 pounds of pressure.

Another featured artist, Cecily Brown, works on Plexi plates using oil paint. Her works are extremely painterly, and Brown constantly moves back and forth between painting and printmaking.

Elizabeth Peyton makes both monotypes and etchings; for the latter, she uses Mylar — a popular material at Two Palms. A double-portrait of David Bowie and Iggy Pop drew Print Club members' attention; an etching, it was produced in an edition of 20. Most of Two Palms' editions are small as their interest is in experimentation and pushing the envelope of creative printmaking. An example of this by Terry Winters hung nearby. Multiple layers of

Mylar were photo etched, then Winters made a mono-print on top.

Alexandra provided insight into Jeff Koons' *Gazing Ball (Perugino Madonna and Child with Four Saints)* (2017). Koons grew up in rural Pennsylvania with not much art around; however, mirrored gazing balls were ubiquitous in area yards and gardens. These balls reflect back the world around them, bringing in the viewer as one sees oneself reflected on the ball's surface. For Koons, inserting a "gazing ball" into a famous masterpiece makes the art more approachable to the general public. The process used to create them is extremely exacting. The artist first works from high-resolution scans of the original works of art provided by the museums that hold them. These are then color corrected to align with the artist's memory of experiencing the works in person. The color and thickness of the disc is very important. A special cobalt blue glass was developed at a Corning Specialty Glass plant in France. It was then shipped to China to be ground down before being shipped back to the U.S. where it is carefully inspected. Once a piece is deemed perfect, it is shipped upstate and mirrored in a plasma chamber before being returned to Two Palms and inspected one more time. Only then is it carefully adhered to the print with the final product being framed to Koons' specifications. The artist works with conservators to be sure the pieces are archivaly stable; they are supposed to last, unchanged, for 350 years. Works in this series are also issued in editions of 20. Klimt's *The Kiss* and Manet's *Déjeuner sur l'Herbe* are coming this year, to be debuted at Art Basel.

Other Two Palms artists whose work we got a peek at include Carroll Dunham, Peter Doig, Ellen Gallagher, and Chuck Close. The latter engaged in an interesting project with the press reviving the Woodburytype process, virtually unused since the 19th century. The extant instructions for the process (from the 19th century) were extremely vague. A photography expert in Los Angeles finally figured out the formula, which uses egg-based gelatin cured in the sun on a lead plate. A Woodburytype by Close of President Obama is the first Woodburytype of a sitting president since Abraham Lincoln. Matthew Barney also experimented with Woodburytype at Two Palms; he pushed the process in entirely new directions pulling cop- per particles through Woodburytypes creating totally unique surface effects.

After learning about the work, we then toured the studios. First came the Silkscreen Studio where we saw huge screens and a giant-sized "shower stall" for cleaning the screens. A large Terry Winters silkscreen had been printed in six colors. Two Palms did a 13-color print with Bochner last year. At the time of our visit, the studio was working with artist Nona Faustine Simmons. She is a photographer and has an upcoming show at the Andy Warhol Museum. She is experimenting with UV ink, which remains wet unless cured with UV light — Two Palms has a huge UV light bed.

The next room in Two Palms' large studio space held laser cutters. The staff was working on a mirrored glass project with Bochner. Nearby were samples of the Twinrocker paper he favors, both white and already dyed. We then moved into the main studio with its several presses including the large hydraulic. Projects by Bochner,

Whitney and Carroll Dunham were in various stages of completion. We were able to examine samples of dyed, collaged paper for Bochner's projects, special water-soluble "crayons" created by an intern for Whitney's use, containers of colored inks in every shade imaginable. On one wall were Bochner images on velvet. These employ the same process as his monoprints but are considered paintings since they are on fabric rather than paper.

As we completed the tour, Alexandra Slattery kindly offered to take a photo of our group standing in front of the hydraulic press. For those unable to join us on this incredible tour, Two Palms' website (www.twopalms.us/) offers links to some great videos that give print lovers an opportunity to better understand various artists' working methods.

Upcoming Print Club Events

Wednesday, September 25, 2019

Save the date for the Print Club's annual presentation print unveiling at the National Arts Club on Gramercy Square beginning at 6:00 p.m.

October 23 – 27, 2019

IFPDA Print Fair at the Javits Center.

Also of interest to Print Club Members:

April 30 – September 1, 2019

Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection, The Frick Collection, 1 East 70th Street, New York, NY (212) 288-0700 or www.frick.org. See the review of the special Print Club tour on June 19 elsewhere in this newsletter.

June 2 – September 1, 2019

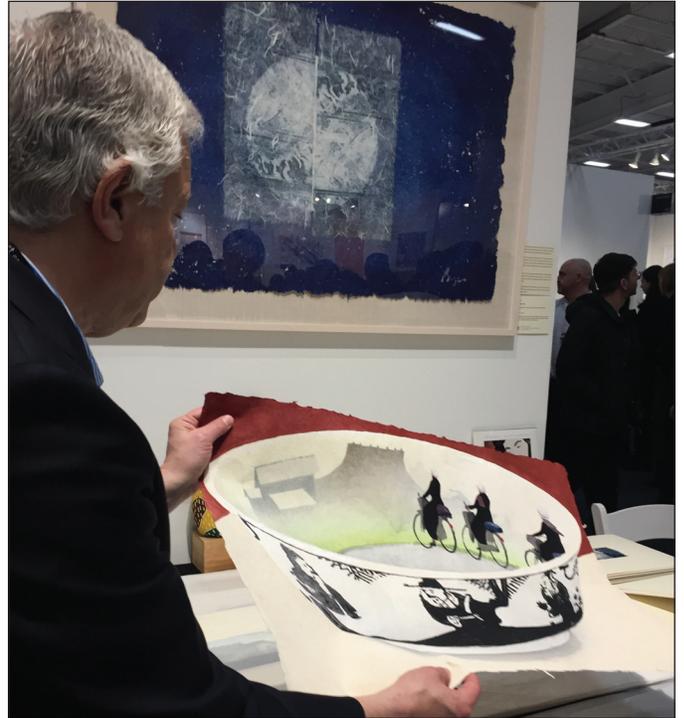
12th Biennial International Miniature Print Exhibition 2019, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

June 20 – 29, 2019

Published by the Artist: Brooklyn Edition, pop-up biennial exhibition and fund raiser for self-publishing artists presented by International Print Center New York, work priced at \$400 or less. Organized by Printmakers Anonymous, Kirsten Flaherty and Rob Swainston. For more information see ipcny.org/pbabrooklyn.

July 11 – September 28, 2019

New Prints 2019/Summer, juried by artist Alison Saar, International Print Center New York, 508 West 26th Street, 5A, New York, NY (212) 989-5090 or www.ipcny.org.



Michael Verne of the Verne Collection holding a Daniel Kelly "bowl" with a Sarah Brayer on the wall behind.
PHOTO BY STEPHANIE FEINGOLD

Response to the Works on Paper Fair

Stephanie Feingold

I was wowed by the variety of approaches to paper and the skill and passion evidenced by the work. The horse's head done in ball point pen by Nicholas V. Sanchez was absolutely amazing. The large portraits done in charcoal by Alyssa Monks were quite wonderful and powerful. There were many examples of paper as the medium. Some were hand folded, while others utilized laser technology.



Print Club Board member Allison Tolman holding a work by Sarah Brayer at her booth. PHOTO BY NATALIA KOLODZEI



Stoney Road Press display at the Works on Paper Fair.
PHOTO BY NATALIA KOLODZEI



View of the Works on Paper Fair.
PHOTO BY NATALIA KOLODZEI

This fair attracted a different art enthusiast group than the more “stately” fair at the Javits in October. There was just a palpable energy and enthusiasm.

Print Club Annual Meeting and Artists’ Showcase

Gillian Greenhill Hannum

On Monday, May 20, Print Club members and their guests gathered for the final event of the Print Club year, our annual meeting and artists’ showcase. Club President Kimberly Henrikson welcomed those assembled and kicked off the formal program at 6:10 p.m. following a wine and cheese reception. The business meeting began with a financial overview; Kim reported that our treasurer, Paul Affuso, confirms that the Print Club remains on firm financial footing. We will finish the year with a slight surplus. We have 186 paid members this year, which means we have 14 vacancies. Members were encouraged to let friends and family members know about the great opportunities provided through Print Club membership. Renewals will go out by July for next year, with September 1st as the deadline. Please renew early!

Kim reported that the 2019 Print Selection Committee, headed by Allison Tolman, has chosen Caledonia Curry,



Showcase artists Maruno, Berkman, Chandini, Aaron and Winiacki. PHOTO BY GILLIAN HANNUM

known as Swoon, as our commissioned artist. Her edition will be printed by Tandem Press. She will present the Presentation Print to the Club on September 25th at the National Arts Club on Gramercy Square. The Club has also secured an artist for 2020.

Results of the election had all seven nominees approved by proxy with over 86% of the vote; the following individuals were elected to serve a two-year term: Paul Affuso, Deb Chaney, Stephanie Feingold, Gillian Greenhill Hannum, Newton Paul, Mona Rubin and Bonnie Yousuf.

Kim then recognized and thanked all the Board members. She noted that Kay Deaux has been organizing our Showcase for the past decade. Earlier in the year, Kay had said that she’d like this to be her final year as coordinator. Gillian has agreed to take over next year, and Kay has promised support and guidance. The Showcase committee is a lot of fun, and if you are interested in being part of next year’s group, please email Gillian at gillianhannum@hotmail.com. Studio visits generally occur in December and January. Last spring, the Board voted to support each artist selected for the Showcase with a \$500 honorarium to thank them for their participation and support them in their studio practice.

Kay then took the podium and welcomed Club members, guests and, especially, the artists. She reiterated how much she has enjoyed her ten years chairing this committee — discovering new artists, learning about new techniques, etc. She noted, “As is true every year, the Artists’ Showcase gives us a wonderful opportunity to see some of the things that are happening *now* in the world of contemporary printmaking, and it gives us all a chance to meet and talk with some of the artists who are making it happen.” As is true every year, members of the committee look at print work by dozens of artists in the course of the selection process, visiting studios, going to exhibits, and getting material online. Some of the studios visited this year were the Robert Blackburn Printmaking Workshop, the Center for Contemporary Printmaking in Norwalk, CT, and the Art Students League — in the latter case the committee was able to look at work from people studying with all four of the League’s print instructors. Committee members were also introduced to work at the New York School of the Arts and at 10 Grand Press, thanks to Kathy



Artists' Showcase Sales Area. PHOTO BY GILLIAN HANNUM

Caraccio and Marina Ancona, respectively.

After looking at the work of dozens of artists, 16 were chosen as finalists, and Kay asked each artist to submit an ePortfolio with six selected prints, together with a personal and professional résumé. With the help of an electronic Dropbox, members of the committee were able to look through each of the portfolios at their leisure and rate their favorites. Through this process – and with a remarkable degree of consensus this year – the group selected the five artists for the event.

Kay noted that, as always, there is great diversity represented by the selected artists, who work in etching and aquatint, linocut and lithograph, as well as the increasingly used monotypes and monoprints. Kay explained that each artist would give a brief presentation, showing some of their work and talking about how that work came to be. After the five presentations, the event would move downstairs where each of the artists would have a table with an array of his or her work, providing the opportunity to talk with them one-on-one and to purchase their work at the direct artist-to-buyer price. She reminded Club members that there is no bargaining with the artists on their prices—the bargain is already yours in their no-middle person pricing.

The first artist to present was **Nandini Chirimar**. Nandini teaches printmaking at The Robert Blackburn Printmaking Workshop, as well as at Manhattan Graphics. Her work includes Japanese woodblocks, aquatint, and viscosity etching. Nandini was born in India and began her studies at art school in New Delhi. She then came to the States in 1987 with a scholarship to study art at Cornell University, where she received her BFA in 1990. Later, she received an MFA from the Maryland Institute College of Art, where she studied painting with Grace Hartigan; she also studied Japanese woodblock techniques (*mokuhanga*) for four years in Japan. Nandini received a grant from the Joan Mitchell foundation in 2016. Her work has appeared in dozens of exhibits, in the U.S. and in India, as well as in Australia, Korea, and Japan, and is included in the collections of the Philadelphia Museum of Art and the U.S. State Department, among others.

Nandini expressed how honored she was to have been

selected to participate in the Showcase. She said that although she came from India to Cornell to study art, her focus in both her BFA and MFA programs had been on drawing and painting; it was actually a professor at Lehman College, the late Arun Bose, who introduced her to printmaking in 1998. She showed an early viscosity print she made under Professor Bose's guidance. From 2002 to 2004, she was in Japan, where she studied woodblock technique with Taika Kinoshita in Tokyo. After returning from Japan, she studied etching with Vijay Kumar at Manhattan Graphics. She began making mixed media pieces on Japanese paper incorporating *chine collé*; she used printmaking to layer her work. She also incorporated gold leaf, bits of sari fabric, solar plate and photo etching. She noted that Japanese papers, while thin, are incredibly strong and can be run through the press numerous times. She also showed some 3D pieces she had made with rolled strips of Japanese paper. She loves combining media: print with watercolor, etching with woodcut, drawing with etching, etc.

Next, Kay introduced **Christine Aaron**, the first of two artists in the 2019 Showcase who work extensively with monotypes and monoprints — unique images created on a plate, often with multiple passes on the press. She also works with more traditional lithographic techniques.

Christine's early career path was not art but rather social work, as she earned a MSW at Hunter College. But art seems to have pushed itself to the forefront of her activity; committee members discovered Christine's work at the Center for Contemporary Printmaking in Norwalk, CT. Christine has had several solo exhibits of her work in the tristate area; additionally, she has been part of numerous group exhibits. Upcoming this year is her inclusion in a show organized by the Cambridge Art Association in Massachusetts.

Christine noted that art has been a second career for her, and she was honored to have been selected for the Showcase. She has been making prints for about 20 years but thinks of herself mainly as a mixed media artist. Her work is primarily about memory, with trees — and their many rings — serving as metaphors. Aaron notes, "My work investigates loss, memory and the fragility of the human condition: Absence and presence, the record of experience that remains invisible but indelible, what remains, how the whole is marked and repaired, yet remains intact, the prismatic nature of memory; what marks us within and becomes part of who we are. I create work to make visible what is intangible." She loves to experiment with printing on different surfaces – antique mirrors (the image shifts as the viewer moves) and different sorts of metal, including steel and copper (where the patination of the metal becomes a part of the piece). Like Nandini, she enjoys layering her work, especially using litho on gampi paper with encaustic. She showed an installation involving a series of 9' x 3' lithographs printed on gampi and hung as an environment one moves through. She also experimented with drilled and burned wood. Paul De Ruvo, a staff printer at CCP, got her to work with stone lithography.

Like Nandini, the next artist, **Stephen Winiacki**, has adopted Japanese *mokuhanga* woodblock techniques in some of his work. He also makes reductive linocuts.

Stephen received his BFA from Buffalo in 2007, followed by an MFA from the NY Academy in painting and drawing. Like many young artists, he has had to be creative as he develops his professional life. In Stephen's case, this included work as a freelance art handler and consultant, work with various clients on site-specific paintings, as well as being the property manager for a NYC gallery operation. A notable entry on his CV is a position as visiting artist-in-residence at the Eden Rock resort in St. Bart, which has established a program with the NY Academy to develop a collection of fine art by contemporary artists. Stephen was also part of the 2017 Big Ink project, which created a set of very large-scale woodblock prints.

Stephen said that while he has only been a woodblock artist for a few years, he has been working with wood all his life. His dad, who was a pattern maker, had a wood shop at home, and as a kid, Steve liked to build wooden airplanes. He initially pursued a degree in mechanical drafting, then moved to graphic design, but because he doesn't like to spend his time in front of a computer screen, he minored in oil painting. In 2007, the NY Academy of Art admitted him to its MFA program in painting. It was only in the fall of 2014, when he wanted to make some Christmas cards, that Stephen engaged seriously with printmaking. He used the reductive linocut technique, which he learned from watching YouTube videos. The cards were a success. He also came across videos about traditional Japanese woodblock printing on YouTube and watched everything he could, teaching himself this technique as well.

Winiacki has collaborated with designer Jed Henry producing woodblock prints sold through the latter's website; he has also done work for a video game. He enjoys making series of prints as a theme with variations, such as a series of landscapes exploring weather and time as factors. He is also interested in the imaginary landscapes of the mind. The artist loves printmaking and said he feels very present in the creative process when making woodblock prints.

As she introduced the next artist, Deaux noted that the Japanese influence is strong in this year's Showcase; **Taka Maruno** was born in Tokyo and moved to the U.S. about 25 years ago. He received his art training at the Kuwasawa Design School and worked as a designer and architect in Japan before moving to the States. Once in the U.S., he studied with a number of different artists, including Kathy Caraccio. Like Nandini Chirimar, Taka teaches art as well as makes it. He is an instructor at the New York School of the Arts (and previously at the National Academy).

Taka is the second of this year's Showcase artists who is particularly drawn to the possibilities of unique pieces. Both color and texture are critically important in his work. Taka has exhibited his work widely, including in Florida, California, and Cape Cod. He has been making prints for about 20 years after having been invited to attend a printmaking class with a friend at the National Academy School. As a child in Japan, he'd been introduced to carving woodblocks, but here in New York, he turned to etching. He notes that printmaking is like meditation for him.

After a few years, Caraccio became his teacher. This was a turning point. She brought a timer, set it in front of

him and said he had to make a print in 20 minutes. Kathy also introduced him to viscosity inking. He became addicted and loves color. An accident in the studio when the person next to him splashed his plate led to some new ideas. He now teaches at the New York School of the Arts where Caraccio is also a teacher.

As Deaux introduced the evening's final artist she noted, "We've done some virtual globe-trotting with some of the previous artists, but with our last artist tonight, **Brenda Berkman**, we are definitely bringing it all back home. Berkman will not only be showing us her art, but she also has an amazing story to tell, about a path that has taken her from being a lawyer to being a firefighter to now being an artist. We discovered her work at the Art Students League, where she has worked with Rick Pantell. As evidence of both perseverance and possibility, Brenda just missed the cut in our selection process last year but was successful this year.

Brenda's series of stone lithographs, *Thirty-Six Views of One World Trade Center*, powerfully evokes memories while showing the rebuilding of the World Trade Center. This full set of prints is now part of the September 11 Memorial and Museum's permanent collection, as well as St. Olaf College in Minnesota and at least one private collector. The series has also been featured on NPR's Morning Edition and exhibited at several venues, including the U.S. District Court in Brooklyn—in a gallery named for the judge who ruled in favor of a lawsuit filed by Brenda to combat sex discrimination in the fire department. As I said, Brenda has quite a story to tell!"

Taking the podium, Berkman noted that it is always difficult to know what to bring to share about herself and her art. She started with a short video that explained her path. She began her professional life as a lawyer but wanted to be a firefighter; she had to bring a lawsuit against the New York City Fire Department to gain access for women. She served as a fire fighter until her retirement in 2006 at which time she began down the road to becoming an artist taking a class in stone lithography.

She was at the World Trade Center on 9/11 and later gave tours at the WTC as new structures were rising. She decided the subject would be perfect for a print series (even here we find a link to Japan and Hokusai's *36 Views of Mount Fuji*). It is her wish that people will feel hope after seeing her work.

Berkman noted that she was very lucky to have landed at the Art Students League. She had no background in art and had gone online to look for printmaking classes. That was 12 years ago. Both Pantell and Bill Behnken have been her teachers. Brenda likes the collaborative nature of printmaking. One project involved making a self-portrait of herself responding to 9/11; she then invited other artists to work over it. She prints all her own work assisted by the League's master printer, Tomomi Ono. She did about a print a month as she worked on her series. Following its completion, she moved from buildings to trees as a subject. Currently, she is also working with animals.

Having reached the conclusion of the formal presentations, Deaux invited the artists to move to their tables on the lower level of the Society of Illustrators, then Club members and their guests were allowed to descend the

stairway to look at examples of the work and to purchase it directly from the artists. Business was brisk, and many left that evening with new treasures for their collections.

Artist Websites:

Christine Aaron <https://christineaaron.com/>
 Brenda Berkman <https://www.brendaberkmartworks.com/>
 Nandini Chirimar <http://nandinichirimar.com/>
 Taka Maruno <https://sites.google.com/site/takamarunart/>
 Stephen Winiecki <https://www.stephenwiniecki.com/>

Curator's Tour of Whistler Exhibit at the Frick

Allison Tolman

On Wednesday June 19, Print Club of New York members were given a private tour of the Whistler paintings, pastels and prints at the Frick Collection by Senior Curator, Susan Grace Galassi. We were most fortunate to have Dr. Galassi take us through the small exhibition, since she is retiring next week after 28 years at the institution!

The impetus for the exhibition *Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection* was a gift of 41 Whistler prints and one pastel by the Kosovsky Family. It so happens that Mr. Frick collected more work by Whistler than by any other artist. He saw Whistler (1834-1903) as an artist whose sensibility dovetailed nicely with the Rembrandts and Courbets already in the Frick Collection.

Exhibition Reviews

Two Print Exhibitions at Rutgers' Zimmerli Museum

Maryanne Garbowsky

The Zimmerli Museum had a double-header for the print enthusiast this spring. Not only were John Marin's etchings and drawings on display in *Becoming John Marin* in the main exhibition, but also an additional survey of 30 prints covering the years 1900-1945, which highlighted New York's changing urban scene. This exhibition, entitled *New York On Paper*, featured such outstanding graphic artists as Howard Cook, Louis Lozowick, Martin Lewis, and Bror Nordfeldt. Both shows were on view through the end of May 2019.

Becoming John Marin: Modernist at Work offered viewers another side to Marin's artistic achievement. While his paintings have always outranked his graphic work, in this exhibit, viewers could see how many of their subjects evolved into his watercolors and oils. Marin loved to draw; according to him, "one overriding passion" throughout his life was drawing. "I just drew. I drew every chance I got." Drawing and printmaking also gave



A Group of Print Club Members at the Frick Collection.
 PHOTO BY ALLISON TOLMAN

The exhibition of over a dozen etchings, two lithographs and one pastel traced the arc of Whistler's career – from the earnestness of a young artist (at 25), one could see his lines become more assured. He collected Japanese woodblock prints, and as time went on, his style became more minimal and restrained. After he left the United States at the age of 21, he divided his time between Paris and London and never returned to the United States.

Several of the etchings were from various sets that he released (*The Venice Set*, *The Thames Set*), and our group, with the aid of magnifying glasses, marveled at the beautiful craftsmanship.

We are not sure of how many copies of each print were produced, but it was certainly a treat to see the impressions that were on display at the Frick.

Many thanks to member Paula Cangialosi for organizing this event.

Marin the precision and "careful analysis of space" that would carry over into his other work. Marin studied architecture at Stevens Institute of Technology, so it is no wonder that buildings attracted his eye. They would become a main subject in his graphic work. Most of Marin's prints were done early in his career, "two-thirds of his etched plates done before 1913." On his own, he studied Rembrandt's etchings, learning from the master. While living in Europe, he made sixteen etchings in Paris and Rouen specifically. Although "the height of his popularity as a printmaker was in 1907 and 1908 when he had three print dealers," printmaking would continue throughout his life. His last two etchings of *Ye Old Dutch Church* were completed when the artist was 81 years old, just a year or two before his death in 1953.

Accompanying the Marin exhibition was *New York On Paper, 1900-1945*. While the Marin show originated at the Arkansas Arts Center, which first exhibited the show in 2018, the New York Scene was drawn from the Zimmerli's own extensive print collection. According to the museum, one of the major strengths of their collection is American prints from the 1920s through the 1940s, many of which were on display in this companion exhibition. Here view-

ers could see such familiar sights as the Brooklyn Bridge, the Woolworth Building, the George Washington Bridge, and the New York skyline as they appeared in the first half of the Twentieth Century. It was a time of expansion and transformation for New York's urban landscape, and the prints selected for this show captured these "new perspectives" as well as the excitement of the period. Both shows were well worth the visit, and the eighty works included in the Marin exhibition, which are rarely seen, were especially rewarding.

Former Showcase Artists

Catalina Chervin, an Argentinian artist who was one of the PCNY 2009 Showcase artists, announced that Patrick Heide Contemporary Art of London exhibited her work at Tefaf art fair in Maastrich (Netherlands) from March 16 to 24, 2019.

Yasuo Tanaka, who also participated in the 2009 Artists' Showcase, has been working on a show *If the Wind Blows* exploring the impact of nuclear disasters such as Three Mile Island and Fukushima. The exhibition was conceived of to provide a place to learn about environmental issues through art. The show, inspired by the upcoming 40th anniversary of Three Mile Island, incorporates the work of Babbie Dunnington, Sto Len, Marie Lorenz, Matsuzawa Yutaka and Yasuyo Tanaka. It was shown at Blackburn 20/20 from March 7 to April 13, 2019.

Former Presentation Print Artists

Dolan/Maxwell Gallery has announced that planning is well underway for *Pattern Drift*, **Amze Emmons's** mid-career survey at the **Academy Art Museum in Easton, MD**. A fully illustrated catalog with *catalog raisonné* of prints will accompany the exhibition, which opens August 2nd and continues through September 30, 2019. In addition, *Waiting Room* (2002) by **Amze Emmons** is included in an exhibition celebrating 50 years of acquisitions funded by the Print Drawing & Photograph Society of the **Baltimore Museum of Art**. Amze's etching with screenprint was purchased for the Museum in 2004 and is part of a body of work that astutely explored airport architecture. *Waiting Room* is on view through October 6, 2019.

Donald Teskey's paintings are included in a new exhibition at the **National Gallery of Ireland** spanning 250 years; *Shaping Ireland: Landscapes in Irish Art* comprises artworks by fifty artists, exploring the relationship between people and the natural world. The exhibition continues through July 1, 2019.

The Print Club of New York, Inc.

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