

The Print Club of New York^{Inc}

Fall 2019

President's Greeting

Greetings PCNY Members,
Welcome to the 2019/2020 membership year for the Print Club of New York. I hope many of you have taken advantage of the recent member events we've already had this year and are looking forward to those we have planned for the coming months.

Members in attendance at the National Arts Club for PCNY's annual Artist's Talk on September 25th were treated to an evening with Swoon (Caledonia Curry) who provided our group with an extensive overview of her career and the various projects she has undertaken over the years, including the one in New Orleans that influenced the subject matter for our Club's print. If you missed it, you can read about it in this issue. She was a delight, and her presentation illuminated many of the seemingly-whimsical details in our print. There are important elements related to the art/activist space of the Music Box Village all throughout the print, which increase one's appreciation for the project even more after learning more. As far as the distribution of the prints for current Club members, they'll be sent out to members around the middle of October. Any new members joining later than this initial mailing will receive their print in the new year.

The annual Print Fair organized by the IFPDA is coming up on October 23rd. PCNY members receive VIP passes for themselves plus a guest for the entire run of the fair plus all related programming. This year's fair features Swoon prominently, and I encourage everyone to go and see what the IFPDA has planned. First, look for a special site-specific installation by Swoon highlighting the medium of etching. And then, if you were unable to attend her talk at the NAC last month and are interested in hearing

her discuss her work, on Sunday, October 27 at 2:00 PM, she'll be speaking as part of a panel discussion that includes Nadine Orenstein from the Metropolitan Museum of Art and Jenny Gibbs, the Executive Director of the IFPDA, with the session moderated by Sarah Douglas, Editor-in-Chief of *ARTnews*. In addition, Amze Emmons, who was last year's PCNY Annual Print Artist, will be at the Dolan/Maxwell exhibitor space on Sunday at noon to talk with guests. That should be an excellent opportunity to find out what he has been doing this past year and see any new prints of his on display.

I strongly encourage any and all of you to visit the Print Fair if you can. We are very fortunate to have such an important event in our city AND to have such expansive access to the fair and its programming. Use this time to see prints produced by artists from all around the world — and keep in mind the displays will include not only contemporary prints but historic prints as well. I plan to attend for at least three of the days; if you see me, feel free to stop me and say "hello." I'll be glad to see you there!

All the best,
Kim Henrikson



KATSUSHIKA HOKUSAI (1760-1849) Edo period (1615-1868), circa 1830-1831. An oban yoko-e print entitled Kanagawa-oki name-ura (Under the Wave off Kanagawa), from the series Fugaku sanjurokkei (36 Views of Mount Fuji), signed Hokusai aratame litsu hitsu, 9 3/4 x 14 1/2 in (24.2 x 36.8cm). PHOTO COURTESY OF BONHAMS

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Recent Print Club Events

Bonhams Auction House with Lecture by Gary Levine

Stephanie Feingold and Allison Tolman

The Print Club of New York was invited to attend a lecture at Bonhams on Madison Avenue on September 9th. There were two collections that

would be up for auction that we were able to view downstairs before the lecture. One collection was "Property from the Collection of Drs. Edmund and Julie Lewis," which had a variety of objects, from Japanese lacquer writing boxes going back to the Edo period, important pan-Asian works of sacred art cast in gilt-bronze or carved in wood, as well as contemporary pieces. One contemporary piece was Izumi Masatoshi's *Sea Ripples*, Miyagi basalt on an assembled wooden base. This collection was to be auctioned September 11th. The other auction that day had Fine Japanese and Korean art panels, scrolls, and decorative objects.

The lecture was given by Gary Levine, Consultant for Japanese Prints at Bonhams. He has been involved with collecting, then gaining expertise since the 1970s. He began his talk by defining connoisseurship, noting that a connoisseur is a person who is especially competent to pass critical judgments on an art form, particularly one of the fine arts, or in matters of taste. He proceeded to show us prints that were real and those that were fake and explained how the expert could tell by a variety of criteria while examining the object, such as the colors, the paper, the back of different prints, as well as by doing research. Many prints of the same image were created, and over time the wood blocks would wear thin.

He showed us a photo of the iconic *The Great Wave*, by Katsushika Hokusai (1760-1849), Edo period (1615-1868), circa 1830-1831. An oban yoko-e print entitled *Kanafawa-oki name-ura* (under the Wave of Kanagawa), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), signed Hokusai aratame list hitsu, 9 3/4 x 14 1/2 inches. This print was estimated to sell for \$200,000 - \$300,000 this year. He explained how the print was verified. Valuations are complex. *The Great Wave* sold last year at Bonhams for \$540,500.

Unveiling of the Print Club's 2019 Commissioned Print

Gillian Greenhill Hannum

On Wednesday evening, September 25, Print Club members and their guests gathered at The National Arts Club on Gramercy Square for the unveiling of the Club's commissioned print for 2019. The evening began with a wine and cheese reception, giving members a chance to reconnect after the summer and to meet and chat with our presentation print artist, Swoon.

At 7 p.m., President Kimberly Henrikson invited everyone to take a seat as she welcomed them to the much-anticipated event. She then turned the podium over to Print Club Board Member Mona Rubin to introduce the artist. Mona began by saying that it was just over a year ago that she and fellow Board member Allison Tolman paid a visit to Swoon Studio in Gowanus, Brooklyn. She noted that stepping through the door was like entering a magical space — it was filled with art on every surface and hanging from the ceiling. She and the Print Selection Committee had been introduced to Swoon's work by another Club member who had worked for a time in Swoon's studio. The artist, whose birth name is Caledonia



Caitlin, 2019, by Swoon. PHOTO COURTESY OF SWOON STUDIO

Curry, is remarkably original and creative. She was the first woman to gain wide recognition as a street artist, pasting works on paper she created in her studio to walls around New York City, and later around the world. Her motivation was to make art accessible outside the traditional museum and gallery setting, which tends to make it the purview of the financially well-to-do. Swoon is concerned with inclusion, and bringing art into the streets was a way for her to engage with a much broader public. While a student at Pratt in the late 1990s, she forged an identity as an artist/activist. She discovered she likes to work with communities and to transform environments. Mona noted that Swoon created a ship out of trash and recycled material and managed to sail it. She is also interested in the role of art in healing. Founder of the Heliotrope Foundation, Swoon works to help people suffering from addiction and has also been involved in the rebuilding of Haiti after its devastating earthquake. Today, she is an internationally known artist having had solo shows at the Brooklyn Museum and the Contemporary Art Center in Cincinnati. She also has work in the collections of the Institute of Contemporary Art in Boston, Tate Modern, the Museum of Modern Art, and the São Paulo Museum. Our print, Rubin concluded,

Upcoming Print Club Events

October 23 – 27, 2019

Watch for the arrival of your VIP admissions pass to the IFPDA Fine Print Fair at the Javits Center. Special opening night admission for pass holders on Wednesday, October 23. Only members who have paid by October 1, 2019 are eligible to receive passes. Please note that this year's PCNY commissioned artist, Swoon, will have a major installation at the fair — something members won't want to miss!

Also of Interest to Members:

September 25 – December 1, 2019

Constructed Sites/Unfamiliar Selves curated by Jenny Gerow and including work by Claudia Cortínez, Sarah Faux, Asuka Goto, Naomi Nakazato, and Padma Rajendran. Lower East Side Printshop, 306 West 37th Street, Sixth Floor, (212) 673-5390 or <http://printshop.org>.

October 24 – 26, 2019

Print Fest, hosted by International Print Center New York for MFA and senior BFA students to exhibit, sell and trade their prints. The event will be held at 550 West 29th Street, Ground Floor. Details available at www.ipcny.org.

October 24 – 27, 2019

Editions and Artists' Books Fair (E/AB Fair) has a

new location this year — The Caldwell Factory at 547 West 26th Street, in the heart of Chelsea. Forty exhibitors strong, the 21st edition of the fair, organized by the Lower East Side Print Shop, will celebrate contemporary fine print and book arts, by hundreds of dedicated artists from all over the world. Free and open to the public, the fair opens its doors and invites visitors to meet the artists, publishers, and explore the world of fine art prints and books. For details, check the website: <http://eabfair.org/>.

October 24 – 27, 2019

New York Satellite Print Fair, Mercantile Annex 37, 517 West 37th Street. For details see nysatelliteprintfair.com.

November 14, 2019

Swoon debuts her new work in stop-action animation at Deitch Gallery, 76 Grand Street, New York (212) 343-7300 or www.deitch.com.

November 24, 2019 – February 9, 2020

Under the Influence: Member Exhibition 2019, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT www.contemprints.org.

January 24 – March 21, 2020

New Prints 2020/Winter, International Print Center New York, 508 West 26th Street, 5A, New York, NY www.ipcny.org.

is based on a collaboration Swoon did in New Orleans called the Music Box Village.

The artist, a dynamic and compelling speaker, then took us through a series of images tracing her development as an artist and the sources for the Print Club's commissioned print. She explained that it originated from a larger linoleum block print that she has done of a woman named Caitlin who had been part of the New Orleans project. For her linoleum blocks, she begins by drawing in charcoal. She then begins to cut the block, ironing it to keep it soft and workable. She then prints the large images by hand as she does not have a press in her studio.

Educated in classical painting, Swoon said that when she came to New York, she was so excited by the streets that she wanted her art to be a part of it. She wanted to make portraits of people in the city and have those populate the city. Her street work was temporary — large works on paper that she pasted on walls, but which eventually faded, tore and cracked; she loved that sense of transience. She has posted her work on the streets for two decades. She noted that street art is truly global. With the internet in play, it was instantaneous, and it revealed an amazing level of energy.

Her portraits often contain stories, and over time she came to think of herself as a story teller as well as an artist. There are portraits of people she meets, people she observes, and people she knows. She has collaborated with street art groups around the world, including, for

instance, Philly Mural Arts in Philadelphia. She is always ready to try something new, mentioning that she has a show opening on November 14 at Deitch Gallery, which will feature stop-motion animation. Swoon said she loves repetition, and this is what had led her to the simplicity of block prints and cut paper.

From street art, she moved to installations. She noted that the body moves through installations the way the eye moves through a drawing. Increasingly, she was invited to do different projects, mostly utilizing block printing and cut paper. Installation work allowed her to develop her story telling approach, often dealing with difficult subjects like climate change or addiction. More and more, she thought about and was motivated by the idea of how art can help us to deal with the crises of our times. It can also deal with very personal crises. She shared some work done at a time when she lost both of her parents in rapid succession. Both of them had struggled with heroin addiction when she was growing up, and she explained that it was only as an adult and as an artist that she was able to work through her childhood traumas. Making art has helped her reflect on and make sense of her experiences. Thus, she sees art as integral to the grieving and healing processes.

Swoon also discussed her strong interest in community and her love of artistic collaboration. She and a group of friends built a raft out of scrap and sailed it down the Mississippi River over two summers. In 2008, she and her



Mona Rubin, Swoon and Kimberly Henrikson.
PHOTO BY GILLIAN HANNUM

collaborators created another series of rafts, which they piloted down the Hudson River from Troy to New York City. Over 100 people were involved in this project. (She noted that on the Mississippi trip, people along the way welcomed them and were thrilled to hear about and share in the project; in New York, they had to deal with cops being called on them.) In 2009, she and a group of collaborators shipped two of the boats across the Atlantic and built a third one from scrap they found along the Slovenian coast and sailed the Adriatic Sea and into Venice during the 2009 Biennale. She said that in many ways, the boats were a love song to Venice, but they had to sail down the Grand Canal illegally by night due to the many regulations about what boats can ply the Venetian canals.

In 2010, the earthquake in Haiti inspired her and some of her raft-building friends to learn a new type of architecture, which is 90% local soil and 10% cement. Using this material, they built simple dome structures, partnering with locals to help rebuild the island's residential infrastructure. The final project was a house made of bamboo. This project in Haiti was a long-term commitment and just wrapped up. During this period, the mayor of Braddock, Pennsylvania, an economically-devastated town near Pittsburgh, contacted Swoon and asked if she might help them to save a fast-disappearing architectural heritage. She was asked to rehabilitate and repurpose a derelict church. She and her team, along with local residents (especially youth), took apart and reused materials from the building. They started a small-scale tile company to create tiles they could use. While not successful in scaling up to a large enough output to redo the roof of the church building, Braddock Tile has taught many members of the local community the skills and joy of creating hand-made tiles. Braddock Tiles became an independent entity on 2016.

Projects such as these led to the establishment in 2015 of the Heliotrope Foundation – its mission is to consider how artists can bring creative problem solving to communities in crisis. Its web page carries the slogan, “We build spaces of wonder that serve as catalysts for local change” (heliotropefoundation.org). The project that inspired the

Print Club's 2019 print is one featured on the foundation's website.

A friend of Swoon's who is a New Orleans artist reached out to her. He had gotten the rights to a shotgun house that had been destroyed during Hurricane Katrina and was to be pulled down. He asked her what she would do with it. To her, New Orleans is known for its music and its beautiful architecture, so the idea came to create a jazz funeral for the house. Not surprisingly, this, too, turned into a big collaborative project that took its own course. She and her artist partners, a local group called New Orleans Airlift, created a musical village with little cottages that all had sound built in one way or another. This created a multi-sensual, tactile play space, which you can visit in the Bywater section of New Orleans, the Music Box Village.

At this point, the artist unveiled her edition for the Print Club, which depicts this Music Box world. It shows several of the cottages and a woman pulling on a bent steel decorative object that is hooked to a trombone; elsewhere, a local tambourine player is depicted; a director of the musicians is shown standing on a roof. The print was created first using cut paper and linocut; it was then manipulated on a computer and transferred to Mylar and finally printed on a Vandercook Letterpress at Tandem Press in Wisconsin. Swoon said she has never given much thought to framing, but she suggested giving the work “a little space” around the edges. She said her choice of earth tones was to tie it in with nature and the natural world.

During the Q&A session that followed Swoon's fascinating presentation, she was asked how she raises money for her community-based projects. She admitted they are incredibly expensive, and she funds them in a variety of ways, including Kickstarters, private donors, and selling



Swoon Discussing her Print for our Club.
PHOTO BY GILLIAN HANNUM

works of art to raise money. Another member asked how much of her work is done in the studio and how much is collaborative? She said it varies from year to year. This year, she's been working more in her studio, stepping back and being a bit more introspective. The design for our print was actually done in Panama, where she's spent time the past few summers.

Exhibition Reviews

12th Biennial International Miniature Print Exhibition

Gillian Greenhill Hannum

From June 2 to September 1, 2019, the Center for Contemporary Printmaking in Norwalk was showcasing miniature prints. This competition and show, which originated in 1997, features prints that are no more than 4" square. This year's juror was Tomas Vu-Daniel, Artistic Director of the Le Roy Neiman Center for Print Studies at Columbia University. This year, CCP received 442 prints from 158 artists, representing 21 countries and 26 states. The juror selected 227 of those works, by 119 artists representing 14 countries and 22 states, to feature in the show.

Also, this year the judging was done a bit differently. Rather than awarding first, second and third prizes and so forth, Vu-Daniel gave juror awards and honorable mentions. There were also sponsored awards given to a number of artists. A juror award and Renaissance Graphic Award went to New York printmaker Michael Arike for her color aquatints of architectural subjects. Viviane De Kosinsky of Virginia received a juror's award for her three etchings and a Gamblin Artists Colors award for *Crumb* (2015), a charming etching of a dog.

Dawn Leone of New York took home a juror's award and the McClain's Printmaking Award for her woodcuts of icebergs, a welcome subject on a hot summer day. Pierre Philippe of France took a juror award and the Graphic Chemical and Ink Company Award for *Totems I* (2019), an innovative work using milling and burins on Plexiglas.

DeAnn Prosia of New Jersey, a former PCNY Showcase artist, received a juror's award for her etched portraits and the Speedball Art Award for *Betty* (2003). Christopher Shore, also a past PCNY Showcase artist, is master printer

Swoon is a masterful story teller, and the information shared with members at the unveiling surely adds to our appreciation of her work! Prints will be shipped out later this fall by the Robert Blackburn Printmaking Workshop, which has handled our packing and shipping for a number of years, to members who have paid their annual dues by October 1.

at the Center for Contemporary Printmaking. He won a juror's award for his four pieces, which utilized etching, cardboard engraving, and etching and engraving. He also won the Jerry's Artarama Award.

Valerie Syposz of Canada won a juror's award for her collection of woodcuts and linocuts of people behind fences; she also received the Awagami Paper Award. The final juror's award went to Tina Wohlfarth of Germany for her series of mezzotint and paper cut, *Bandana #1, #2, #3, and #4* (2019). She also received the Takach Press Award for these portraits of men.

There were also a number of Honorable Mentions awarded. One went to Kayla Alvarado, a recent high school graduate from Connecticut who will attend RISD in the fall. Ruth Barrett-Danes of the U.K. got an Honorable Mention for her collograph and drypoint images of animals. Diane Cherr of New York was recognized for her abstract collograph monoprints. Print Club member and former Showcase artist Dorothy Cochran of New Jersey received an Honorable Mention for her silk aquatints. Marina Daneva of Connecticut received an Honorable Mention for her abstract monoprints. Cindi Ford of Michigan received an Honorable Mention for her wood engravings.

Melinda Green Tepler of New York and Ursula Hülsewig of Germany also received Honorable Mentions as did Katie Bruce of Canada, Eeva Huutori of Finland, Katherine A. Laird of Canada, Eugenie Lewalski Berg of Massachusetts, Suzanne Lewis of Rhode Island, Margaret Mannion Kallen of Ireland, Matthew Presutti of Wisconsin, Margarita Vatis of New York, and Cleo Wilkinson of Australia.

There was a wide price range for the work, starting as low as \$10 for several delicate engravings, and with much of it being around the \$100 mark. In short, the Miniature Print exhibits have something for everyone, in nearly any print medium one can imagine, and at a price everyone can afford!

Helen Frankenthaler Prints: Seven Types of Ambiguity

Maryanne Garbowsky

Without a doubt, Helen Frankenthaler is one of the most notable abstract artists of the mid-twentieth century. Artists like Jackson Pollock and Grace Hartigan, the first generation of Abstract Expressionists, preceded her, while the Color Field painters, among them Morris Louis and Kenneth Noland, followed. Frankenthaler, a link between these two groups,

introduced more variety as well as newer techniques for those after her to explore.

Although I knew Frankenthaler primarily as a painter, I did not realize that she was a consummate printmaker as well, an aspect of her *oeuvre* that is currently on exhibit at Princeton University's Art Museum until October 20, 2019. It is a show that print mavens should put on their calendars. *Helen Frankenthaler Prints: Seven Types of Ambiguity* provides a thorough overview of the artist's

extensive print work, which began in 1961 with her first print, aptly named *First Stone*, a color lithograph, and ended in 2009 with *Weeping Crabapple*, her last.

The title of the show comes from an essay that Frankenthaler read as a student at Bennington College. It made such an impression on her that she titled a 1957 oil painting after it. In brief, in 1930 William Empson, a well-known literary scholar and critic, wrote how ambiguity in language adds meaning to an author's writing. The "suggestiveness" of ambiguity allows for "multiple, simultaneous meanings," a goal that "close reading" will yield. Thus, by demonstrating this concept with such literary techniques as allegory, metaphor, and alliteration, he makes the case that ambiguity is to be sought rather than avoided.

Frankenthaler borrows Empson's title and parallels it in the visual arts by showing how "close viewing" adds richness to a work. Rather than literary terms, she references words like line, space, and color as the artist's vehicles to more interpretations. At Princeton, the co-curators cleverly use Empson's title as a chronological framework with which to divide the artist's work. They highlight different phases of her print career along with the various media she used, the collaborators with whom she worked, and the workshops in which she participated.

An outstanding quality of Frankenthaler's work was her lifelong willingness to experiment. She was bold and tireless in her efforts to find new techniques, to try different surfaces, inks, and colors—even her fingers and brushes—to achieve the painterly effects she was after in print. We see this, for instance, in one of her most memorable woodcuts—*Madame Butterfly* (2000)—a three-panel work that demonstrates her interest in Japanese art as well as her expertise in this traditional Japanese medium. Printed by Yasuyuki Shibata, a master printmaker, it was done at Tyler Graphics in the *ukiyo-e* style and titled after Puccini's famous opera of the same name.

The exhibition leads the viewer through seven sections, each of which relates to different media, time periods, collaborations, etc. The first—LINE + FIELD—addresses her "earliest prints" (lithographs) done at Universal Limited Art Editions in New York. Section II, EVOLVING VISIONS, focuses on Frankenthaler's work with Tyler Graphics in 1977. The selection of prints demonstrates the artist's "painstaking process" to achieve the print she was after, taking the image through proof after proof. Thus, we see the artist's persistence and stamina as well as "the evolution of the final print."

Section III, BLACK IS A COLOR, emphasizes the artist's use of black ink and tusche, a type of lithographic ink wash. For those unfamiliar with printmaking terms, the curators have thoughtfully included a list of terms and their meanings in a separate glass case. Section IV, LOS ANGELES TOPOGRAPHY, displays the artist's work completed with the Mixographia workshop in Los Angeles. Section V, BAY AREA MONOTYPES, includes monotypes completed in this location as well as her experimentation with sheets of plywood to add texture and novel effects to her prints. TALES OF GENJI follows, featuring prints based on the Japanese literary work of that name. Finally, the seventh is titled RETURNING, and highlights the artist's return to an earlier drawing that she had done fourteen years before. A woodcut, a medium in which Frankenthaler excelled, was done with master woodcut printer Yasuyuki Shibata, with whom she had worked earlier.

Hopefully this review will tempt readers to want to see the show for themselves. It is a show well worth seeing for all lovers of art, not only those interested in prints. In fact, you may want to see the show more than once and discover multiple meanings in the work. Just as Empson's premise suggests, each "close reading"—in this case "close viewing"—will yield a deeper understanding as well as an appreciation of Frankenthaler's art.

"In His Debt": A Tribute to Bill Dane

Maryanne Garbowsky

On July 13, 2019, at the age of 96, William Dane passed away. It is, therefore, fitting at this time to remember him and to commemorate his role as the director of the William J. Dane Fine Arts Special Collections at the Newark Public Library. After a career of some 62 years, Bill Dane left his mark on Newark, on the library, and on the special collections. Following the lead of one of his predecessors, John Cotton Dana, he continued Dana's goal to make the library a welcoming place for everyone, a place to learn and to enjoy. Dana, who served as the library's director from 1902-1929, introduced "original prints by artists, purchased from galleries and art dealers." Exhibiting his own collection of Japanese woodblock prints, he lured patrons into the library hoping they would continue to visit.

Today, the William J. Dane Fine Print and Photograph Collection holds almost 25,000 prints, which include "etchings, intaglios, dry points, lithographs, silk screens, woodcuts, engravings, mezzotints, and innovative

media" (NPL Special Collections Division). In 1997, the collection was named in his honor and speaks to his tireless efforts to expand the collection and support the work of artists. Although he more modestly referred to himself as the "Keeper of the Prints" (a title he saw at London's Victoria and Albert Museum), Dane oversaw one of the major print resources within easy access of art lovers living in the metropolitan New York area.

The collection encompasses both traditional and modern prints and includes European, Asian, and American artists. Many New Jersey and local artists are specifically represented. Names such as Henri Matisse, Pablo Picasso, Andy Warhol, Roy Lichtenstein, Käthe Kollwitz, Robert Rauschenberg, and John Sloan appear along with those of contemporary African-American and Puerto Rican artists.

The collection dates back to the herculean efforts of John Cotton Dana, whose forward-looking approach to blend the artistic with the industrial made him the first library director to incorporate an actual printing press into the library. When patrons arrived in 1904, they must have been surprised to see the press at work. The press

allowed Dana to print a library magazine, posters, and placards to advertise and engage the public's interest. In what sounds like a paean to the humble printing press, Dana writes, "Books came before Printers; Wisdom before Newspapers. But only with the Printer came books by millions for all mankind and only through the Printing Press could Wisdom knock at every man's door" (Shales 30). What follows is a question, "Who makes the newspaper...the etching, engraving...and everything we read?" The answer is simple — "the printer makes them" (Shales 30). Here then is Dana's ideal: to wed the mechanical to the aesthetic, the artisan with the artist, to make the word and image available to all, thus celebrating the democratic and common man, to educate and to elevate by affording him free access to what is best in man. He concludes his poster with these words: "This Master of All Arts, the Art of Printing." Thus, in addition to the special print collection, there is the Jenkinson Collection of the History of Fine Printing, which introduces examples of various writing tools along with the history of written communication and typography. Dana has been characterized as a "champion of the underclass, of the living artists, and community activist" (Shales 267, n. 32). He envisioned the library as an "educational engine" by which he could advance and encourage literacy "in the industrial city." Part of his mission was to exhibit, not only to invite the public to visit, but to come in for further investigation to develop their interest in cultural arts. He believed that "By pictures" ... librarians "are going to increase man's ability to grasp the life that surrounds him, and make education more common and ...more thorough" (Shales 49). Thus, he began to exhibit his own print collection, which included Japanese woodblock prints (*ukiyo-e*). He had acquired prints by such Japanese masters as Katsushika Hokusai (1760-1849) and put them on display.

Bill Dane carried on in the tradition of his predecessor, expanding the collection and trying to keep pace with the people and tastes of an evolving Newark. A champion of many modern and contemporary artists "whose background and style ...resonate with the city's changing population," Dane cultivated friendships with these artists and added their art to the collection. Just as he did in the past, he frequented galleries and studios getting to know the artist and his/her work. He had always shown a fondness for local artists, and in the early years of his tenure he befriended such well-known printmakers as Louis Lozowick, Riva Helfond, Luigi Rist, and Adolph Konrad among others. His love of art is boundless as he himself explains: "I love abstraction. I love realism. I love non-objective. I love bright colors and lines, and exploratory graphics. I don't have any personal barriers....which helps."

We recognize this openness not only in the library's extensive print collection, but also in its 5,000 posters, 1,000 autographs, artists' books, pop-up and rare books, greeting cards, postcards, and shopping bags—all of which celebrate the graphic medium. Masters of art, along with the new and currently working artists, are all welcome.

A survey of some of the past and recent exhibitions on view at the library attests to Dane's catholicity of taste. One of the most memorable exhibits opened in April 2016, featuring Japanese prints and *ehon* (woodblock printed

illustrated books). Prints by such well known Japanese artists as Hiroshige, Kōsō, Utamarō, Bairei, and Yoshida introduced viewers to *kacho-ga* or "pictures of birds and flowers." Timed to open with Branch Brook Park's Cherry Blossom Festival, it also marked the city of Newark's 350th anniversary. Artist April Vollmer lectured on the Japanese printing process, and workshops were held for both adults and children to have hands-on experience with the technique.

In 2017, an exhibition entitled "Black Perspectives [On Paper]" opened, showcasing such outstanding prints by Mel Edwards, Sam Gilliam, Jacob Lawrence, Al Loving, and Faith Ringgold. These artists, along with others who work or have worked in Newark were represented and included Willie Cole, Nell Painter, and Bisa Washington. The following year an exhibition of "A Pictorial History of Newark" was mounted and included prints, postcards, and photographs of Newark from the 18th century through the present day. Currently on view is "Special Collections: New Artistry on Paper," which runs until the end of August 2019, that focuses on recently acquired artists' books, pop-up books, and fine prints. In the fall of 2019, until the end of December 2019, the Society of American Graphic Artists (SAGA) will hold its 85th Members Print Exhibition, including both traditional and contemporary prints. SAGA was founded in 1915 by such notable printmakers as John Marin and John Taylor Arms; the show attempts to educate the public about printing techniques as well as promote an appreciation for the artistry of the print.

One of the most impressive exhibitions, however, opened in April 2011, two years after Bill Dane's retirement, and emphasized his prodigious contribution to the special collections department he had headed for so many years. Entitled "A Lifetime of Giving: The William J. Dane Fine Print Collection," the show celebrated the man as well as the art. Through working relationships with both donors and artists, Dane made sure that his enthusiasm for the graphic medium was "contagious" and that his fervor for Newark, for the library, and for its special collections would continue. The exhibit was a fitting thank you to him in recognition of a life of dedication.

If there is one thing that I regret after reading and researching, it is that I never had the opportunity to meet Bill Dane. Getting to know him through his words, through the reminiscences of others, through his accomplishments is satisfying but certainly not enough. He will be missed, but his love of the print will continue in his establishment of the Gertrude Fine Prints Endowment Fund, which he began in 2004 to honor his sister and "for the maintenance and expansion of the Library's renowned Fine Print Collection...." The fund will provide money to add "original prints" to the library's special collection.

Bill Dane will be missed, but his generosity of spirit assures us that his devotion to art will continue. The Newark Library will host a special tribute to William Dane on Tuesday, October 22 at 6 p.m. Please contact the Library for further details.

The title "In His Debt" comes from a description of Dane from artist Adolph Konrad.

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Former Presentation Print and Showcase Artists

Former Print Club commissioned artist **Faith Ringgold (2014)** had her work exhibited this summer at London's Serpentine Gallery in Kensington Gardens. The show, which closed September 8, was the artist's first retrospective at a European institution. The exhibit began with her paintings of the 1960s, moved on to her activist works of the 1970s, a period when she crusaded for both women's and African Americans' rights, and finally showcased a collection of her well-known "story quilts."

Commissioned artist **Chakaia Booker (2011)** has just completed a project at Robert Blackburn Printmaking

Workshop creating new, unique artists' books in collaboration with Jazmine Catus and master printer Justin Sanz. For inquiries, please contact: Essye Klempner, Program Manager — essye@efanyc.org.

Former Showcase Artist **Kirsten Flaherty** recently became Gallery Manager at Pace Prints in New York. **Catalina Chervin** is included in an exhibition at Kentler International Drawing Space, 353 Van Brunt Street, Red Hook/Brooklyn, curated by artist Hannah Israel. The exhibit is titled *Focus on the Flatfiles: Igniting the Pendulum*. The exhibition will open alongside Hannah's solo exhibition, *Imagined Language*; it runs until October 27th.

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