



International Print Collectors' Societies Newsletter

Vol. XVII, No. 1

Winter 2020

From the Editor

Dear IPCS Community,

It is time to again share with you news from print clubs and related organizations that are part of our informal network. Over the nearly two decades that the *IPCS Newsletter* has been in existence, clubs have come and gone, and others have changed. What has remained constant is the passion for prints and printmaking. Some clubs are connected to museums; others are independent and commission annual editions for their memberships. All offer educational events to provide members with opportunities to learn more about prints and the artists who create them. Sharing information about these activities is one of the purposes of this publication. We hope you will find new ideas and inspiration in these pages and perhaps make connections with print enthusiasts elsewhere when you travel.

Special congratulations are due to the Print Club of Cleveland for receiving the Martha Joseph Prize for its contributions towards the vitality of the arts in northeastern Ohio. This honor was the icing on the cake as the Club celebrated its 100th anniversary. Best wishes for the next 100 years!

If anyone has additional suggestions to improve the format of the newsletter, or other organizations who may wish to participate, please don't hesitate to send them to me.

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—Gillian Greenhill Hannum,
IPCS Newsletter Editor 2019-2020



Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

Letters to the Editor are most welcome. Share your comments at Gillian.Hannum@myville.edu. Please note in the subject box that it pertains to the IPCS.

DATELINE: Cleveland**by Samantha Mishne**

The Print Club of Cleveland



The Print Club of Cleveland was honored in September to receive the Cleveland Arts Prize. The Club was awarded the special Martha Joseph Prize given “for significant contribution to the vitality and stature of the arts in northeast Ohio through exceptional commitment, vision, leadership and or philanthropy.” Receiving the award this year was especially meaningful for the Print Club as it was an additional way to commemorate its 100-year anniversary.

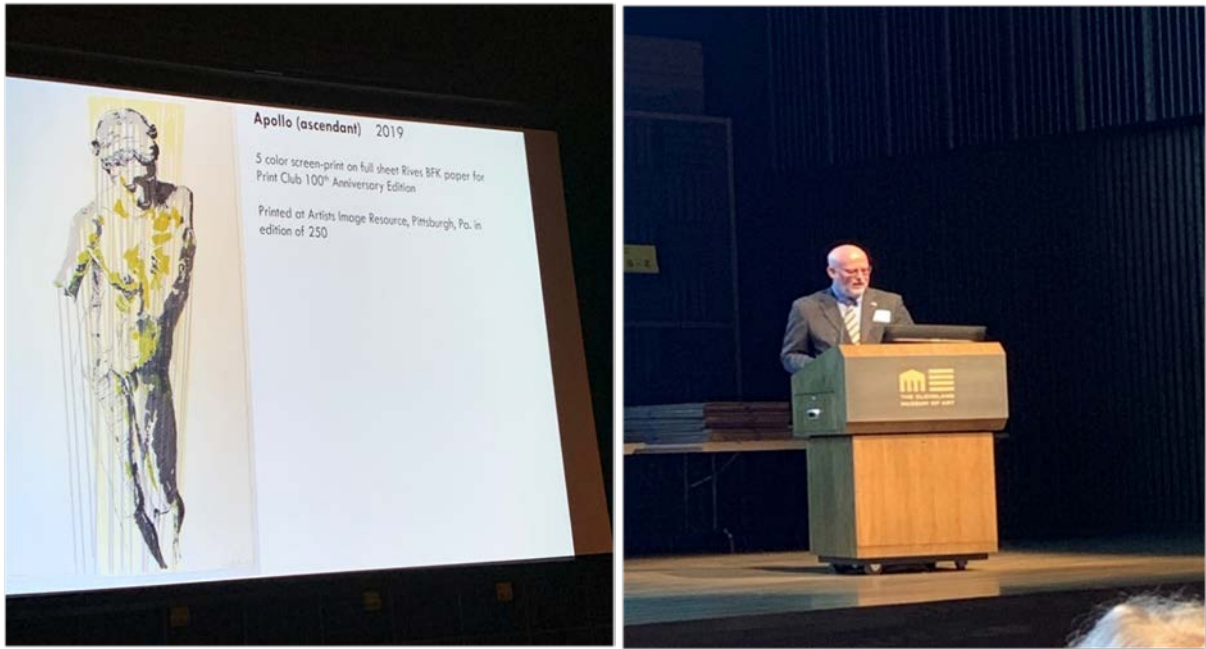


Cleveland Art Prize, September 25th

On August 3rd thirty-nine members of the Print Club of Cleveland traveled by bus to Pittsburgh where they visited Artists Image Resource, a print workshop where Michael Loderstedt produced the Print Club’s 2019 annual publication print. They also visited the Carnegie Museum of Art to view the *Monet and the Modern City* exhibition and the associated exhibition of prints created by Pittsburgh artists. The day trip ended with a visit to Mendelson Gallery where Steve Mendelson shared his collection of fine arts.

Thirty members of the Print Club of Cleveland took a trip to the District of Columbia in October. The schedule was packed with multiple excursions including the American Indian Museum, a private tour of Mr. Keith Peoples’ collection, the Phillips Collection, The National Gallery Archives of American Art, the Smithsonian Graphic Arts Study Room, and the Library of Congress. The tour also included lots of food, drink and socializing.

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Michael Loderstedt speaks about the presentation print *Apollo*

The Print Club's annual meeting was held in September in the Gartner Auditorium of the Cleveland Museum of Art. Members got together for coffee and conversation before hearing this year's presentation print artist Michael Loderstedt speak about his process of creating the print. Mr. Loderstedt is a member of the Print Club.

The Print Club of Cleveland's annual presentation print program began in 1924. Over the years work has been commissioned from major artists including Salvador Dali, who was asked by Leona Prasse, the then Curator of Prints, to create a print for the Club during World War II. Dali replied saying that since it was war time a copper plate was almost impossible to get, so he declined. Undeterred, Ms. Prasse found, bought and sent Dali a plate resulting in one of the Club's most prized publications.



The 35th Annual Fine Print Fair, The Ames Family Atrium of the Cleveland Museum of Art

The 35th annual Fine Print Fair was September 12 through the 15 and included a raffle for Carol Wax's *Remington Return* valued at \$2,100. The Print Fair was held in The Ames Family Atrium of the Cleveland Museum of Art and hosted 14 dealers this year. The opening night benefit preview featured catered *hors d'oeuvres* and an opportunity to select great works of art on paper before the Fair opened to the public. On Saturday night dealers were invited to Linda Sandhaus & Roland Philip's beautiful home in Cleveland for a dinner.

The Print Club hosted a panel discussion encouraging collecting featuring two nationally noted print dealers during the Print Fair at the Cleveland Museum of Art. Attendees heard perspectives on making a first purchase, gained insight on opportunities in the market, and learned about personal collecting. The discussion was led by Heather Lemonedes, the Virginia N. and Randall J. Barbato Deputy Director and Chief Curator of the Cleveland Museum of Art.

Emily Peters, CMA Curator of Prints and Drawings, led Print Club members on a tour of the *Master/Apprentice: Imitation and Inspiration in the Renaissance* exhibition on display in the James & Hanna Bartlett Prints and Drawings Gallery. A private reception was held following the tour to celebrate the Club's sponsorship of the exhibition.

On February 19th from 5-7 pm in the Print Study Room of The Cleveland Museum of Art, Emily Peters, curator of prints and drawings, and Britany Salsbury, associate curator of prints and drawings, will host a prospective members event. The evening will include a presentation by the curators and be followed by a reception. The event is designed especially for people who are interested in learning more about the club and becoming members.

If you are interested in learning more about The Print Club of Cleveland please reach out to Alex Czajkowski at ACzajkowski@ClevelandArt.org, the Club's coordinator.

DATELINE: Kansas City, MO**by J. David McGee**

The Print Society of Greater Kansas City

It seems hard to believe that we have been separated from the Nelson-Atkins Museum for over a year now. It has certainly been an exciting and challenging period exploring how to restructure the Society and broaden our mission. Whereas previously we exclusively supported the print collection of the Nelson-Atkins, we now have expanded our range to cover organizations and institutions within one hundred-fifty miles, i.e., “greater Kansas City.” We have been generously and ably assisted in this transition by two wonderful local arts organizations; the umbrella group **artsKC** assumed the role of temporary fiscal agent for us, while the **KC Lawyers and Accountants for the Arts** have provided *pro bono* legal service in support of our desire to become an independently incorporated not-for-profit in the state of Missouri. Kansas offering no such designation, we will simply have to alert them to our status since we function regularly inside their state boundaries. The major task involved in receiving corporate status in Missouri has been a thorough recasting of our by-laws. The path has been amply smoothed by the sage advice and direction of **Judith Sharp**, our appointed attorney. In the past, the Museum had handled so many of these issues that the Society had to focus only on our direct mission, the encouragement of printmaking and collecting. But we are now in the final stages of getting our application to the State and, upon their recognition, we will then seek 501.c.3 status from the IRS.

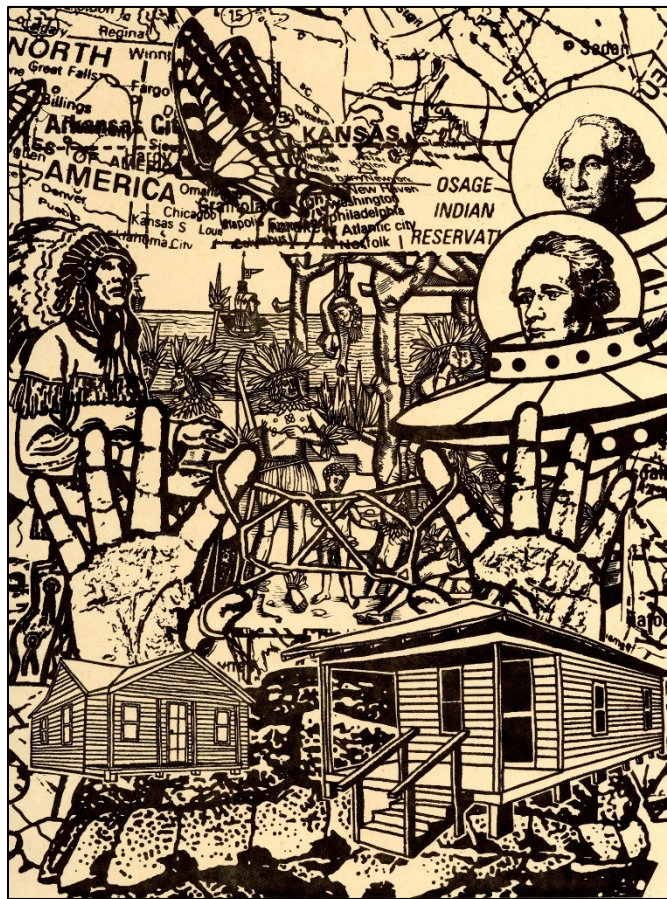
All the while, we have continued to offer monthly events and sponsor a commissioned print for the year 2019. We kicked off the year with a visit from **Mark Stevenson**, “the paper fixer,” demonstrating the intricate and complicated process of bringing works of art back to life. Mark is an old friend to the Society and has assisted many of us personally in rescuing treasures. February is the month for our traditional “Love of Art Luncheon,” the first time outside the Museum this year, but attendance remained vibrant and together with healthy traffic in purchasing from the backstock of commissioned prints made the initial event a great success. March brought us **Nan Chisolm**, an independent art appraiser and consultant, who shared her thoughts on what to know before purchasing prints. April was dedicated to an investigation of hand press printing with staff and students from the art department at **University of Missouri KC**. This technical investigation was followed by another in May at the **KC Art Institute** centered around emerging digital technology in printmaking. In June, we were invited to the studio of local artist **Heinrich Toh**, who combines eastern and western sensibilities and techniques in the creation of vibrant contemporary prints. For July, we returned to the gallery world with an insider tour of **Rachel Cozad Fine Art**. Rachel has been a mainstay of the KC art community for the last 20 years since resettling here from Los Angeles. In August, we were hosted by a longtime Society member, **Jane Ratcliffe**, in order to view her special interest collection of African-American prints. The visit paralleled the national traveling exhibit “30 Americans” then at the Nelson-Atkins and featured some of the same artists that Jane and her husband had

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begun collecting back in Chicago. September found us back in the gallery world with a personal tour of **Haw Contemporary Stockyards**, a fairly recent expansion of a longtime downtown presence, featuring artists of national standing and with a major framing studio attached. In November, we entertained a major distinguished guest, **Mary Barstow**, a senior vice president at **Sotheby's** and Director of Prints who shared her insights into the auction market gleaned from her over 30 years of experience with the famed auction house.

Finally, it is our honor to announce the publication of our commissioned print for 2019 **“Landing” a relief print by Norman Akers**, a proud member of the Osage tribe and Director of Graduate Studies in Art at the University of Kansas. We have previously given a print by him to the Nelson-Atkins (*Newsletter* July 2017) and been warmly welcomed to his studio in the recent past. His work combines a highly refined sense of design with a richly nuanced personal set of iconographic images representing the past and present Indian experience in this country. The initial response has been very gratifying with nearly half of the exclusive edition spoken for prior to the December 1 press date.

So, in short, our future seems secure, and we are off to a solid start toward implementing our new mission.



Akers, *Landing* 2019

DATELINE: New York**by Gillian Greenhill Hannum**

The Print Club of New York

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 artists, 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 Curry, is a remarkably original and creative artist. She is 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 she 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, Museum of Modern Art, and the São Paulo Museum. Our print, Rubin concluded, 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 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 the streets, 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 interest 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 new 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. When both of her parents passed away in a relatively short period of time, her art work helped her to process that experience as well.

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 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 handmade tiles. Braddock Tiles became an independent entity on 2016.

Project 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, 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, 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 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 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.

Swoon is a masterful story teller, and the information shared with members at the unveiling surely adds to our appreciation of her work!



***Caitlin* by Swoon, Print Club of New York 2019**

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The Washington Print Club

The Washington Print Club continues to evolve, progress, and expand in the second half of 2019. Educational programs continue on a monthly basis, our finances are stable, and we are on the verge of opening an exhibition of member prints, in January 2020, at the American University Art Museum.

The focus of the fall series of educational programs continues to be as varied and diverse as the membership itself. One of the programs was to the studio of Francie Hester. Her abstract creations seek to discover how patterns emerge from random events, memory, and the passage of time. While rooted in the unknown and unknowable, her creations employ the ordering principles of mathematics and science to provide a regularity and sequence to these assorted disconnected events.

Two other educational programs took Washington Print Club members to the National Gallery of Art and to the National Museum of Asian Art. In the former, we were treated to a curator-led tour of *The Touch of Color: Pastels at the National Gallery of Art*. The medium is known for its delicate and velvety texture, which makes it one of the most versatile and beautiful materials in the history of art. However, because pastel is also such a fragile medium, the 64 examples in the show are rarely displayed. The exhibition traces the history of pastel from the Renaissance through the 21st century, and features virtuoso examples by Rosalba Carriera, Edgar Degas, James McNeill Whistler, Henri Matisse, and Roy Lichtenstein. The latter museum tour was to see the show *Whistler in Watercolor*. This time the tour was led by the museum's conservator, a real treat. Whistler's choice of watercolor was the medium through which he reinvented himself in the 1880s and painted his way into posterity. Besides viewing a vast array of the museum's collection of about fifty examples, we also were given a detailed discussion of how Whistler used the medium, which papers he employed, and how his use of the technique changed and evolved over the decades.

A further educational program took us to STABLE, a brand-new artists' cooperative. Founded by three artists—Tim Doud, Linn Meyers, and Caitlin Teal Price—the organization's mission is to provide affordable studio space while also collaborating with the larger community—locally, nationally, and internationally—to offer lectures, exhibitions, and assorted programs. The end goal is to foster an engaged, diverse community in Washington, DC and beyond. The first cohort of artists—some 23 in all—now have moved

into their studio spaces, and Washington Print Club members were able to visit seven of them and view their works and discuss their art directly with each of them [see the two attached photographs].

The Club's bi-annual magazine *On Paper* published its eighth edition this fall. Of special interest are articles on unconventional portraits: Hermann Struck; Sharon Poliakine; and Karen Brussat, the winner of this year's Small Works exhibition hosted by Washington Printmakers Gallery and sponsored by the Washington Print Club. *On Paper* grows ever more impressive with each edition and continues to do an excellent job of layout and design.

2020 is the year of the upcoming exhibition of member works on paper. It will take place at the American University Art Museum at the Katzen Center between January 25 and May 15. The curator is Tim Doud, a painter and professor of art at American University. The show's thoughtful and intriguing title is *Good Form, Decorum, and In the Manner*:

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Portraits from the Collections of Washington Print Club Members. There will be about 140 works on paper on display representing 46 member collectors. On February 1, a curator-led tour of the show for Washington Print Club members and the general public will take place. The portrait display promises to be a very exciting and provocative exhibition!

To learn more about the Washington Print Club go to info@washintonprintclub.org or follow us on Facebook



Washington Print Club members view art works in the studios of two STABLE artists.



Past Editors

Diane Stupay

The Print Club of Cleveland

Gillian Greenhill Hannum

The Print Club of New York

Heather Solomon-Bowden

Montreal Print Collectors' Society

Barbara Goldsmith

*The Forum for Prints, Drawings
and Photographs
of the Detroit Institute of Art*

Justin Rogers

*The Print Society of the Nelson-Atkins
Museum of Arts, Kansas City*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(July 2020) is June 1, 2020.

Please send your submissions to:

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IPCS Newsletter Vol. XVII, No. 1

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The IPCS brings together North American
print societies, sharing information to further
the enjoyment of original prints across the
continent.

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International Print Collectors' Societies Membership Roster

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