

The Print Club of New York^{Inc}

Winter 2020

President's Greeting

Dear Print Club of New York Members,

Welcome to the second half of the 2019-2020 membership year for the Print Club. I hope everyone's new year — and new decade — is off to a good start. I'd like to introduce a new board member, Newton Paul, to our membership and thank him for his interview with Cuban artist, Yamils Brito Jorge, included in this issue of the newsletter. I would also like to recognize the passing of Club member and previous Membership Chair, Paula Cangialosi. While the Club benefited from her attention to detail and thoughtful structuring of the membership process, I thoroughly enjoyed the clarity of thought and the strength of conviction she brought to the discussions in our meetings. She was determined and a truly independent thinker with unending curiosity and dedication to continue learning and doing more. She will be missed.

Looking at what we've done so far this year, the membership year kicked off in the fall with an invitation to two lectures on Japanese prints at Bonhams in early September. Then at the end of September, our Annual Print artist, Swoon, gave a fascinating talk at the National Arts Club about her career and her interweaving of social justice issues into her artmaking practice, including one such project in New Orleans which informed the subject matter seen in this year's Print Club Presentation Print. I think our Club was very lucky to have secured her as our artist this year, which we do well over a year in advance. The timing worked out so that we were able to celebrate

her growing recognition within the print community, including her inclusion in the 2019 Fine Art Print Fair's schedule of panel discussions and a large-scale print installation at the entry of the fair at the Javits Center, which I hope all of you who attended with our VIP passes took notice of.

Already this January, Nadine Orenstein, the Drue Heinz chair of the Metropolitan Museum of Art's Department of Drawings and Prints, gave Club members a tour of the exhibition *The Renaissance of Etching*. And looking ahead to upcoming events, March 5 – 8 is the Art on Paper fair, which has graciously invited Club members to attend again as VIP guests. Online registration for passes has already been circulated; check your emails if you haven't yet registered and want to attend. Our Annual Meeting and Artists' Showcase will be Monday, May 18th at the Society of Illustrators, so be sure to put that on your calendars now! Other events are in the works in addition to these events, including a spring Brooklyn print studio tour, so be sure to look for messages in your email inboxes with details about these upcoming events for 2020. We have a lot to look forward to!

All the best,
Kim Henrikson

The Print Club of New York, Inc.

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Swoon Mural at IFPDA Print Fair. PHOTO BY GILLIAN HANNUM

Print Week 2019

IFPDA Fair – Swoon coverage

The Print Club of New York's selection of Caledonia Curry (aka Swoon) as our commissioned artist for 2019 could not have been more timely. Swoon was the featured artist of this year's IFPDA Fine Art Print Fair with a wall-sized installation/mural gracing the entry to the fair. This led to a lot of press coverage, which may be

of interest to Print Club members. Below are links to articles on artnet.com and in the *New York Times* and a few featured quotations.

[https://news.artnet.com/partner-content/swoon-installation-ifpda-2019?utm_content=from_email&utm_source=Sailthru&utm_medium=email&utm_campaign=US News Afternoon 4:30 p.m. for 10/24/19&utm_term=NEW US NEWSLETTER LIST \(90 DAY ENGAGED ONLY\)](https://news.artnet.com/partner-content/swoon-installation-ifpda-2019?utm_content=from_email&utm_source=Sailthru&utm_medium=email&utm_campaign=US%20News%20Afternoon%204:30%20p.m.%20for%2010/24/19&utm_term=NEW%20US%20NEWSLETTER%20LIST%20(90%20DAY%20ENGAGED%20ONLY))

Quote from artnet.com:

"Of all artistic mediums, etching has perhaps most unfairly earned a reputation for being a bit dusty, even fuddy-duddy—gone the way of the monocle and iambic pentameter. But a monumental installation by the street artist Caledonia Curry—better known as Swoon—on view at the IFPDA Fine Art Print Fair this weekend proves that there is a whole lot of life left in it.

Positioned at the fair's entrance, the show-stopping 12 foot-by-24 foot mixed-media installation is sure to please Swoon's fans, presenting her whimsical and realist imagery on a larger-than-life scale. But it is also poised to garner accolades from print traditionalists as well.

'Swoon is a kind of a unicorn—an artist with a print-making practice whose technique and imagery are known and respected by both the Old Master crowd and street artists,' said Jenny Gibbs, executive director of the fair, explaining why Swoon was the ideal artist for the commission. 'Our main objective was to create a project which would engage with the communities of the print world who don't normally talk to each other: the Old Master collectors, the young printmakers, and the contemporary collectors. We also wanted to provide a platform for a work that explores how prints can transcend the frame and create arresting, immersive environments.'"

<https://www.nytimes.com/2019/10/24/arts/design/swoon-fine-art-print-fair.html?searchResultPosition=1>
Quote from nytimes.com:

"It's like a celebration of printmaking in general,' the artist, born Caledonia Curry, said of the piece in a phone interview. 'I tried to bring together all the various forms and various ways that I've used the print medium over the years,' including paper cutouts, pattern repetition, etching and block printing.

Etchings of the artist's family and friends adorn the left side of the wall, evoking an Old World feel, while the right side incorporates vivid, large-scale block prints that Swoon says 'feel unmistakably modern.' It also includes interactive elements, like jewelry boxes people can open, and a set of doors that sat on one of the rafts Swoon built and sailed on years ago to the Venice Biennale.

The commission grew out of a conversation between Jenny Gibbs, the dealers association's executive director, and Nadine M. Orenstein, the curator in charge of the Metropolitan Museum of Art's drawings and prints department. The idea was to incorporate a project into the fair that could bridge the gap between traditional print artists and scholars and contemporary creators and collectors.

'She's sort of a unicorn in that she is that artist who is known and respected by that traditional print collecting group and also street artists,' Ms. Gibbs said of Swoon in a phone interview. Ms. Gibbs said that she and Ms. Orenstein were also drawn to the immersive worlds the

artist creates with both prints and found objects."



More Work by Swoon at Tandem Press Booth, IFPDA Print Fair. PHOTO BY GILLIAN HANNUM

IFPDA Print Fair

Maryanne Garbowsky

As the leaves turn color and begin to fall, we perform our annual autumn ritual. That is, we head to the IFPDA Print Fair, held for the past three years at the River Pavilion at the Javits Center. And what a treat it is — to alight from the escalator to a blindingly white space filled with delectable prints. First to catch my eye was David Tunick, Inc. and his wonderful Albrecht Dürer prints. His engraving of *Knight, Death, and the Devil* (1513) stopped me in my tracks. This wonderful print, one of three, corresponds "to the three kinds of virtue in medieval scholasticism — theological, intellectual, and moral." Called *Reuter (Rider)* by the artist himself, the engraving, known as one of Dürer's master engravings, "embodies the state of moral virtue." On his magnificent horse, the rider passes Death holding an hour-glass reminding us of life's brevity. Next to Death is the Devil, with the snout of a pig. But beyond its moral purpose, the engraving's mood and atmosphere are arresting. In his diary, Dürer railed against the Papists, and in an appeal to Erasmus wrote, "Hark, thou Knight of Christ, ride forth," encouraging him to remain on the path of truth despite the presence of evil.

Also at David Tunick were three other works that were worthy of a closer look: a Picasso drypoint *Les Deux Saltimbanques (Acrobats)* (1905) with a dedication in the artist's own hand to poet Guillaume Apollinaire, a strong advocate and supporter of Cubism. Another was Jacques Villon's *Les Cartes*, an etching and color aquatint (1903) introducing the bohemian demi-monde culture of Montmartre. One other was a portrait of a startlingly green faced man by Erich Heckel (1918). Lacking a title, the print had been labeled "degenerate art" by the Nazi regime during World War II.

Moving on, I found Lucian Freud's portraits that were

Upcoming Print Club Events

Thursday, March 5 – Sunday, March 8, 2020

Use the VIP pass you were emailed by the Print Club to enjoy the Art on Paper Fair at Pier 36 in Downtown Manhattan.

Monday, May 18, 6:00 – 8:00 p.m.

Print Club Annual Meeting and Artists' Showcase, Society of Illustrators.

Monday, September 14, 6:30 – 8:30 p.m.

Save the date for the unveiling of the Print Club's annual Presentation Print at the National Arts Club on Gramercy Square.

Also of Interest to Print Club Members:

January 14 – March 21, 2020

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

January 18 – February 21, 2020

The Women of Atelier 17, Works on Paper, Bendheim Gallery, Greenwich Art Center, Greenwich, CT <http://www.greenwichartscouncil.org/Bendheim-Gallery.html>.

January 19 – March 22, 2020

Dox Thrash: Black Life and the Carborundum Mezzotint, Hyde Collection, Glens Falls, NY <https://www.hydecollection.org/exhibition/january-19-march-22-dox-thrash/>.

January 21 – February 14, 2020

LOVE 2020: Perfect Vision, LeRoy Neiman Gallery, 310 Dodge Hall, 2960 Broadway, New York, NY neimancenter@columbia.edu.

January 22 – February 21, 2020

Morris Blackburn and his Legacy: Painter, Printmaker, Writer, Teacher, Center for the Visual Arts Gallery, Brookdale Community College, Lincroft, NJ.

February 1 – April 12, 2020

Making Community: Prints from Brandywine Workshop and Archives, Brodsky Center at PAFA and Paulson Fontaine Press <https://www.pafa.org/museum/exhibitions/making-community>.

February 29 – May 24, 2020

Nkame: A Retrospective of the Cuban Printmaker Belkis Ayón (1967 – 1999) at the Chicago Cultural Center <http://www.ayonbelkis.cult.cu/en/february-2020-the-exhibition-nkame-arrives-to-the-chicago-cultural-center/>.



View of IFPDA Print Fair. PHOTO BY GILLIAN HANNUM

formidable. One, an etching, *Head of Ailes* (1999), at Einstein Art and another at Marlborough, a 2000 etching of *Girl with Fuzzy Hair*. Freud's steady, sure strokes perfectly suit his prints, giving them a precision that belies their relaxed, loose appearance. This style took me to another artist I remembered from a year before — Glenn Brown at the Galerie Maximillien. Brown reworks Rembrandt portraits with scribbled lines that seem to take time finding their desired mark. His work, an etching entitled *Half Life (After Rembrandt)*, is part of a series of etchings. Another series that caught my eye was David Hockney's *Dog Wall* (1998). Here there were five etchings from the series on display, four of which had already been sold.

There was so much to see, and the Pavilion's ample space allowed patrons to wander comfortably from booth to booth. The gallery names and numbers, which corresponded to the printed program, were placed high above the booths so they were easy to identify. Overall, the work was satisfying, though more contemporary work appeared to be on view. Also, some notable galleries from previous years were not present this year, which was unfortunate.

One gallery that exhibits year after year is Robert Newman's The Old Print Shop with its reliable inventory of twentieth century prints by masters like Howard Cook and Martin Lewis. This year Karen Whitman's prints were also shown. Her linocut *Fantasia on Brooklyn* was featured on the cover of October's issue of *The Journal of the Print World*.

When one is tired from walking around and seeing too much (if that's possible!), there were talks in the Program Space to attend, one of which was the Jordan Schnitzer Family Foundation Awards with Mel Bochner and Matthew James Jackson. *Project 2*, a large work by Bochner on view, was particularly interesting in light of his discussion of the use of words in his art. He spoke about using a thesaurus early in his career and then later when he purchased a new one. He remarked that the new thesaurus's vocabulary had changed and included curses and slang, which had not been in his earlier student edition.

There were many other prints that caught my eye, and many fine galleries that I visited. There is so much to see that one needs more time or more than one day to properly feast on and digest the fair's offerings. One last artist to mention was Donald Teskey, who did the Print Club's

Presentation Print in 2015. Dolan/Maxwell had two wonderful works on display, a charcoal drawing entitled *Boundary II* (2007) and an etching *Reveal* (2007). Another of his works was on view at Stoney Road Press, a dynamic seascape with multiple shades of blue.

Satellite Print Fair

Gillian Greenhill Hannum

Since the IFPDA Fair's move to the Javits Center, the New York Satellite Fair has been concurrently scheduled at Mercantile Annex 37, nearby on West 37th Street. Staggered openings, with the Satellite Fair opening its doors two hours ahead of the IFPDA Print Fair, encourage early birds to peruse the richness of this smaller venue first.

A treasure trove of riches it was, with Conrad Graeber Fine Art displaying gorgeous works by John Sloan and a trial proof of a scene in the Tuileries by Auguste Lepère. Edward T. Pollack Fine Arts had some great prints by Martin Lewis and Robert Gwathmey; *Lobster Fishermen* by John Marin especially caught my eye. Jan Johnson was showcasing old master prints, with a lovely Tiepolo etching selling for \$18,000, a Canaletto of Padua for \$15,000 and a Claude Lorrain pastoral scene in etching and dry-point going for \$17,000.

Stewart and Stewart, as always, had an eye-catching display of colorful screen prints. Hunt Slonem's whimsical works were featured, but I was also drawn to Janet Fish's 1995 screenprint of *Daffodils* (\$3500), Mary Prince's 2019 archival pigment print of *Schoodic Point* (\$2000) and Hugh Kepets' 2019 archival pigment print *Williamsburg Bridge II* (\$900). Annex Galleries of California had work by Milton Avery, Stanley William Hayter and Gustave Baumann. An etching by Jean François Millet of *The Diggers* could be had for \$4,500.

VanDeb Editions was showing Steve Stankiewicz's night scenes, including a wonderful image of traffic lights, Nancy Azara's lovely leaf images, Emily Berger's painterly grid patterns and Arden Scott's unique abstract etchings. Stanley Whitney's abstract 1985 litho *Untitled G* (\$11,500) especially caught my eye. Davidson Galleries had a wide range of Japanese, 19th century and contemporary prints, with something for nearly every taste. Pia Gallo was offering 18th century Rococo images by Louis-Marie Bonnet, Plate XIII from Matisse's *Jazz* (\$20,000) and a John Marin etching of the Paris Opera (\$3,500).

At Oehme Graphics, I was drawn to Susan Oehme's *Down Around 8*, a large watercolor and oil monoprint from 2018 (\$3,600 framed) as well as former Presentation Print artist John Walker's 2012 watercolor and oil monoprint, *Pearl Lake #30* (\$2,600 framed). Center Street Studio was featuring a series of African-American portraits by John Wilson (1922-2015), mostly etching and aquatint.

At the far end of the room, I stopped at Jeannot R. Barr Prints and Drawings. There I had the pleasure of speaking with the dealer who launched the New York Fine Print

Tired from my overzealous desire to "see it all," I took advantage of my VIP card, relaxed in a rocking chair, and gazed contentedly on the natural calm of the Hudson River — a peaceful conclusion to a busy and productive day.



Mercantile Annex/Satellite Print Fair.
PHOTO BY GILLIAN HANNUM

Fair in 1984. Held at the Lillie Devereaux Blake School (P.S. 6), the first fair featured about 18 dealers. Barr's mother and father catered the event. The following year, it moved to the Park Avenue Armory, where it was an annual tradition until its move to the Javits Center a few years ago. The gallery had lots of treasures among the works on view — a handsome color print by Helen G. Stevenson, a small Rembrandt etching of *Jews in a Synagogue* (\$12,500) and prints by Redon and Serusier, among others.

Moving on, I admired architectural prints by E.J. Balthazar and Blanche Lazell at Marc Chabot Fine Arts; Joel Bergquist had prints by Impressionist Camille Pissarro, a 1910 aquatint by German Expressionist Emil Nolde, and a color woodcut of *Ariadne* by Sydney Lee (c. 1904), selling for \$3,500.

With its smaller scale of 17 dealers, the New York Satellite Print Fair recalls the early years of the IFPDA fair and provides an intimate venue in which to see a wide range of prints and to speak with dealers and print shops, many of whom have been exhibitors in the larger fair or the E/AB Fair. Exhibitors for this year were: David Allen Fine Art, The Annex Galleries, Jeannot R. Barr Prints & Drawings, Joel R. Bergquist Fine Art, William P. Carl Fine Prints, Center Street Studio, Marc Chabot Fine Arts, Davidson Galleries, Pia Gallo, Conrad R. Graeber Fine Art, Jan Johnson Old Master & Modern Prints, Georgina Kelman Works on Paper, Oehme Graphics, Edward T. Pollack Fine Arts, Stevens Fine Art, Stewart & Stewart, and M. Lee Stone Fine Prints.

If you've not included the Satellite Print Fair in your previous Print Week activities, be sure to watch for it in 2020. Admission is free!

E/AB Fair

Gillian Greenhill Hannum

This year's Editions/Artists' Books Fair was held at The Caldwell Factory on West 26th Street. Organized by the Lower East Side Printshop, this year's E/AB Fair featured 37 artists. Michael Steinberg Fine Arts and Jungle Press had the two booths immediately opposite the entrance. Steinberg had some wonderful prints by Brad Kahlhamer — black and white etchings with hand coloring. There was also a pigment print on hot press by Sara Jimenez, printed by Andre Ribuoli and published by Eminence Gris Editions. Jungle Press was featuring work from Louise Bourgeois and Sol Lewitt (both 2000), a 2016 color litho by Mark Di Suvero and recent work by Andrew Mockler.

Burnet Editions was showing work by Julie Mehretu and Glenn Ligon. Also on display was John Hartman's *New York*, 2008, an etching with aquatint, spitbite, sugar lift and drypoint. University of the Arts featured work by James Siena, Lesley Dill, Yoko Shimizu, Wardell Milan, Nicola López, Magdalena Campos Pons and Carrie Moyer, whose 16-color litho with screenprint and monotype, *Untitled* from 2019, was available for \$5,000.

Highpoint Editions displayed a series of large, vertical prints by Jim Hodges. The project took about five years and was published in an edition of 28. *Bringing in the Ghosts*, 2019, is an impressive 79-color print employing



Crow's Shadow Booth at Editions/Artists' Books Fair.
PHOTO BY GILLIAN HANNUM



E/AB Fair. PHOTO BY GILLIAN HANNUM



Central Booking at E/AB Fair. PHOTO BY GILLIAN HANNUM

lithographic, relief, screen and digital printing with hand cutting, collage and metallic foils, the final print in a suite of four evoking the changing seasons. The single print could be had for \$16,000 and the suite of four for \$70,000. It was created in support of the Walker Art Center in Minneapolis and the Highpoint Center for Printmaking.

Monotypes by Tekla McInerney drew my attention at Zea Mays Printmaking, as did Edda Sigurdardottir's artist book, *Getting Good at Saying Goodbye — Snippets of Iceland*, an accordion-folded meditation on homesickness and life as an expatriate. Located in Northampton, MA, this studio focuses on safe and sustainable printmaking. They offer workshops, residencies and a certificate in "Green Printmaking."

Crow's Shadow Institute of the Arts, located in Pendleton, OR, focuses on art as a transformative tool in the Native American community. Here, a boldly-colored lithograph by James Lavadour (Walla Walla) titled *Summer* caught my eye. Prints from this edition of 30 can be had for \$1,000. Lavadour, who grew up on the Umatillo Reservation near Pendleton, was instrumental in establishing Crow's Shadow in 1992. It is the only fine art professional printing studio located on a Native American reservation in the United States.

Central Booking, based in Brooklyn, was a new discovery this year. The variety and originality of the artists' books on display blew me away! Among my favorites were Maddy Rosenberg's *Cranes Over Europe* (2016), an

accordion book showing construction projects in Europe, and Eunkang Koh's delicate relief and laser-cut *Tails I Love* (2019). There were also wonderful projects by C Bangs, Susan Rostow and Despo Magoni. Salad Editions of Providence, RI was also new to me, though I soon came across a familiar name — Julia Samuels — whose studio, Overpass Projects, had caught my eye at a previous E/AB Fair. At Salad Editions, I was especially drawn to the work of Jazzmen Lee-Johnson.

The Brodsky Center, now based at the Pennsylvania Academy of the Fine Arts in Philadelphia, had Faith Ringgold's *Listen to the Trees* (2012-14) as a featured exhibit. This quilt with digital inkjet, silkscreen, woodcut and acrylic on Habotai silk was created as an edition of 10 unique quilts with master printer Randy Hemminghaus. It sells for \$12,000. Also featured was work by Didier William, Sharon Hayes, Julian Sanchez and Byron Kim. There was also a selection of work from *Femfolio*, a portfolio of work by 20 leading woman artists published by the Brodsky Center in 2009.

Other publishers and presses familiar to Print Club members who were included in this year's E/AB Fair were Aspinwall Editions, Dieu Donné, Lower East Side



Salad Editions at E/AB Fair. PHOTO BY GILLIAN HANNUM

Printshop and the LeRoy Neiman Center for Print Studies. Like the Satellite Print Fair, the E/AB Fair is free other than its opening night.

Print Fest 2019: 5th Annual MFA and Senior BFA Print Fair

Gillian Greenhill Hannum

For those especially focused on discovering emerging talent in the print world, Print Fest, organized by International Print Center New York, was the place to be! This year, it was in a new venue at 550 West 29th Street, just a short walk from the E/AB Fair. This event is designed to allow art students to show, sell and trade their work in a setting that will bring an audience of collectors, publishers, artists and curators. There was a lot of terrific work!

At the NYU booth, I met and saw the work of two very talented young women, Riley Dunbar (MFA '20) and Liz Choh (BFA '19). Beauvais Lyons, who heads up printmaking at University of Tennessee Knoxville, has built a name for the program by focusing on art for social justice. It was interesting to speak with some of the students and to see their recent projects.

Cornell University student William Demaria (BFA '20) began with a love of drawing and then began painting in



Print Fest. PHOTO BY GILLIAN HANNUM

high school, but he discovered his true passion, engraving, in a printmaking class he took at Cornell as a first-year student. His fascination with the engraving process led him to do independent research on historical methods, which eventually won him a Hunter R. Rawlings III Cornell Presidential Research Scholarship. At New York School of the Arts booth, colorful monoprints by Tara Mhella, who maintains a studio at MadArts in Brooklyn, caught my eye.

In all, there were 24 booths, spread out around the perimeter of an amply-sized venue. In addition to IPCNY and the other previously-mentioned institutions, the following organizations were represented: Rhode Island School of Design. Speedball and Speedball Print Posse, Columbia University, New York Academy of Art, SMFA at Tufts University, Akua Inks, Hunter College, Fashion Institute of Technology, Purchase College, Pratt Institute, Cranbrook, School of Visual Arts, City College, University of Wisconsin Madison, Syracuse, The New School/Parsons, Rutgers and SUNY New Paltz.



Print Fest. PHOTO BY GILLIAN HANNUM

Recent Print Club Activities

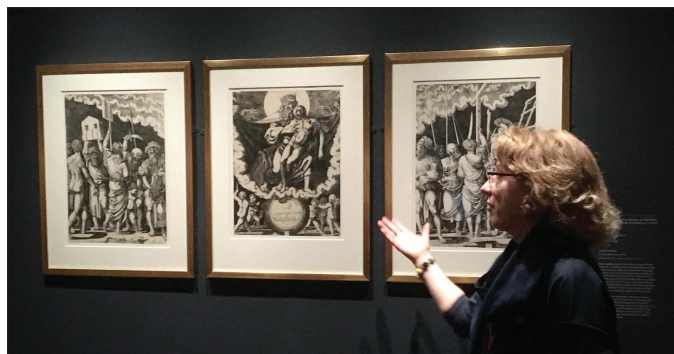
Curator-led Tour of The Renaissance of Etching at the MET

Gillian Greenhill Hannum

On Friday afternoon, January 10, a group of enthusiastic Print Club members were greeted by Nadine Orenstein, Drue Heinz Curator of Drawings and Prints at the Metropolitan Museum of Art. She was one of three curators who organized this exhibition focusing on the rise of etching in Europe; the exhibit will go to the Albertina Museum in Vienna this spring.

The entry of the exhibition features a display of armor, which is where the art of etching developed. In Germany during the 15th century, etchers of decoration on armor began to make prints. Prior to this, engraving and woodcut were the only two methods of printmaking. Both required specialized training in carving plates or blocks. Etching is much more like drawing, and as a result opened up printmaking for both professional printers and artists in other media. The armor at the exhibit's entrance was from the circle of Daniel Hopfer (1471 – 1536), who worked in Augsburg as a decorator of armor. Hopfer was the artist who began to use etching for printmaking. The show starts with examples of his work from the mid-1490s, which are very innovative and show lots of experimentation with etching processes. Albrecht Dürer (1471 – 1528) tried his hand at etching in 1515; the first work was clearly experimental as it does not bear his iconic monogram. All early German etching was done on iron plates (after all, iron was used for armor). The downside was that it rusts fairly easily. Dürer ultimately made six etchings, but Orenstein feels that he really didn't like the medium very much. This may have been a function of working on iron plates. Because iron is so hard, one could not mix engraving with etching. An example of an early Dürer etching on view was *Man of Sorrows*, shown in three states. Also on display was Dürer's last and largest etching, *Landscape with a Cannon* (1518). It is among the first landscape etchings, a genre that later became very popular.

Another well-known German artist represented in the show is Albrecht Altdorfer (1480 – 1538). Of special interest were two etchings of a synagogue in Regensburg that was about to be destroyed when Jews were expelled from the city in 1519. Altdorfer made many landscape etchings, some with hand coloring. People had recently started to collect drawings, and landscape prints, especially etchings, were aimed at this market. Our guide also shared insights with the group about satirical images by Sebald



Nadine Orenstein Discussing Nicolaas Hogenberg's Triptych. PHOTO BY GILLIAN HANNUM

Beham (1500 – 1550) that were hanging in the first gallery. Copper plate etching was introduced in the middle of the 16th century. We had an opportunity to see the plates of German etcher Augustin Hirschvogel (1503 – 1553), which shared a case with his large print, *Survey of Vienna* (1552).

The exhibition was organized regionally, and we next moved to The Netherlands. Located close to Germany, The Netherlands had just a handful of etchers in the medium's early years. Lucas van Leyden (c.1494 – 1533) was the first to etch in Holland and the first to etch on copper. Unlike iron plates, copper plate etchings did not suffer from rusting and also allowed an artist to mix etching and engraving on a single plate. Van Leyden made only six etchings, all in 1520, and all combine etching and engraving. Other interesting examples by Netherlandish artists were Nicolaas Hogenberg's (c.1500 – 1539) 1524 triptych, the center panel of which is an engraving, while the two side panels are etchings, and the painterly etchings of Jan Cornelisz Vermeyen (c.1504 – 1559). Hogenberg worked in the town of Mechelen. Vermeyen worked for Charles V and went to Spain and also to Tunis.

The second room of this extensive exhibition featured work by Italian artists. Parmigianino (1503 – 1540) was Italy's first serious etcher. He had been in Rome working with experimental woodcuts. The Sack of Rome led him to flee to Bologna, where he began to etch. His prints, too, are quite painterly. He often printed with colored inks, left



PCNY Members and Friends at *The Renaissance of Etching* at the Met. PHOTO BY LUCAS MARTINEAU



Print Club Members with Nadine Orenstein looking at the plates for *Survey of Vienna*. PHOTO BY NATALIA KOLODZEI

a film of ink on his plate and wiped it for highlights, effectively creating wash drawings in print. In all, he made 18 etchings. A work after Raphael, *Saints Peter and John Healing the Lame Man* (c.1527 – 1530) combines etching and woodblock — two different techniques requiring two different presses.

Venice and Verona were the most important centers for etching, with artists in both locations influenced by Parmigianino. The heyday of activity in these cities was 1530 – 1560. Battista del Moro (c.1515 – c.1573), Angelo Falconetto (c.1507 – 1567) and Battista Franco (c.1510 – 1561) all developed a very “painterly” etching technique. Landscapes based on Titian were especially popular in this market.

Etching arrived in France in 1540 with Italian artists brought to Fontainebleau by Francis I. The first prints were inspired by the decorations being created there.

Etchers at Fontainebleau focused on this sort of decorative work and often used colored inks as well. All of this work is also quite original. Master IV (active c.1542 – 1545) placed what we today think of as the symbol for female gender (but what was then the symbol for copper) in the middle of his monogram. His prints are textured with polishing scratches, suggesting he may have reused plates. One work was based on a drawing by Michelangelo.

The final section of the show explored the professionalization of etching. This occurred in The Netherlands in the mid-1550s. Publishers like Hieronymus Cock and Bartholomeus de Momper became active, and we see two groups of etchers develop — professional etchers and painter-etchers. Many prints became widely circulated with Antwerp as the center for this activity. Most important was Cock (c.1510 – 1570), the most prolific publisher of prints in this era. He began by making a few etchings himself but quickly realized that anything Italian would sell and hired reproductive etchers, including the van Doetecum Brothers, known for making etchings that look like engravings. Cock also worked with Pieter Bruegel the Elder (c.1526/30 – 1568). *The Rabbit Hunt* of 1560 anticipates Bruegel’s later work in painting. A rare print of the Duke of Alba raining terror on The Netherlands was a “broadsheet” done in 1570. *Allegory of Spanish Tyranny*, attributed to Joris Hoefnagel (1542 – 1600), may have been political in intent, but it was beautifully done with an exquisite use of line.

Nadine Orenstein was a fount of information, and this one-hour tour through the world of Renaissance etching left those in attendance with a deeper understanding of techniques, markets, and the role of etching in various artists’ careers.

Interview With Yamilys Brito Jorge, Director Of Taller Experimental De Grafica (La Habana, Cuba)

Newton Paul

During my trip to Havana in December 2019, I had been coordinating for a few months to visit the Taller Experimental de Grafica (TEG) and experience the archives. Yamilys Brito Jorge, educator, visual artist, printmaker, is now the first female Director of the Taller Experimental de Grafica (La Habana) since being established on July 30, 1962 by Founding Members Orlando Suárez, José Venturelli, G. Baron, Armando Posse, Antonio Canet, Jose Contino, and Rafael Zarza.

For anyone who has experienced the TEG, Yamilys’s work and her warm persona, it is always a pleasure. She is a resource and has worked with many great international artists and printmakers at the Taller on portfolio projects, and many other initiatives, to expand the contributions to printmaking.

Here are a few questions I posed to Yamilys and her answers:

N.P: How did you become interested in printmaking?

Y.B.J: I started at the age of 12. When I started to study visual arts, my first exposure to a printmaking class became love at first sight. When you reach a level in your



Yamilys Brito Jorge (left) shown with master printer Frank Velazquez at the San Alejandro of Fine Arts University (ISA) in Havana. PHOTO COURTESY OF YAMILYS BRITO JORGE

studies, you have to select a practice; I decided to pursue printmaking.

N.P.: Who are the people that inspired you in printmaking in Cuba?

Y.B.J.: Rafael Zarza, Umberto Pena, and Antonia Eiriz. It was their commitment to the practice and enduring the criticisms of the 60's generation. I liked the symbolism of expressing criticisms, because the world is not perfect, and art can help foster change.

N.P.: How have you seen printmaking change in Cuba?

Y.B.J.: Unfortunately, outside of the TEG, the health of Cuban Printmaking is not doing well. The absence of art supplies for printmaking causes artists and art students to pursue painting. This is also the case for sculptors. The TEG is the stronghold for printmaking art in the country. We are hopeful and dedicated to continue defending the manifestation for another 57 years. We have a printmaking heritage that began in the 19th century with Mialhe, Landaluze, and Garneray, which continued with Carmelo Gonzalez and the founding members of the Asociacion de Grabadores de Cuba (Association of Engravers of Cuba) in 1949.

N.P.: What was your past experience working in the Taller prior to becoming the Director?

Y.B.J.: After my graduation at the National Academy of Fine Arts (San Alejandro) in Cuba in 1997, I became a professor of printmaking at the University for 15 years.

In 2012, I took on the role as major specialist of print-

making at the Taller Experimental de Grafica, beside my career as a visual artist. I was responsible to continue the traditions of printmaking, analyze and promote the art projects for 120 members of the institution, form international exchanges, protect the historical archives, and to lead by example. I was awarded many national and international recognitions and built a reputation for passion in printmaking.

In 2016, when the opportunity to become the first female Director was presented to me by the National Council of Visual Arts and the Advisor Committee of the Workshop, I was honored.

N.P.: Are you looking to collaborate with other Tallers/print shops in Cuba or internationally?

Y.B.J.: Yes, indeed; it is part of our work practice. We continue to receive groups of art students internationally, collaborate with universities and print shops. Additionally, we work with other print shops to create portfolio projects. We also provide instructions on how to develop, operate and manage printmaking shops. We organize exhibitions every month and have already secured exhibitions beyond 2021. We have a long history with lithography and still preserve press machines from 1850, so it creates great interest from current and potential partners.

N.P.: What are your goals for the Taller?

Y.B.J.: Keep the tradition alive, survive and thrive, and protect our privileged location. Most importantly, the members that come to our doors feel that this is their home and they are free to create in Cuba.

In Memoriam – Paula Cangialosi

Rick Miners

Paula Cangialosi, a former member of the Board of Directors of the Print Club of New York and chair of the Membership Committee, died on November 26, 2019.

Paula was born and raised in 1950's Brooklyn and attended Brooklyn College. She began her career at Abraham & Strauss, as assistant buyer in the Book Department. After receiving her MBA degree from Pace University, she began a stellar career in the field of corporate marketing and events management. She had an unique combination of creative and financial acumen and used these skills freely with her many non-profit commitments.

Paula was an active volunteer with A Chance in Life, the non-profit organization that sponsors Boys' & Girls' Clubs of Italy, Ethiopia, India, and Latin America. She was also a volunteer/ supporter of the Eugene Gasana Jr. Foundation, a global humanitarian initiative designed to provide or enhance the opportunity for a pediatric cancer cure for children in developing nations.

She loved the arts and was a culture addict. When not at a museum exhibit or gallery show, opera got her attention. She was a Metropolitan Opera Guild Backstage Tour Guide and a long-time fan of the Metropolitan Opera. She rarely missed Saturday opera matinees at either the Met or on the Radio and helped many people discover a love of opera.

She was a lifelong learner and for the last several years she had been studying Greek at Hunter College. When asked, "Why Greek?" Paula said she wanted to read Homer in his native tongue.

She is survived by her brother, Peter Cangialosi, of Queens, New York.



Paula Cangialosi at the Print Club's 25th Anniversary Gala.
PHOTO BY GILLIAN HANNUM

Member Notes

Jane Cooper and Sheila M. Fane, members of the Print Club, each had two works accepted at the Summer 2019 Center for Contemporary Printmaking Miniature Prints Juried Show. That exhibit, *Under the Influence*, is reviewed in the January/February 2020 issue of *Artscope*.

Former Presentation Print Artists

Pattern Drift, Amze Emmons's mid-career survey, enjoyed a highly successful run at the Academy Art Museum in Easton, MD. The exhibition of nearly 100 works will next appear at the Ross Art Museum, Ohio Wesleyan University in 2021. Amze is also preparing an exhibition for Spring 2020 at Philadelphia's Print Center. A fully illustrated catalog for *Pattern Drift*, which includes all of his published prints to date, is available for sale.

According to the *Chestertown Spy*:

"For the record, the Academy Art Museum rarely fills all three of their first floor galleries with the same artist, so it's a pretty strong clue as to how seriously the AAM appreciates their work when this does happen. And that is certainly the case with Philadelphia-based Amze Emmons' current exhibition entitled *Pattern Drift* at the

South Street arts center.

Bringing together fifteen years of the artist's work in documenting the realism of urban life through the influence of comics and cartoon language, information graphics, news footage, and even packaging, Emmons has used his observations to bring new life to familiar scenes of construction sites, road closings, and such iconic urban artifacts like the traffic warning cones or plastic chairs."

The Spy's webpage also includes a video interview with Emmons, which can be viewed at <https://chestertownspy.org/2019/08/15/at-the-academy-amze-emmons-and-his-pattern-drift/>.

A Few Spaces Available for the Current Year

The Print Club of New York has a few open membership spaces during the current year. This is a great opportunity for new members to join, receive our Presentation Print by an artist who is a real rising star in the art world, and to get involved with a great organization. Please share the application form on the following page with friends or family who may be interested.

In addition, the Club is still looking for a member to serve as Web Master for our website. Time commitment would likely be a couple of hours a month. If interested, please contact Club President Kim Henrikson.



P.O. BOX 4477 / GRAND CENTRAL STATION / NEW YORK, NY 10163

APPLICATION FOR MEMBERSHIP

Name:

Date:

Address:

Phone:

E-mail Address:

Please state briefly why you are interested in joining The Print Club of New York:

How did you learn about the Print Club?

Are you a collector, artist, dealer, curator, art historian, etc.?

Which committees are you interested in joining? Please circle those listed below:

Events Committee, Publications Committee, Membership Committee,
Print Selection Committee

Membership includes an invitation to all educational events, receiving our quarterly newsletter and our presentation print and an invitation to our annual meeting.

(Dues for 2019/2020 are \$250.)

Send this application for membership in The Print Club of New York Inc. to:

Membership

c/o Print Club of New York

P.O. Box 4477

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membership@printclubofnewyork.org

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