

# The Print Club of New York Inc

Fall 2020

## President's Greeting

Kimberly Henrikson

Greetings PCNY Members,

It is Fall 2020, and our new membership year is underway, albeit a bit differently than in past years. This year with the ongoing restrictions for gatherings due to concerns about COVID-19, as many other organizations have done, we also have made changes to much of our outreach and programming to allow for remote participation, relying more on web-based activities and communications. I have been so impressed with the scope of ideas and willingness to try new things while taking on new responsibilities from the board members of this Club. Their thoughtfulness and enthusiasm insure that we are doing all we can to provide our members with opportunities to continue expanding our knowledge about and collections of prints.

One thing we have done is to make more content available using web-based resources. I hope you all have been enjoying the new themed email digests of exhibitions and events with supplemental reference links to read more about different techniques and printmaking processes. And for those of you who use Facebook and Instagram, the Print Club of New York has a presence on both of them that we have expanded with new content and more frequent posts. We invite you to follow us on both. And while we could not attend the IFPDA's Fine Art Print Fair and the E/AB Fair at their usual venues in Manhattan this year, their online fairs provided a more convenient means of accessing the prints this year and any related programs. I anticipate similar efforts to be made for the spring art fairs as well, so we'll get another chance to peruse the

fairs virtually again soon.

I'd also like to recognize the Club's most recent and very first virtual event, our Annual Artist Talk with Victoria Burge, who produced this year's Presentation Print for our members. In addition, we were joined by Luther Davis from Powerhouse Arts, who was the Master Printer for Victoria's print. My thanks to Allison Tolman for making that happen and for insuring that it went as smoothly as it did. I was pleased to see that for our first webinar and remote presentation, we had a strong showing of attendees. The video has been shared out via email for those who could not attend or who wish to view it again. We'll also be posting that to our website for reference. The prints will be distributed to members in the coming weeks, and as Luther pointed out, the inks used produce a raised surface on the prints, giving them a sort of unique textural element. I will take his advice and (cautiously and with clean hands) see what that feels like when my print comes. You may want to do the same.

In the coming months, we expect to continue with the digital digests and develop more programming that can be held remotely. While these efforts are being done in awareness of current health conditions affecting our communities, these new outreach efforts have been so well-received, they'll be rolled into the Club's programs even after we make our way through the pandemic. They allow greater participation by members who are unable to attend events in-person or who have scheduling conflicts. And our artist talks provide so much valuable information about the print and the artist, we should really be capturing that and saving it to supplement our records of the Club. In this way we can find some good to take away from this time, and our efforts will not go to waste in the future.

I wish you well and good health until we can meet again the next time.

All the best,  
Kimberly Henrikson

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

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## Recent Print Club Events

### Unveiling of *Night Architecture*, the 2020 Commissioned Print

Gillian Greenhill Hannum

The Print Club of New York hosted its first virtual event on Wednesday evening, October 28, the unveiling of this year's commissioned print by artist Victoria Burge. The event coincided with the end of the IFPDA's Print Month (see reviews elsewhere in this issue), which was rich with virtual studio visits, artist and curator talks and virtual booths.

The Club's event was introduced by our Technical Host for the evening, Helen Goldenberg, who explained the format of the Zoom webinar. The event was recorded and



Victoria Burge, *Night Architecture*, silkscreen, 2020  
(IMAGE COURTESY OF THE ARTIST)

a link to it is being posted on the Print Club's website. Club President Kim Henrikson then welcomed members to the release of the Club's 29th annual print by artist Victoria Burge. She thanked Allison Tolman and members of the Print Selection Committee for the excellent job they had done selecting this year's artist.

Print Selection Committee Chair, Allison Tolman, then introduced this year's artist and print. She explained that in recent months, Burge has moved from Philadelphia to southern New Hampshire. Concerned about internet connectivity, Burge opted to pre-record her presentation.

This year's print, *Night Architecture*, was printed at Powerhouse Arts in Brooklyn. The artist thanked the Powerhouse team for all their work printing the 225 prints in the edition. Burge explained that in recent years she has been focusing in particular on two sources of inspiration, mapping light and coded notation. She first discussed her approach to mapping light.

In 2011, she began to record light effects on Philadelphia's Schuylkill River with her camera. This inspired a series of work in a variety of media exploring points of light. She removed color from her photos and heightened the contrast so that only the points of light remain on a black ground — a graphic record of a transient moment. These experiments evolved to using paper as a matrix to also capture impressions of light in 3D works. For the Print Club image, a page from an Atlas formed the basis of the print. She builds on these appropriated sources by erasure, often sitting on the floor and looking down at the piece. She explores opacity and the

depth of black, and its relationship to light.

Her interest in grids and notation also played a role in the creation of the Club's image. She has spent time studying classification systems used by astronomers. These are a form of coded notation that offers a variety of modes of interpretation. This led her to become interested in weavers' diagrams and notations. In 2017, Burge took on an apprenticeship at Philadelphia's Fabric Workshop. There, she experimented with printing her images on fabric. She learned the codes of textile design. In 2019, she was named a Fellow at the Josef and Anni Albers Foundation in Bethany, CT. There, she used found objects like children's blocks, schoolroom slates, etc. She also explored her interest in grids in a series of drawings. Also in 2019, Burge had an opportunity to work with Dieu Donn  Papermill. There, the result was ten pairs of unique works: circles of black or white pulp paper. She then created a unique drawing on the top of each image. Burge began the Club's print while she was working at Dieu Donn .

*Night Architecture* is a silkscreen print. It is based on a page from the *Atlas Eclipticalis*, published in 1950. The "map" created a scaffold for her work. She removed color from the page so that she only got the points of light, which emerge from an opaque, black background. The concept was based on a weaver's warp and weft. Her hand moved the way it would in the process of weaving.

Print Shop Director at Powerhouse, Luther Davis, who was "live on Zoom," then picked up the threads and explained to the audience exactly how the Club's print was created. He said he really enjoyed working with Victoria. Her project had lots of challenges for his team. She created a silkscreen with the kind of detail usually reserved for etching. They used a special ink cured in a light oven; specifically, they used an ink that is generally used to create Braille. The end result is slightly 3D (Davis encourages members to run their fingers lightly over the print). Davis noted the image was built up in layers — first the field of black with a delicate white line pattern on it. The dots were then added and had to be printed over and over to build up the relief. He noted there was no room for mistakes in working with Burge's image. It required a great deal of exacting work to keep everything registered. Master Printer Dennis Hrehowsik led the team that printed the edition. Peter Kruty Editions, also of Brooklyn, also had a hand in the production; as letterpress and book publishers, they had a piece of equipment utilized in the creation of the film.

Davis explained that silkscreen is a stencil process. An image created on film is exposed on a screen coated with a photosensitive emulsion. In the case of *Night Architecture*, the screen used a mesh of 420 threads per inch. The ink is pushed through the screen with a squeegee. It is then dried by UV light. Because of the delicacy of Burge's image, there was no room for error. Any tiny holes in the screen would create "stars" that were not supposed to be there and that had to be removed. This light curing process is becoming more prevalent; it is along the lines of what dentists are doing with light-cured fillings. Davis confessed that printing the edition took far longer than he anticipated. Each print involved about 20 steps. The lines are a layer, the tiny stars are a layer and the large-

## Upcoming Print Club Events

Watch your email for another virtual event following the success of our recent Artist Talk by Victoria Burge!

### Also of interest to Print Club members:

#### Through November 15

*Near and Away* (landscape monoprints), 1570 Gallery at Valley Manor, 1570 East Avenue, Rochester, NY.

*Stand Up Prints* (artists addressing social and political issues), High Point Center for Printmaking, Minneapolis, MN.

#### November 19 at 5 p.m. EST

*Jory Hanga Kykai, 1956 – 1965: Japan's Women Printmakers* a live webinar with Dr. Jeannie Kenmotsu, the Japan Foundation Associate Curator of Japanese Art and Interim Head of Asian Art at the Portland Museum of Art, hosted by the Japan Society. Please contact Print Club Board member Allison Tolman at [allisontolman@gmail.com](mailto:allisontolman@gmail.com) for the Zoom link.

#### Through November 22

Footprint, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, [www.contemprints.org](http://www.contemprints.org).

#### Through December 31, 2020

Design Dreaming, a virtual exhibition of digital prints by New York and Connecticut-based artist Tim Ross, <https://artspace.kunstmatrix.com/en/exhibition/2916303/design-dreaming-by-tim-ross>

#### Through January 2, 2021

Facing Forward (handmade prints presenting work by women of color), Light Art Space Gallery, Silver City, NM.

#### Through January 10, 2021

Swoon: Seven Contemplations, Albright-Knox Northland, 612 Northland Avenue, Buffalo, NY, [www.albrightknox.org](http://www.albrightknox.org).

#### Through January 17, 2021

Taller Boricua: A Political Print Shop in New York, El Museo del Barrio, 1230 Fifth Avenue, New York, NY, (212) 831-7272 or [www.elmuseo.org](http://www.elmuseo.org).

#### November 20, 2020 – August 8, 2021

Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now, Smithsonian American Art Museum, Washington, DC, <https://americanart.si.edu/exhibitions/chicano-graphics>

er stars are a layer. The order of printing was the black layer, the white lines, then multiple printing of the dots. Having a team of printers to work on this helped.

*Night Architecture* is printed on Coventry Rag paper, which is 100% cotton, archival paper. It is made by Legion Paper in New York. Coventry Rag is 335 gsm (grams per square meter) and is fairly stiff. This was essential given the number of times each image needed to be handled. Davis is very pleased with how the final prints turned out.

Powerhouse Arts is a not-for-profit whose mission is preserving art fabrication practices in New York City, including wood, metal, ceramics, textiles and print. It was founded in 2015 and is in the process of building a new facility of 170,000 square feet along the Gowanus Canal. Davis directs the print shop, which takes on about 300 projects a year. Print Club Board member Allison Tolman noted that a visit to the new facility will be a great activity for Club members in the future.

## Virtual Print Month

*Gillian Greenhill Hannum*

### IFPDA Fine Art Print Fair Online

The IFPDA's online fair was on view from October 7 – November 1, a "Print Month." In addition to the viewing rooms of various galleries and dealers, there were a series of talks offered just as at the actual fair at the Javits Center. This included a series co-organized by the Center for the History of Collecting, the Frick Collection and the Metropolitan Museum of Art's Department of Drawings and Prints, with support from the IFPDA, titled "Collecting Impressions: Six Centuries of Print Connoisseurship." Each week, an emailed schedule highlighted the special programming for that week. There was a virtual studio visit and conversation with printers at ULAE, a talk by Valerie Wade, Director of Crown Point Press, titled "Perspectives on Diversity in American Printmaking," virtual studio visits to Mixografia in Los Angeles and BORCH Editions in Copenhagen and more. Videos were available on the website for those who were unable to attend in real time. The studio visits were a particular treat as they allowed an "inside look" at a number of the leading print studios around the world.

Over 100 exhibitors participated in what the IFPDA billed as a "hybrid fair" with online and in-person components. Virtual booths were hosted by Artsy. There were Old Master prints displayed by David Tunick, Inc. of New York, who showed work by Dürer, Goltzius, Rembrandt, Piranesi and Hogarth, as well as modern masters like Toulouse-Lautrec, Chagall, Matisse and Picasso. Brooke Alexander, also of New York, featured Ken Price, Ed Ruscha, Raymond Pettibon (*Safe*, a 1999 collaboration between Ruscha and Pettibon was selling for \$9,000), Bruce Nauman and John Baldessari, among others.

Dolan/Maxwell of Philadelphia had a square acrylic on paper Donald Teskey seascape from 2015 that is similar to our Presentation Print from the same year; it was

listed for \$9,500. There were also several gorgeous Sam Gilliam prints, litho monoprints from 1972, one selling for \$30,000. There were also works by Dox Thrash and a color woodcut from 1963 by another former Print Club artist, Elizabeth Catlett. Gemini G.E.L. at Joni Moisant Weyl of New York had Bruce Nauman, Ellsworth Kelly (*Small Blue Curve* from 2012 was \$6,000), Robert Rauschenberg, Jasper Johns and Brice Marden as well as Vija Celmins, Julie Mehretu and Susan Rothenberg.

Stewart & Stewart of Bloomfield Hills, MI celebrates its 40th anniversary this year. They were showing work by Richard Bosman, in this case his 2014 "porthole" mono-print series (\$3,000 each) as well as some landscapes. Judy Bowman's archival pigment print *Mom in Harlem* (2020) was my introduction to this very talented artist who was born in Detroit and educated at Spelman College. After a 35-year hiatus during which "life got in the way," she returned to art making upon retirement and is definitely worth watching! There was also a selection of Jane Goldman's beautiful "Audubon" series.

Tandem Press of Madison, WI featured screen prints by Derrick Adams and mixed-media prints by Mickalene Thomas. They also had a Joan Snyder from 2009 (*ALTAR* for \$3,500). The Tolman Collection of New York featured works on paper by 25 artists. Yuichi Hasegawa's beautiful woodblocks caught my eye; one was available for \$1,200 and the other for \$1,800. A 2009 Sarah Brayer of the moon was listed at \$4,000. Yuji Hiratsuka's charmingly whimsical *Selfie Without Filter* and *Fan Art in Front of a Mirror*, both intaglios from 2020, provide a great entry point into collecting contemporary Japanese prints at \$450 each. Two Palms Press of New York highlighted new work by Mel Bochner,

## E/AB Fair Online

The Editions and Artists' Books Fair was held online from October 14 – 28. Clearly organized in alphabetical order by print shops and galleries, the platform was easy to navigate and visually enticing. A diverse group of 64 publishers and galleries was represented, and new work was added each day. The Lower East Side Print Shop, organizers of the fair in recent years, reported over a thousand viewers each day and brisk sales. There were familiar names from past years, such as 10 Grand Press, The Brodsky Center at PAFA, Dieu Donné Papermill, The Leroy Neiman Center for Print Studies and Stoney Road Press, to name just a few. There were lots of new participants as well.

Art+Culture Projects from Brooklyn showed silk-screens by Conrad Egyir, lithos by Shona McAndrew, pigment prints by Peter Williams and David Shrobe, color lithos by Katherine Bernhardt, a silkscreen portfolio by Betty Tomkins and a litho by Elizabeth Peyton.

The Brodsky Center featured work by Chris Ofili, Sharon Hayes, Margo Humphrey, Chitra Ganesh and Jonathan Lydon as well as the late Pacita Abad, Emma Amos, Will Barnet and Rick Bartow, among others. Ofili's five-color lithograph, *After the Dance* (2006), is a powerful study in shades of blue.

Brooklyn Academy of Music (BAM), one of the oldest multi-arts centers in the country, featured a suite of three

prints by artist Shinique Smith; the editions were published in 2015 in honor of the Academy's former president, Karen Brooks Hopkins. The archival inkjet prints were issued in an edition of 50. BAM also showed other benefit editions from the last 10 years, including prints by Deborah Kass (2011), Carmen Herrera (2018), Kim Gordon (2018) and Maira Kalman (2019).

Former Print Club Board member, Deborah Chaney-Guilbaud, of Deb Chaney Editions of Brooklyn and France, featured a suite of seven lithographs by Victoria Burge, this year's Print Club commissioned artist. *Nets I – VII* was published by Deb Chaney Editions in 2019. Also featured was a portfolio of nine lithographs by Dasha Shiskin, *9 Pickles* (2020). There were also recent works by Matt Magee, Kate McCrickard and Art Spiegelman.

Crow's Shadow Institute of the Arts in Pendleton, OR is located on the Umatilla Indian Reservation and is a 501 (c) 3 organization. It was showcasing lithographs by Navajo artist Raven Chacon and Osage/Cherokee/Creek artist Yatika Starr Fields, as well as by Yoonhee Choi, and monprints by Ralph Pugay and Jovencio de la Paz.

Maurice Sanchez's Derrière l'Étoile Studios in Long Island City should be familiar to Club members as he printed several of our Club's editions. The studio was featuring a series of recent works by artist Red Grooms, including portraits of women artists such as Elaine de Kooning, Grace Hartigan, Helen Frankenthaler, Alma Thomas and Hedda Sterne, as well as a play on the iconic LIFE magazine group photo from the Abstract Expressionist era, *The Irascibles*, into which he has inserted all of the above women artists (Sterne was the only woman represented in the photo). Some of the prints in the group, all from 2020, are lithographs; others are monotypes. Prices range from \$1,500 to \$4,500. They are wonderful! There is also a political series, a set of five lithographs featuring the current administration, issued in an edition of 35; these are \$1,000 each or \$4,000 for the set.

Glasgow Print Studio, in Scotland, is also a not-for-profit organization operating since 1973. They were showcasing etchings and screen prints, though this reviewer's favorite piece was a carborundum print, *West 22* by Barbara Rae (2013). This colorful image evoked a landscape with sail boats, a subject treated in more realistic fashion in another print in their viewing room, the etching *Day and Night* by artist Tom Hammick (2019).

International Print Center New York was showing a wide range of prints, including a commission of six screen-prints by artists Glen Baldrige, Alex Dodge, Charline von Heyl, Nicola López, Sheryl Oppenheim, and Ruby Sky Stiler, all featured in IPCNY's Spring 2019 *Pulled in Brooklyn* exhibition. There were also some wonderful three-dimensional pieces by artists Evgenia Kim that involved lithography, acrylic paint, embroidery and ink jet printing on silk. These unique pieces hang from a rod.

Jennifer Melby Editions of New York was also showing a work by the prolific Red Grooms, an untitled etching and aquatint from 2018. Other artists published by the studio include Jackie Saccoccio, Robert Moskowitz, Judith Linhares, Nicola Tyson, Joanne Greenbaum, among others. Melby has collaborated on etching editions with Brice Marden, Rashid Johnson, Ida Applebroog, Suzanne McClelland, and Janet Fish, Sean Scully and Eric Fischl.

Overpass Projects of Providence, RI had a number of engravings by David Barthold, one of the Club's recent Showcase artists. Stoney Road of Dublin was showing a 2020 carborundum print by our Club's 2015 artist, Donald Teskey; it is selling for \$12,500 (it is 82 x 60 inches). They also had an 82 x 60 carborundum print by Barbara Rae at the same price. Eilis O'Connell had several intaglios from 2017 that recall Anna Atkins' cyanotypes of seaweed from the early years of photography. Artists Kelvin Mann and James Early featured gold leaf on intaglio prints.

Tugboat Printshop of Pittsburgh was new to this reviewer. It specializes in woodcuts. The featured work was by the co-founder, Valerie Lueth. Editions are quite large, ranging from 100 to 200.

This is only a sampling of what was to be found on the E/AB site, and of course, one didn't have the opportunity to engage with printers and gallerists as one does at an actual fair. Nonetheless, it was a very satisfying representation of the range of print work available to collectors.

## New York Satellite Print Fair

The virtual Satellite Print Fair, which runs through November 8, features 27 galleries and dealers.

These included "regulars," such as Conrad Graeber Fine Art of Riderwood, MD, which specializes in 19th and 20th c. American, British and European prints as well as Japanese prints and drawings. Having recently reviewed the *ukiyo-e* exhibition at the Bruce Museum in Greenwich, CT, this reviewer was attracted to a woodcut titled *Hotoke gozen* made in 1897 by Kobayashi Kiyochika (\$950). A still life etching from 2001 by recently deceased American artist William Bailey is Shaker-like in its simplicity (\$1,250). John Marin's *Ponte Ghetto, Venice* (1907) (\$2,000) captures the charm of that corner of the city. There was also a cliché-verre by Camille Corot, *Souvenir d'Ostie* (1855) selling for \$1,500. Helen Hyde's lovely 1912 *japoniste* woodcut of *Mount Orizaba* (\$900) is also worthy of note.

I am always drawn to the colorful monotypes shown

by Center Street Studio in Massachusetts, and they did not disappoint! Carrie Moyer's works (\$4,900) are always lovely, and Markus Linnenbrink's monotypes in this collection recall Murano glass (\$5,400). There was also a luminous 2005 color woodcut by Michael Mazur, *Pond Edge IV* (\$8,500).

Manneken Press LLC of Bloomington, IL was a new discovery this year. Opened in 2000 by Jonathan Higgins and Sarah Smelser, they invite various contemporary artists to collaborate with them in creating intaglio, relief prints, lithographs and monotypes. The work by Higgins and Smelser themselves was especially strong.

Oehme Graphics of Colorado had a beautiful new monoprint by Sue Oehme, *Living in Glass Houses* (\$4,900), a 1990 mezzotint by former Print Club artist Fred Mersheimer (\$2,500), as well as prints by Presentation Print artists Richard Bosman and John Walker.

Stevens Fine Art of Phoenix specializes in prints from 1850 – 1950. A beautiful 1924 Gustave Baumann woodcut of *Talpa Chapel* could be had for \$12,500. Milton Avery, Max Beckmann, Thomas Hart Benton, Miguel Covarrubias, Robert Gwathmy, Rockwell Kent, Martin Lewis, John Sloan, James Abbott McNeill Whistler and Grant Wood are just a few of the artists found in their inventory. Stewart & Stewart, regulars at the Satellite Fair in recent years, were represented here as well.

VanDeb Editions of Long Island City had recent monoprints by Marina Adams (\$2,100 to \$3,125), a lovely aquatint of a leaf and its shadow by Nancy Azara (\$900), two 2009 screen prints of Daphne by former Print Club commissioned artist Audrey Flack (\$2,800) and several spectacular, expressionist monoprints by Deborah Freedman, the "Deb" in VanDeb (*Ghost Road 1* and *Ghost Road 3*, \$2,200 each). Two 2001 etchings by former Presentation Print artist Paul Resika were available for \$2,600 each.

All-in-all, the virtual Satellite Print Fair, was the next best thing to being there! Well done!

Interestingly, a number of galleries and publishers participated in more than one fair due to the virtual format, thereby expanding their visibility.

## Exhibition Reviews

### "Floating Beauty: Women in the Art of Ukiyo-e," Bruce Museum, Greenwich, CT

Gillian Greenhill Hannum

*Ukiyo-e*, or "pictures of the floating world," flourished during the Edo period in Japan (1603 – 1867). This stunning exhibition, which ran from September 1 to November 1, 2020, and showcased more than 50 works from the collection of the Reading Public Museum in Pennsylvania, was not only a visual feast, but also a window into life in Japan during this period.

Edo Japan was under the military control of the Tokugawa shogunate. They had brought an end to civil

war, resulting in prosperity, an emphasis on agricultural production and expanded commerce. Society was reordered with division into four social classes with no mobility between them. At the top were samurai warriors; next came farmers and then artisans. These groups produced things needed by the population. The lowest class was the merchants; they made nothing and simply traded in things produced by others; therefore, they were less highly regarded. The ranking was based not on wealth, but on a Confucian ethic of value to society. Japan's aristocratic class, though without significant power, lived outside this strict system.

The merchant class was actually the richest. In an effort to keep them in their place, the shogunate passed laws restricting the lower two classes, limiting how they could dress, where they could live, etc. To keep the increasingly

restive *chōnin* (lower classes) occupied, and thus prevent revolt, the shogun authorized the creation of a “pleasure district” in 1617. Called Yoshiwara, and walled off from the surrounding area, it was where courtesans lived and worked, kabuki was performed, and the lower classes could show off their wealth and engage in activities banned elsewhere in Japan. This “floating world” was a place of escape for the masses; emphasis was on the transitory nature of life.

*Ukiyo-e* emerged in this context. Subjects include samurai, actors, courtesans, literary themes, landscapes, and depictions of travel. Most popular were the *bijinga* – depictions of beautiful women. At the time, the feminine ideal was passive, attentive, and demure. However, reality was harsh for these women. Many lived a life of virtual slavery.

Early Japanese culture was matriarchal with reverence paid to the Shinto sun goddess Amaterasu. The arrival of Chinese Buddhism in 552 led to shifts in attitude. It taught that only men could attain salvation; women were agents of the devil. The Tokugawa shogunate embraced the Neo-Confucian ethic that women were inferior to men; they were, after all, a warrior society. Women had no legal status nor could they own property. They were required to adhere to the “three obediences”: to father, to husband and finally, to son.

The exhibition begins with what is undoubtedly the most famous *ukiyo-e* print, *The Great Wave off the Coast of Kanagawa*, created in 1830 – 31 by Hokusai (1760 – 1849). It is the first in the series *Thirty-six Views of Fuji*, begun when the artist was 70 years old. It has a humorous scale reversal, where a small Mount Fuji is seen through the trough of a great wave. It also utilized a new ink, Berlin blue. This image was printed and reprinted many times; the print in the show is from an early edition.

Harunobu (1725 – 70) was a major producer of *bijinga* by the 1760s. *Woman in Floral Kimono* is a long, vertical image of silk on paper, laid on silk and presented as a wall scroll. She is a tall, slender, fragile beauty. Nearby, a reprint from the late 19th c. of a work by Toyonobu (1711 – 85) titled *Two Girls Playing a Ball Game*, is quite different in its depiction of physically active females.

A work by Eizan (1787 – 1867) of *Lady Holding an Oil Lamp* dates from the early 19th century. It features a beautiful play of pattern against pattern. The woman depicted is unmarried as she wears long sleeves. Her pale skin, the result of lead oxide powder, was a sign of beauty. Tooth blackening, attained by drinking sake or tea infused with iron, was also common among married women. Fancy hairstyles such as the one shown here required professional hairdressers and sleeping on wooden head rests.

Utagawa Toyokuni I’s (1769 – 1825) *Mother and Daughter by the Sea* was once part of a triptych; the other two panels are missing. It provides some insight into domestic life during the Edo period. Women were allowed to educate their daughters, but not their sons, who were educated by men. When a girl married, she was expected to serve her husband’s parents and extended family.

After Harunobu, Kitagawa Utamaro (1753 – 1806) was the most well-known artist of this genre. *Reading a Book* is a 20th century impression from his series *Fashionable*

*Comparisons of Precious Children*; an original of the image is in the Art Institute of Chicago. Utamaro’s *Mutamagawa* (c. 1804) is part of a triptych, the subject of which is the six rivers of Japan’s six provinces. This image shows the Tama River in Musashi Province with women doing laundry.

Utagawa (Ando) Hiroshige I (1797 – 1858) produced the more colorful *Village by the Tama River* (1858). Two peasant women do laundry in the foreground while men fish behind them; Mount Fuji is seen in the distance. His *Ferry Boats on the Sumida River* (c. 1834) was displayed as a complete triptych. It shows a beautiful landscape with sail boats, barges with groups of women, and cranes flying above. The triptych was assembled over time; likely the panels were not purchased, or even printed, at the same time. When all pieces of a multi-panel work had been collected, the owner would display them to friends laid out on a table. Here we see women going to market. They are most likely lower class, a status we can discern because their sashes are tied in back.

The center of the room featured a divider with a round “moon window.” A kimono, a pair of Hinamatsuri dolls, a picture book of the *Tale of Genji* and the *Forty-Seven Rōnin* were on display on a platform attached to it. On the wall, a print by Utagawa Kunisada II (1823 – 80), *The Bride’s Journey* (1851 – 53), shows a landscape with Mount Fuji. The figures depicted come from an 11-act play composed for the Japanese puppet theatre about a *rōnin* – a wandering samurai. The back of the partition has the cherry wood block and a black ink print of Hokusai’s *Act VII (Shichidanme)* (c. 1806). This is a modern strike from the block showing a beautiful teahouse and garden, a scene from a parody play of *The Forty-Seven Rōnin* titled *Kanadehon Chūshingura*.

Hiroshige I’s *Cherry Blossom Viewing at Asuka Hill* (1853) shows a school group of teacher and pupils, all with green and white umbrellas. Pink blossoms and sky and a red kimono complement the green capes, umbrellas, and foliage.

Utagawa Kunisada (Toyokuni III) (1786 – 1865) depicts a famous courtesan in *Segawa* (1861). She was so famous that her name was passed down among a highly regarded group of courtesans; the brothel retained rights to the name. Segawa is shown reading a holy book with prayer beads in her hand. This is the first of a number of portraits of courtesans by various masters. Some form triptychs showing three courtesans, such as an example by Toyokuni III from the 1820s. In Edo, courtesans had high status but were essentially prisoners; they were indentured to a brothel, had to buy their own clothes and beauty products, and had to pay wages to their assistants. Each had a quota to fill, and the average age of death was 21 — at least in part due to lead poisoning from their cosmetics. There were different classes of courtesans. Teahouse waitresses were often unauthorized prostitutes. In 1666, the teahouses were forced to close to remove this unwelcome competition, and the teahouse girls became *chūsan* in the brothels.

The final section of the exhibition featured depictions of geisha and kabuki actors. The latter display dramatic facial expressions and poses. In kabuki, male actors impersonated women as in Toyokuni III’s *Kabuki Actor Segawa Kikunojo V* (c. 1830). Many lived their lives as women to better portray their roles. Lastly, a group of

prints depicting poetess Ono no Komachi and related legends completed the show. Komachi was one of the six best waka poets of the Heian period and was renowned for her unusual beauty. She became a subject of fascination during the Edo period.

## El Museo presents *Taller Boricua: A Political Print Shop in New York*

Newton Paul

This exhibition celebrates Taller Boricua's 50<sup>th</sup> Anniversary by exhibiting, for the first time in three decades, work by the East Harlem-based Nuyorican collective workshop and alternative space. The Taller was mostly made up of Puerto Rican members who focused on cultural empowerment and political activism, not just in New York, but also for other Caribbean islands and Latin America.

Taller Boricua was founded in 1970 as an artist-run studio in El Barrio, by Marcos Dimas, Adrian Garcia, Manuel "Neco" Otero, Martin Rubio and Armando Soto. That same year, Dimas, Soto, Rubio and Garcia became advisors to the recently-founded El Museo del Barrio.

The exhibition had four galleries with the following focuses:

- **The Workshop/The Museum**- covering the historical aspects of both institutions.

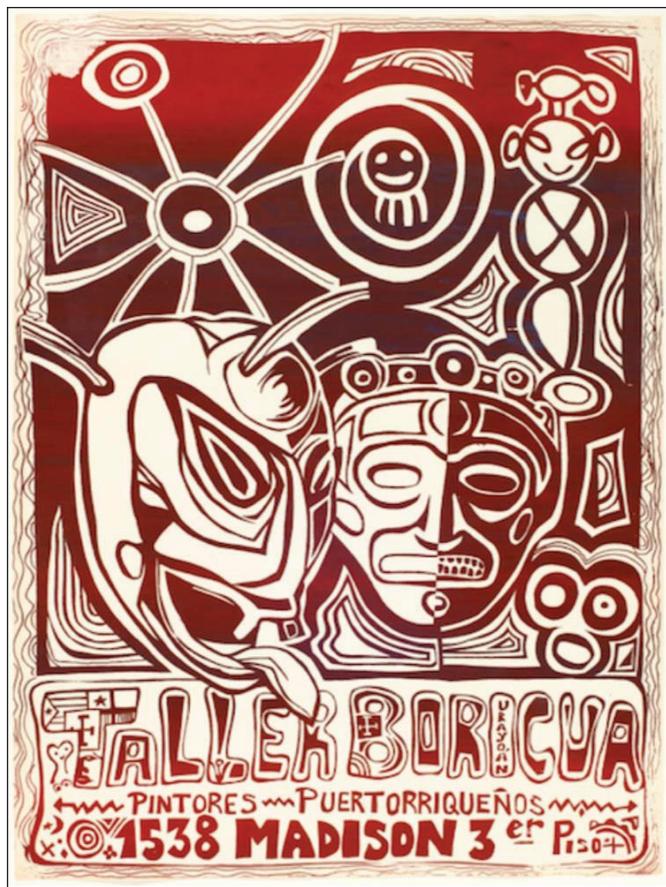
- **Designing the Movement**- focuses on the presence of Puerto Ricans in New York, specifically East Harlem and the lower East Side. These communities brought their essence (muralism, culinary, fashion, sounds, etc.) from Puerto Rico to New York. Additionally, this section covers the use of graphics created, designed and printed for conferences, festivals and demonstrations.

- **A Political Education**- capturing the political history of Puerto Rico, connecting political struggles on the island with the artistic context of the United States.

- **Nuyorican Vanguard**s- key figures of the "Nuyorican Vanguard" were Marcos Dimas, Soto Sanchez and Nitza Tufino. The term Nuyorican Vanguard was a term coined by Dr. Yasmin Ramirez, who has contributed a great deal to the annals of Puerto Rican/Afro-Puerto Rican culture. Poetry and visual arts were captured during 1960s and 1970s.

I was able to engage with the works for approximately two hours. Learning about the following, but not limited to, the founders/members of the Taller, education, Taino Indians, Puerto Rico's Independence, leaders, spirituality, social engagements, fundraising, economics, oppression and resistance/revolution.

Overall, my experience of learning about the group and its contributions was somewhat achieved. However, my experience in the exhibition space did not capture the Puerto Rican culture that is lively, enthusiastic, passionate



Jorge Soto Sánchez, *Taller Boricua*, 1974 (IMAGE FROM EL MUSEO DEL BARRIO WEBSITE)

and enlightening. There were some missed opportunities. The show could have expanded on the cultural experience, for example, by including the musical aspects, such as Salsa or Bomba Plena, which focus on traditional dance and musical style rooted in African Slavery, which evolved into a community of expression of Afro-Puerto Rican culture. Music has been instrumental in many revolutionary actions. The Young Lords, a Puerto Rican political and social action organization founded in Chicago in 1968, formed a New York City regional chapter on July 26, 1969. This group organized their human rights activism in the image of the Black Panthers. I believe there was one work related to The Young Lords in the show, however, it didn't delve deeply into this movement. The exhibit didn't take my five senses to a space in time or move me to do deeper research, which was a bit of a disappointment considering my experiences in the Puerto Rican culture, but please see it for yourself and draw your own conclusions. The issues being addressed by these artist activists are still important issues today. I believe we all can learn something, if we are open to it. The exhibition ends on January 17, 2021 at El Museo del Barrio, located at 1230 Fifth Avenue at 104th Street, New York, New York.

## Notes To Members

As we all know, 2020 has been a difficult year. One of the outcomes has been a few more membership openings on our Print Club roster. Recently, a long-time member sent in an application to give a gift membership to a friend who is a collector. The Board thought that was a terrific idea and suggested we let members know about this possibility. We're coming up on our 30th anniversary next year, so this is a great opportunity for new members to join us ahead of all the celebrations! For more information, contact membership chairperson, Bonnie Yousuf at [membership@printclubofnewyork.org](mailto:membership@printclubofnewyork.org). New members signed up before July 1, 2021 will receive the Victoria

Burge print.

In addition, members are encouraged to like and follow the Print Club's social media pages:

Facebook <https://www.facebook.com/PrintClubofNewYork/>

Instagram <https://www.instagram.com/printclubofnewyork1991/>,

Twitter <https://twitter.com/PrintYork>

YouTube - The Print Club of New York.

Finally, if anyone is not receiving e-mails from PCNY, please contact Natalia Kolodzei at [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org).

## Coming In The Next Issue

Over the years, many Print Club members have come to know Phil Sanders who, for many years, oversaw the Robert Blackburn Printmaking Workshop. Phil's much-anticipated book, *Prints and their Makers* (Princeton Architectural Press), was released just as this issue was going to press. We will review this important book in our Winter 2021 issue.

## The Print Club of New York, Inc.

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