

The Print Club of New York Inc

Winter 2021

President's Greeting

Greetings PCNY Members,

I want to wish everyone a very heartfelt Happy New Year, but I also recognize that the past year has issued challenges to us all in many different ways; none of us has been exempt from navigating new pathways during the pandemic. I hope you all have been healthy, supported, and able to carve new patterns that work for you in your day-to-day lives. I am hopeful for positive developments in 2021 and an improved, yet changed, social environment in the end.

Since the last newsletter, everyone should have received their Victoria Burge print. I heard from many of you after receiving it, and my thanks for all of the unsolicited complimentary responses. The print really does capture your attention as you look at it more closely, like something to be savored as your eyes cross its surface. For anyone wanting a reminder of what the work is about or details about the printing process, the artist's video and talk with Luther Davis were recorded; the link to that full video is on our website at the bottom of the information page about *Night Architecture*. In recent weeks, we were so happy to host our second Zoom event, a talk with Phil Sanders and James Siena discussing a collaborative project they'd worked on, including details about Phil's recently-released book, *Prints and Their Makers*. As much as I would prefer to be able to gather in-person, I have been very happy with the ease of access to remote talks like this. The turnout to them has been wonderful, and please make time to attend in the future if you have not already. The conversations and content continue to inform and inspire.

Coming up in March, we'll be holding a talk by Harriet

Stratis, a Print Club board member who is also a technical art historian and paper conservator. She'll be discussing the changes in condition for prints, whether caused by environmental factors, handling concerns, or storage conditions. Interested attendees are encouraged to submit photos and questions about their own prints prior to the talk. Details about the event are forthcoming.

Also on the horizon is the Club's annual Artists' Showcase event. After a postponement last year, we will be holding it in 2021. While we still have a reservation at the Society of Illustrators for the evening, the final decision about whether we will host a live event or whether we will conduct the event remotely will be determined by the COVID situation at that time. While we prefer to meet in-person, the health and safety of the membership and the invited artists is of greater importance.

One of the other elements to the evening's program during the Artists' Showcase is the Club's Annual Meeting. This year we will be distributing electronic ballots by email for voting in place of the mailed paper ballot which required return mailing. We expect that this will make the voting considerably easier for everyone this year, reducing trips out and about to the post office and will be faster than waiting for mail delivery, insuring timely reporting of the voting results. We expect to be sending that out in April, so keep this in mind in the coming months.

Wishing you all the best this winter!

Kimberly Henrikson

Recent Print Club Events

"Joryū Hanga Kyōkai , 1956 – 1965: Japanese Women Printmakers," hosted by the Japanese Art Society of America and presented by Dr. Jeannie Kenmotsu, Japan Foundation Associate Curator of Japanese Art and Interim Head of Asian Art, Portland Art Museum

Gillian Greenhill Hannum

Members of the Print Club were fortunate to receive invitations to a Zoom lecture presented on November 19 under the auspices of the Japanese Art Society of America. The speaker, Dr. Jeannie Kenmotsu, is Japan Foundation Associate Curator of Japanese Art and Interim Head of Asian Art at the Portland Art Museum in Oregon. The museum has especially strong holdings in modern and contemporary Japanese prints and is hosting an exhibition of work by

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members of this group of women printmakers, which is running from September 24, 2020 through April 11, 2021. Only two works in the current exhibit had been previously exhibited.

Kenmotsu noted that Joryū Hanga Kyōkai has been “hiding in plain sight.” Several English-language publications established a “canon” of Japanese print artists. These include Oliver Statler’s 1956 *Modern Japanese Prints: An Art Reborn* and James Michener’s *The Modern Japanese Print: An Appreciation*, published as a deluxe edition in 1962 and a popular edition in 1965.

The first exhibit of Joryū Hanga Kyōkai took place in October of 1956. In Post-War Japan, forming organizations like this was a vehicle for exhibiting work and gaining recognition. There were nine founding members, but the group grew to encompass more than 20 printmakers, working in woodblock, intaglio and monotype. Annual exhibits were held in Tokyo, but there were also shows in other Japanese cities as well as Honolulu and New York City.

Iwami Reika (1927 – 2020) created abstract work based on landscape. She worked in color woodblock. Michener’s book includes her as one of two women in the deluxe edition. Inclusion really elevated her reputation. She never married and had no children, a personal circumstance shared by several of the women in this group.

Yoshida Chizuko (1924 – 2017) has been called the “ringleader” of the group. She was very well connected, largely as a result of having married into the renowned Yoshida family of artists. She traveled extensively with her artist husband, Yoshida Hadaka. She is known for abstract work, full of energy and movement. Her prints reflect her early background in music and dance. Later work shows an interest in blind embossing.

Uchima Toshiko (1918 – 2000) also married an artist, Uchima Ansei. Her husband had worked with Statler on his book. She made large-scale woodblock prints. The couple later settled in the U.S. Her husband taught at Sarah Lawrence College and Columbia University. After emigrating to the U.S., she did not make many prints and turned to collage and assemblage.

Minami Keiko (1911 – 2004) was the oldest member of the group. She left Japan for Paris. She created color etchings, turning to the medium after she met the artist she later married, Hamaguchi Yoza. Her images are childlike and imply narratives. The imagery is sparse with a strong sense of design. Unfortunately, her husband’s career eclipsed her own.

Kobayashi Donge (b. 1926) was forbidden the opportu-

nity to study at Japan’s top art school. She began engraving in 1951 and produced dream-like images in a distinctive style based on themes from Western and Japanese literature. Her prints reveal Symbolist influence, and she often depicted *femmes fatales*. She especially liked the work of Blake and Beardsley and also felt an affinity with Redon. She spent a year and a half in Paris.

Shima Tamami (1937 – 1999) was also included in Michener’s book and participated in Joryū Hanga Kyōkai exhibit in 1959. She made woodblock prints exploring the beauty of the grain in the wood. Enokido Maki (b. 1938) joined the group in the early 1960s. She became known for her abstract color etchings, which draw on biomorphic forms and look like fossils.

Kenmotsu also showed the work of several other women represented in the Portland Art Museum’s collection. In addition, she showed photos of the group and of some of their exhibitions. Many of the artists maintained relationships after the group ceased exhibiting together. The museum is working on a virtual version of the exhibition, and Kenmotsu is working on an essay about the group.

Several questions were raised during the Q & A. One attendee asked why the group disbanded. Kenmotsu said there are no written records of the group, so it is difficult to know for sure. One possibility is increasing family demands; many of the women were married; several left Japan. Another question focused on whether the women had their own presses. Kenmotsu noted that some did, but not all. Woodblock did not require a press. The artists primarily exhibited together rather than working collaboratively, as they worked in a variety of styles and techniques. There is no evidence that they were influenced by any earlier Japanese women artists. More influence came from male contemporaries, especial for husband/wife teams. Their shows were reviewed in some English-language papers. Statler reviewed their first show. Both he and Michener made a lot of their being women when they wrote about them. A final question was how their reception outside Japan might have shaped their reception in their own country. Kenmotsu said this would be a great topic for a Ph.D. She thinks hugely. Statler and Michener created a market for the artists they wrote about in Japan as well as abroad.

The Print Club would like to thank Board member Allison Tolman, who is also on JASA’s Board, for bringing this opportunity to our members.

For those who missed it, the program may be viewed on JASA’s website at www.japaneseartsoc.org. Click on JASA Programs 2020 Archive and select November.

An Evening with Phil Sanders

Gillian Greenhill Hannum

On Tuesday evening, January 19, Print Club members and guests enjoyed an intimate and wide-ranging conversation with master printer Phil Sanders and his special guest, artist James Siena, via Zoom. At 8 p.m. sharp, we were welcomed by technical facilitator Helen Goldberg, who explained how the webinar would work. She then handed off to event moderator Mona Rubin, Print Club Board member and past president. Rubin noted how pleased the Print Club was to be

able to bring this event to everyone. Phil has been a great friend to the Club over the years, hosting visits, during his long tenure as director, to the Robert Blackburn Printmaking Workshop, helping us to identify several Artists’ Showcase artists and, perhaps most significantly due to the time and effort involved, overseeing the printing of the Club’s 2011 commissioned print by artist Chakaia Booker. Mona noted that Sanders left New York for Asheville, NC several years ago and founded PS Marlowe, a creative consultancy and fine art publisher. He continues to collaborate with artists and work as a

master printer. In 2017 and 2018, he and James Siena worked on an edition together, a collaboration discussed later in the program.

Sanders then took the screen and started with a “plug” for membership in the Print Club. He encouraged both established and aspiring collectors, as well as artists, to take advantage of the many benefits of membership. Phil then gave a little background about his book, *Prints and their Makers*, published by Princeton Architectural Press in October (reviewed elsewhere in this newsletter). The project took two years to realize. He noted the book is neither

a technical manual nor an art history text but exists in the space in between.

Phil explained that there are three distinct roles involved in creating prints — the artist, the printer and the publisher. Sometimes the same person, the artist, plays all three roles; other times, each role is overseen by a different individual. Sanders said he feels one of the reasons artists are drawn to printmaking is that you can have a record of your creative process through the proofing process, a characteristic unique to the medium. In daily life, “prints” surround us — our money, our newspapers,

Upcoming Print Club Events

Tuesday, March 23, 5:30 p.m.

Conservation Perspectives: Assessing Condition and Change in Prints - Please join technical art historian and paper conservator Harriet Stratis for an informative discussion on the visual changes that prints can undergo after leaving the printmaker’s studio. Are these changes a result of inherent vice or external factors that instigate change? Together we will explore the effects of light exposure, environmental factors that initiate change, and the results of poor handling and storage conditions. Members are encouraged to send images of prints from their collections that illustrate evidence of change, or appear to be damaged, for assessment by our speaker. In anticipation of this discussion, please send images to info@printclubofnewyork.org. Also, please include artist, title, date, and media description. Watch for an email to register for this event and receive the Zoom link.

Monday, May 17, 6 – 8 p.m.

We will hold our Annual Meeting and Artists’ Showcase on May 17. At this writing, we still have not made a final call as to whether this will take place at The Society of Illustrators, as scheduled, or will need to be a virtual event; however, it will occur on this date one way or the other.

Also of interest to Print Club members:

Through February 21, 2021

Days to Remember: Members’ Exhibition 2020 and *William Evertson: Mythologies* at Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, (203) 899-7999 or www.contempprints.org. Please call to make an appointment to visit during Covid-19.

Through April 3, 2021

Mapping Narratives: New Prints 2021/Winter, juried by Black Women of Print, International Print Center New York, 516 West 26th Street, 5th Floor; www.ipcny.org. Free reservations are required to visit in person; exhibition may also be viewed online.

Through April 10, 2021

Engineer, Agitator, Constructor: The Artist Reinvented, The Museum of Modern Art, 11 West 53rd Street, New York, NY, www.moma.org.

Through April 21, 2021

95th Annual Solo Exhibitions, The Print Center, Philadelphia, PA: Kevin Clayborne, Dawn Kim and David Rothenberg; Clayborne will give an artist talk via Zoom on February 17 at 6 p.m., Kim on March 10 at 6 p.m., and Rothenberg on April 21 at 6 p.m. Reservations can be made by emailing mhawk@printcenter.org.

February 12 – May 2, 2021

Goya’s Graphic Imagination, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY, www.metmuseum.org.

Through May 23, 2021

David Hammons: Body Prints, 1968 – 79, The Drawing Center, 35 Wooster Street, New York, NY, www.drawingcenter.org.

May 8 – June 20, 2021

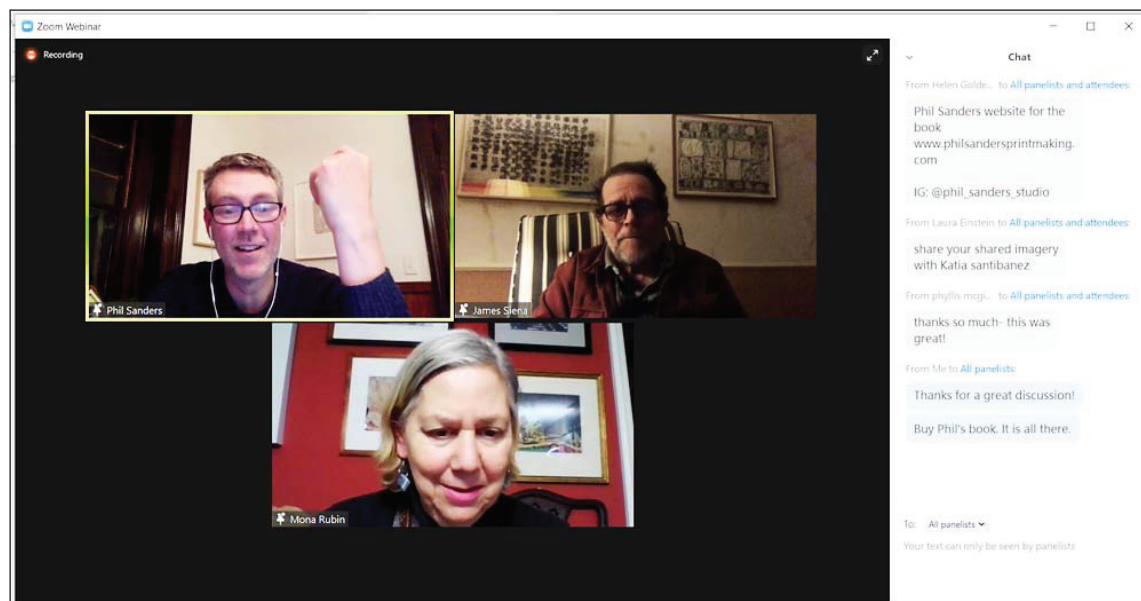
Inaugural BWAC Prints 2021 National Juried Art Show, hosted by Brooklyn Waterfront Artists Coalition (BWAC). Submission deadline for artists, February 28, 2021; the exhibition will celebrate the print medium and feature contemporary artists whose studio practices include printmaking. Works will be judged on traditional printmaking techniques and innovative approaches in contemporary printmaking. While non-traditional or digital output is accepted as a print element, submissions must utilize traditional print media as their primary technique. The juror is Dr. Kim Conaty, the Steven and Ann Ames Curator of Drawings and Prints at the Whitney Museum of American Art. Open to all residents of the U.S. and its Territories 18 years of age or older. Full application details are available from bwacjuriedshows@gmail.com.

Through July 11, 2021

Pennsylvania Scenery: Early Landscape Prints from the Tavern Collection, Palmer Museum of Art, The Pennsylvania State University. This virtual exhibition can be enjoyed by clicking on the link at <https://palmermuseum.psu.edu/exhibitions/current>.

Ongoing

The International Fine Print Dealers Association continues to offer online “viewing rooms” for its members. These can be visited by going to www.ifpdviewingrooms.org. This provides a wonderful opportunity to visit galleries around the world from the comfort of your armchair!



An Evening with Phil Sanders. ZOOM SCREENSHOT.

etc. Phil noted that these are all examples of “reproductive prints.” Historically, and still today, some painters use printmaking in this way. Sanders noted, however, that printmaking can also be its own creative endeavor. This is the aspect of printmaking that drew and still holds him.

In the 1940s and 50s, Robert Blackburn and Will Barnet collaborated in developing creative lithography, not trying to reproduce anything, but making original works. This provided the foundation for Blackburn’s huge influence on the development of fine art printmaking in the second half of the 20th century. Phil shared an image that is on page 14 of his book showing Blackburn and Robert Rauschenberg working on a lithograph together at Universal Limited Art Editions in West Islip, NY in 1962. This is the first time this photograph has been published. Sanders then told the story of how Blackburn had broken the stone he was working on with Rauschenberg – every master printer’s worst nightmare. When he called the artist to tell him, Rauschenberg asked, “Can it still be printed?”; Blackburn said he could find a way to do it. In fact, he managed an edition of 29 of *Accident*, published by ULAE and printed by Blackburn and Zigmunds Priede. This image really changed the course of printmaking. Sanders said his own approach as a collaborative printer is modeled on Blackburn’s. He noted that the book follows selected projects from start to finish in order to demonstrate the processes and thinking behind collaborative printmaking.

Sanders began by discussing a William Kentridge project published with David Krut Projects, which is discussed in detail in the first section of the book that explores relief printing. *Triumphs and Laments* was a “monumental yet ephemeral 2016 public work...inspired by Andrea Mantegna’s series of paintings *The Triumphs of Caesar* (ca. 1484-92), which depicts a celebratory military procession for Julius Caesar” (Sanders 36). Kentridge wanted to show the darker side of war. The project resulted in a suite of six large images, each five to six feet wide, printed on multiple pieces of paper. These were executed

in collaboration with master printer Jillian Ross.

Next, Sanders showed a 12-color lithograph by Sara Sanders, published by Forth Estate Editions and printed by Phil himself. *Untitled (chair #4)* dates from 2013. This project involved separate Mylar drawings for each of the 12 colors. He noted that it was an incredibly labor-intensive process. In the section on screenprinting, Sanders includes some of the more “popular culture”

manifestations, such as posters and T-shirts, next to more traditional fine art applications. He also noted that he included comparisons of pieces in the same medium by different artists and from different periods, as, for example, on page 79 where he compares an 1885 drypoint of *Victor Hugo* by Auguste Rodin with Julie Mehretu’s 2008 drypoint with *chine collé – Untitled (Amulets)*. The book also explains the distinction between monoprints and monotypes. Monoprints have at least one element that can be reproduced; monotypes are unique. Sanders also said he wanted the book to show the conceptual range of approaches possible in printmaking and uses as an example Hank Willis Thomas’s 2017 project *I Don’t Wanna Fight with My Fists*, which requires viewing through a cell phone camera in order to gain the full effect; it calls on the viewer to act. He also noted that he wanted to highlight how global printmaking is.

Sanders then turned to a discussion of his collaboration with artist James Siena on *Feedback Loop Resonator* (2017/18) as Siena also appeared on our screens. The two reminisced about their first project together, which dated back to about 2004. However, when Phil first approached Siena about this collaboration, the artist responded that he felt printmaking was a lot of work. He likes the affordability of prints and the role of multiples in disseminating an artist’s work, but he recognized that to do the sort of thing he would want to do would be very time consuming. In fact, he and Sanders wound up working together intensively for about three weeks to bring this project to fruition. It had been inspired by Phil’s thinking about how Siena’s paintings in enamel on aluminum might be translated into prints. He wanted to come up with a printmaking technique that would honor what he calls Siena’s “scientific method” applied to art. Siena noted that, in turn, new directions in his painting grew out of the creation of the matrix for the monoprints.

The process involved Siena making a series of line drawings that were then made into 3-D matrixes that could be used to print on very thick paper. This gives a

sculptural feel to the prints, a contrast to the flatness of the artist's paintings. He used watercolor and an eyedropper to add color to the matrix before printing. Soapy water was applied first, to make the color flow, then the pigment was applied. The result of the collaboration was two sets of monoprints created about nine months apart. The work was done at Flying Horse Editions in Florida. The final matrix had about 1200 small pieces! Hydrating the paper just the right amount took trial and error. The prints, some as large as 52 x 36 inches, were printed on a large, hydraulic press. The color is in the negative spaces; the white lines were Siena's original marks. In the book, Sanders discusses how Siena's work changed and evolved. The artist has set a process in place where he knows the steps, but the final product is always something of a surprise. This, like the "scientific method" mentioned earlier, leads to discovery. It is spontaneity occurring within precision. Lots of consideration went into choosing and sequencing the colors in these prints. They are not even signed conventionally; the signature wraps around the lower right portion of the image, becoming a part of it. Because of their physicality, these works are really objects. Siena said he would frame them in a plexi box. As we moved to the end of the hour, Siena speculated about ways to work even bigger, perhaps putting the paper through the hydraulic press in stages.

The final 15 minutes of the event were opened for questions posed in the Zoom chat. One attendee noted that printmakers are amazing problem solvers. A question was posed to James Siena about color choices – were they a result of the collaboration or a response to locale? Siena said that color is always secondary for him. Color keeps

the shapes apart. The artist noted he is somewhat red/green color blind, and that he experimented a lot with Phil in choosing the colors.

Another participant asked if Siena has exhibited this body of work. The artist said he has not. He has an upcoming show of his paintings in Brussels in May; perhaps he will include one or two of these, but he would like to do a show of just the monoprints. A few are still available for purchase from Flying Horse Editions. Information is available from Theo.Lotz@ucf.edu. Another question was about how the matrix held up through multiple printings; Phil noted it was made of Lexan, which can take a fair bit of downward pressure. In response to a query about how they got the watercolor to flow, Phil explained that mixing glycerin or a small amount of dish soap in the water produces this effect. Siena said he found the watercolor technique to have a "beautiful, capricious quality."

As we wrapped up the evening, Phil and James were talking about doing a magnesium plate, which would have fewer little pieces to deal with in the matrix. Phil is also thinking about the possibility of experimenting with 3-D printing. It was such fun to hear them brainstorming about their next collaboration in our midst. Sanders invited Club members to visit his website for information about the book, including the special limited editions mentioned in the book review, and for other information about printmaking: www.philsandersprintmaking.com.

Club members were so fortunate to be able to participate in this exciting event and would like to thank Mona Rubin for organizing it, as well as our guest speakers, Phil Sanders and James Siena, for a wonderful evening.

Exhibit Review

"Musings by Moonlight: The Moon from Japanese Art to Japonism," The Zimmerli at Home

Maryanne Garbowsky

If you love art, there is no need to do without it during this pandemic. Creatively and resourcefully, museums have risen to the challenge with virtual exhibitions. A case in point is the Zimmerli Museum, which offered its student body its first virtual exhibition in December, 2020, in place of museum visits. This exhibition, *Musings by Moonlight: The Moon from Japanese Art to Japonism*, will undoubtedly appeal to print lovers. In Japanese culture, the moon is "a symbol of love and longing, transience and ephemerality, and harvest and prosperity." Of the nineteen works on display, twelve of them are woodcuts and two are lithographs. They range from the 19th through the 20th century and are part of the Zimmerli's extensive and "renowned collection of Japanese prints." Known as *ukiyo-e* or "pictures of the floating world," they express the "Buddhist idea of the transitory," the word "float" suggesting the fleeting nature of life. These works are usually depicted in woodblock prints.

The exhibition was organized by Professor Haruko Wakabayashi and Nicole Simpson, an assistant curator of the Zimmerli's prints and drawings collection. Based on Professor Wakabayashi's Fall 2020 course "From Text to Image in Japanese Art," the course offered students an opportunity to explore the symbolism of the moon throughout Japanese history. Visitors to the online site will benefit from the resources relating to the show, topics such as Nature: Western Escape or Japanese Tradition?; Shadow and Silhouette; Moon in Contemplation and Revelation; Familial Relationships and the Moon; The Music of the Moon; and Action and Transience Underneath the Moon.

The moon has always fascinated people, intriguing them with its nightly appearance. There are many stories, folk tales, and superstitions connected to this celestial visitor. When we see the moon, we may think of the "man in the moon" (is that a face that appears?), or that it is made of "green cheese." Some may think of frightening creatures known as were-wolves, who "were said to be humans that turned into wolves during the full moon" (*National Geographic News*). Today we have the "wolf moon," "the first full moon of the year," called that by Native Americans who heard "hungry wolves howling on cold and snowy nights ..." (*The Star-Ledger* 1/30/21). Are

these stories true or apocryphal? Whether they are or not, they are entertaining and emphasize the strong “pull” of the moon.

The Japanese also have folk tales and stories about the moon and its phases. These relate to the seasons, the emotions, to change and transformation, and to events like the harvest. The background resources offered at the site will enrich your understanding and appreciation of the art work and its meanings.

One of my favorites in the show is a color woodcut entitled *The Cry of the Fox* (1886). It is one of four from the series *One Hundred Aspects of the Moon* by Tsukioka Yoshitoshi (Japanese, 1878-1955) included in the show. In it, we witness the human form with a fox’s head staring at the crescent moon. In Japanese lore, the fox known as *Kitsune* has supernatural powers with an “ability to shape-shift into human form.” Foxes are also thought to be spirits who serve as “messengers.” Here the transformation into a human is almost complete as “the fox reveals its true self in the moon’s presence” (Exhibition notes).

Another favorite is Bror Nordfeldt’s *The Wave, Moonrise* (1906), a color woodcut. Nordfeldt, an American born in Sweden, learned about the Japanese woodblock technique during stays in Europe. He enjoyed creating such pleasing natural images as this one: the wave breaking into white

froth as the moon rises and an ocean bird pivots at the horizon.

The third print chosen as representative of this special exhibition is one by Kono Bairei (Japanese, 1844-1895). An illustration from *The Moon Twentieth Night of a Month* is a woodcut done in 1889. The season is autumn and the eighth month in the Lunar calendar, one that falls between early September and the middle of October. “The moon of the twentieth night” is also known as “waiting late into the night,” thus expressing anticipation and longing. The scene speaks of loneliness as one awaits the arrival of a loved one. In addition to the prints, there are three watercolor paintings by Helen Hyde and one oil painting by Charles Coleman.

Musings By Moonlight invites us into the culture of Japan and its role in the art of printmaking. Viewers will not only enjoy the work on display, but will also learn more about the moon’s significance as alluded to by Japanese artists. We are grateful to the show’s curators whose time and effort went into the production of this thorough and thoughtful exhibition. Lest we bemoan the fact that we cannot visit our favorite museums, we should be content with exhibitions like this one. And best of all, it is free of charge and only a few steps away on your home computer.

Book review

Phil Sanders, *Prints and their Makers*, NY: Princeton Architectural Press, 2020

Gillian Greenhill Hannum

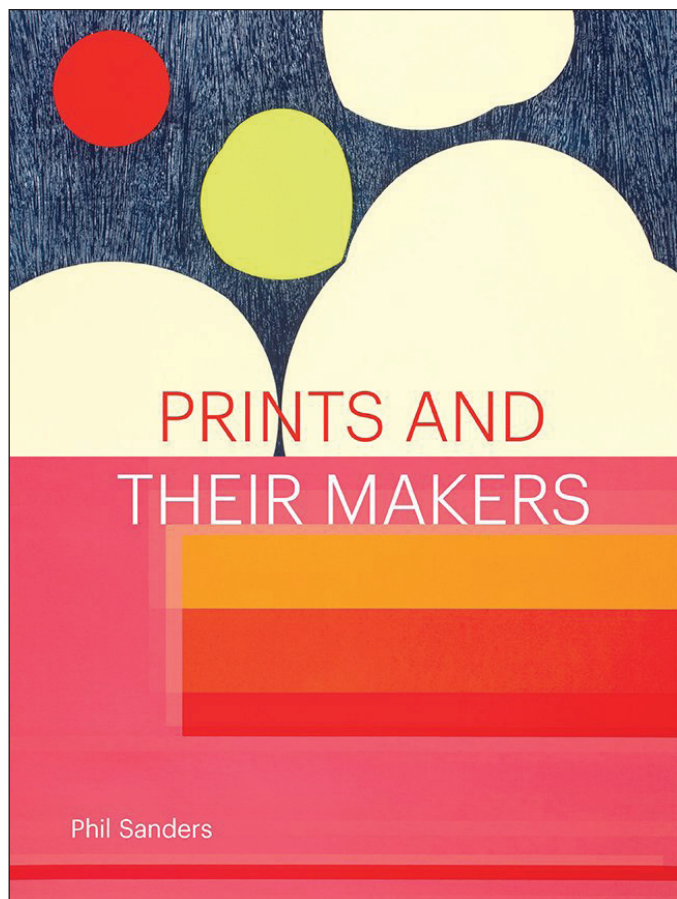
For members of the Print Club of New York, Phil Sanders’ name is a familiar one. As Director of and Master Printer at the Robert Blackburn Printmaking Workshop from 2006 to 2014, Sanders oversaw the printing of the Club’s 2011 commissioned print by artist Chakaia Booker, an incredibly complex edition involving a four-block wood cut with 65-piece *chine collé*. He has also hosted visits to the RBPMW for the Club and helped our Showcase Committee identify talent over the years. His recently-published book reflects the deep knowledge he has about printmaking and print makers.

The Preface explains that the project grew out of a series of videos Phil made with Plowshares Media, commissioned by MoMA Associate Curator Starr Figura to accompany the 2011 exhibition *German Expressionism: The Graphic Impulse*. Later available on YouTube and through the Khan Academy, the videos explore various printmaking techniques, such as relief, intaglio and lithography. These videos came to the attention of Jan Hartman, senior acquisitions editor at Princeton Architectural Press, who thought the material would also make an excellent book. Also in the introduction, Sanders gives a brief overview of his love affair with printmaking, beginning as an undergraduate at University of Florida, where he had an opportunity to work with school’s Alagarto Press, an international invitational print publishing program, and

later at Tamarind Institute. He has taught printmaking at Stanford and San Francisco State, and prior to taking on the directorship at RBPMW, he served as studio director and master printer for Universal Limited Art Editions (ULAE) where Bob Blackburn himself served as the first master printer, from 1957 to 1963.

The book begins with an introduction to prints and their makers, which primarily focuses on collaborative printmaking. The roles of Blackburn (1920 – 2003) and Tatyana Grosman (1904 – 1982), founder of ULAE, are further explored. This is followed by a chapter entitled “A Brief History of Printmaking,” which explores both the beginnings of papermaking and the beginnings of printing with ink on paper in 7th century China. He goes on to explore the rise of various approaches to printmaking, from relief printing to intaglio, lithography, screenprinting and more. Also at the front of the book are short chapters on “The Publisher and the Print,” which discusses the relationship of artists to print publishers who edition their work, and “The Artist and the Printer,” laying out how artists and master printers collaborate.

The body of the text is then organized, like the video series he did for MoMA, by printing method. Section I deals with relief printing. It begins with a brief history and an overview of various relief printing techniques with examples by Dürer, Parmigianino, Hokusai, Kollwitz and others. He then focuses in detail on the work of several artists with sections of William Kentridge, a collaboration between Katia Santibañez and James Siena in 2018, and Christiane Baumgartner. He also illustrates relief prints by Terry Winters, Masami Teraoka, Zarina, Richard Gorman, Glen Baldrige, Chitra Ganesh, Senzo Shebango, Polly Apfelbaum, Joseph Hart, Tara Donovan, John Buck,



Prints and their Makers by Phil Sanders, published by Princeton Architectural Press (2020).

Marie Watt, Todd Anderson, Butt Johnson, Alison Saar, Beth Sutherland and Martin Mazorra, with a brief description of the technical aspects of each example.

Section II explores intaglio. Organized in the same fashion, it offers examples by Daniel Hopfer, who introduced etching, Dürer, Rodin, Rembrandt, Goya, Delacroix and Cassatt as well as Julie Mehretu, Krishna Reddy, Terry Winters and Wayne Thiebaud, among others. There is also an essay on “Drawing for Intaglio,” which also includes information about tools for working in engraving and etching as well as the various surface treatments used with etching plates. Special sections are devoted to Josephine Halvorson, Walton Ford and Deborah Bell. Among the contemporary works in intaglio that are illustrated are prints by Carroll Dunham, James Siena, Martin Puryear, Julie Mehretu, Richard Serra, Chuck Close, Sam Moyer, Andrew Raftery, Barbara Rae, Tauba Auerbach, Eddie Martinez, William Kentridge, Chuck Webster, Diane Victor, Glenn Ligon, Jenny Schmid, Jessica Dunne, Kathy Prendergast and Mamma Anderson.

Chine collé is the subject for Section III, where Chakaia Booker’s work takes front and center. In the historical background, Whistler and Isabey are discussed. The distinction between collage and *chine collé* is explained, noting that collage is about “separation, stacking, and coverage”; *chine collé* is about “integration and transparency” (Sanders 126). The section on Booker, which will be of great interest to Club members, discusses the relation-

ship between the artist’s rubber tire sculptures and the processes employed in her prints. Sanders shares in great detail the processes he has used in collaborating with the artist. Also included in this chapter of the book is work by Toyin Ojih Odutola, Ann Hamilton, José Antonio Suárez Londoño, Robin Cameron, Sam Nhlengethwa, Joseph Hart and Leonardo Drew.

Section IV focuses on photogravure. Historical examples are from Paul Strand, Georges Rouault and Robert Mapplethorpe. Glen Baldridge and Mikhael Subotzky are featured in detailed discussions of their technical approaches to the medium, and examples by Lothar Osterburg, Sara Greenberger Rafferty, Wayne Thiebaud, Tom McGrath, Elizabeth Peyton, Lorna Macintyre, Dana Schutz, Vik Muniz, Stanley Whitney and Sandow Birk are included.

Lithography is explored in Section V, from Alois Senefelder’s experiments with stone lithography beginning in 1796, to mastery of the medium in the 19th century by artists such as Delacroix, Daumier, Manet, Toulouse-Lautrec and Bonnard, and 20th century examples by Picasso, Thomas Moran, George Bellows, Stow Wengenroth, Jasper Johns, Bob Blackburn and June Wayne, who founded Tamarind Lithography Workshop in 1960. An essay on “Drawing for Lithography” includes a detailed illustrated discussion of the processes used in the creation of a 12-color lithograph by Sara Sanders, the author’s wife, which Phil printed from photolithographic plates at RBPMW in 2013. Artists highlighted in this chapter of the book are Will Cotton, Claire Sherman and Tacita Dean. Also included are examples by Colbert Mashile, Mamma Anderson, Michael Kelly Williams, Terry Winters, Raymond Pettibon, Susan Hall, Linn Meyers, Willie Birch, Jane Freilicher, Nicola López, Chuck Webster, Nicole Eisenman, James Siena, Jules de Balincourt, Enrique Chagoya and Michael Taylor.

Monotypes and monoprints are discussed in Section VI. Sanders clarifies the difference between the two (a monotype is a unique image where no mark can be reprinted exactly through normal, direct means. A monoprint is also a unique image, but it is made by printing marks or imagery from matrixes that have at least one element that can be replicated, though the final image cannot or will not be editioned) (Sanders 225). The author discusses early examples from the 17th century created by Hercules Segers and Giovanni Benedetto Castiglione as well as Degas’ monotypes from the 19th century. Jasper Johns’ use of the medium and that of Polly Apfelbaum are also discussed in the background section. James Siena is the featured artist with a multi-page treatment, and examples are included by Stanley Whitney, Terry Winters, Cecily Brown, Sara Sanders, Chuck Webster, Sam Moyer, Carmon Colangelo, Eddie Martinez, Mel Bochner, Colbert Mashile and Emil Lukas.

Section VII features screenprinting. The precursors of modern screenprinting are found in textile traditions of early Song Dynasty China; the Japanese made improvements, and by the 18th century the medium had reached Western Europe. Sanders notes that the earliest mesh screens were made with human hair; it was later replaced with silk, which made for a stronger, finer mesh giving birth to the silk screen (253). The commercial applications

of screenprinting are discussed as well as its use in political and social justice contexts, such as Sister Corita Kent's use of the medium. Featured in the screenprint chapter are Kate Shepherd and Hank Willis Thomas – one focusing on geometric and chromatic abstraction and the other on racism and social injustices. A recent work by the latter, *I Don't Wanna Fight with My Fists* (2017), revisits an iconic 1963 photo by Charles Moore of a man being attacked by a police dog during the Civil Rights demonstrations in Birmingham, AL. Screenprinted on retroreflective vinyl mounted on Dibond, the image can only be properly viewed through a cell phone camera, the tool used today to document social injustice. Other examples of screenprinting are by John Baldessari, Tomory Dodge, Fred Tomaselli, Jonas Wood, Eddie Martinez, Lucy Raven, Ann Hamilton, Chuck Close, Daniel Buren, Phil Sanders himself, Julia Dault, Philip Taaffe, Inka Essenhigh, Willie Cole, Dinh Q. Lé and Terry Winters.

Multiprocess Printmaking is the focus of the final sec-

tion of this book. Examples include a piece by Luis Gisbert that utilizes woodcut, screenprinting, gold leaf and Swarovski crystals, Claes Oldenburg's 1969 *Profile Airflow*, a wall relief of molded polyurethane over two-color lithograph in aluminum frame, and projects by Sanford Biggers, Chitra Ganesh, Jonas Wood, Betty Woodman, Sarah Crowner, Ellen Gallagher, William Villalongo, Glendalys Medina, Alex Dodge and Glen Baldrige. One of the glories of the publication is the number of high-quality, full-page color plates.

The final pages include a table of common print designations, a glossary of printmaking terms and a list of publicly accessible print collections. This is a volume that any serious collector of contemporary prints will want to own! It is available from the publisher, on Amazon or at www.philsandersprintmaking.com. Two special, signed limited editions, one including an original lithograph by Sanders, the other with an original screenprint by artist Glen Baldrige, are available through the website.

New York's Weyhe Gallery in the 1920s and 30s

Rozanne Cohen

In 1916, Walter Pach, artist and critic, saw a row of art books in a plumber's shop window on Lexington Avenue in New York. The works were from a German-born book seller, Erhard Weyhe (1882 – 1972), who had arrived in New York from London. This modest beginning would evolve into the House of Weyhe. The gallery would become one of the first to exhibit the work of Mexican artists who came to New York in the 1920s. Pach was the person who was instrumental in bringing these artists to the Weyhe Gallery, encouraging them toward printmaking. Some of these artists, such as Rivera, Tamayo, Orozco and Siqueiros, had their prints published by the Weyhe Gallery (Ittmann 23).

The following introduction to the gallery's catalog dates from September 1928:

Although at the date of publication we are prepared to furnish all prints at the specified prices, we cannot guarantee to supply them indefinitely at such prices, nor to supply them at all if they should go out of print. The prices, therefore, are subject to change without notice.

We should be pleased to send any of the prints "on approval" without further obligation to clients possibly interested in their purchase. Those who have no account with us, will recognize the propriety of introducing themselves with proper references.

The Weyhe Gallery
794 Lexington Avenue
New York City (*Illustrated Catalogue 1*)

In 1919, Weyhe employed Carl Zigrosser (1891 – 1975), formerly a research librarian for the New York print dealer Frederick Keppel and Company, as the director of the gallery (Ittmann 24). Zigrosser was cited in a review from the *New York Evening Sun* as the etchers' "prophet," quoted from an undated clipping from the Philadelphia Museum of Art archives (Ittmann 256).

During the 1920s, Mexico had become a haven for the

avant-garde and intellectuals from the United States (Ittmann 10). In the 1930s, Mexican printmaking saw the rise of lithography. José Diego Rivera (1886 – 1957) returned to Mexico from traveling in Europe. The Mexican government commissioned him for a mural project. Less known as a printmaker, Rivera made his prints for commercial purposes and sold them to the Weyhe Gallery. The print *Emiliano Zapata* (lithograph, 1932) was a detail from a mural panel the artist had done in Cuernavaca, Mexico during the 1920s (Adès 76). Zapata was one of the leaders of the Mexican Revolution. He stands in triumph holding a machete in his right hand and the reins of his horse in his left. Behind the leader, men hold other weapons. A man symbolizing tyranny has fallen to the ground with his sword as Zapata anchors his foot over it. This print depicts a strong social statement. The work in lithography was one of the most visually exciting periods in the history of Mexican graphics (Adès 76).

Rufino Tamayo (1899 – 1991) came to New York for the first time in 1921 and returned in 1930. His influence comes mostly from Mexican and Indian sources. Tamayo took part in artists' groups that emerged after the Mexican Revolution. During his career, he made over 300 prints (Adès 96). A woodcut of 1926, *Man and Woman*, illustrates his sources. While they face each other, the landscape consists of mountains and plants. An important point is figures and landscape are made from the same texture. This woodcut was reproduced on the cover of the exhibition catalog for a show held at the Weyhe Gallery in New York in October 1926 (Ittmann 104). *Woodchopper*, a woodcut c. 1926 – 27, shows three tree stumps. The figure of the woodchopper, complete with headgear, is shown in action. Tamayo is interested in the connection between the stumps and man, even more than the action he performs, as the man's feet blend with the roots of the tree stump, and the axe blends with the sky (Adès 100).

José Clemente Orozco (1883 – 1949) demonstrates restraint and emotional intensity in the 1928 lithograph titled *Vaudeville*, which was a form of theater popular in

the United States in the late 19th and early 20th centuries. There is a photographic quality to the print as it demonstrates the distinction between the performers and the audience. The figures are abstracted in the style of Picasso and Matisse, while the audience is in silhouette. This print, too, was sold through the Weyhe Gallery (Adès 90).

David Alfaro Siqueiros (1896 – 1974) was one of three mural painters known as *Los Très Grandes* (the other two being Rivera and Orozco). As a printmaker, Siqueiros worked mainly in woodcut and lithography (Adès 83). *The Wedding* (woodcut, 1930) was one of a series of thirteen made from scraps of wood. During 1930, the artist spent six months in prison because of his association with the Communist Party, then he was sent into exile in Taxco. A man and a woman each hold a baby in their arms. To the right, a man wearing a top hat stands in an opening viewing the group (Adès 84). *Portrait of Moises Saénz* (lithograph, 1931) was published by the Weyhe Gallery. Saénz was the Deputy Secretary of Education in Mexico. The size of this print foreshadows the colossal figures that became characteristic of his mural paintings. It is one of four prints Siqueiros made during his time in Taxco (Adès 85).

To end this brief view, it is noteworthy to focus on the

gallery's 1928 Christmas card by Mabel Dwight. It shows the second floor of Weyhe Gallery. Weyhe is in the foreground as the scholarly owner in discussion over a book with Henry McBride, the art critic for *The Dial* and the *New York Sun*. Zigrosser, in charge of art and who made things happen for artists, stands towards the rear of the room while holding court (Ittmann 25 – 26). Books and works of art cover the walls. In the back left hand corner, a seated woman, printmaker Peggy Bacon (1895 – 1987), appears to be examining a print. [There are restrictions on reproducing the prints mentioned in this essay, but many can be found on the website of the Metropolitan Museum of Art at www.metmuseum.org].

Works Cited

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Past Presentation Print Artists

Craig McPherson, commissioned artist for 2009, had a mezzotint, *ET2* (2013) in the Frick Art Museum's 50th anniversary show in Pittsburgh, *The Frick Reflects: Looking Back, Moving Forward*, on view from November 8, 2020 to February 7, 2021. The Frick acquired a full collection of McPherson's steel-series mezzotints in late 2019: *ET2* (2011-2014), *Edgar Thomson* (1997), *Clairton* (1997), *Braddock* (1997) and *Memento Mori* (2013), as well as a large drawing, *Clairton, From the Hill* (2006). These works were included in the artist's 2008 one-man show at The Frick, *Steel: Pittsburgh Drawings by Craig McPherson*, celebrating the 250th anniversary of the City of Pittsburgh. There is a full catalog from the show (sold out); publication also included a cover story and articles in magazines, newspapers, an NPR interview, and online coverage.

Swoon (2019 PCNY commissioned print) recently announced that she will be participating in a project titled *The House our Families Built* with PBS's American Portrait

series, a crowd-sourced storytelling project developed by PBS and Radical Media (see <https://www.pbs.org/american-portrait/>). Swoon is hosting a number of events around the New York area in January and February for her particular project (<https://www.pbs.org/american-portrait/public-art/the-house-our-families-built>) and is inviting people to stop by and participate in this multimedia project. She kicked off at Pier 1 in Brooklyn on January 30 and 31, moving on to Prospect Park on February 6 and 7, Flushing Meadows, Corona Park on February 13 and 14 and, finally, Union Square on Sunday, February 21. Swoon has been urging broad engagement with the project, noting, "**Share:** This is a crowd sourced project, its strength lies in participation by people from all over the country, of all interests and from walks of life. It's about building interconnection through sharing at our most human level. So tell your friends, tell your family, share on your platforms, we want to hear from all of you!"



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

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Membership

c/o Print Club of New York

P.O. Box 4477

Grand Central Station

NY, NY 10163

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Past Presentation Prints Available to Members

The Print Club of New York has a very limited number of several past Presentation Prints available for sale to members only at the cost of an annual membership plus shipping. If you recently joined the Club and would like to add one of these prints to your collection, or if you already have these prints in your collection but would like to gift one to a friend, family member or institution, please email info@printclubofnewyork.org for more information. Impressions of the commissioned prints of the following artists are currently available:

Paul Binnie (2010)
Audrey Flack (2013)
Amze Emmons (2018)
Swoon (2019)

Also available for purchase are some copies of the Club's 25th anniversary book, including all commissioned prints up through 2016. Numbers of all these items are very limited and are available first-come, first-served.

Membership Openings

The Print Club of New York has a very limited number of membership openings available for the current year (Victoria Burge print). Please use the membership application included in this newsletter to take advantage of this opportunity.

The Print Club of New York, Inc.

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