

# The Print Club of New York Inc

Spring 2021

## Greetings PCNY Members

May is here again as we bring to a close another membership year. As I write this, the Annual Meeting and Artists' Showcase are right around the corner, and I could not be happier to see us keeping to our regular schedule of events. The 2020-2021 year has been trying, but throughout it, we have kept to our forward course. I credit and thank all of the members of the Board for their support and ingenuity this year, thus ensuring that our organization could fulfill the expectations of our membership even amidst challenging circumstances.

For those of you who just joined the Club this year, my thanks to you for your interest, and I do hope that we have provided you with a rich selection of print-related information and activities through the course of what has been a very unusual year. For ongoing Print Club members, I appreciate everyone's willingness to be flexible in supporting the Club's activities as we realigned our programming to accommodate the changes brought on by the COVID pandemic.

It was heartening to see how many of you attended the various remote talks organized in these months using Zoom. I want to thank Events Committee Co-Chairs Allison Tolman and Natalia Kolodzei for transitioning our events so smoothly to the web. In some cases, we found that more people were attending remotely than we have seen in person in past years. Due to the success of the online webinars and the ability to bring in speakers and attendees located in and beyond our geographic region, like many organizations, I think we'll continue making some events available remotely in order to increase accommodations for our members and to help expand

our reach for presenters. Additionally, this has given us the ability to record and retain a video file of these presentations for future viewing as well as provide a history of the Club's talks and the wonderful knowledge that is shared by our presenters.

Another new initiative for the year was the creation of a regular email digest of print-related activities and general information distributed to Club members 1-2 times per month. This came about at the suggestion of Board member Stephanie Feingold as she recognized how useful it is to have a distillation of the various happenings accessible to our audience because the content provided by museums and artists directly has been outstanding during this time. I do hope some of you have taken advantage of some of the tours and talks that have been shared. One notable lecture series with new video releases through the end of May is the National Gallery's A.W. Mellon Lecture Series for 2021, which this year is entirely focused on printmaking. Again, as we pursue some level of remote events, the digest of print activity offerings is another effort that I can see being maintained in the coming years.

Finally, the Board is looking ahead to the fall and the next membership year, and it's a big one. This coming year we celebrate the Print Club of New York's 30th anniversary. As we keep our eyes and ears open for continued improvements in state and local governments reducing occupancy restrictions and loosening social distancing requirements, we are anticipating being able to meet in-person again starting in the fall. As long as all goes well, the plans for our annual Artist Talk and the reveal of the commissioned print are looking promising for another National Arts Club gathering. I truly hope for continued improvements through the summer and the opportunity to see you in person in a few months.

Best wishes to you all,  
Kimberly Henrikson

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

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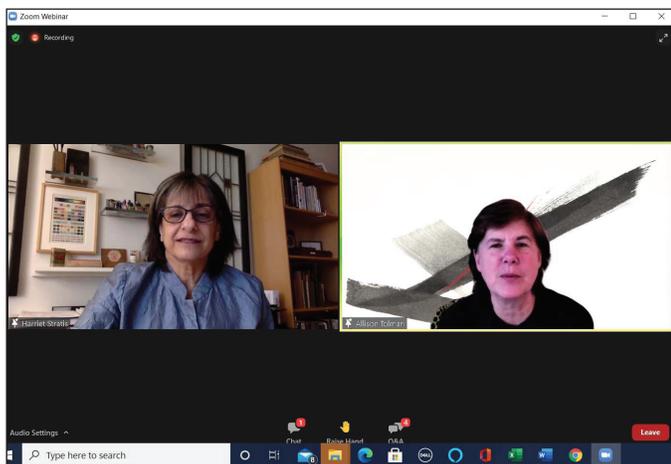
**Newsletter Editor:**  
Gillian Greenhill Hannum

## Recent Print Club Events

### Conservation Perspectives: Assessing Condition and Change in Prints and Drawings, presented by Harriet Stratis on March 23, 2021

*Gillian Greenhill Hannum*

On Tuesday evening, March 23, Print Club members and their guests were treated to a fascinating presentation about print condition and conservation. We were welcomed by Technical Assistant Helen Goldenberg, who provided support for our previous Zoom session with Phil Sanders. She explained how the Zoom webinar format works and how members would be able to ask questions. She then introduced longtime Print Club Board member, Kay Deaux, to introduce the evening's speaker.



Conservator Harriet Stratis and Events Committee Co-chair Allison Tolman

Kay introduced Harriet Stratis as a paper conservator, a technical art historian, and a recent (and happy) addition to the Print Club's Board. For much of her career, Harriet was associated with the Art Institute of Chicago, where she was head of Paper Conservation for almost 20 years. In 2017, she left the museum and now works independently as a free-lance conservator and museum consultant, with a base in New York as well as Chicago. Born in New Jersey, she was educated at Barnard, Columbia, and NYU. Recently, she returned to her alma mater, the NYU Institute of Fine Arts, as a visiting scholar and adjunct instructor in 2018 and 2019. (Then COVID hit.) Harriet's reputation and practice are not only national, but international as well. In the States, she has been a visiting research scholar at the Getty Museum in Los Angeles and has worked with numerous museums. Further afield, she has been engaged by European museums including the National Gallery in London and the Van Gogh Museum in Amsterdam. Harriet is a leader in what is called technical art history—an emerging field (that she herself has helped to develop) in which the conservator's understanding of the materials and techniques used by an artist can contribute to the historical and artistic understanding of that artist's place in an art history account, beyond the particularities of a single work. This knowledge can also be brought to bear in identifying the work of a particular artist. One fascinating example can be found in an episode of BBC's *Fake or Fortune* series, in which Harriet provided her expert analysis of a Toulouse-Lautrec sketchbook.

Harriet Stratis then explained to us her plan for the hour. She said that she wanted to look with us at a number of works on paper in order for attendees to get a good sense of the range of damage they might experience with art in their collections and some idea of what a conservator might be able to do in some of these situations.

The first kind of damage Stratis discussed was that which results from contact with acidic materials and over-exposure to light. Mat burn is the most common example of this type of damage, however acidic backing board can also damage works as can corrugated cardboard or wood backings. Stratis told Print Club members to look at the beveled edges of their mats to determine whether or not

they are acid-free. Archival mats will be consistent in color when examined along the beveled edge of the window opening. Non-archival mats will have a differently-colored acidic core — generally beige or tan.

Contact with the environment, and over-exposure to light, also cause change and damage to works on paper. Harriet showed a 1778 document that had been framed under glass. The glass had broken, and one piece had fallen away. It was very obvious that contact with air greatly darkened the paper in this portion of the image.

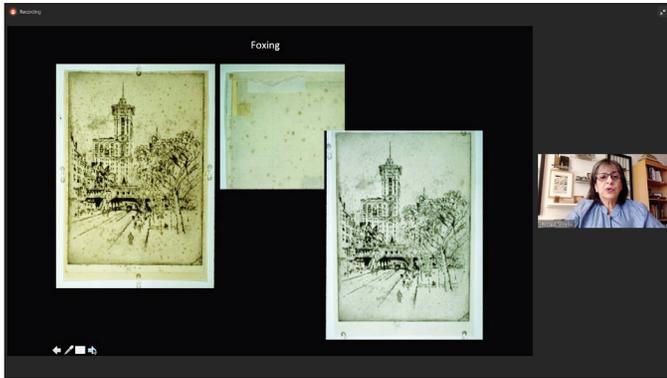
Poor mounting and matting can not only damage works of art on paper, but can do so in books as well. Stratis showed an example submitted by a member. The book had prints "tipped" onto a number of pages. The adhesive used for this had migrated, staining adjacent pages and impacting the images on those pages. In this case, the publisher should have provided interleaving with acid-free tissue to protect the images. Collectors can always add acid-free interleaving after the fact.

Paper expands and contracts with changes of temperature and humidity. This is natural, but the expansion and contraction is generally in one direction. To avoid severe undulations and cockling, never edge mount work on all sides as constricting the movement of the paper will lead to deformation of the paper. Similarly, an image should never be hinged to the front of a window mat; the work will lack support in such a case. Art should always be hinged to the backing board. To check for undulations, Harriet suggests viewing works of art in raking light. Use of self-sticking adhesives can also cause a lot of damage to works on paper. Only water-soluble adhesives that need to be moistened to adhere should be used for hinging. The self-stick adhesives used in many tapes tend to migrate into the paper over time and cause staining.

Another common type of damage to works on paper is foxing. There is some dispute as to what causes foxing — either mold spores in the environment and within the paper fibers or metal inclusions in the paper, or both. Stratis showed several examples of conservation treatments that had significantly reduced foxing. She pointed out, however, that "conservation has consequences." Sometimes, chemical treatments are needed to correct a problem, and this does alter the materials in the work (the paper, the inks, etc.). It is important to think carefully before deciding on a conservation plan; sometimes accepting the "patina of age" is the better choice. Mold damage is different than foxing; it is generally dimensional, and can appear as a network of fibers on top of the paper (as opposed to foxing, which is not dimensional). Mold generally grows on the darkest part of the image, feeding on nutrients in the media, such as the linseed oil in ink.

Stratis also showed another example of damage from broken glass in a framed image. While such damage can be mitigated to some extent, it can never be fully restored. She recommends always framing under UV filtering Plexiglas.

Next, she showed an example of insect damage on a letter; in this case, the document had been badly damaged by silverfish. Water damage to a print that had been in a fire created a "tide line." Treatment can reduce or even remove this. If a conservator can work on the piece before it fully dries, this often leads to a better outcome. She sug-



Harriet Stratis discussing foxing

gests blotting the wet art between two pieces of blotting paper so it isn't sopping wet and then wrapping it in plastic until it can be gotten to the conservator. Her final bit of advice was to never store your artwork in the basement.

Allison Tolman from the Events Committee then joined the conversation to field questions during the Q & A. The first question put to Harriet was, "How do you judge whether a framer is knowledgeable?" Stratis' response was that it is really up to the collector to be informed and to be prepared to enter into an intelligent dialogue with the framer. How will they adhere the image? What materials are going to be used and are they archival?

The next question was about how much value is restored to a work of art by having it conserved. Harriet said that since she is not an appraiser, that is a hard question for her to respond to. She noted that generally, a work

that is well conserved will bring a higher price at auction than one that has not been treated and is damaged. At the same time, it is important to be alert to over-restoration, which can reduce the value.

Harriet was asked if some papers and some printmaking techniques are more susceptible to damage than others. She said that, in general, the worse the paper, the worse the damage, with cheap, wood pulp paper being the worst and good rag paper holding up best. Black printing ink is generally very stable. Colors can be susceptible to fading.

How to deal with a creased print was also a topic of discussion. Harriet noted that to some extent, this depends on the collector and the value of the print. If you have ordered something from a dealer or gallery, and expect the work to be in pristine condition, it should arrive without being damaged in transit. If damaged, you would likely return the art work and ask to have it replaced with a pristine impression. However, if it is a rare or unique image, you will likely keep it and have it conserved, unless you plan to over mat it and the mat will cover the crease. In that case, you may want to just leave it alone.

A member asked for more elaboration about when to use glass and when to use Plexi in framing. Harriet said she would only recommend glass for a pastel or similar work where the media is friable and powdery; in those cases, the static in Plexi can be a problem. She would urge, however, that only laminated glass be used. There is a new product called Optium, which is a UV-filtering, non-reflective, low-static Plexi that she recommends.

Stratis was asked the difference between "laid" and "wove" paper. She explained that handmade papers are made in molds made with wires that cross at right angles. These wires leave a pattern of lines on the paper and the paper is called "laid" paper. The appearance of the lines is eliminated when paper is made on molds with mesh screens that create more of an all-over pattern. This paper is termed "wove."

A question was posed about storing works. Can foxing and mold spread from one work to another? Harriet said that they certainly can! This is why interleaving is so important in flat files. Everything should be separated. If the situation is mold, the work should be separated from all other work immediately and conserved. When asked whether acid-free tissue or glassine is better for interleaving, Harriet said it depends on how you use your collection and how much you handle the work. Glassine is translucent and you can identify the artwork through it, which requires less handling. Tissue, although opaque, has a softer surface.

Harriet was also asked to explain the difference between conservation and restoration. She replied that conservation attempts to structurally stabilize a piece, and tends to accept certain visual changes. If you attempt to reconstruct part of a piece, that is restoration.

Finally, Harriet was asked what prompted her to become a conservator. She replied that as an undergraduate, she studied both studio art and art history. In fact, she was a printmaker. She got interested in conservation during undergraduate school but was initially intimidated by the chemistry involved. Once she got over that, she was

## Upcoming Print Club Events

**Tuesday, September 28, 2021, 6 p.m.**

Save the date for the Print Club's annual Artist Talk and unveiling of the commissioned print. We look forward to returning to the National Arts Club on Gramercy Square. Watch for email announcement of details in the late summer.

### Also of interest to Print Club members:

**June 6 – August 9, 2021**

*13th Biennial International Miniature Print Exhibition*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT. This year's winners include former Print Club Showcase artist DeAnn Prosia.

**June 10 – September 18, 2021**

*New Prints 2021/Summer*, curated by Christiane Baumgartner, at International Print Center New York, 516 W. 26th Street, 5th floor, NYC. This show includes work by past Showcase artists Karen Whitman and Nina Jordan, among others.

off and running. The field combines studio art, art history and science. She said she chose New York University's Institute of Fine Arts for graduate school as she would earn both a conservation degree and a M.A. in art history. She closed by directing Club members to the website of the American Institute of Conservation, which allows you to search for conservators specializing in particular media and/or in your geographic region. All agreed that this was a splendidly informative event!

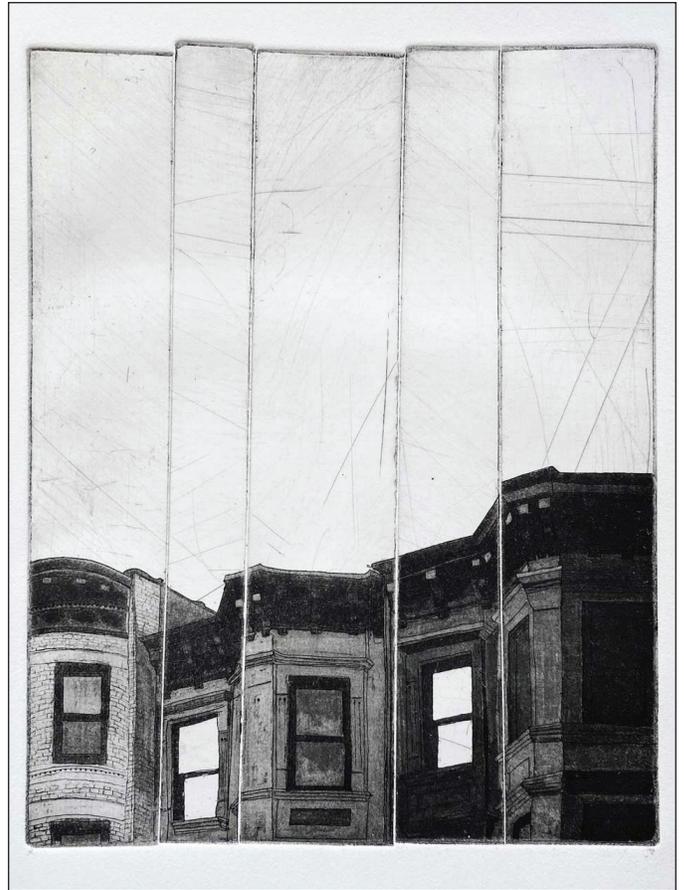


Betty Ball, *Summer Bloom No.1*, monotype, 2018

## Print Club Annual Meeting and Artists' Showcase, May 17, 2021

Gillian Greenhill Hannum

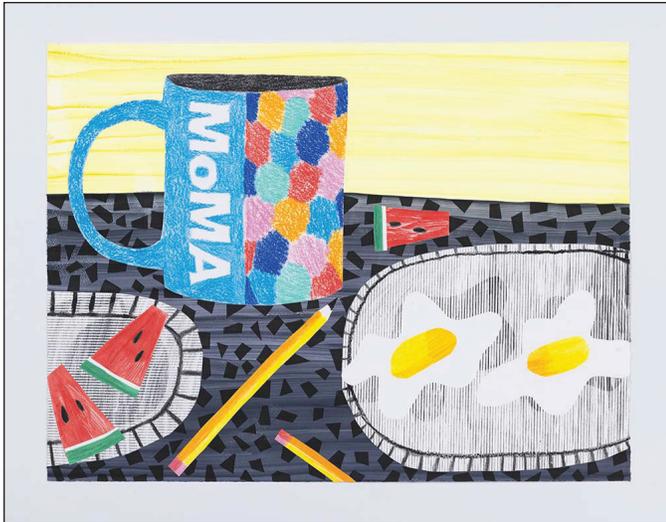
After a year's delay due to the COVID-19 pandemic, the Print Club of New York finally held its Annual Meeting and Artists' Showcase via Zoom webinar on Monday evening, May 17. Technical Assistant Helen Goldenberg opened the meeting promptly at 6 p.m. and explained how the evening would work. She then turned things over to Print Club President Kimberly Henrikson, who welcomed members and their guests to the meeting. Kim began by expressing gratitude to members of the Print Club Board for helping to navigate through the various challenges and managing to provide our membership with timely and interesting information and programs about printmaking, print collecting and print conservation. She noted that the Print Club survived the pandemic in a strong financial position and even added some members during 2020. The fall 2021 commissioned print, in celebration of the Club's 30th anniversary, is already editioned and delivered to Robert Blackburn Printmaking Workshop, which will do our fall mailing. The Artist Talk will be held at the National Arts



Liz Daggar, *Forged*, etching and aquatint on five copper plates, 2020

Club on Tuesday evening, September 28. Mark your calendars now! We also already have a signed contract for 2022, so things are moving forward well despite the challenges. Kim reminded members that annual presentation prints are to be held at least a year before being released into the art market. This is not something we've had a problem with, but it is something of concern to our commissioned artists. Kim finished by reporting on the Club's first online vote for Board members. All five nominees received over 95% of the vote. Elected were: Kay Deaux, Kimberly Henrikson, Natalia Kolodzei, Harriet Stratis and Gabriel Swire.

Gillian Greenhill Hannum, current Chairperson of the Showcase committee, then took over to introduce this much-anticipated annual event. She began by introducing the 2020-21 committee members: Jane Cooper, Kay Deaux, Sheila Fane, Stephanie Feingold, Jenna London, Jodi Moise, Mona Rubin and Bonnie Yousuf. The committee made its visits in January and early February 2020, just before the pandemic hit. Studios and workshops visited in this cycle included the Art Students League, Center for Contemporary Printmaking, Guttenberg Arts Center, Manhattan Graphics Center, New York Academy of Art and Robert Blackburn Printmaking Workshop. Teams of committee members visited the various venues by appointment and nominated artists whose work they saw for consideration. Nominated artists were invited to submit an electronic portfolio and accompanying documents



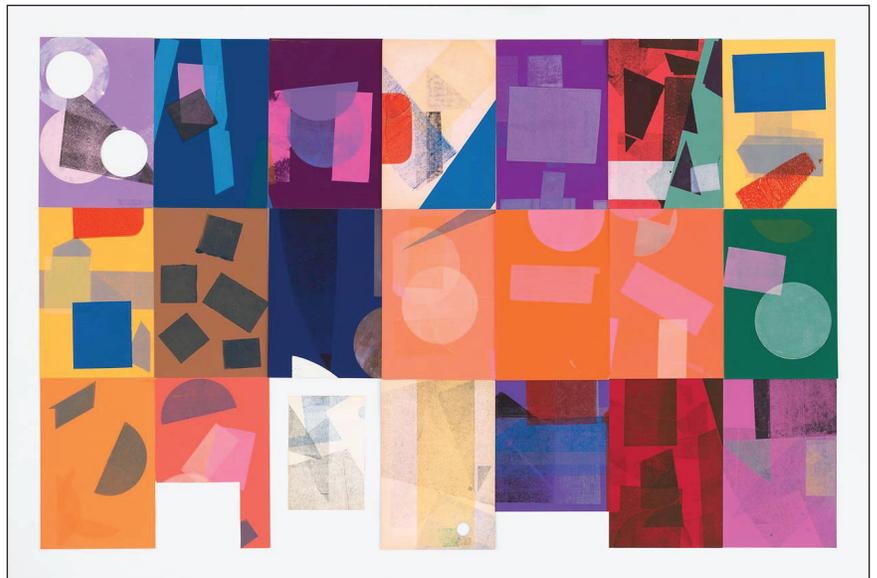
Karen Lederer, *MoMA Breakfast*, water-based monotype, 2020

for consideration by the full committee who then voted to select the five finalists. Committees always seek to have variety in techniques, artistic vision and studios represented in each annual Showcase. Gillian also shared that members interested in joining next year's committee, which will make visits in December and January, should email her at [gillianhannum@hotmail.com](mailto:gillianhannum@hotmail.com).

Artists were then introduced in alphabetical order. First up was Betty Ball, who is based in Rowayton, Connecticut. She holds a B.F.A. from Rhode Island School of Design and is affiliated with the Center for Contemporary Printmaking in Connecticut, which is where the Showcase Committee saw her work. Both a painter and a printmaker, Ball has exhibited widely in invitational and juried solo and group exhibitions around the world, most recently being included in *Art on Paper* in NY, *Affordable Art Fair New York*, and *Ode to Color* at the Carriage Barn Arts Center in Connecticut, which closed on May 15. Her work is in a number of public and corporate collections, including the Permanent Collection of the Hong Kong Open Print Shop and Memorial Sloan Kettering Cancer Center. Ball's particular interest is in light; she writes that, "Light's purity and transcendent qualities are at the heart of my work." As a printmaker, her focus has been on photopolymer intaglio and monotype. In 2018, she was selected by the Greenwich Arts Council to create an edition of photopolymer intaglio prints as a fundraiser for their youth education program. Ball began by saying she is both a painter and a printmaker, and in 2011, she was working solely as a painter when she was reintroduced to printmaking at the Center for Contemporary Printmaking in Connecticut. She was drawn to the monotype process and found that the spontaneity of it also informed her painting practice. Ball explained her process of working in monotype and her preference for oil-based inks; she described a process

called "peanut butter and jelly," which involves painting in thick, viscous inks on the plate and then adding a very thin layer of rainbow roll over the top. She also discussed the relationship between her painting practice and her monotypes and explained the process she worked out with CCP Master Printer Chris Shore to create an editioned print for the Greenwich Arts Council based on the monotype illustrated in this newsletter. They wound up using three solar plates: one for yellow, one for green and one for gray. Her website includes a video showing the method used for creating this edition. She also showed a series of photopolymer intaglios made from low-light photographs she had taken of various flowers in a simple vase. Ball is drawn to landscape and still life subjects.

Liz Daggar is an artist, graphic designer and illustrator; drawing is the basis of everything she does. She draws in pencil and ink and makes mixed media paintings and copperplate etchings. A transplant from a farm to New York City, she notes that solitude and a search for connection are recurring themes in her work. Daggar studied art and design at Pratt Institute in Brooklyn, where she has lived since. She sees art as an expressive storytelling device and finds it a kind of antidote to the results-driven graphic design industry in which she also works. She says, "Obfuscation rarely has a place in marketing, but it's pure gold in art." She is a member of the Society of American Graphic Artists and Manhattan Graphics Center, where the Showcase Committee first viewed her



Austin Thomas, *Print Installation*, ink on Pantone paper, 2021

work. As a printmaker, Daggar's focus is on etching. She exhibited in the 2019 *4th Annual New York International Miniature Print Exhibition*, and her work has been in group shows in cities around the US. In her presentation, Liz explained that her early exploration of printmaking had been limited to working with silkscreen when she was in college; the medium, with its bold, bright colors, lent itself well to her main focus, which was graphic design. Liz shared her discovery of etching a little over a decade ago, when she first explored a process she learned about online utilizing drypoint on Plexiglas. She loved the effects she

was able to achieve by wiping the plates in various ways. She then moved on to explore soft-ground and hard-ground etching using copper plates through a scholarship at Manhattan Graphics Center. Her preference is for hard-ground etching paired with aquatint because of the amazing detail and texture the process makes possible. *Forged*, the work illustrated in this newsletter, resulted from her decision to work on multiple pieces of copper found in a discard bin. She liked the marks and scratches and created imagery taking advantage of that "distressed" quality. She is particularly drawn to architecture, cityscapes and nature as subjects for her etchings and likes the work to evoke a narrative with a bit of mystery.

Karen Lederer received her B.F.A. in printmaking and drawing from Washington University in St. Louis and her M.F.A. in printmaking from the Rhode Island School of Design. She has been an artist-in-residence at Robert Blackburn Printmaking Workshop, Lower East Side Printshop and the Sharpe-Walentas Studio Program. She has participated in numerous exhibitions including recent solo shows at One River School in New Jersey, Guilford College Art Gallery in North Carolina, Tennis Elbow at The Journal Gallery in Brooklyn, Grant Wahlquist Gallery in Portland, Maine and Field Projects in New York. In addition to her studio practice, she teaches classes and workshops at LaGuardia Community College, Anderson Ranch Arts Center, Lower East Side Printshop, Manhattan Graphics Center and the Robert Blackburn Printmaking Workshop where our committee was drawn to her work. She has been an artist-in-residence at University of Texas at Austin, Guilford College, Washington University, Purchase College SUNY, Parsons School of Design and Brown University. Lederer's printmaking focus is on monoprints. She began her presentation by sharing some of the sources of her inspiration and themes in her work: pattern, textiles, modernist masters such as Matisse and Picasso, art reproductions, art books, commercial products, indoor plants, pets, feminism and politics. Her first watercolor monotype was done at RBPW around 2015. She then showed her process, which involves making Mylar and newsprint stencils on which she then paints. These are then arranged on a painted piece of Plexi for a pass through the press. She loves the spontaneity of making monoprints, and in a reversal of many artists' process, she often works from prints to paintings. Her work is full of color and shapes and sometimes includes references to other artists and consumer products. She ended by sharing a project she had done right before the lockdown at University of Texas Austin. She was invited to work with



Michael Weiss, *Después de la Lluvia*, lithography with Mexican marble, 2019

students in the Risograph Lab. This provided an opportunity to make something editioned. She began by making paper collages in her studio; these were then separated into layers and printed on the Risograph machine. She also showed photos of a recent monoprint show at Hashimoto Contemporary on the Lower East Side where she hung the prints massed on a wall so they almost look like wall paper. Lederer will be offering a watercolor monoprint workshop through the Women's Studio Workshop in August.

Austin Thomas noted that it was fitting that she should follow Lederer in the Showcase lineup as she learned how to make monoprints from her! She said that Lederer taught her how to take her "pendant for the ephemeral and make it solid." Thomas is an artist, curator, and community builder. A graduate of NYU, she has received numerous residencies and fellowships, including Wave Hill, Guttenberg Arts, The Elizabeth Foundation for the Arts, and Smack Mellon. From 2007 to 2014, she directed the influential Pocket Utopia gallery. In the summer of 2016, her permanent public sculpture for a new park in Brooklyn was unveiled. She has also done public commissions for the Public Art Fund and Grinnell College. Thomas's work is featured in the book titled *Living and Sustaining a Creative Life: Essays by 40 Working Artists* and its sequel, *The Artist as Culture Producer: Living and Sustaining a Creative Life*, which were both edited by Sharon Loudon. Thomas's work has been shown nationally and internationally and written about in *The New York Times*, *New Yorker*, *Art in America*, *The Brooklyn Rail*, *The Paris Review*, and *Hyperallergic*. Showcase committee members discovered her work during a visit to Guttenberg Arts Center in New Jersey. Thomas's work is abstract, an exploration of colors and shapes. She often makes mono-

prints in a series and enjoys showing them together, as she does in the accompanying illustration of an installation of work done just before COVID, which shows 21 individual monoprints combined, made on Pantone swatch paper. These series of small prints were projects she was able to produce on her own during the pandemic, and she showed another series which she called her "Covidian Prints." She prints up to four colors and the images are about four by six to five by seven inches in size. Thomas prefers water-based inks and, as her presentation revealed, often experiments by printing on book covers, flyleaves and Crane's stationery as well as the Pantone paper. She uses a Japanese dictionary from the 1930s as another source of inspiration and has amassed an encyclopedia of shapes. Thomas also said she is drawn to the urban environment; printing helps her "make sense of the maelstrom of life." She meditates a lot; that also shapes her work, but she wants viewers to "insert their own narratives."

German artist Michael Weiss is a hyperrealist with meticulous attention to detail. His primary focus has been on drawing and painting, but he has also been working in lithography in recent years. Weiss holds a M.F.A. and a M.Ed. from Alanus University for Arts and Social Sciences in Bonn, where he graduated with honors. His subject matter ranges from the landscapes in which he has lived and traveled, leading him to identify with such 19th century art movements as the Düsseldorf and Hudson River Schools, to the types of objects once collected in *wunderkammern* (curiosity cabinets) and to the figure. He came to New York in 2017 to continue his studies at New York Academy of Art, where our Showcase committee found him. In 2019, he did a residency in Veracruz, Mexico at La Ceiba Grafica. Several of his lithographs explore the architecture and landscape of that area. He received his M.F.A. from New York Academy of Art last year and wound up having to return to Germany due to the COVID pandemic. He has exhibited his work widely throughout Europe and in the United States. Club members were interested to discover that Weiss learned lithography from former PCNY Board member Deborah Chaney. Weiss began his presentation by talking a little about his painting practice, which focuses on natural forms — landscapes, plants, creatures and the figure — done in acrylic on canvas. He has a particular interest in the relationship between landscape and identity. He very much sees himself, and all humans, as part of nature. Like Frederic Edwin Church of the Hudson River School, he has long been intrigued by the writings of Alexander von Humboldt, who was prescient in his discussion of human-induced climate change. Weiss also talked about how his early lithographs grew out of this scientific interest as he meticulously rendered various insects in great detail. His 2019 residency at La Ceiba Grafica introduced him to new ways of working in

lithography. Rather than the traditional limestone, lithographers in Mexico were using Mexican marble for their stones. Weiss noted that it took a little getting used to as it is more grainy and, therefore, created more texture in the final prints, but he came to like the effect and also drawing with the black lithographic crayons on the white stones. He finished his presentation by showing several images from the time spent there — one of a fern growing out between four tiles, one of local flora and an image of the courtyard at the hacienda that houses the workshop following one of the frequent rains, which is illustrated here.

During the Q & A session following the presentations, one member asked the three artists who make monotypes about their preferences for oil vs. water-based inks. Ball primarily uses oil-based as she likes the contrast of texture with the smooth plates; Lederer uses a combination of the two as each has its own distinctive characteristics; whereas Thomas favors water-based, in part due to ease of clean up. The artists were also asked to expand a bit on the relationship between their printmaking practice and their work in other media. Ball said her work in monotype helped her to be more spontaneous in her painting; Daggar says her etchings are much more planned out than her paintings: they are meticulous, but there is always something unexpected and magical that happens, and she really loves that. Lederer says printmaking is free and easy for her, whereas her paintings are much more planned out. It's easier to experiment with prints because the materials are less precious. Thomas is not a painter but uses printmaking as though she were painting. Her shapes come from her sketchbooks and photos she takes around the city. For Weiss, lithography forces him to give up control for that moment when the print is being pulled. He also likes that each stone has its own character, and you create a relationship with the rock. The aspect of multiples is appealing for an artist who puts in so much time on a piece as well. Finally, each spoke a little about how much the collaborative nature of printmaking pushed them in new directions. As the evening wrapped up, members were encouraged to visit the artists' websites and to purchase work. The pandemic has put special challenges in the way of many print artists since collaborative work spaces were closed for varying periods due to lockdowns and capacity limitations. A recording of the Zoom session was emailed to members and is available for viewing on the Print Club's website under Artist Showcases.

Featured artists' websites:

<https://www.bettyballart.com>

<https://www.elizabethdaggar.com/>

<https://karenlederer.com/>

<https://www.austinthomas.org/>

<https://www.michael-weiss-art.com>

## Exhibition Reviews

### “The Kimono in Print: 300 Years of Japanese Design”

Maryanne Garbowsky

In an unusual exhibition at the Worcester Art Museum, two seemingly unlikely areas were brought together: kimonos and prints. What does each have in common with the other? *Kimono in Print: 300 Years of Japanese Design*, the title of this innovative exhibition, offers these two separate entities the chance to discuss just that. In the conversation that followed, the museum relied on its own extensive collection of Japanese prints along with books and paintings that illustrate kimono design. In this intersection, the exhibit demonstrates how the one — kimono design — inspired the other, and how Japanese artists used these designs in their prints.

Curated by Vivian Li, the show opened in February 2021 and ran until early May. Hopefully some of our members were able to visit the show either in person or online. The *Kimono in Print* begins in the Edo period in 1603 and concludes at the end of the Meiji period in 1912, a range of 300 years. The Edo period is best known for its *ukiyo-e* prints, or “pictures of the floating world.” Beginning in a time of peacefulness under the reign of the Shogun, *ukiyo-e* prints emphasize the enjoyment of earthly diversions and a deep appreciation of “beauty, poetry, nature, spirituality, love and sex.” Originally the word suggested the Buddhist belief that life is short, a cycle of life, death, and rebirth. Eventually, however, it came to mean an involvement in the physical life with a concern for the dailyness of the world. Subjects often included kabuki actors, courtesans, geishas, warriors, wrestlers, etc. Over time, the most popular images were of “beautiful women, erotica, . . . , bird and flower pictures, and . . . natural landscapes.” The prints were originally produced by “a collaborative four person woodblock printing process.” The tradition, however, evolved due to its influence on the West in a movement known as *Japonisme*. Discovered by followers of Impressionism, Art Nouveau, and Modernism, artists like Edgar Degas, who owned a print by Edo artist Tori Kiyonago, expanded and experimented with the traditional Japanese woodblock process, and made it their own.

But let’s return to the exhibition and the question of what is the connection between fashion and art? The work of Hishikawa Moronobu (1675-1680) offers an answer. A master artist from the Edo period, his print of *Two Lovers* shows a samurai warrior with his beloved. Both of them wear kimonos with a floral motif. In a graceful pose, the lovers lean towards each other in a quiet, shared moment of love. Moronobu’s family were textile merchants, offering a potential buyer a selection of fabrics and designs. They illustrated these in catalogues that featured a variety of images of kimono design. These illustrations influenced the work of the woodblock artist. Thus, we see how Moronobu had a dual purpose: one was commercial — to educate and entice prospective buyers, and second, aesthetic, to please the art lover with a

lasting print. In this way, the images — both those in the catalogue illustrations and in the prints — inspired the other. A kimono’s classic design has changed little since the 14th century. Their beauty and simplicity, however, appealed to printmakers, who used them in works that came to be known as “brocade pictures” or *nishiki-e*.

*Kimono and Design* was accompanied by a parallel exhibit entitled *Kimono Couture: The Beauty of Chiso*. It highlights the work of “a 465 year old Kyoto based garment maker” who originally specialized in Buddhist vestments, but over time expanded to creating custom-made kimonos. Today the Chiso still carries on the tradition of fine craftsmanship and makes two dozen kimonos a year done with the same care, quality, and skills of the past.

For this exhibit, the museum commissioned the Worcester Wedding Kimono, which was the centerpiece of the exhibit. Designer Imai Atsuhiko used a natural setting in the kimono’s design: the landscape of the “Seven Hills” of Worcester along with the “maple leaf motif” representing the autumnal foliage of New England.

Although *The Kimono in Print* closed on May 2, *Kimono Couture*, designed to be online, will be available at the following web site

<https://www.worcesterart.org/exhibitions/kimono-couture/>. Be sure to visit. If you love fashion and the timeless beauty of the Japanese kimono, you will enjoy this virtual exhibit. Remember, too, that in the past the two — kimonos and woodblock prints — have worked in tandem to create a unique and lasting partnership.

### “David Hammons: Body Prints, 1968 to 1979” at the Drawing Center

Newton Paul

The Drawing Center’s (Manhattan) opening for *David Hammons: Body Prints, 1968 to 1979* took place on Friday, February 5, 2021. I was there with great anticipation. I have seen two of his body prints, at the Guggenheim Museum and MoMA, in the past two years. It made me curious...what prompted this creation? How was it done? What was/is the impact?

This comprehensive exhibition brought many of his body prints (monoprints), photographs, and details into this one space. What immediately captured my attention were the materials (grease, baby oil, pigment, acrylic, white pigment, graphite, crayon, silkscreen) that were utilized to create these works. Then there was the process, which I am still trying to unravel by reading the book (*David Hammons: Body Prints, 1968 to 1979*).

The condition of these works was exceptional considering they were produced approximately 50 years ago. These works touch on black culture, gender, sexuality, people, and societal issues. One of the standout works regarding societal issues is *The Door (Admissions Office)*, 1969. *The Door* is a door to an admissions office bearing the black ink imprint of a body pressed up against the glass, denoting African-Americans facing barriers regarding gaining entry to higher-education institutions. The other side is a vantage point of the person in power. As you are on the side of the gatekeeper, let your eye drift

down to the bottom, right side of the door to observe a foot bolt lock. The level of detail in David Hammons' works requires opening your mind and eyes because the subtle details may contain some powerful meaning(s).

Many of the works were in the collections of repetitive collectors, which were identified or listed as private collection. I am in awe of collectors that have held onto these

works for decades and how rarely they get listed for auction.

Overall, the experience was eye opening and creates an opportunity for teachable moments. I recommend visiting this exhibition to see a unique and iconic body of work.

I plan on experiencing it a few more times before May 23, 2021.

## Lee Dirks At The Met

Stephanie Feingold

**J**apan: *A History of Style* is on view now in the Sackler Wing Galleries through the Spring of 2022. There will be four rotations of Japanese art shown, exemplifying many mediums, from ancient times to the present. The first rotation, on view until May 31st, includes thirty-five *ukiyo-e* Japanese prints spanning two centuries, from the 1680s to the 1850s, from the Lee E. Dirks collection.

In honor of the Metropolitan Museum of Art's 150th Anniversary, Lee E. Dirks, a journalist and collector, has donated, promised, and lent Japanese woodblock prints from his collection for this exhibition. Lee Dirks only began collecting museum-quality Japanese prints in 2006 after dropping in, on the spur of the moment, at Sebastian Izzard's office, specializing in Japanese and Korean art in New York City. That conversation led to an almost exclusive relationship in his acquisition of *ukiyo-e* prints. The thirty-five *ukiyo-e* prints on exhibit focus on representations of Kabuki stage actors and courtesans of the Yoshiwara pleasure quarters in Edo (now Tokyo).

The print illustrated here, which was a gift to the Met from Lee Dirks in 2019 in celebration the museum's 150th anniversary, shows a courtesan and two young, female attendants watching a revolving shadow lantern, which itself depicts a parading courtesan and her entourage. Based on the treatment of the figure, the print has been attributed to Masanobu; the courtesan's hairstyle dates it to c. 1710s – 1720s.



Attributed to Okumura Masanobu, *A Courtesan and her Attendants with a Revolving Shadow Lantern*, c. 1715-20, Metropolitan Museum of Art, Gift of Lee E. Dirks, in celebration of the Museum's 150th anniversary, 2019

## Being There: The 2021 Art Fair

Maryanne Garbowsky

I must admit visiting a gallery via Zoom or seeing it on Youtube.com is just not the same as being physically there. *Being There* — remember the 1979 film of that name starring Peter Sellers, who gave one of his best performances? The theme, according to one web site, is that “reality and television are interchangeable. By watching TV,” the main character Chance “creates other worlds and actually becomes part of them. ... people are made real by the mere fact that someone is watching them....” If we substitute the word online or virtual for television, then we have something roughly parallel. The Art Fair that we attended during this time of pandemic is a reality, even though it is on a screen. We make it “real” by watching it. Has the premise of Jerzy Kosinski’s novel become our reality?

We will leave that question for another time. Instead let us “go to the Fair” even though the art is on a screen coming from somewhere out in cyberspace. In spite of all the limitations of this year’s realities, the IFPDA has done a very good job making its online exhibition attractive, informative, and accessible. Although I would prefer strolling the art-laden aisles of the Fair, I took a virtual tour and enjoyed it just the same. Since I especially enjoy the work of the Old Masters, let us begin there.

The works of Albrecht Dürer and Rembrandt were featured at several of the galleries. These I was able to view without other art enthusiasts crowding around me and was still able to contact dealers - via e-mail - with my questions. This was almost ideal, except that I did not have the actual work in front of me. One of the major disadvantages is that staring at the computer screen for too long is taxing and a strain on the eyes. Also, sitting in one position for any length of time is not healthy. These disadvantages require frequent breaks from the virtual presentation, something that would not trouble attendees walking through the corridors with eyes moving from close to far.

Although there are certain limitations, the online version offers viewers two unique options. The first is the opportunity to choose a work from the show and preview it in a room. This option is easily managed: simply choose your image and then drag it to the living room space provided. The second feature was a little trickier, although there is help in accomplishing it if needed. This latter option allows you to view the artwork in your *own* living space. First, one must take a photo of the room in which you might place the artwork, and then upload it into the allotted space on the screen. After that, the art chosen is added to the wall or furniture where it might be displayed. Since these options are not available at the actual physical Art Fair, they are advantages of being online.

All the galleries have worked hard to make their offerings user-friendly. Opening an e-mail sent to me by the IFPDA Team focusing on Old Masters, I found 10 exhibitors represented. Some of the galleries had their prints on view, some even in color or black and white as the case might be, while others only had the names and pertinent information about them. One of the former was David Tunick, Inc., who provided the images. These were

accompanied by full descriptions of each of the prints. His specialty was Italian prints, especially the work of Giovanni Battista Piranesi (1720-1778).

When I went to Jan Johnson, Old Master & Modern Prints, Inc., one of those with only print descriptions, I was disappointed at first but then quickly realized that those prints marked with asterisks were available at his online booth. At his booth, I was pleased to find a well-organized, easy to follow list of Old Masters as well as modern and Canadian artists. A simple mouse click led me to the Dürer prints I wanted to see.

Davidson Galleries, which specializes in “original, contemporary, modern and antique prints in the Northwest,” had a varied and diverse inventory and was worth a look. So, too, was Galerie Martinez D., which had a Cezanne self-portrait as well as a Daumier caricature of Nadar, the famous photographer who took the first aerial photo of Paris from a balloon. Also on view were *Portraits of Americans*, 47 etchings in all, by Saint Memin, who is credited with bringing “the art of portraiture into the egalitarian field of printmaking.”

In the upper right-hand corner of the Old Masters’ original page was an A-Z list of all 90 Fair exhibitors arranged in two columns. A click on the exhibitor’s gallery brought its site onto the screen with an attached worklist. A click on the worklist brought forth the prints available to see and/or buy. Any questions for the gallery could be sent through its contact icon.

One aspect of my visit was comparing and contrasting the art of the Old Masters with that of the Modern and Contemporary. To choose one particular instance, Galerie Martinez D. displayed *Mala Noche*, an original etching by Goya done in the late eighteenth century. The gallery describes Goya’s series as follows: “The 80 plates of *Caprices* constitute the first large engraved series of Goya.” In them, “the artist exhibits...the vices and perversions of his contemporaries.” Childs Gallery, on the other hand, offers a contemporary version of the series, updated by American artist Emily Lombardo. Lombardo describes her modern-day etchings of the 1799 series as being “in direct conversation and homage to Francisco Goya’s *Los Caprichos*.” Rather than an eighteenth-century window, Lombardo chooses to look through “a feminist lens,” focusing on “contemporary social issues.” By basing her work on Goya’s “greatest single work of art,” she has tried to “investigate personal and cultural identity.”

This amazing confluence of two series — one Old Master and the other modern — was made simpler by way of the Internet and digital technology. I was able to go from the Old Masters to the contemporary in seconds, and then to find the parallel print accessible online. That was truly incredible.

Another technological coup has been the discovery of a new online market for art. David Zwirner Gallery - as reported in the Thursday, May 20th *New York Times* (C1, C5) - has just launched **Platform**, an online “click to buy” art market that will offer a hundred works from “about twelve independent galleries” world-wide with prices “ranging from \$2,500 to \$50,000” (C1,C5). This new website was initiated from what the gallerist learned from the

lockdowns, that there is an unseen audience out in cyberspace that he hopes will “prove to be a robust primary market.” It will also save galleries the cost of annual art fairs. It is a gamble, for sure, but Zwirner seems convinced that it is a “golden opportunity” (C5).

Similar to this year’s virtual Art Fair, it will offer more information online about the artists and their work. Artists will be virtually present through interviews and videos. This new **Platform** will also give younger artists more visibility and access to the gallery scene, something they could not dream would happen. According to Zwirner, “We will never go back to the old way of working. We’ve encountered a much larger art world than we thought existed” (C5).

The Fine Art Print Fair for Spring 2021 covered a two-week period — from May 14th until May 28th — with exhibitors working creatively to bring its print-loving audience a rewarding and satisfying show. And it did,

## Former Showcase Artists

**Catalina Chervin**, who was one of our Showcase artists in 2009, has an exhibit at Hutchinson Modern & Contemporary, 47 East 64th Street, NYC. *CATALINA CHERVIN: CATHARSIS*, is on view April 22 - June 11, 2021. Work in the show is drawings, not prints, but members might be interested. **DeAnn Prosia**, 2016 Artists’ Showcase, is among the awardees of this year’s *13th Biennial Miniature Print Exhibition* at Center for Contemporary Printmaking, and **Karen Whitman**, 2001 Showcase, and **Nina Jordan**, 2016 Showcase, are both included in IPCNY’s *New Prints 2021/Summer* exhibition.

## Former Presentation Print Artists

The Print Club of New York congratulates **Faith Ringgold**, our 2014 Presentation Print artist, on her induction into the American Academy of Arts and Letters at a ceremony on Wednesday, May 19. Ringgold is one of nine artists in this year’s group of inductees. The American Academy of Arts and Letters was founded in 1898 as an honor society of the nation’s leading architects, artists, composers and writers.

## Reminder To Members

Please remember to renew your membership well ahead of the September 1st deadline to ensure continuation of your membership. You will be receiving the annual renewal letter in the near future. To make it as easy as possible, there are two options for renewing. You may either send back the form you receive by mail with your check, or you may follow instructions in the letter to renew online through a special portal that has been set up for the purpose.

Also, if you are one of the founding members of the Club (recipients of the Fred Mershimer print), we’d like to recognize your continued involvement with the Club during this 30th anniversary year. Please email [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org) and identify yourself as one of our original members.

this review including only a small fraction of what there was on view. I planned to return and did, many times. Despite the disadvantages of online viewing, the virtual visitor has more time to spend at each gallery and the leisure to look and study each print. The online Art Fair is free of cost, giving print lovers a chance to log on as often as they choose. There are no hours of operation or travel schedules to interfere or prevent repeat visits.

The Art Fair has survived the pandemic in good shape. Although we all will welcome a return to the actual location and to seeing the real print in front of us, we must admit that some of these changes will remain. Just as David Zwirner has said, “We will never go back....” The pandemic has had a huge impact on the art scene as well as on the world in general. But one thing is constant, and that is that art has not only the power to entertain, to please, and to uplift, but it also has the power to heal, something we all need to do.

## A Young Print Enthusiast

In early March, several members of the Print Club Board received an email from a librarian sharing a very sweet story about one of the young people with whom she was working. We appreciated having this resource brought to our attention by her on behalf of one of her students, Amelia. As so many are doing, they are learning remotely and have been making use of online resources about printmaking and woodblock printing and wished to share it with the Print Club, and educating about printmaking is something our Club is happy to support!

“I would just like to say a quick word of thanks! As a youth services librarian and educator, I’ve been running fun virtual field trips and activities for a small group of 10-14 year olds online over the last few months during these challenging times of remote learning and social distancing, and thought you all might enjoy hearing that we’ve actually been able to get some great use out of your Print Club’s resource links lists for our current project on printmaking and woodblock printing! Thank you very much for sharing with us! I hope you don’t mind, one of our youngest, Amelia, has also asked me if I could share a piece that she and her father found together on the History and Art of Woodblock Printing, which includes a great breakdown on Japanese woodblock printing, the tools and techniques used within this printing method, its origins, famous Japanese woodblock prints, etc. I’ve included it below if you’d like to review! <https://www.cartridgesave.co.uk/news/history-of-woodblock-printing/>.”

A big shout out to Amelia and to the librarian leading her workshop on printmaking. We see a potential future collector and member of the Print Club of New York. In addition, she is spurring us to build out more resources on our website. If you have a suggestion like Amelia did, please email [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org).

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

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