

The Print Club of New York Inc

Fall 2021

President's Greeting

Greetings PCNY Members,

The fall of 2021 kicked off as soon as the summer ended with numerous art fairs and an early Annual Artist's Talk for the Print Club, all before the end of September. It's been a busy month! I hope many of you made use of the passes issued to members for the Art on Paper fair. It has been a year and a half since it last opened, and while there were some differences this time around due to COVID adding some new health policies for attendees, I was pleased that they and the other fairs, along with many other art organizations these days, have found ways to move forward in a changed environment. My hope is for a continued level of awareness with moderated caution and increasing progress towards a safe and healthy community for everyone.

As I write this, the Club's 30th anniversary print has just been revealed, and we have had a memorable evening's talk with this year's artist, Kiki Smith, who shared an extensive history of some of her work. Keeping this under wraps has been so difficult at times; the artist is chosen well over a year or two in advance. My thanks to Allison Tolman and the rest of the Annual Print Selection Committee for selecting such a strong artist to carry us through our anniversary year. It's meant a lot through the pandemic to keep the Club's programming and events on track, and making sure that our 30th anniversary print and artist were warmly welcomed with an eager group of Club members — even via Zoom — was important. Thank you for attending the talk and for the excellent questions. I am sure this print will be cherished for many years to come in our collections.

At this time, I feel it's right to pause and remind members, we do ask that anyone considering selling a Presentation Print wait until at least a year after the print was released. It means a lot to the artists to be making an edition for a group like ours, a group that values the artist and their work, that we're not speculators. Please be respectful of our artists and of the Club and hold off on such sales if you are considering doing so. It is greatly appreciated.

In recognition of our 30th anniversary, the Print Club will be holding an in-person gathering at the National Arts Club on the evening of December 7, during which we will be joined by some original members of the Club for a slide show and talk about the origin of the Club and its early years.

While we continue making event plans for our membership, I also encourage you to consult the monthly email digests of print community news. Stephanie Feingold regularly compiles a rich assortment of talks, exhibitions, webinars, etc. that are sent out via email to members. Like the Print Club, many other organizations have been making use of Zoom and are encouraging attendance from any geographic location for talks and tours. If you have not looked into them, I highly encourage you to. The door has now been opened wide for anyone anywhere to attend. Be sure to take them up on it!

Best wishes to you all,
Kimberly Henrikson

Recent Print Club Events

Art on Paper 2021, Pier 36, New York

Kimberly Henrikson

Art on Paper was the last art event I attended in New York City before everything shut down in March of 2020, and after a year and a half, it was one of my first art events for 2021 — only preceded earlier that same day by The Armory Show. Even adjusted to the fall schedule, it was a welcome opportunity to return, especially recognizing the many precautions in place and seeing that the fairs coordinated efforts to provide consistency in health and safety policies for all fairgoers. Entry to Art on Paper, as with the other fairs, required showing a vaccination card or a proof of a negative COVID test at a tent outside before being permitted to proceed into the line. Any passes issued this year were not for the pass holder and a guest; each attendee was required to register for a pass individually and to have them electronically scanned upon entry. While this may have tripped up some attendees, the event staff were extremely pleasant and helpful, providing guidance and patience upon entry as any unforeseen hiccups were navigated quickly and easily.

As in previous years, guests were met with a massive paper-based sculpture in the reception area. On display

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Permutation 3 by Samuelle Green at Works on Paper Fair.
PHOTO BY KIMBERLY HENRIKSON

this time was Samuelle Green's *Permutation 3* made from hundreds, if not thousands, of curled pages from books affixed together in an organically shaped accumulation spanning three interior columns and stretching itself across their span, allowing fair-goers to wander between and beneath the delicate, yet imposing masses. These sculptures made excellent use of paper as a sculptural medium, giving attendees a reminder that "works on paper" can mean more than traditional two-dimensional works.

Missing this year was the live music performance that would typically have filled the pier with lively instrumentation to accompany the evening while wandering the booths. I was told it was due to COVID concerns, which was understandable, but it did change the atmosphere, keeping it a bit more low key than usual. As time passed, and after seeing familiar faces, the enthusiasm for a fair's opening night presented itself, and the energy level was carried through the aisles from one conversation to another. I made sure to visit Stoney Road Press, which had more Donald Teskey prints to show, as well as some unconventional new monotype prints by Leah Hewson, which were bold and bright and demanding attention. I also visited Allison Tolman of the Tolman Collection of New York specializing in Japanese prints - and a PCNY board member. Among other familiar faces and booths were Dolan/Maxwell with favorite works by Stanley William Hayter and Anders Bergstrom, Tamarind Institute showing Ellen Lesperance, Rose B. Simpson, and



View of Works on Paper Fair.
PHOTO BY KIMBERLY HENRIKSON

Paula Wilson, then Paradigm Gallery + Studio from Philadelphia with another one of my favorites, Drew Leshko. But I did miss some past attendees, like Childs Gallery and Tandem Press. Also missing were so many friends and colleagues who were not in attendance, many likely remaining hesitant about going out to a large group event. It truly was the fastest I have ever made my way up and down the aisles of the fair.



Stoney Road Press, Works on Paper Fair.
PHOTO BY KIMBERLY HENRIKSON

Upcoming Print Club Events

Print Month is October!

October 4 – 29

The International Fine Print Dealer's Association is offering a virtual Print Fair that runs throughout the month of October. In addition to viewing rooms, there will be a number of special events and daily online programming at noon Eastern Daylight Time. Studio visits, curator and dealer talks, and even a program featuring this year's PCNY commissioned artist, Kiki Smith, are featured. For a full listing, see www.ifpda.org.

October 18 – 31

The Editions and Artists' Books (E/AB) Fair is also fully online again for 2021. Details of exhibitors and programs can be found on their website: <http://eabfair.org/> This is a great resource for seeing new and experimental work.

December 7, 5 to 8 p.m.

Save the date to celebrate the 30th Anniversary of the Print Club of New York, to be held at the National Arts Club on Gramercy Square. Details to follow!

Also of interest to Print Club Members:

Through October 24

Comfort/(Dis)Comfort; the artworks on display are from printmakers and artists from across the United States, from Brooklyn and Philadelphia to St. Louis and Los Angeles. The artists included in the exhibition are: Nathan Catlin, Alexandria Couch, Tom Hück, Mark Rice, Dasha Shishkin, and Elizabeth Jean Younce. Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, www.contemprints.org.

Through December 18

Present Tense: New Prints, 2000–2005 is an exhibition that celebrates International Print Center New York's 20th anniversary by revisiting works shown at IPCNY in the first five years of its founding New Prints program. From early prints by **Julie Mehretu** and **Beatriz Milhazes** to experiments in materiality by **Roxy Paine** and **Melvin Edwards**; from the socio-political gestures of **Dread Scott** and **A.J. Bocchino** to the technical mastery of **Carol Wax** and **Lothar Osterburg** — *Present Tense* brings together a selection of highlights that reflect just a handful of the practices and players that shaped IPCNY's early years. It is co-organized by **Anne Coffin**, IPCNY's founder and first director; and **Deborah Cullen-Morales**, currently a program officer at The Mellon Foundation, and previously executive director of The Bronx Museum of the Arts. For more information, go to www.ipcny.org.

Through January 9, 2022

Richard Haas: *Circles in Space*, Hudson River Museum, 511 Warburton Avenue, Yonkers, NY (914) 963-4550 or www.hrm.org.

Overall, it was a successful event, maybe different than in past years between the attendees and the atmosphere, but in its first iteration post-shutdown, and taking into consideration all of the health concerns and logistical changes required, I was so glad to have attended and appreciate all of the effort put in by the fair organizers and the exhibitors. It was a solid step forward, continuing the fair's presence in the yearly events calendar, and I will happily be there for the next one too.



Kiki Smith, *Red Breast*, watercolor stamp on Twin-rocker handmade paper, print 5 ¾ by 8 ½ inches, published by Print Club of New York. Image courtesy of the artist

Annual Artist's Talk 2021 Featuring Artist Kiki Smith

Gillian Greenhill Hannum

On Tuesday, September 28, 2021, Print Club members and their guests gathered on Zoom to hear a talk by this year's commissioned artist, Kiki Smith. Our Technical Host, Helen Goldenberg, began by explaining the webinar format to those assembled and announced that a recording will be available later on the Print Club's YouTube channel. She then turned the program over to Kim Henrikson, President of the Print Club of New York. Kim thanked Helen and noted that this is the second year that we've held this event virtually, and while we are all eager for the pandemic to end, we also recognize that online programs permit people to participate who otherwise may not be able to, so we will continue to take that into consideration when we plan future programs and events.

This is our 30th annual print, and we were so pleased and honored to have Kiki Smith as the artist to help us celebrate this important milestone. The annual print is one of the many benefits of membership in the Print Club, which encourages print collectors and print enthusiasts to continue learning about both modern and historical printmaking and print artists through lectures, exhibition tours, panel discussions, and onsite visits to print shops, galleries, and artist's studios. If you are not a member and are curious about membership, you can find us online at

www.printclubofnewyork.org. Kim also expressed her appreciation to Allison Tolman, Chair of the Print Selection Committee, for her leadership and for shepherding the print projects on behalf of the Club each year and for the committee's work finding such wonderful artists. They do a great service to our Club, ensuring that we continue to invite some of the most talented and thoughtful artists to be a part of our program. She also thanked Deb Chaney Guilbaud for her outreach to Kiki on behalf of the Club to make the ask for our 30th anniversary year.

Kiki has been known since the 1980s for her multidisciplinary work that explores embodiment and the natural world. She uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing, and textiles. Smith has been the subject of numerous solo exhibitions worldwide, including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, and she has participated in the Whitney Biennial three times in the past decade. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and in 2017 was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London. Smith received the Skowhegan Medal for Sculpture in 2000, the Athena Award for Excellence in Printmaking from the Rhode Island School of Design in 2005, the fiftieth Edward MacDowell Medal from the MacDowell Colony in 2009, and the 2013 U.S. Department of State Medal of Arts. Smith's work is in numerous prominent museum collections, including in New York: the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Metropolitan Museum of Art, as well as the Walker Art Center, Minneapolis, and the Museum of Contemporary Art, Los Angeles, among many others.

Kim explained that her first exposure to Smith's work came about through an undergraduate art history class. She and her classmates were shown Smith's bronze sculpture *Lilith* (1994), a recent work at that time, now in the collection at the Met. It caught Kim's attention with its unconventional perspective and unsettling lifelike gaze, challenging her association to the figure via an unexpected and irrational discomfort. She loved it! The figure prompted a myriad of questions completely outside the traditional one of just figuring out who does the figure represent, but also prompting the question of whether she arrives with or without judgment, among many others.

The artist greeted us with an etching needle in her hand. She said that printmaking is a prominent part of her artistic practice. She is very committed to it. She and Valerie Hammond have been team teaching printmaking classes at New York University and Columbia University for many years. She repeatedly "cannibalizes" or keeps turning over her work to reveal more and more layers of a concept.

The first image Smith showed was *Destruction of the Birds*, a suite of five etchings done in 1997. The artist had been invited to do an installation at The Mattress Factory in Pittsburgh and wanted to really connect with the city. She visited the Carnegie Mellon Museum and became interested in the bird and butterfly collections. The museum even allowed her to "check out" (like a lending

library) and return to New York with several "dead birds" from the collection. She decided to do an etching series of birds that were endangered in the Pittsburgh area, and she lined them up following the model of medieval processional imagery. She worked on these etchings at Harlan & Weaver in New York. In 1989 or 1990, she'd had a chance to work with Universal Limited Art Editions (ULAE) on Long Island, and she'd taken a photo-etching class at the Lower East Side Printshop, but she was largely self-taught as a printmaker.

Destruction of the Birds was followed by *Flight Mound* (1997-98), 44 blankets using the same bird images. They were inspired by textiles she had seen in Morocco, where textiles are used to protect and to define spaces. The process involved making xeroxes of the etched birds and then transferring the imagery to the blankets. She also created an accordion-style artist's book, titled *The Fourth Day: Destruction of the Birds* (1997) for a show at Pace Gallery. Work with the bird theme continued, and she had a show at Carnegie Museum of Art in which she included many of them. She made rubber stamps from the xeroxes then made molds and cast the bird forms in bronze for a low-relief, 3-D effect. She moved from dead to living birds, such as her monoprint *Yellow Bird* from 2005. This image includes the star image that is in our Club's image as well.

She began to make prints, 100 or so, each summer — often using rubber or metal stamps and combining them in different ways. She clearly loves to experiment with materials and processes. In the 80s, she learned silkscreen. She wanted to make T-shirts, then moved to making scarves. She did it on the floor. The process was messy, but she learned to embrace it; she learned that it wasn't just about her; the artwork had a life of its own. It is a collaboration between you and the universe. Smith noted that printmaking is a generous medium. You get to read-dress images as you proof and rework them. This process aspect really appeals to her. She often does about 20 state proofs before she finalizes an image. She sometimes "tiles" her prints by arranging them in groupings; she has been thinking about how close this is to wallpaper. She enjoys "churning and turning" her imagery.

Another recurring theme in her work is the heart. She was invited to work with Two Palms Press making woodcuts. She was not too interested then, but later on, she came to be very interested in experimenting with the laser cutter. She made both flat and 3-D images, the latter from hand-painted, laser-cut plywood like *Heart in Hand* (2015). In all, she made 15 different hands with hearts. In 2016, hands were combined with birds (hands holding birds), creating both rubbings and 3-D pieces. She noted the process is a bit like cutting out paper dolls. Kiki said that when she was young, she would often be in the studio of her father, sculptor Tony Smith, cutting out 2-D forms and folding them to make them 3-D as models for his sculptures. What she really loves is manipulating and animating the various elements in her art, cutting and recombining. She also likes to embellish designs. One series resulted from using stop out to create the clouds. In her teaching, she wants her students to see her struggle to bring a project to fruition. She gains influence from her students and fellow artists. It is a symbiotic and mutually beneficial way of working. She works back and forth

between two and three dimensions. Themes like birds, hands, and hearts recur as she moves between materials.

Our print, *Red Breast* (2021) was made during the pandemic. Smith had been in Europe and then came home and had to work in semi-isolation. It seemed unwieldy to do an etching under those circumstances, so she chose to work with rubber stamps. She likes to upset the “false hierarchies” of printmaking by using techniques that aren’t the most highly venerated. Using the stamps, each print is nuanced as well as hand done; this is not a mechanical process. She chose red, blue, and yellow as the colors as they are the primaries. They are made from different birds from her projects over the past few decades. Each print is stamped 12 to 13 times using watercolor on Twin-rocker handmade paper. Smith likes that they are not identical. It takes away the “industrial” kind of feeling that comes with sameness. Each is unique. She notes that printmaking is a very open way of working, and this process gave her a lot of flexibility.

In the Q and A that followed, Smith was asked where she gets her ideas for experimenting with so many materials. She said she just uses what is in front of her. Sometimes she gets ideas from looking at other artists’ works, and she loves going to print fairs.

Another questioner asked if she has a favorite printing technique. Smith replied that she loves etching and is cur-

rently etching on Plexiglas and will be making cyanotypes. She also loves to burnish and scrape. That said, she has probably made more work with rubber stamps than anything else. She also enjoys working in lithography and woodcut. Each medium has its own qualities. She was asked if she thinks of narratives for her images; she replied that she really doesn’t do that. There is no “story” that goes with an image. Someone noted that in *Touch* (2006), she has exploited the flaws in the metal plate. Why did she decide to do that? She said she wasn’t sure. Harlan & Weaver had a lot of scratched copper, and they offered it to her to work on.

The final two questions were about our print: Why primary colors and why the star? She answered the star question first. She has a star tattoo, and uses star imagery a lot. She also thinks about the metal rods formed into star shapes that help support sagging, 19th century brick buildings. German friends also made sculptures of stars. Color was slow coming to her; ULAE really helped her to engage with color. She noted that it is all a learning process, and she likes to keep learning.

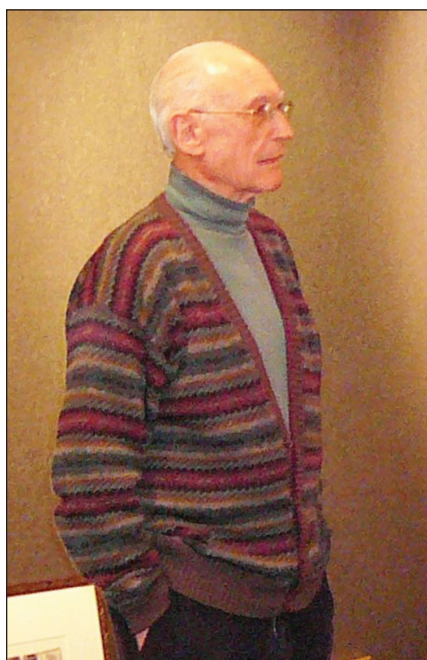
As the hour came to an end, Allison Tolman thanked Kiki Smith for “taking us on her journey.” She also invited her to join us for our 30th Anniversary celebration on December 7 at the National Arts Club. We hope to see all of you there!

Remembering Leonard Moss (1927-2021)

Kay Deaux and Mona Rubin

For more than 25 years, Leonard and Muriel Moss invested time and energy, shared their enthusiasm, and contributed to the growth and reputation of the Print Club of New York. Last year we remembered Muriel in this Newsletter. This year we commemorate Leonard, who gave so much to our members in his roles as Board Member, Vice President and President of the Club.

Len, as he was known to his friends, loved prints. In describing his entry into the world of print collectors, Len pointed to a visit in the 1970s to the Rockefeller collection of etchings by John Taylor Arms and a subsequent meeting with the influential print dealer Sylvan Cole. The Arms print that he subsequently bought from Cole — *Venetian Mirror* — marked the beginning of a half century of collecting prints, always guided by advice he received from Sylvan Cole to “buy only what you love.” And although the walls of the Moss’ town house were filled with prints and the flat files in their basement were overflowing, Len could rarely resist buying “just one more” print when he encountered a print that he loved.



Leonard Moss Overseeing the Hanging of the Print Club's Exhibition at the National Arts Club, 2009. PHOTO BY GILLIAN HANNUM

Len seemed to like everything about the print world. Many of the artists whose works were in the Moss collection were personal friends, perhaps most notably Will Barnett. After the Rutgers Center for Innovative Print and Paper was established by Judy Brodsky, Len was the first chair of its Advisory Council (with Muriel as co-chair). He served in that position for many years, working closely with Judy, the Center staff, and contributing artists as the Center grew in production and reputation, and he continued on the Council through the Brodsky Center's move to the Pennsylvania Academy of the Fine Arts in 2018.

Len joined the Print Club of New York in 1994 and by 2000 he was a member of the Board. He then served for a year as Vice President in 2005-6 and became President in 2006, serving in that capacity for five years, after which he continued to serve on the Board until just a couple of years ago. Len was a highly dedicated and active president, continually looking for ways to expand the Club's activities, reputation and influence. Some of the events that took place during his term included a National Arts Club exhibit in March 2009 displaying 17 years of our

presentation prints, followed by a 2011 exhibit of works by Artist Showcase participants, again held at the National

Arts Club. Another high point was the organized bus trip to Philagrafika 2010 for a day of exploring the Philadelphia print world. Len must also be credited with finding a home at Hebrew Union College to archive our Presentation Prints and related material from the Club's history.

The selection of artists for the annual presentation print was a process that always engaged Len's interest, and he was instrumental in securing a number of prominent artists during his time on the Board. Faith Ringgold was one of those artists. Len greatly admired her work and was determined to have her be one of our presentation artists. In this case, it required a multi-year courtship before she accepted. Len was overjoyed and Club members were delighted to receive *Here Come Moses* in 2014, a print that epitomizes the work of this great artist whose prominence in the art world has continued to grow. In the case of Will Barnet, who had done an earlier print for the Club in 1998, Len took advantage of his personal friendship with Will to persuade him to do another. *Gramercy Park*, our 2012 print, turned out to be the last print Will Barnet made, presented to the Club by Will in a memorable event at the National Arts Club in September 2012, just 2 months before his death at the age of 101.

Len was committed to the Club and its mission to educate and encourage collectors and to support the artists who create the prints. Characteristically, he was also extremely helpful to his successor, Mona Rubin, when she became president of the Club in 2011. As Mona recalls,

Len "was incredibly supportive and always available; he provided critical insights and ideas to help ensure the continued success of the Club." Len's connections to the membership went beyond the presidential succession. Much of his success was due to his ability to inspire other members to get engaged in the work of the Club. He created a great deal of enthusiasm and commitment, while rarely taking credit for the success of the events that he made happen. His skill in this regard undoubtedly reflects his successful career as an organizational consultant. Trained in psychiatry, Len developed a practice of organizational consultation, The Human Effectiveness Group, through which he and Muriel advised numerous leaders of major corporations on ways to foster more positive and effective climates for their workers. In his book *Managing Stress in Times of Uncertainty*, published in 2012, Len provides a fascinating account of his work that stretched from oil platforms in Norway to executive suites in London, Paris, and Vienna, as well as the United States.

Leonard Moss brought so much to the Club in his years as a member of the Board and as President. His knowledge of art and his access to artists helped build all of our programming. His creative thinking and ideas expanded the scope of our events and our sense of what might be possible. And, perhaps most importantly, his dynamic involvement and generous friendships enriched the Print Club for all of us.

Linda Adato (1942 – 2021)

Emily Trueblood

Many of us met Linda through the Society of American Graphic Artists. But before we knew her, she had immigrated from England, attended UCLA, and moved to New York with her husband Al and daughter Vanessa.

Linda was a prolific and disciplined artist. She was a thoughtful person with a good sense of humor. Her color etchings were done with one plate, inking colors *a la poupée*. New York City, other places she visited, and her own backyard were her subjects. She exhibited widely, won

prizes, and was in many collections, such as the Corcoran Gallery of Art.

In SAGA she served as Treasurer and President. She arranged exhibitions in Australia and Prague. She produced the 2009 Albany Print Club Presentation Print.

She was a painter as well as a printmaker. She left a large body of work and many friends.

There will be a retrospective exhibition from October 5 through November 7 at The Old Print Shop at 150 Lexington Avenue in New York; for information contact (212) 683-3950 or info@oldprintshop.com.

Exhibition Review

The Met at 150, Japan — A History of Style — Arts of Japan

Stephanie Feingold

In celebration of *The Met at 150, Japan — A History of Style — Arts of Japan*, is on view in the Sackler Galleries through April 24, 2022. This exhibit will rotate its considerable collection of Japanese objects, which includes decorative arts, calligraphy, textiles, metal work art and prints. "New directions for Japanese art" is made possible by the Met's acquisition of "noteworthy private collections" over time. These acquisitions extend the story of Japanese art to the present day.

Part of the exhibit highlights *The Spirit of Ukiyo-e in Modern and Contemporary Art*. Modern works are paired with inspirational prints from the Edo period. These modern works show a surprising use of color, form and technique, while acknowledging the influence of the past.

Shinohara drew inspiration from imagery associated with America, prevalent in postwar Japanese society, but in 1965 looked to the late Edo Period (1615-1868) ukiyo-e blocks to begin his *Courtesan* series. "Doll Festival" was made for the first exhibition of the series held in 1966.

There are many examples throughout the exhibition of modern print artists being influenced by master artists. Look for works by former Print Club commissioned artist Paul Binnie (Scottish, born 1967) "Kuniyoshi's Cats," from the series *A Hundred Shades of Ink of Edo*, 2004. The man is

covered in tattoos based on "Cats as Fifty-Three Stations of the Tokaido Road" by Utagawa Kuniyoshi.

Finally, have a look at Roger Shimomura's "Oriental Masterprint — 13" from his series *Oriental Masterprints* (1975). "To Edo-period Kabuki and ukiyo-e print buffs,

the image evokes the profile of the famous actor Sawamura Sojuro III (1753-1801)." [Please note that due to rights restrictions, we cannot reproduce the prints mentioned in this review; however, all are available on the Met's website at www.metmuseum.org.]

Knowledge is Power

Paul Affuso

While wintering in Florida, I attended an in-person auction. To my surprise, there were a number of prints in the auction, all from big name artists such as Rembrandt, Picasso, Goya, and Miro. They were all beautifully framed (an image of the Rembrandt is attached) and some of them came with the original invoice. The paid prices on the invoices were astounding, mostly from \$10 to \$20,000. How did this happen?

It turns out that the prints were from a single estate, and they were all purchased at auctions held aboard cruise ships. It seems that there is a company in Michigan whose business model is to conduct onboard auctions of artworks from their inventory. In their words, they offer a "specially curated selection of artwork" for each particular cruise.

It seems that staff are on board for the entire cruise, not only conducting the auction, but also mingling with passengers and promoting the auction beforehand. Again, in their own words, "you simply can't beat the electricity in the room when the bidding gets fast and furious. Sit back, revel in the company of your fellow art lovers, have a glass of champagne on us, and enjoy!"

Suffice it to say, at the auction I attended, the prints sold for approximately their true values, more in the \$1 to \$2,000 range. In some cases, the frame was worth more than the print.

There are obvious lessons here for collectors. For one, framing is a two-edged sword. On the one hand, an excellent frame can dramatically enhance an image. It can also indicate the loving care that a collector has lavished on his/her prized work of art. On the other hand, it can hide a lot of crucial information. Is the print laid down? Are there marginal notations and marks that tell us what the print truly is? Imagine buying a Japanese Shin-hanga print without being able to see the carver or publisher stamps. Many reputable auction houses will remove the



Rembrandt, *The Baptism of the Eunuch*, original 1641, state of this image unknown. PHOTO BY PAUL AFFUSO

print from its frame if you request it, and there are occasions when you should.

The most important lesson, though, is a classic one — knowledge is power. Of course, all of these prints came with the requisite Certificate of Authenticity, but, particularly for old master prints and prolific artists like Picasso, information on a COA may be deficient. As an example, I am sure that the Rembrandt in the auction that I attended (*The Baptism of the Eunuch*) is a nineteenth century impression and not the 1641 first state. I am also sure that the cruise ship passenger who bought it did not know that.

Past Presentation Print Artists

The Print Club was saddened to learn of the passing of artist **Richard Segalman (1934 – 2021)**. Richard was the artist commissioned for the Club's 2008 print, *Coney Island*. He passed away from pancreatic cancer on July 6 at Westchester Medical Center. His obituaries note that he had never been hospitalized up until the age

of 85. Segalman split his time between homes in Woodstock, NY and Greenwich Village. He was best known as a painter and monotypist. He was born in Coney Island, the subject of so many of his paintings and of the print he did for our Club.

Past Showcase Artists

Martha Ives, who was a Showcase artist in 2018, received a Certificate of Merit Award from the Salmagundi Club for her linocut *Spring in the Park* in the 2021 Open Citiscapes exhibition at the Club.

Yasuyo Tanaka (2009 Showcase) continues her politically inspired work. August 6th was the 76th anniversary of the world's first atomic bombing, at Hiroshima. Coincidentally, on that day, Tanaka held her first "Peace & Harmony" workshop at Centro Civico Cultural Dominicano. She met the organizers from Centro Civico in West Harlem on July 16th, the anniversary of the world's first nuclear test, at the Trinity site in New Mexico, United States. These workshops were intimate and meaningful. The "Peace & Harmony" project Tanaka was thinking about during the pandemic has materialized. From August through September 20th, she held workshops to share her experience with Japanese paper, which is supple, elastic, and has natural textures. The theme of these workshops was healing, and resilience from disasters and diseases, such as atomic bombings, the September 11 attacks, COVID-19, etc. Special thanks to City Artist Corps Grants, New York Foundation for the Arts, and New York City Department of Cultural Affairs for supporting these free workshops.

Member Notes

The Print Club Board was saddened to learn of the passing of longtime member and former Board member **Corinne Shane** earlier this year.

As we plan for the 30th Anniversary celebration in December, the organizing committee would appreciate any "founding members" identifying themselves as there does not seem to be a list. Also, if anyone has early copies of the newsletter that we might be able to scan some images from, we would like to hear from you. We are planning a slide show as part of the event. Please contact Mona Rubin at monarubin@gmail.com.

This is a "last call" for this year's Showcase Committee. Not all committee members need to visit all studios. Most are in New York City, but we also have venues in New Jersey and Connecticut. Visits will be made in December and January. Contact Gillian Greenhill Hannum as soon as possible at gillianhannum@hotmail.com if you would like to participate this year. Scheduling will begin in early November.

2021 IFPDA Print Month Kicks Off

Gillian Greenhill Hannum

The International Fine Print Dealers Association is again hosting its annual Print Fair virtually this year, due to lingering issues surrounding COVID-19. For 2021, they organized a full month of activities, including viewing rooms, virtual lectures, virtual studio visits, and more. As we go to press, it is the first day, and I am able to report on the October 4th noon presentation.

Virtual Visit with Michael Taylor at Paupers Press, London

The first event I attended was a very interesting talk presented at noon on Monday, October 4, given by Michael Taylor, co-founder with Simon Marsh of Paupers Press in London. Established in 1986, the press publishes with and for other IFPDA members, such as Alan Cristea, Marlborough, and Paragon Press, as well as under their own imprint. Many of the "YBA" (young British artists) have worked with them over the past three decades. Taylor studied painting prior to moving into the print world in his post-graduate years. In his introduction, Taylor spoke about the "languages of prints," which are defined by the techniques/media being used; he also spoke about the natural relationship between technology and printmaking. Printmaking has been around in the West for more than 600 years. When new technologies come along, often they are first used commercially, but then they are quickly appropriated by artists. He noted that digital technology came along just as he was begin-

ning his teaching career in art. Various technologies allow artists to manipulate the various "languages" they are exploring. The language of etching, for example, is physical and aggressive; lithography is still physical, but gentler. Many of the artists the press works with are new to printmaking; therefore, Paupers Press is the intermediary, and to some extent, the audience for the artists' works.

Taylor began by sharing projects by Damien Hirst and Paula Rego. Both have worked with etching at Paupers Press. Paula is very "hands-on" while Damien is more "directorial." Both are very physical in the way they approach their plates. Taylor then took us through Paula Rego's process. Next, he showed a short film of Grayson Perry, who comes from a "maker" background. Perry's way of working is different again. The filmed project was a very large-scale woodcut (finished prints are approximately three by two and a half meters) titled *Selfie with Political Causes* (2018); the film showed how the studio broke the process down, creating a series of large jigsaw-like pieces that could be fitted together like a giant puzzle. Each piece was inked in a different color. There were many technical challenges with this project, not the least of which was that it took a long time for the oil-based ink to dry. Each print in the small edition is slightly different as so much of the process needs to be done by hand.

A project with Jake and Dinos Chapman was based on prints by Goya. The Spaniard's etchings were scanned and Taylor "re-made" the copper plates in their original size with the mid-tones removed somewhat, but otherwise not manipulated. The plates were then covered with ground and re-worked by Jake and Dinos, resulting in re-imagined imagery. Taylor and the artists next plan to enlarge Goya's

original images for another series; technology allows them to do this, but Covid has slowed things down. Taylor shared a short film of the pair working on a different project with hand-drawn imagery based around children's story books, which then morph into nightmarish scenarios.

Next, he shared some information about a project by Mat Collishaw, a series titled *Insecticide*, dating from 2009. These are color photogravure etchings. They involved making black and white copper gravure plates first, then using three plates to add color. These were printed in an edition of 35, and Taylor explained how the process of

editioning a print works.

Finally, he showed a film of a project with James Turrell titled *Aqua Oscura*, a series of seasonal images based on the view from an underground "camera obscura" located in a garden. Capturing the initial images took approximately 15 hours. The set of four polymer gravure etchings, one for each season, were published in an edition of 30 (2019).

Taylor answered many questions posed throughout the webinar. If you missed the event, the video will be on the IFPDA website and their YouTube channel.

Announced by IFPDA on June 29, 2021:

Detroit Institute of Arts Acquires the Stewart & Stewart Archive

The print archive of Stewart & Stewart, a printer and publisher of fine art prints since 1980, has been acquired by the Detroit Institute of Arts (DIA) for the museum's permanent collection. The Stewart & Stewart Archive represents more than forty years of printmaking and publishing in Michigan. It brings 199 newly acquired prints together with seventeen prints previously in the DIA's collection for a total of more than two hundred prints by thirty-four artists.

Established in Bloomfield Hills, Michigan in 1980 by Master Printer Norman Stewart and his partner and wife of 53 years Susan Stewart, Stewart & Stewart produces primarily screenprints and more recently archival pigment prints, in collaboration with artists of national and international renown. The artists include Jack Beal, Richard Bosman, Nancy Campbell, Susan Crile, Martha Diamond, Connor Everts, Janet Fish, Sondra Freckelton, Jane E. Goldman, Keiko Hara, John Himmelfarb, Sue Hirtzel, Yvonne Jacquette, Hugh Kepets, Catherine Kernan, Daniel Lang, Don Nice, Mary Prince, Jonathan Santlofer, Jeanette Pasin Sloan, Hunt Slonem, Steven Sorman, Richard Treaster, and Titus Welliver. Also represented are Detroit area artists Judy Bowman, John Glick, Dennis Guastella, Clinton Kuopus, Ann Mikolowski, Jim Nawara, Lucille Procter Nawara, Mel Rosas, Norman Stewart and Paul Stewart.

Over the decades, the prints by Stewart & Stewart have been featured at the DIA in two focus exhibitions and two commissioned print editions. Ellen Sharp, then Curator of Graphic Arts, curated the exhibition *Collaboration in Print, Stewart & Stewart Prints: 1980-1990* (1991), celebrating the first ten years of publications. In 2005, Nancy Sojka, then Curator of Graphic Arts, organized *The Art of Screenprint* (2005) with the associated catalog, *Collaboration in Print, Stewart & Stewart Screenprints 25th Anniversary*. The DIA Graphic Arts Council (now Friends of Prints, Drawings and Photographs) commissioned Stewart & Stewart to create two limited editioned prints: *Treille*, 1996, by Janet Fish and *Mirage*, 1982, by Norman Stewart. In May 2021, the long relationship between the DIA and Stewart & Stewart culminated in the acquisition of the Stewart & Stewart Archive, making the museum a unique resource for the study of a significant chapter in the history of American printmaking.

"I am absolutely delighted to welcome the Stewart & Stewart Archive to the DIA," says Clare Rogan, Curator of Prints and Drawings, "Norm and Susan have together created more than forty years of the most sophisticated printmaking. Starting in the 1980s, Norm expanded the technical range of screenprinting by using transparent inks to create an incredible range of precise color choices, as many as 4,000 distinct permutations. The precision and attention to color have appealed especially to Neo-Expressionist artists like Richard Bosman and Photo-Realist painters including Janet Fish, Sondra Freckelton, and Jane E. Goldman. The Stewart & Stewart Archive represents Norm and Susan's more than forty-year contribution to the arts in both Michigan and the United States."

The Stewart & Stewart Archive prints will be viewable online on the DIA website and by appointment in the Ina M. Clark Study Room at the DIA. This will preserve the Stewart & Stewart Print Archive as a cornerstone in American printmaking for posterity.

Stewart & Stewart invites artists to do their most inspired work in the Oakland County countryside setting not far from Wing Lake. The studio was originally the former gardeners' cottage of the Book Estate, later purchased by Edsel Ford during the Depression. The Stewarts purchased the cottage in 1972 after moving from Ann Arbor, Michigan, and repurposed the home as a guest house and studio in 1980. Stewart & Stewart's first print collaboration was with international artist and Norman's fellow Cranbrook Academy of Art alumna, Keiko Hara. Hara was chosen as the first artist because she would extend the limits of what was possible in screenprinting.

The DIA primarily serves Wayne, Oakland, and Macomb Counties, and the Stewarts have ties to each of them as well as a long history with the DIA. Norman and Susan Stewart were both born and raised in Detroit, Wayne County, and both attended Saturday morning youth art classes at the DIA. They first met in their high school art room at Paul K. Cousino High School, Warren, Macomb County. They now live and work in Bloomfield Hills, Oakland County.

2021 marks Stewart & Stewart's 41st anniversary of printing and publishing fine art prints in collaboration with gifted and accomplished artists from across the United States. Stewart & Stewart is one of the first print-

er/publishers inducted into the International Fine Print Dealers Association (IFPDA) in New York, New York and is among the longest running independent printer/publishers in North America. The Detroit Institute of Arts mounted two major exhibitions of Stewart & Stewart's fine art print publications: a 10th anniversary exhibition

curated by the DIA's Ellen Sharp in 1991 and a 25th anniversary exhibition curated by the DIA's Nancy Sojka in 2005. A 40th anniversary exhibition featuring select Stewart & Stewart fine art publications (created between 1980-2020) was presented at the Birmingham Bloomfield Art Center, Birmingham, Michigan, 6 March-16 June 2020.



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