

	International Print Collectors' Societies Newsletter
	<i>Vol. XIX, No. 1</i>
	<i>Winter 2022</i>

From the Editor

Dear IPCS Community,

The Albany, Cleveland, New York and Washington D.C. groups have remained active during the pandemic with a variety of projects, virtual exhibition tours, talks and artist presentations. All groups are hoping to be back to in-person meetings in 2022, though likely many clubs will continue some Zoom events since they have allowed us to draw a wider audience.

One of the great benefits of our twice-a-year publication is the sharing of ideas and information among participating clubs. What artists are being commissioned to create editions for club members? What lectures and visits have been planned? For example, the Washington club's program on estate planning for art collectors caught my eye. It also made me realize that it's been a while since we've offered a talk by an appraiser at the New York club, which might also be of interest. The choice of Bill Murphy as presentation print artist for Albany will also be of interest to my fellow New York Print Club members as Murphy was a former PCNY Artists' Showcase participant, and Fred Mershimer, who did the Print Club of New York's very first commissioned print holds a special place of honor within our organization, so his image for Cleveland caught my eye.

My "rotation" as editor technically concluded at the end of 2020. If anyone else is interested in taking a turn, please let me know, and we will pass the baton. I will carry on until then. Also, new additions are always welcome to our roster of clubs and organizations, so if you know of other groups we should be connecting with, please send along the contact information.

Index	
From the Editor	p. 1
Letters	p. 2
Albany	p. 3
Cleveland	p. 5
New York	p. 7
Washington	p. 10
Past Editors	p. 11
Current Roster	p. 12

—Gillian Greenhill Hannum,
IPCS Newsletter Editor 2019-2021



Letters to the Editor

NO LETTERS RECEIVED FOR THIS ISSUE

Letters to the Editor are most welcome. Share your comments at gillianhannum@hotmail.com; please note in the subject box that it pertains to the IPCS.

DATELINE: Albany**by Charles Semowich**

The Print Club of Albany

The Print Club of Albany is pleased to announce that Bill Murphy will be our presentation print artist for 2022. Mr. Murphy has had a distinguished career as a professor of the visual arts at Wagner College starting in 1983. He is a SAGA member and has had exhibitions too numerous to list here. His work is in the permanent collection of the British Museum, the Library of Congress, and the Brooklyn Museum among others. A limited number of memberships are available. For more information email semowich@gmail.com or check the web site, PCAPrint.org.

BUILDING IMPROVEMENTS - Bernard Maskell, Jr., Treasurer/Board Member

We are in the process of improving our Museum of Prints and Printmaking Building. We have had large steel doors (that were used for deliveries years ago) in our front sidewalk replaced with a nice cement sidewalk. We have had two estimates for expansion of our Display Gallery area to the rear of our building (that's currently an office and kitchen, with walls to divide these areas for more efficient use). In addition, we have two estimates for additional and improved special art lighting for three rooms that we currently have as display areas, which will provide a more pleasant viewing experience.



Museum Display Space. Image courtesy of Charles Semowich, Curator.

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Display movable walls are something that we are also reviewing for better art presentation, for either having them made or buying them already assembled (we're reviewing the quality of the products, as well as being cost effective with our purchase).



Museum Gallery. Image courtesy of Charles Semowich, Curator.

Currently there are grants that are available, which Charles Semowich, our curator, has been researching and is in the process of applying for. These grants, if received, would cover a substantial amount of the expense for the above improvements to be done.

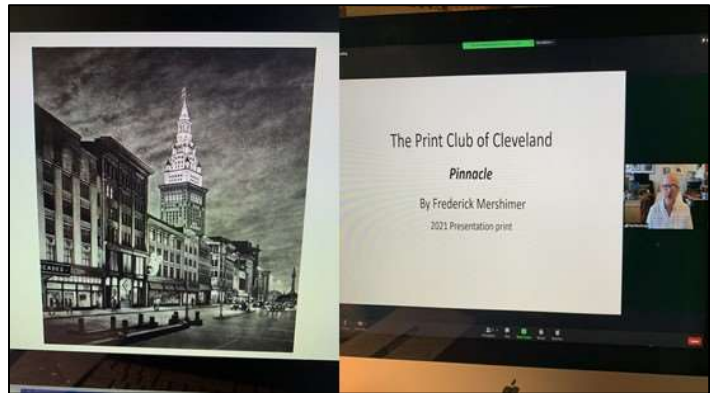
Of course, we have been busy with the maintenance of repairing broken and leaking pipes, reviewing and visiting other available real estate sites (in the event an opportunity is available for a better home for our art). We've had offers of two Roman Catholic churches that we have visited and considered the expense of maintenance, handicap access modifications, high steeple roof (currently leaking and needing repairs), lack of better parking, also if we could have fund raisers on the site with local government regulations (which turned out to be an issue); both churches had serious structural problems. After serious consideration, with both buildings being very attractive as potential art galleries, we determined that they were not a good fit for us at this time.

So, we have been busy and continue to move forward with our auction sales, buying pieces to add to our museum collection and looking forward to the time when we can actually open with standard Visiting Hours for our guests to enjoy our very nice Gallery.

DATELINE: Cleveland**by Samantha Mishne**

The Print Club of Cleveland

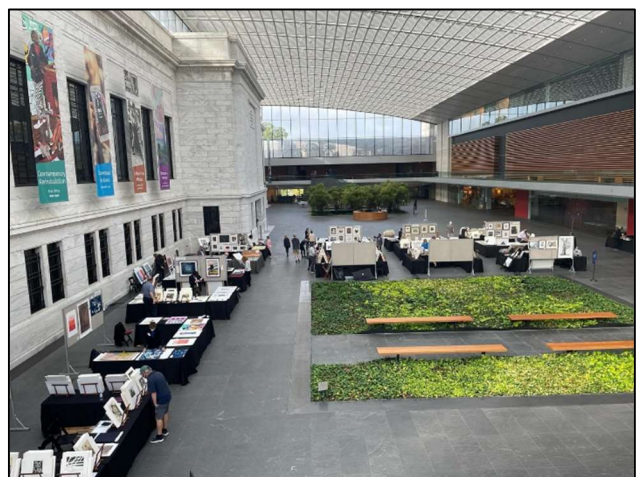
Even with no end in sight for COVID-19 pandemic, this has been a busy few months for The Print Club of Cleveland. We held our annual meeting virtually on August 14th. Though we wished we could have been together in person sharing coffee, as in years past, the online format made it easier for our out-of-state members to attend, as well as for our presentation artist Frederick Mershimer (American, b. 1958) to speak on this year's print. After an introduction, summary of the past year and plans for the next year by new President, Dean Trilling, Fred presented his print *Pinnacle*, which features two downtown Cleveland landmarks, Corner Alley and the Soldiers Monument. Using a mezzotint process, Fred said that while visiting Cleveland, he took a photograph to serve as a reference and from there, "I construct scenes by eliminating objects or changing the perspective to better draw the viewer in a piece."



Members picked up the publication print at a COVID-safe Artists Archives of the Western Reserve, an effort coordinated by Print Club Distribution Committee Chair and newly elected Vice-President Pete Dobbins. It is no easy task distributing 250 prints during a pandemic.

On September 8, members of the Cleveland Print Club had the opportunity to hear Emily Peters, Curator of Prints and Drawings, and Barbara Tannenbaum, Curator of Photography, both Cleveland Museum of Art, talk about the *Ashcan School Prints and the American City, 1990-1940* and *A New York Minute: Street Photography, 1920-1950*; both exhibitions are currently on display at the Cleveland Museum of Art until December 26th.

36th annual **Fine Print Fair** returned to the Cleveland Museum of Art Ames Family Atrium, marking the Club's first in person event since late 2019. Since 1984, the Fine Print Fair has served as an opportunity for members of the community to view and purchase a wide range of works on paper. Featuring 15 dealers, the Fair included art demonstrations and education programming from The Morgan Conservatory, Oberlin College, Zygotte Press, and Kent State University.



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Chaired by Print Club members Sarah Palagyi and Mike Ruttinger, with support from a passionate committee, the fair weekend kicked off with a Collectors' Night Reception providing both an opportunity to get a first look at the fair before



it opened to the public and a chance to reconnect with dealers, curators and fellow print collectors over cocktails and appetizers. This year's raffle print was generously donated by 10 Grand Press, entitled *The Chimera's Trove*, 2019, by Sarah Lutz (American, b. 1967).

A small group of Print Club members put on masks and had the opportunity to tour Ping Pong Press, a two-women fine art printmaking studio in Cleveland Heights, on October 7th. Artist Corrie Slawson and Karen Beckwith, a Tamarind Master Printer, established a partnership in 2018 after having worked together at the Cleveland Institute of Art. Members saw first-hand the ping pong table main work-station and 1973 Charles Brand Intaglio Press with a solid steel bed, along with full screen-printing capabilities with photo-based exposure unit, spray-out booth and over 45 screens. They use green techniques and collaborate with other artists to share their knowledge and passion for printmaking.



Coming up in January 2022 at the Cleveland Museum of Art is an exciting show titled *Women in Print: Recent Acquisitions*, on display from January 16 – June 19, 2022 in the James and Hanna Barlett Prints and Drawing Gallery. This exhibition debuts exciting recent acquisitions to the museum's collection by contemporary women printmakers. From printmaking's beginnings more than 500 years ago, techniques such as lithography and etching were often considered too physically demanding for women to pursue professionally. The medium became increasingly accessible to female artists over the past half century as Atelier 17 in New York and the Tamarind Lithography Workshop in New Mexico, among other printshops, trained a generation of women. *Women in Print* features approximately 30 works by artists ranging from those avidly experimenting with printmaking processes, like Polly Apfelbaum and Julie Mehretu, to others who are exploring the practice for the first time, like Amy Sherald, investigating topics as expansive as personal identity, social issues, and even the creative process itself. This display is made possible with the support, loans and gifts of some of our Print Club members.

If you are interested in learning more about **The Print Club of Cleveland**, please reach out to Alex Czajkowski at ACzajkowski@ClevelandArt.org, the CMA Liaison to the Print Club of Cleveland. You can also visit our website at <https://www.printclubcleveland.org/>.

DATELINE: New York**by Gillian Greenhill Hannum**

The Print Club of New York

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. 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.

Print Club of New York President Kim Henrikson noted that 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

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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 and 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 readdress 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 often “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 currently 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 and 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. You can view Kiki’s talk on the Print Club’s YouTube channel: <https://www.youtube.com/watch?v=hdqePnKnPnA>.



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.

DATELINE: Washington, DC

by Christopher With

The Washington Print Club

At the outset, I heartily thank all Washington Print Club members for their resilience, flexibility, and on-going support of the Washington Print Club during these pandemic months. Regardless of the vicissitudes, the membership has remained consistent—indeed, even slightly increased.

Since our previous communique, the Washington Print Club held its yearly membership appreciation event and business meeting. As in the previous year, it was conducted virtually. The list of new and returning board members was approved, and the annual Printmakers Award was presented. As mentioned earlier, the winner is Jeanette Bolden, a student at the University of Maryland. In addition to a monetary prize, a selection of her works on paper were reproduced on the front and back covers of the Fall 2021 issue of *On Paper*. Also, an interview with Ms. Bolden was published in the pages of the issue. The design, layout, and choice of articles in *On Paper* are astonishing and worthy of the best niche publications. This acclaim is due to the tireless efforts and keen eye of its editor in chief, Lorena Bradford. Articles in the Fall 2021 issue run the gamut from the creations of Sarah Brayer, and art as activism, to a review of “Women Behaving Badly,” and a description of the **New Artists’ Fine Print Collection Research Guides** at the Library of Congress.

Although much of the past year-and-a-half has necessitated virtual educational programs, the Washington Print Club hoped to pivot to in-person events by the end of the year. To a limited degree, this aspiration proved accurate. A select number of educational programs have—and are—being held in-person. One such example was an in-person visit to the home of collectors Juanita and Mel Hardy this past September. Prior to that event, the Washington Print Club sponsored a Zoom presentation in June by lawyer Micah Salb on estate planning for art collectors. And, in the same month, the Club conducted a virtual conversation between artist and printmaker Lou Stovall, his wife and son, and a representative from Hemphill Gallery. In October, the program again was on-line. This time a virtual tour of the Smithsonian American Art Museum exhibition “Sargent, Whistler and Venetian Glass” presented by Alex Mann, the exhibition organizer. Thereafter, in November, we were able to host an in-person program at the National Gallery of Art. This event was led by the show’s curator, Yuri Long, who discussed an array of fine prints and books from Genoa. That same month we had another in-person event. This time Print Club members travelled to Pyramid Atlantic, in Hyattsville, for a tour of the institution’s 40th anniversary exhibition of works on paper. In December, the Print Club will be back in virtual mode with an on-line discussion of the National Gallery of Art’s exhibition “Aquatint: from its Origins to Goya.” The curator, Rene Hoisington, will present the program. And, looking ahead to 2022, we already have reserved a January date for a virtual tour of “The New Women Behind the Camera.” Andrea Nelson, the curator, will offer the program. All of the Washington Print Club Zoom programs are open to everyone and are recorded and posted on YouTube. Indeed, IPCS readers are invited to check out the Washington Print Club’s virtual offerings on our new and updated website at <https://washingtonprintclub.org/>. Also, the Club’s coming and goings can be followed on Instagram and Facebook.

Please stay safe and healthy!

Past Editors

Diane Stupay

The Print Club of Cleveland

Gillian Greenhill Hannum

The Print Club of New York

Heather Solomon-Bowden

Montreal Print Collectors' Society

Barbara Goldsmith

*The Forum for Prints, Drawings
and Photographs
of the Detroit Institute of Art*

Justin Rogers

*The Print Society of the Nelson-Atkins
Museum of Arts, Kansas City*

Kimberly Brandt Henrikson

The Print Club of New York

The **deadline** for the next Newsletter
(July 2022) is June 1, 2022.

Please send your submissions to:

Gillian Greenhill Hannum
IPCS Newsletter Editor
gillianhannum@hotmail.com



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Charles B. Rosenblatt,
The Print Club of Cleveland
IPCS Founder

Gillian Greenhill Hannum, *Editor*
gillianhannum@hotmail.com

Contributors

Gillian Greenhill Hannum
Samantha Mishne
Charles Semowich
Christopher With

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Editorship rotates every two years among
the societies.

The IPCS brings together North American
print societies, sharing information to further
the enjoyment of original prints across the
continent.

International Print Collectors' Societies Membership Roster

LOCATION	ORGANIZATION	PRIMARY CONTACT	SECONDARY CONTACT
Albany, NY	Print Club of Albany 150 Barrett Street Schnectadny, NY 12305 518-449-4756 www.PCAPrint.org	Charles Semowich Secretary Curator, Museum of Prints & Printmaking museumofprints@gmail.com	Barbara Milano President info@pcaprint.org
Cleveland, OH	The Print Club of Cleveland c/o The Cleveland Museum of Art 11150 East Boulevard Cleveland, OH 44106-1797 216-421-7340 www.printclubcleveland.org	Jennifer Leach President jrleach@neo.rr.com	Alexandria Czajkowski aczajkowski@clevelandart.org
Des Moines, IA	Des Moines Art Center Print Club 4700 Grand Avenue Des Moines, IA 50314 515-277-4405 www.desmoinesartcenter.org	Catherine Dreiss 672 18th Street Des Moines, IA 50314 515-284-6980	printclub@desmoinesartcenter.org
Kansas City, MO	Print Society of Greater Kansas City c/o Arts KC 106 Southwest Blvd Kansas City, MO 64108	David McGee mcgeed@gvsu.edu	
Montreal, QC	Montreal Print Collectors' Society [1984-2019, now disbanded]	Heather Solomon-Bowden Editor emerita duckpond109@sympatico.ca	
New York, NY	Print Club of New York P.O. Box 4477 Grand Central Station New York, NY 10163 www.printclubofnewyork.org	Kimberly Henrikson President 917-589-9611 kabpsu@yahoo.com	Gillian Greenhill Hannum Newsletter Editor 3503 Victoria Dr. Mount Kisco, NY 10549 914-218-8224 gillian.hannum@mville.edu
Rochester, NY	The Print Club of Rochester Rochester, NY	Adam Werth 585-775-9660 aawerth1979@gmail.com	Heather Swenson 585-704-5805 heather@printclubofrochester.org
San Francisco, CA	Achenbach Graphic Arts Council California Palace of the Legion of Honor 100 34th Avenue San Francisco, CA 94121 415-750-3676 www.achenbach.org	Sylvia Vientulis svientulis@famsf.org	Leila Narvid lnarvid@gmail.com
Washington, DC	Washington Print Club 9603 Bristol Avenue Silver Spring, MD 20901 www.washingtonprintclub.org	Christopher With President cwith@me.com	Lulen Walker Special Collections - Art Curator Research Center Georgetown University Library 3700 O Street, NW Washington, DC 20057-1174 llw@georgetown.edu 202-687-1469

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