

# The Print Club of New York Inc

Winter 2022

## President's Greeting

Greetings PCNY Members,

I am writing from the depths of winter in the cold and wet northeast but after having reached out to so many of you about the annual print mailing, I recognize that there are a good number of you enjoying more hospitable climes in other parts of the country. While we are the Print Club of NEW YORK, I see that some members have moved or reside seasonally in other parts of the country. In revisiting our member roster, I am always amazed and encouraged by the breadth of membership and long-term commitment so many of you have made to the Club by retaining your membership through all of these years and across regions of the country. I have to tell you that it was so nice hearing from those of you who took the time to chat a bit with me via email. We're not an exponentially large group, it's a rather manageable number, so it's heartening to have the ability to maintain that personal connection. I just love the interest everyone has in prints and printmaking and the good questions you raise and information you share. You should know that we're in the process of expanding the tools and features on the Club's website to allow more interaction so that we can ask and share information with each other. Among our membership, there is a lot of knowledge and experience out there associated with our collections and related activities. I think you'll be really pleased to have a central location where you can go to make use of the community we have together. News about the updates will be forthcoming as the features are available.

You'll be pleased to know that plans remain on track for a summer celebration in recognition of our 30th anniversary. While we have had to shift and stretch our origi-

nal planning around the unexpected surprises associated with COVID resurgences through the fall and winter, we have some confidence that summer is more likely to be a better time to consider plans for a gathering. We have secured the date of June 7th for an event at the National Arts Club at 6:30 PM.

Prior to the anniversary event, please save the date of May 16th for the Club's Annual Meeting and Artists' Showcase at the Society of Illustrators. Our intention is to hold it in-person with the invited artists in attendance to present their work as we have typically done in past years. For anyone who is a new member, this is a wonderful opportunity to hear directly from printmaking artists about their work and current projects and then to purchase prints directly from them later during the evening. It's an event I've missed in these past couple of years but am looking forward to attending as a live event again.

Through the spring we will continue to offer other talks and tours as we schedule them. Dates and details to come.

Stay warm and healthy through the season, and I'm looking forward to seeing you all soon!

Best wishes to you all,  
Kimberly Henrikson

## IFPDA Print Month

*Gillian Greenhill Hannum*

The 2021 IFPDA Print Fair was, again, a virtual event due to the continuing pandemic. In addition to the Viewing Rooms offered by participating galleries and dealers, there was also an abundance of programming, with events scheduled during the noon hour. Had I had time, I would have attended all of them, but short reports on those I was able to view will give a sense of the variety offered. The inaugural event of this year's fair was reported on in the Fall 2021 *Print Club Newsletter*.

**"Full Spectrum: Celebrating 50 Years of the Brandywine Workshop and Archives," Thursday, October 7, 2021, noon**

Registrants for this session were welcomed by David Tunick, of **David Tunick, Inc.** in New York, who introduced the program. He noted that from its inception, the Brandywine Workshop embraced a diverse group of artists and a diverse audience. It rapidly became one of the most important cultural institutions, both in the U.S. and abroad.

Tunick then introduced Shelley Langdale, the speaker for this session. Langdale is Curator and Head of the Department of Modern Prints and Drawings at the National Gallery of Art; previously, she was at the Philadelphia Museum of Art, where she curated the show "Full Spectrum: Prints from the Brandywine Workshop" in 2012 (catalog published by Yale University Press). Langdale began her presentation by sharing a film featuring Brandywine's Founding Director, Allan Edmunds.

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

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Gillian Greenhill Hannum

Driven by a strong belief that printmaking is a democratic medium, Edmunds started the Brandywine Workshop as the Brandywine Graphic Workshop on Brandywine Street in the Spring Garden neighborhood of Philadelphia in 1972. Initially, it was an artist collective for artists and art educators. Soon, the idea came to train high school students in fine art printing; there was very little opportunity to study art in inner city schools at this time, and Edmunds, who went to Tyler School of Art and then taught high school, saw a need for opportunities for youth within the community. Incorporated as a not-for-profit in 1974, Brandywine primarily produced limited edition screen prints. A Visiting Artist-in-Residence program began a year later and brought such major figures as Sam Gilliam to the Workshop. Under support from CETA (the Comprehensive Employment Training Act), Brandywine began to pay students to work as print shop assistants.

In the 1980s, Brandywine moved to Kater Street in South Philadelphia, and later, to its current location on Broad Street. They added "Archives" to their name a few years ago when they decided to also focus on permanently building a collection of the work produced by those coming through the Workshop. A book, *Three Decades of American Printmaking: Prints from the Brandywine Workshop Collection* was published in 2004.

**"Happy Accident: Robert Rauschenberg, Robert Blackburn, & Tatyana Grosman and the Rise of Collaborative Printmaking," October 12, noon**

Susan Teller of **Susan Teller Gallery** gave the IFPDA welcome to this event, which featured Phil Sanders, recipient of the 2020 IFPDA Foundation Book Award for his book *Prints and their Makers*, published by Princeton Architectural Press. Jenny Gibbs, Executive Director of the IFPDA, introduced Phil, noting that the volume being celebrated is in a class by itself due to the author's ability to clearly explain complex processes in printmaking. She provided a brief overview of Phil's career, which has included serving as master printer at Universal Limited Art Editions and at Robert Blackburn Printmaking Workshop, which he also directed. Print Club members may recall Phil's "book talk" for us last year (if you missed it, the video is available in the Events area of the Print Club's website).

Phil began by thanking the many people who helped him to bring his project to fruition and said that his focus for this talk was going to be Robert Rauschenberg's 1963 lithograph *Accident*, printed from two stones in an edition of 29 by ULAE. (This print was also discussed in Phil's talk for the Print Club and is included in the write-up in the Winter 2021 *Print Club Newsletter*.)

Sanders noted that three "hats" are involved in making fine art prints – the artist, the printer, and the publisher. Sometimes a single person wears all three hats. Sometimes three people are involved. The latter is the case with *Accident*. Sanders began the discussion with the publisher, Tatyana Grosman. The publisher invites the artist, creates an environment that encourages productive work, and pays the costs associated with publishing the print. Grosman, who founded ULAE in West Islip on Long Island, was extremely charismatic. Sanders sees her as being of the same class in terms of significance as

Ambrose Vollard, Picasso's publisher. She was born in 1904 in Siberia; her family, Russian Jews who were forced to convert, left in 1918. They first settled in Dresden, Germany; she moved to Paris with her husband Maurice, a painter, in 1932. The couple fled Europe as the Nazis advanced and wound up in New York. Maurice suffered a heart attack in 1955, and Tatyana decided to found a press to help support their family; ULAE opened in 1957. They began thinking they would make reproduction screen prints, but Tatyana was encouraged to make original fine art prints instead. She learned lithography from other Long Island artists and printers. She wanted to create artist books, and her first pairing was artist Larry Rivers with poet Frank O'Hara (the two were friends, and when Grosman went to speak with Rivers about doing the project, she found O'Hara there with him). *Stones* was the outcome of this collaborative project.

Jasper Johns was also involved with ULAE early on; he suggested Rauchenberg to Tatyana. She invited him, but for two years he refused. Eventually, though, he was drawn to the possibilities she presented. She created a French Salon-like atmosphere that encouraged shared exploration and social engagement. Artists ate and relaxed together as well as worked together.

The second "hat" Sanders discussed was the printer. Grosman hired Bob Blackburn in 1957, and he was master printer at ULAE until 1963. The son of Jamaican immigrants, he learned lithography at the Harlem Art Center, where Riva Helfond was his first teacher. He assisted Jacob Lawrence as a studio assistant at the age of 14. Blackburn's own early work was in the Social Realist style. In 1941, he won a scholarship to the Art Students League, where he studied with Will Barnet; this was the start of a lifetime friendship. Blackburn was such a quick learner that Barnet passed along contract jobs to him, thus launching Blackburn's career as a master printer for others. During this time, Blackburn's work became more abstract. As a Black man, Blackburn could not print anywhere in New York City once he completed his studies, so he rented space on 17th Street and opened his own studio, which eventually became the Robert Blackburn Printmaking Workshop. Bob printed for many of the African-American artists of the day, including Norman Lewis, Romare Bearden, and Ernest Crichlow.

Blackburn spent 1953-54 in Paris; RBPMW absorbed Stanley Hayter's Atelier 17 after Hayter went back to Paris. Blackburn printed Charles White's lithographic portrait of the abolitionist John Brown, which would never have been printed at that time by a white publisher or studio. Barnet and Blackburn really pushed color lithography with lots of experimentation in the 1950s. Blackburn's own work became highly abstract during this time.

The final "hat" in this triangle was worn by the artist; Rauschenberg was 37 when he finally came to ULAE. The story is that Jasper Johns was having litho stones delivered to his studio. It was upstairs in the same building where Rauschenberg had his studio, and Jasper asked his friend Bob to help him get the stones upstairs. When it came to the final stone, Rauschenberg said he was tired and would keep it in his studio overnight and bring it up next morning. Cy Twombly and Jim Dine stopped by

## Upcoming Print Club Events

### Monday, May 16, 2022, 6 – 8 pm

Print Club Annual Meeting and Artists' Showcase, Society of Illustrators, 128 E. 63<sup>rd</sup> Street, New York, NY.

### Tuesday, June 7, 2022, 6:30 – 8:30 pm

Save the date for our COVID-rescheduled 30<sup>th</sup> Anniversary Celebration at the National Arts Club, 15 Gramercy Park South, New York, NY.

### Also of Interest to Print Club members:

#### Through February 27, 2022

*Impressions: The Inventions of Printmaking*, Neuberger Museum of Art, Purchase College SUNY, 735 Anderson Hill Road, Purchase, NY, <https://neuberger.org/>.

#### Through March 20, 2022

*Shik Munakata: A Way of Seeing*, Japan Society, 333 East 47<sup>th</sup> Street, New York, NY, <https://www.japansociety.org/>.

#### Through March 26, 2022

*Unfinished: New Prints 2022/Winter*, selected by Queer.Archive.Work, International Print Center New York, 508 W. 26<sup>th</sup> St., 5A, New York, NY, <https://ipcny.org/>.

#### Through April 17, 2022

*A Show of Hands: Best in Show Award Recipient*, Diane Cherr, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, <https://contemprints.org/>.

#### Through May 8, 2022

*Printmaking in the Age of Dürer*, Palmer Museum of Art, The Pennsylvania State University, University Park, PA, <https://palmer-museum.psu.edu/exhibition/printmaking-in-the-age-of-durer/>.

#### Through May 22, 2022

*Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation*, organized by National Museum of Women in the Arts, American University Museum at the Katzen Arts Center, Washington, DC, <https://nmwa.org/exhibitions/positive-fragmentation/>.

#### June 5 – August 28, 2022

*8th Annual Foot Print*, international competition exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, <https://contemprints.org/>.

that evening, and they all drew on the stone.

Rauschenberg was seduced.

Rauschenberg and Blackburn experimented with transfer images. Blackburn said, "Your job is to get the image on the stone; mine is to get it on paper." *Abby's Bird* (1962) resulted in an edition of 50, commissioned by the Hilton Hotel in New York City. The *Stunt Man* series (1962) experiments with materials in a spontaneous, improvisational way. This was followed by *Urban* and *Suburban* (1962), large-scale works. Rauschenberg won a prize for his prints in Tokyo that year; this was a result of Grosman's putting his work "out there."

Sanders noted that each artist approaches the language of printmaking differently. *Accident* grew from the atmosphere Tatyana created at ULAE and the relationship that the artist and printer had developed. Trust is what allowed this remarkable and celebrated print to happen. The stone Rauschenberg had prepared for printing likely had a dip in it, which led to its cracking when run through the press. Blackburn was devastated! He called the artist right away; Rauschenberg had only one question, "Can you print it?" Blackburn replied affirmatively. Next morning, Rauschenberg came out and they tried again; another crack developed. Blackburn used a furniture clamp to hold what were now two separate pieces of the stone together and managed to get an edition of 29 from *Accident*. The crack "makes" the print; Sanders showed an early proof prior to the cracking of the stone. The later proof is much more visually arresting.

Rauschenberg ultimately became one of the most prolific printmakers of the 20<sup>th</sup> century. *Accident* toured the world, won prizes, and was hugely impactful. It really launched ULAE as a major force in the print world. Blackburn had a chance to work with many of the leading mid-century artists at ULAE, including Grace Hartigan, Helen Frankenthaler, Jasper Johns, Jim Dine, and Robert Motherwell. Blackburn's own *Broken Stone*, inspired by *Accident*, was drawn in the 1960s and editioned in 1971. Blackburn's work at ULAE financially supported the RBPMW, which was a godsend to artists of color in New York at the time.

## New York Satellite Print Fair

Gillian Greenhill Hannum

This year, the Virtual Satellite Print Fair featured 31 exhibitors. It ran from October 15 to 31. Always a pleasure to visit in person, the virtual Viewing Rooms did not disappoint. In addition, the fair's website was organized in such a way that one could search by category, such as "Monotypes, Monoprints and Drawings," or "African American," "Women Artists," "Japanese Woodblock Prints," and so forth. This really allowed for focused searches. For example, selecting "African American" led to several works by Elizabeth Catlett being offered by **Keith Sheridan LLC**: a 1983 linocut of *Survivor* was being offered for \$6,800 and a 1947 linocut of *Campesino Mexicano* for \$3,400. **Thomas French Fine Art LLC** had Catlett's *Man*, a 1975 linocut for \$1,750. **Paramour Fine Arts** had prints by Jacob Lawrence and



Norman Lewis. In addition to works by African-American artists, there were also works with African-American subjects, including David Siqueiros' *Dama Negra*, offered by **Roger Genser – The Prints and the Pauper**.

One category was listed as "Hot Off the Press." It only included work created in the past five years. **Center Street Studio** had a lovely 2021 monotype by Markus Linnenbrink. I was also drawn to Hiroto Norikane's etchings offered by **Azuma Gallery**; I especially liked *Shoji-19 (Dried Persimmons)* (2021). **The Old Print Shop** was showing an aquatint by Linda Adato that was completed not long before her passing earlier this year. It also had work by former Showcase artist DeAnn Prosia as well as by Art Werger and Bill Behnken, among others. **C. G. Boerner LLC** had an imprint of our Club's 2020 print by Victoria Burge, *Night Architecture*, for \$800. **VanDeb Editions** had stunning recent pieces by Nancy Azara, Peggy Cyphers and Marina Adams. VanDeb also had two series of screen prints by Audrey Flack from 2018; they were selling for

\$2,500 and \$1,200 respectively. Gorgeous monoprints by Deborah Freeman were available both through VanDeb Editions and also **Oehme Graphics**. **The Verne Collection** had a number of works by former Presentation Print artist Sarah Brayer, including a 2020 aquatint titled *Midnight Moon* (\$3,000). Ted Colyer's 2020 woodblock print, *Dialogue*, was among the many beautiful prints being offered by **The Tolman Collection of New York**.

There were also many opportunities at the Satellite Fair for "entry level" collectors. An exquisitely delicate aquatint by Stephen McMillan, *Morning Meditation* (2021) could be had for \$250 at **Warnock Fine Arts**. The Tolman Collection had a terrific 2018 etching of *Breakfast on the Bed* by Yuji Hiratsuka available for \$380, and Azuma Gallery had an intaglio of *Bonsaist* by the same artist for \$350. These are only a few examples of the many accessible, original works of art available to those who venture into the world of print collecting. Plan now to check out the 2022 Satellite Print Fair (hopefully, back in-person).

## E/AB Fair

Gillian Greenhill Hannum

This year's E/AB Fair opened on October 18 with 51 Viewing Rooms offered. Brooklyn's **10 Grand Press** was the first publisher's site I visited.

Among the wide variety of works showcased, most of which were monotypes, was a 2021 monotype, *My Muses*, by the late Richard Segalman, whose passing we reported in the Fall 2021 *Print Club Newsletter*. This unique print was priced at \$4,000. **Anémona Editores** of Mexico City had a lot of really interesting experimental work with prints on metal and fiber panels as well as some accordion-folded artists' books. I especially liked *Blue Stories I – VI* by Jan Hendrix (2021) showing trees against the sky, screen prints and automotive lacquer on aluminum panels. **Anthony Kirk Editions** was showcasing work by several artists who have done prints for our Club: *Signs*, a 2018 photogravure with hand coloring in an edition of 20 by this year's artist, Kiki Smith (\$4,500); *Fenway IV*, a 2017 aquatint and polymer intaglio by John Walker (\$2,000); and *Fenway V*, a 2017 etching and aquatint by Walker (\$3,500).

**The Brodsky Center at PAFA** was showing several works by Willie Cole, as well as a colorful 2006 digital print with fabric appliqué by the late Emma Amos. There was a 2004 Faith Ringgold 5-color lithograph, *Somebody Stole My Broken Heart* (\$3,000), and three works by Joan Snyder. All were published by The Brodsky Center. They also had a 12-print portfolio from 2012 by Kiki Smith titled *Light Trail* (\$12,000/edition of 11). I was drawn to Serena Perrone's cyanotypes and gum bichromate prints at **Cade Tompkins Projects (RI)**. **Center for Contemporary Printmaking (CT)** was featuring recent etchings by Dasha Shiskin as well as 2019 screen prints with fabric by April Bey. **Deb Chaney Editions** (Brooklyn) and **Ateliers Stéphane Guilbaud** in Paris and La Force, France, offer artists a variety of venues for printing editions. The Viewing Room was showcasing lithographs by Ethan Murrow, Dasha Shiskin, and Kate McCrickard, as

well as Pierre Monestier, Damien Deroubaix, Barbara Schroeder, and Yann Kebbi.

**Gravura Brasileira** in São Paulo is the only gallery in Brazil dedicated to fine art prints and printmaking. Their Viewing Room included an interesting video showing part of the process of *In Substance*, an etching and dry point (2003/2021). Indeed, the virtual format seems to have welcomed a wider geographical range of studios and print shops to this year's event. Next up after Gravura Brasileira was **Har-El Printers and Publishers** of Tel Aviv. In business publishing prints since 1974, they work with artists from around the world. **Glasgow Print Studio** in Scotland has been operating since 1973. They were showing etchings, woodcuts and screen prints. *Fish Market Venice*, an etching by Elizabeth Blackadder, made me feel like I was looking into the bins laid out on the tables at the Rialto market. *Razed*, a yellow and purple woodcut by Tom Hammick, was appealing in its simplicity. Other international workshops I encountered for the first time in this year's line-up were **Tchikebe** in Marseille, France and **Trykkerit** in Bergen, Norway. Both had a variety of interesting work. **Two Cents Press** in Serrazzano, Italy recently began to publish an artists' magazine called *MAH!* — examples of which were shown in their Viewing Room.

**IS Projects** of Fort Lauderdale (FL), a public-access printing and book arts studio, was showcasing a lot of innovative book arts projects. **Island Press** in St. Louis (MO) had a 2007 Chakaia Booker collagraph titled *Dilated Perception*, created with digital images, rubber, *chine collé*, collage and relief in an edition of 10. Booker was a former Print Club commissioned artist. New York's **Jungle Press** had among its offerings a stunning set of color lithographs done by Mark di Suvero in 2018. They were from an edition of 15 and were selling for \$3,500 each, printed at Jungle Press and published by Spacetime.

**KIDO Press** in Tokyo led with a 2018 series of photogravure and engravings by the Print Club's 2021 artist, Kiki Smith. *Catchers I – IV* featured hands and stars.

Arturo Herrera and Derrick Adams were the featured artists of the **Lower East Side Printshop's** Viewing Room. I liked Heather Day's recent silkscreen monoprints shown by **Marginal Editions** of New York. New work by Dasha Shishkin, printed by Julia Samuels, was showcased by **Overpass Projects** (RI). Samuels' own linocut street scenes drew my attention. **Julian Page** of London was showing Print Club commissioned artist Victoria Burge's 2020 polymer intaglio *Hillcrest*, published by Burge and Julian Page in an edition of 12.

**Paper Crown Press** (NJ) was offering a portfolio titled *The Human Condition* (2018), which includes prints by several former Showcase Artists. It is an edition of 20 and sells for \$5,000. **Petrichor Press** of Philadelphia featured incredibly detailed stone lithographs creating overall patterns by Astrid Bowlby. **Planthouse** (NY) had a 2020 etching by Victoria Burge, *Composition A*, paired with a soft ground and aquatint, *Composition B*; the pair were \$2,000. There were also prints by former Showcase artist, Nina Jordan. **Debra Press Fine Art** (NJ and London) was showing Faith Ringgold's 2007 silkscreen *Somebody Stole my Broken Heart*, published in an edition of 60 by Hunterdon Art Museum and printed, as our PCNY print by Ringgold was, at the Experimental Printmaking Institute at Lafayette College.

**Print Club Ltd.** of Sacramento (CA) specializes in silk-screen. It was featuring a recent project with Brooklyn-based ceramic artist Cody Hoyt. **Purgatory Pie Press** of Brooklyn was featuring work by April Vollmer, who did a workshop for Print Club members several years ago. **Rutgers Print Collaborative** had work in a variety of media, including silkscreen and etching and aquatint, by artists such as Damien Davis, Enrique Chagoya, Nona Faustine Simmons, and Mark Thomas Gibson, all printed with master printer Randy Hemminghaus.

**Wingate Studio** (NH) had a lovely new aquatint edition by artist Tunji Adeniyi-Jones titled *Astral Reflections*, as well as several other projects with the artist. I was also drawn to several 2020 *chine collé* works by Elizabeth Atterbury. Finally, **Zea Mays Printmaking** in Northampton (MA) was featuring a fascinating series by Nancy Diessner. Three-dimensional, boat-shaped works were created using photopolymer intaglio and materials like paper made from invasive plants, boat decking fabric and mahogany strips.

While we hope to have the fairs back as in-person events for 2022, as with so many things, the virtual format did open up some new possibilities and allowed for a much more leisurely review of the amazing range of work being undertaken by contemporary printmakers.

## Rembrandt Van Rijn: Online Exhibition at the Morgan Library and Museum

Maryanne Garbowsky

Before selfies were even a thought, Rembrandt van Rijn was practicing his own self-referencing in his self-portraits — marvelous etchings done over years of his life. These, along with numerous other etchings — 500 in all —, are on view in an extraordinary and comprehensive online exhibition, *Rembrandt Prints Online*, at the Morgan Library and Museum. For art lovers and those particularly enamored of Rembrandt's prints, this is a must-see show. The collection is arranged into five categories, beginning with "All Prints" and followed by "Self-Portraits."

After a brief introduction, "All Prints" lists the prints chronologically, starting with *The Flight into Egypt* (ca. 1628) to the last ones, dating from the 1660s. What follows are prints either no longer attributed to the artist or works done by unknown students in the artist's workshop. Each print has links to other pages that provide additional information, such as an artist page or catalogue listing or notes. These pages are easily accessed and offer more complete background for those interested.

There are 41 self-portraits in all: *Bare-Headed Bust* done in ca. 1629 is the first, and *Self-Portrait* done in 1648 is the last. Most of them show only the artist, but three include his wife Saskia, in what was a type of wedding portrait showing the happy couple together. The others show the artist in various dress, in varied mood and pose. He is clearly fascinated by his own image, though from a practical standpoint making a self-portrait is cost effective as well as convenient — no model is ever necessary: one's

self is readily available. We can only imagine the fun that Rembrandt had dressing himself in various costumes. In one he is a king or royal (*Self-Portrait with Raised Sabre*, 1634); in another a nobleman dressed in *Velvet Cap with Plume* (1638).

Scrolling through the prints one by one, the viewer notes each print's particulars, how they vary each from each. Swept up in the swirl of his line, we marvel at the sureness and skill of his hand. The peculiarities of dress or costume, headdresses, hairstyle, setting, light and dark — all impress us with his ability to catch action, mood, and atmosphere. The last four depict him in plain clothes with a brimmed hat sitting by a window doing what he does best — *Etching at a Window* (1648).

One of my favorites is *Self-Portrait in a Cap, Wide-Eyed and Open Mouthed* (1630). One supposes that in this unusual portrait Rembrandt practices his craft: how to create expressions of shock or surprise. Several show him in various hats or caps — fur, velvet, flat, high, soft — but I prefer his hair exposed as in *Self-Portrait with Long Bushy Hair* (1631). Here we witness the joy of his line, its energy and free-wheeling spirit as it ranges confidently in multiple directions. What a delight for Rembrandt as well as for the admirer of his art.

While Rembrandt is credited with having completed the most self-portraits of any previous artist — approximately 75, he also did many portraits of family members, friends, people in the community — among them artists, physicians, and preachers. However, some of the most memorable are those of his mother and father. His wife Saskia, to whom he was married for 13 years until her

untimely death at 29, is the model for several portraits. One of the most interesting is *The Little Jewish Bride* (1638) which depicts Saskia as St. Catherine, the first Christian martyr. She appears gracious and proud with her dress and hair billowing around her. A three-quarters pose, she looks directly out at the viewer. Done four years before the birth of her fourth and only surviving child, Titus, she appears strong and vibrant, but in a later print, *Sick Woman With A Large White Headdress* (1645), she is ill and dying of tuberculosis. Another portrait done in 1656 shows their son Titus as a young boy.

The largest group of prints is found in the "Religious Subjects." These include scenes from both the Old and New Testament, stories dealing with Abraham and Hagar, Abraham and Isaac, Joseph and his coat, and Joseph telling his dreams. There are also parables from the New Testament such as *The Return of the Prodigal Son* and *The Good Samaritan*. Scenes from the life of Christ proliferate, beginning with Joseph and Mary's flight to Egypt to Christ's crucifixion.

The print known as *The Three Crosses* (1653) is one of my favorites and appears in three different states. Experimenting with his prints "to improve and extend his expressive power," the artist could get different effects from a single image by wiping the surface ink. Thus it is, in the three prints shown, the varying results help us to see each image differently. "By creatively inking the copperplate, Rembrandt in a certain sense painted each impression" (Met Museum). The first print, with the ink wiped from the center so that "the central shaft of light" is emphasized, heightens the drama of Christ's death as he hangs between the two thieves.

The last group comprised of "Landscapes" is one of the smallest, though its images of the flat, low country that is

Amsterdam are pleasing as well as memorable. Some have figures in them, people along with animals, while others include cottages, barns or towers. One even has a windmill. There are prints with water and canals, and many that have trees. Among these, my favorite is *The Three Trees* (1643), shown in four discrete prints: one with lightning and the image reversed, another without lightning and the image reversed, and two others, one of which has more clearly defined houses in the background. There is a different grain on this print that may "be the result of burnishing and scraping" (White and Boon). The fourth image is the most dramatic with the light on the right contrasting with the heavy dark markings on the left. The two together frame the image, while the background light silhouettes the trees against the sky. It is a pleasing and comforting work despite the ominous weather ahead.

All in all, the exhibition provides both the novice and the expert a closer look at the artist. Since the online exhibition has no time limit, it is available whenever one chooses to visit. The collection allows the viewer both space and time to look at each print individually or as a group. Although it is certainly better to see the actual print, this exhibition provides the perfect opportunity to develop a better understanding and appreciation of the work of a master.

### Bibliography

"Christ Crucified Between the Two Thieves: The Three Crosses," Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/354631>.

"Rembrandt Prints Online," Morgan Library, <https://www.themorgan.org/rembrandt>.

## Presentation Prints and Print Artists

In October, Stewart & Stewart of Bloomfield Hills, MI, announced a new series of monoprints by **Richard Bosman**, our Club's 1996 commissioned artist. Images in the new, 2021 *Cellphone* series are certainly a comment on our times! There are 14 unique prints in the series.

At a recent Swann auction of African-American art, "our" **Elizabeth Catlett**, *Gossip*, (2005 commissioned print) sold for \$9,375 (including premium). Prior to auction, the estimated price was \$2000 - \$3000.

The Block Museum at Northwestern University recently (Sept 22 to December 5, 2021) had an exhibit entitled: *Who Says, Who Shows, What Counts: Thinking about History with The Block's Collection*. Included in that show was the Club's print by **Warrington Colescott**, *Picasso at Mougins: The Etchings* (2002). There is a catalog of the

exhibit available for sale from the Block Museum. Each print in the catalogue has a one-page commentary by a different writer; for the Colescott piece, the author was S. Hollis Clayson.

The LeRoy Neiman Center for Print Studies at Columbia University has announced the publication of three new color woodcuts by our Club's 2003 artist, **John Walker**. *Catch* (color woodcut and collage) and *Changing 1* and *2* have each been issued as editions of 10.

**Faith Ringgold**, the Print Club's 2014 commissioned artist, received the 2021 Louis Auchincloss Prize at an event on November 16 at The Museum of the City of New York. The prize is presented to writers and artists whose work is inspired by and enhances the five boroughs of New York City.



## Berkman Makes it Big In NYC Underground

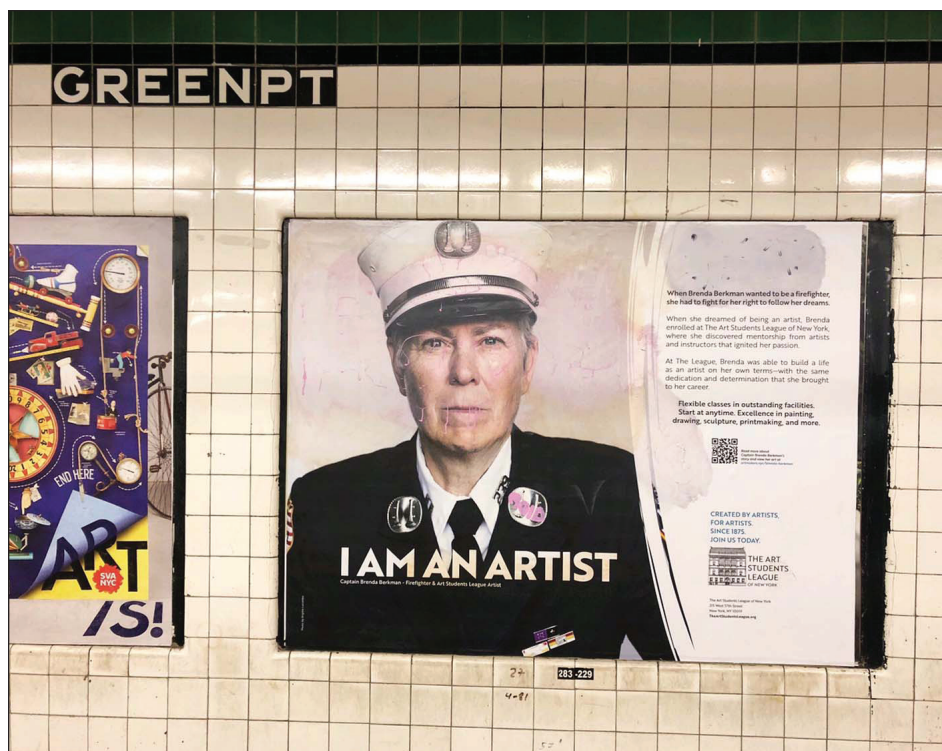
Kay Deaux

**B**renda Berkman, who had successful careers first as a lawyer and then as a firefighter and officer in the FDNY, added yet another set of skills to her resume when she enrolled at the Art Students League in 2008 to develop her talents as a print-maker. It was at the League that the PCNY Showcase committee became aware of her work and selected her as one of the artists in our 2019 Showcase event. While studying at the League, Brenda has had a number of mentors, including three former PCNY Showcase artists: Rick Pantell (1995), Bill Behnken (1996), and Tomomi Ono (2007).

In recent months, Brenda's story of firefighter-to-artist has gained a much larger audience, as she is featured on a poster displayed in subway stations throughout the city as part of a recruitment campaign by the Art Students League. "I AM AN ARTIST," the poster proclaims, with an image of Brenda as large and compelling as the old "Uncle Sam wants you" posters of the past. The poster also includes a QR code that takes viewers both to a page about Brenda's work as well as to sites for ASL instructors.

Brenda has been exceedingly busy since she appeared at our Showcase. One of the projects that she displayed at the Showcase event, her series of prints entitled *Thirty-six Views of One World Trade Center*, was featured in an exhibit at St. Olaf College (MN) last fall; additionally, this complete set is now compiled in book form (and can be purchased by going to <https://www.thirty-sixviews.com/>). Some of the individual prints from the series are also still available from the artist.

Brenda also serves on the Board of Directors of Monumental Women, the group responsible for the monument to Women's Rights Pioneers that now stands at the south end of Central Park. In addition to doing fund-rais-



Art Students League Poster Featuring Former PCNY Showcase Artist Brenda Berkman. PHOTOGRAPHED AT GREENPOINT AVENUE SUBWAY STATION BY CLUB MEMBER JENNA LONDON.

ing for the project and developing a guide for communities who want to similarly honor great women of the past, Brenda and her colleagues have created a Women's Rights History trail throughout the five boroughs that honors "the diverse contributions of NYC women to the advancement of women's rights" (check out their website at <https://monumentalwomen.org>). Further, Brenda's own contribution to legitimizing the role of women as firefighters has been celebrated in a biographical book for children entitled *Send a Girl!: The True Story of How Women Joined the FDNY*, authored by Jessica Rinker and illustrated by Meg Hunt, published in March 2021.

To keep up with the art and activities of this multifaceted artist, go to her website: <https://brendaberkmanart-works.com>.

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

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