

The Print Club of New York Inc

Fall 2022

Greetings PCNY Members,

Fall 2022 is here, and we have just held our first “live” Presentation Print Artist’s Talk since 2019! Didier William joined us at the National Arts Club at the end of September to share this year’s Presentation Print—*Vol*—while giving a fascinating presentation to all in attendance and very kindly answering a multitude of questions stemming from the breadth of material he presented. My thanks to everyone who attended; it was so nice to see so many of you and to say hello in person and begin catching up. It’s been a long, slow road, but I’m pleased we are able to reconvene the Print Club of New York’s in-person events and facilitate a return to our programs in their more typical manner.

At the start of September, members received VIP passes to the annual Art on Paper fair and we’ll be receiving the same for the IFPDA Fine Art Print Fair at the end of this month. Activities like these get our members and friends from the print community out and about seeing each other and talking about prints and printmaking. They serve as the source of news, knowledge, and inspiration as we take back all of what we’ve seen and heard to our respective personal and professional lives. I’ve missed these events for both the excitement of experiencing so much art in one place and the reinforcement of personal connections. If you are in the area during these events, I strongly encourage you to make the time to attend; there is always so much to see and enjoy.

Through the fall and into the winter, we will be adding more events to the calendar. Be sure to look for email announcements with notices of tours and talks. We’re working on a couple of tours before the end of this year

and will circulate those invitations. RSVPs are appreciated. And if you have a friend who is interested in prints and what we do, consider bringing them along as a guest so they learn more about prints and what the Print Club of New York is all about. We would love to have more new members and do have open membership spaces on the roster, so spread the word where you can!

Best wishes to all,
Kimberly Henrikson



View of Art on Paper Fair.
PHOTO COURTESY OF STEPHANIE FEINGOLD.

The Print Club of New York, Inc.

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Recent Club Events

Art on Paper New York

Reported by Stephanie Feingold

Print Club members kicked off the fall art season with passes to the Art on Paper fair, held at Pier 36 in Manhattan from September 8 – 11, 2022. More than 100 galleries from around the world were represented, all showing works based on paper, including prints. Work by former Presentation Print artist Donald Teskey (2015) was on view at Stoney Road Press’s booth,



Stoney Road Press booth at Art on Paper Fair; David O'Donoghue with work by Donald Teskey. PHOTO COURTESY OF STEPHANIE FEINGOLD.

Benrimon Editions had recent work by Print Club commissioned artist Alex Katz (1994), and the Tolman Collection featured work by Sarah Brayer (2017), including an aquatint of New York City at night titled *City Pearls*.

Didier William Artist's Talk and Print Unveiling

Gillian Greenhill Hannum

On Tuesday evening, September 27, Print Club members and their guests gathered in the Sculpture Court of the National Arts Club for the annual artist's talk by the Club's commissioned artist. This year, the event was live after several years of being limited to Zoom due to COVID. However, the event was recorded.

President Kim Henrikson welcomed attendees and said how nice it was to be back in person for our 31st annual artist's talk. The yearly presentation print is one of the benefits of membership in the Print Club of New York. The Club seeks to educate its members about prints, both contemporary and historic, through talks, visits to exhibitions and studios, and our spring Showcase event. Kim then invited membership chair Bonnie Yousuf to the podi-



Artist Didier William with Print Club President Kim Henrikson at the National Arts Club. PHOTO COURTESY OF KIM HENRIKSON.

um. Bonnie announced that there are still some openings for the 2022-23 membership year and invited those present who are not members to see her for an application. Allison Tolman, chair of the Print Selection Committee, then introduced our 2022 artist. Allison said the Print Club has a history of inviting talented and thoughtful artists to create our annual commissioned print. Some who have done so are Faith Ringgold, Kiki Smith, Chakaia Booker, Alex Katz and Judy Pfaff. Members of this year's committee included Kay Deaux, Suzanne Lesser, Janice Oresman, Mona Rubin and Harriet Stratis.

Tolman began her introduction of artist Didier William by noting that he was born in Port-au-Prince, Haiti, received his BFA in painting at Maryland Institute College of Art and his MFA in painting and printmaking at Yale. He has exhibited extensively, including at the Bronx Museum of Art, The Museum of Latin American Art in Long Beach, The Museum of the Pennsylvania Academy of Fine Arts, The Carnegie Museum and Crystal Bridges Museum of American Art, and is represented by James Fuentes Gallery in New York and M+B Gallery in Los Angeles. Much of his work focuses on the presence of gravity. Mindfulness is an important aspect of his practice, and he brings the viewer into the moment.

William then took the microphone and thanked the Print Club for inviting him to be our commissioned artist. He also said he was delighted and honored to be the first "in-person" artist talk since the fall of 2019. He noted that there is no more mindful activity than printmaking — process is so important. He said that he studied and became competent at painting and sculpture but found his passion in printmaking, which he now incorporates into work in other media. He enjoys how the printmaking process can be surprising and exciting; the properties of prints offer so many possibilities.

The artist explained that a lot of his recent work consists of large-scale paintings which include human bodies that are close to life size. He is not interested in traditional figuration. He paints and carves on wood panels, the carving being informed by his work in printmaking.

Frequently, he also collages printed elements onto the panels. Many of the works explore themes from his childhood in Port-au-Prince, looking back at the moment of departure when he was six years old. He then showed us a number of his paintings that leverage printmaking.

Dantor a Anais (2017) is a 90 x 64 inch panel on which he has drawn, painted and carved as well as applied printed elements on collaged rice paper. The foreground figure is covered with a pattern of eyes—a motif William uses often. *My Mother's Armor* (2018) also includes collaged, printed rice paper featuring a machete design. *Telefon sa a pa janm pa p sonnen* (2018) recalls William's childhood in Miami. As the youngest child in the family, he picked up English and lost his Haitian accent faster than others in the family, so whenever the phone rang at their home in Miami, it was passed to Didier to answer. *M mache toupatou ave 1* (2018) includes prints made on paper then adhered to the wood panel with *chine collé*. The machete, ubiquitous in Haitian culture, appears again. The elaborate printed areas began as intaglio, which was then photographed, converted to screenprint and then added to the work as *chine collé*. *Ki moun ki rele Olympia* (2018) is a play on the Olympia of art history—in this



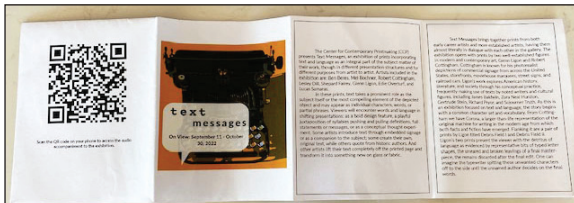
Didier William Presenting his Artist's Talk. PHOTO COURTESY OF KIM HENRIKSON.

Upcoming Print Club Events

October 27-30, 2022

Club members will again receive passes to the IFPDA Print Fair, returning to the Jacob Javits Center in Manhattan.

Also of Interest to Print Club Members:



Brochure for *Text Messages* at Center for Contemporary Printmaking. PHOTO COURTESY OF STEPHANIE FEINGOLD.

Through October 30, 2022

Text Messages, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, www.contemprints.org or (203) 899-7999.

Through November 12, 2022

A Kaleidoscopic View: Recent Prints from Graphicstudio showcases recent work created at the renowned studio at the University of South Florida in Tampa, The Print Center, 1614 Latimer Street, Philadelphia, PA, www.printcenter.org or (215) 735-6090. There is a concurrent exhibit of *Ukrainian Photography Today*.

case, though, as a reclining nude with an eye-shaped overall texture. *Olympia*, here, in non-binary and not the object of "the gaze." Screenprints and intaglio prints on rice paper are collaged in the background. Many of William's works carry titles in Creole; he does not provide translations, leaving it to viewers to decipher their meanings.

In 2019, the artist became especially interested in space. *Te a mi* (2019), which means "the ground is fertile," exists as a photogravure and also a painting, *Broken Skies: Te a mi* (2019); the latter is larger and includes more sky and ground. Stipple dots were applied with the panel laid horizontal. When he works on a painting, he approaches it in layers as one does with printmaking. The "Broken Skies" series explore the conditions of space a body can occupy. For William, this was a way to think about immigration, where the ground is snatched from beneath you. What happens when gravity is taken away? What remains? These questions led to exploring both submerged figures and ones that are suspended in air. This line of thinking is



Club Members Looking at This Year's Commissioned Print. PHOTO COURTESY OF KIM HENRIKSON.



Didier William, *Vol*, 2022, Wood Carving and Polymer Plate, Letter Press Printed on French Paper Brand 100 lb., 12.5 x 19 inches. PHOTO COURTESY OF THE ARTIST.

behind the print he did for our Club. The year also marked the arrival of the artist's first child. *Kisa n'ap fe ansamn* (2019) has two jubilantly dancing figures with negative space between them forming a heart. *Just Us Three* (2021) expresses the way the new baby brought perspective to his and his husband's life during COVID.

Work done during the pandemic has a somewhat darker tone. *Apprehended without Incident 1* (2021) showing a handcuffed figure reflects on the deaths of many people of color during arrests. In this case, the repeated carved eyes are not on the figure itself, but on the space surrounding it. The figure carries a repeating symbol of a pig, which straddles both Haitian and American cultures, in the latter as a reference to the police. *I've Missed You* (2021) is a meditation on the isolation of the pandemic. *Nouvel Lakay* (2021) has lots of printed elements. Inspired by his parents' Miami bedroom, William includes a television screen that references the Elian Gonzales story, which dominated Miami news in 2000. William reflects on the contrast between the way Miami rallied around him but

never rallied around the Haitian community. *Gwo Tet* (2021), which means "big head," is a memory of how he was bullied as a child for having a large head.

Blessed Garden (triptych, 2022) is a response to Bosch's *Garden of Earthly Delights* (c. 1480 – 1505). A mango leaf pattern appears in the background. Here, the figures have shed their cloaks of eyes; they finally get to be themselves.

William's triptych includes "Heavenly Delights," "Earthly Delights" and "Infernal Delights." The mango leaf pattern also appears in *Bedrest: New Arrival* (2022), a response to the birth of the artist's second child that is full of intense energy.

Leading up to showing us the Club's commissioned print, William showed *Ti kochon* (2018), a small 13 x 11 inch etching of a pig. *Twaze Deux* (2021) was a benefit print that he did, which includes a flat field of the repeating eye motif. *Vol* (2022), our print, is also explored in *Vol 1* (2022), a 40 x 40 inch painting on a wood panel. A figure is suspended in mid-air doing a sort of back flip (reminding me of video I've seen on TV of people doing such things while weightless in outer space). Our print, 12 ½ x 19 inches, was made by taking a high-resolution photograph of the wooden panel, creating a polymer relief from it, and then resizing it for printing. The final letter press printing of the edition was done by Sarah Nicholls. The printing of the edition added a very light border around the perimeter, which is not present in some of the proofs. The figure is comprised of the artist's signature "eye" motif, which emerged in his work around 2012-13. He had been playing with printmaking tools while painting on panels; he decided to carve the eyes in for a portrait he was working on. He just kept going, and soon the entire head of the figure was covered with eyes. He became obsessed with eyes—his figures look back on the viewer and retain their own agency rather than being objectified. The mood of the work is one of euphoria, which is often experienced when the body escapes gravity; the image expresses liberation and freedom.

William noted there is always a level of excitement and mystery in printmaking—always an element of the unexpected. That is what he loves about it and why he incorporates printmaking in so much of his work.

Print Collector Interview

Newton Paul

Mr. Jim Nikas is a San Francisco, California native. He is the Director of the Posada Art Foundation (<https://www.posada-art-foundation.com/>) and a founder, curator and co-owner of The Brady Nikas Collection (managed by the Posada Art Foundation). Privately held, the collection houses the largest private collection of works by José Guadalupe Posada and Manuel Manilla in the United States. The collection contains over 2,800 works. Beginning in 2003, an effort to show selected works from the collection was initiated with a loan of material to the Oakland Museum of California and *Global Elegies: Art and Ofrendas for the Dead* exhibition.

Since 2003, Mr. Nikas has loaned works, served as a curator and lectured at dozens of venues including

Stanford University, Lebanon Valley College, Houston Museum of Fine Arts and the San Francisco Art Institute, to name a few.

The phone interview took place on Tuesday, July 5, 2022 by Newton Paul.

NP: Why did you start collecting art?

JN: Well, I just liked the prints, it's as simple as that... the concept of death was of interest when I was younger. When looking at time and ancient life, it is a mystery. So *Calaveras* (Skeletons) by José Guadalupe Posada (1852-1913) and Manuel Manilla (1830-1895?) drew me in initially, but the history, culture, and the people moved me. I like people!

NP: What is your collecting process like?

JN: As I began to collect more material and study Posada and Manilla, I studied more about Mexican print-making. Also, to get a sense of how the prints were made, it became a worthwhile endeavor to collect (he proceeded to share the variety of tools used to make the prints).

In the collection, there are approximately 2,853 items; of those, 245 are printing blocks (some are originals and some replicas).

Fun fact by Mr. Nikas: After the conquest, the first printing press in all of the Americas was sent to Mexico City in 1539. This is of great historical and cultural value to note.

Here is a link for additional insight:

<https://www.latinobookreview.com/first-printing-press-in-the-americas-was-established-in-mexico.html>

NP: You established the Posada Art Foundation. Why was it important to take that step?

JN: To have a unified location/space that would be affiliated with Posada was important to promote the collection, exhibitions, digital content, and access to the images for research purposes. Additionally, to create context for the prints. It led to research and publishing articles about Posada and Manilla, which have been published online and in print in a variety of countries. The publications allowed a variety of interested parties to connect with the Foundation, such as the Hispanic Theological Institute.

The Foundation produced a documentary about Posada, which helps to tell Posada's story and promote a factual understanding of his legacy. Link: <https://www.posada-art-foundation.com/movie>.¹

I may venture to apply for a 501c3 to obtain funding to create more free exhibitions and research opportunities to build on the foundation's legacy.

NP: What is your hope for the collection?

JN: It would be great to have it go to a museum that is well funded to care for it and will exhibit the works frequently. Lastly, providing access to researchers to further the history.

NP: Are you collecting prints from other countries?

JN: Yes, I am collecting occasionally from Europe. Nothing from Asia or Africa, at this time. I have tried to assemble other prints that connect to the Posada Art Foundation.

NP: What piece in your collection grabs peoples' attention?

JN: *La Calavera Catrina* by José Guadalupe Posada



All rights reserved to José Guadalupe Posada

La Calavera Catrina ('Dapper Skeleton', 'Elegant Skull') is a zinc etching, first appearing around 1912, by famous Mexican printmaker, cartoon illustrator and lithographer José Guadalupe Posada. The image depicts a female skeleton dressed only in a hat befitting the upper-class outfit of a European of her time.

NP: What is the biggest challenge you have encountered as an art collector? How have you overcome it?

JN: Not having the funds to collect all the things I want. I overcame it as best as I could...I would have liked to acquire more plates and other prints. We will leave it for the museum or next owner to carry on.

NP: What museum engagement stands out regarding loaning your collection for exhibition?

JN: Catalina Island Museum (off the coast of California). It is a small museum with a small budget. They did a wonderful job! They designed & decorated the walls and made it very interactive.

Another memorable exhibition experience was at the Pendulum Art Center (California) during the Dia de los Muertos (Day of the Dead). Community members were allowed to create altars to honor a loved one that had passed away as part of the exhibition. It was moving to see how it impacted people to learn about Posada and the meaning behind the work.

NP: What advice would you give to emerging and established collectors?

JN: Keep in touch with your passion. Temper what you can do with that passion.

Pursue what is important to you. Be as neutral as you can but yet as influential as you can with the work.

NP: Have you ever experienced the piece that got away?

JN: Not really; I philosophize a great deal about these things. I have plenty of works. I wouldn't mind having works by Luis Arenal. I recently purchased a print by Leopoldo Méndez (Director and Head of the Taller de Gráfica Popular from its foundation in 1937 until 1952) about a year ago.

You can't get them all.

NP: Is there anything you would like to share about printmaking or art in general?

JN: I hope you can get out to the Hyde Collection and see the works. See the works in different venues.²

(Endnotes)

¹ This film tells the story of Mexican artist and printmaker José Guadalupe Posada (1852-1913) who while working for Mexican publisher Antonio Vanegas Arroyo (1852-1917) created a vast portfolio of work. Posada's illustrations inspired and significantly influenced the graphic images of social movements from battling fascism, to protesting wars and crusading for civil rights. The documentary reveals hidden aspects of the famed artist's life and legacy, and his connections to everything from the Cuban Revolution to the Grateful Dead.

2 *José Guadalupe Posada: Legendary Printmaker of Mexico* was exhibited at The Hyde Collection, Glens Falls, New York from June 10, 2022 to September 18, 2022.

Club members interested in being interviewed about their collections are encouraged to contact PCNY Board member Newton Paul.

Past Presentation Prints Available

The Print Club has a very limited number of several past presentation prints, which members can purchase for the cost of an annual membership. We ask that these be for your personal collection and not for resale. Images of all of these prints can be found on the Club's website. Available are the commissioned prints by Paul Binnie, Audrey Flack, Amze Emmons, Swoon and Kiki Smith. We also have some copies of the 25th Anniversary book available. Please contact Board member Mona Rubin via info@printclubofnewyork.org if you are interested; please put "Purchase of Past Presentation Prints" in the subject line.

Showcase Committee For 2023

Members who are interested in joining this year's Artists' Showcase Committee are encouraged to email Committee Chair Gillian Hannum at gillianhannum@hotmail.com. Studio visits will take place between early December and early February. Most wind up being on weekdays, though occasionally we are able to schedule one on a Saturday. Not all committee members need to visit all studios.

Former Showcase Artists

Yasuyo Tanaka (Showcase 2009) spent much of the summer leading workshops in which participants created origami medicine balls. These *Peace and Harmony* workshops were intended to bring people together after the divisions brought on by COVID. She organized the *Wish Exhibition* at Manhattanville Community Center in West Harlem in September, which included some of these works and others.

Karen Lederer (Showcase 2020/21) led a workshop this summer at the Center for Contemporary Printmaking in Norwalk, CT.

Cheryl Agulnick Hochberg (Showcase 2022) had an exhibition titled *The Weak December Sun* from September 1 – October 2, 2022 at Guttenberg Arts Center in New Jersey.

Karen J Revis (Showcase 2022) was featured in a two-person exhibition with artist Deborah Dancy titled *Double Consciousness* at the Mueller Gallery, Caldwell University, in New Jersey from September 14 – October 15, 2022.

Membership Renewals

If you have not yet renewed for the 2022 – 23 membership year, please do so immediately! The Didier William print will only be shipped to members who have paid their dues.



P.O. BOX 4477 / GRAND CENTRAL STATION / NEW YORK, NY 10163

APPLICATION FOR MEMBERSHIP

Name: _____ Date: _____

Address: _____

Phone: _____ E-mail Address: _____

Please state briefly why you are interested in joining The Print Club of New York:

How did you learn about the Print Club? _____

Are you a collector, artist, dealer, curator, art historian, etc.? _____

Which committees are you interested in joining? Please circle those listed below:

Events Committee, Publications Committee, Membership Committee,
Print Selection Committee

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

(Dues for 2022/2023 are \$250.)

Send this application for membership in The Print Club of New York Inc. to:

Membership
c/o Print Club of New York
P.O. Box 4477
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NY, NY 10163
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