

# The Print Club of New York Inc

Winter 2023

## Greetings PCNY Members,

As we begin the new year, the board met and discussed ways in which we'd like to do more to recognize our new members and to support our existing membership as we think through the goals and needs of the Club. We want to encourage information sharing about prints and printmaking, both through programs and through self-directed exploration. The monthly e-digests of exhibitions and other activities going on in the print community are wonderful ways of finding out what is coming up each month, not only here in the NYC area, but farther afield too. Additionally, in support of more social occasions for members who are focused on collecting, we're looking at scheduling a different type of event, one that is more salon-style, with small group discussions in members' homes. Other print clubs hold these types of events successfully, and we think they would be an appealing and different type of gathering than others we have held in recent years. Please let us know if you might be interested in hosting a group to view your collection.

The first new event on the calendar for 2023 is an exhibition tour. Taller Boricua on 106th Street (<https://tallerboricua.org/>) has extended an invitation to members of the Print Club of New York to visit their current exhibition, *Sin Frontera: Cuban Contemporary Engraving*, on the evening of February 23rd at 5:30 PM. Both of the exhibition curators and some of the artists represented in the engraving exhibition will be there to meet our group and give us a tour of the show. Interested members should RSVP to the email announcement for the visit. This will be a new venue for the Print Club, and we are looking forward to a warm welcome.

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

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**Newsletter Editor:**  
Gillian Greenhill Hannum

Well in advance, members should save the date for PCNY's Annual Artists Showcase. This year's Showcase is scheduled for the evening of May 15th. Keep in mind the program will include both the Annual Meeting and the Showcase with the opportunity to purchase prints from the artists at the conclusion of their presentations. We will again be meeting at the Society of Illustrators at 128 East 63rd Street just steps from the F train line. As with our other events, and as a means of reaching out to burgeoning print enthusiasts, don't hesitate to invite friends who may be interested in print collecting and bring them as guests. The field of fine art printmaking is a broad and deep discipline within art, but it can also require some educating and explanation. Opportunities to share this knowledge and expand the reach of printmaking can open new doors and offer a solid foundation for art collecting. As newcomers expand their knowledge and awareness of what a print is and how prints fit into the broader conversation about fine art, the Print Club of New York loves to hold open those doors and welcome them in.

Best wishes to you all, Kimberly Henrikson



Print Club members touring Print Center New York's new space. PHOTO BY SUZANNE LESSER

## Recent Print Club Events

### *Visual Record: The Materiality of Sound in Print* — Visit to Print Center New York

Kay Deaux

Often, we partition the arts into separate categories, as when we distinguish between visual, literary, and performing arts. We go on to subdivide these categories, focusing on, for example, prints, drawings, photography, painting, and sculpture as specific forms of

visual art. Yet artists themselves have rarely felt bound by these categorical distinctions, often moving easily between various media over the course of their careers or even in a single work. This interplay was the focus of *Visual Record: The Materiality of Sound in Prints*, the inaugural exhibit of the Print Center New York (formerly known as the International Print Center New York) in its newly-located and expanded ground-floor space on West 24th Street. *Visual Record* (October 8, 2022-January 21, 2023) focused specifically on the possibilities of combining auditory and visual media in the process of printmaking.

On Saturday, November 19, a group of approximately 20 members of the Print Club of New York (PCNY) were able to tour this fascinating exhibit with the expert guidance of Jenn Bratovich, Director of Exhibitions and Programs at the Print Center. *Visual Record* was curated by Elleree Erdos, who is Director of Prints & Editions at David Zwirner. Three years in the making, from conception to opening, the exhibit consisted of works by 15 artists, each of whom engages in an exploration of the relationship between printmaking and sound production. Some of these are unique works; others are editioned. Guiding these explorations is a recognition that printmaking and sound production share some mechanical similarities of process and offer numerous possibilities for the influence of one on the other.

The exhibited works introduced a wide range of techniques, and the imagination and creativity on display were impressive. As one example, Jason Moran's merger of music and print began by laying gampi paper on the piano keyboard. After covering the paper with pigment,

he then played the piano through the paper, creating a unique image with the movement of his fingers on the paper-covered keys.

Jess Rowland constructed *Sound Tapestries*, an array of speakers assembled from dozens of circuits, made from copper foil on acetate with electronics. Sets of these circuits were contained in frames hung from the ceiling, creating a set of modern-age tapestry forms. Sound was then transmitted from these panels, responding to ambient movement in the gallery.

Yet another merger of sound and print was *America: A Hymnal* as conceived by Bethany Collins. The print in this case consists of the lyrics of "America (My Country Tis of Thee)," which is accompanied by vocal rendering of 100 variations of the song, modified to support specific political causes. Extending the idea of crossing categorical boundaries, this work was going to be the centerpiece of a performance in the East Village on January 19, presenting one of the variations in multiple musical forms.

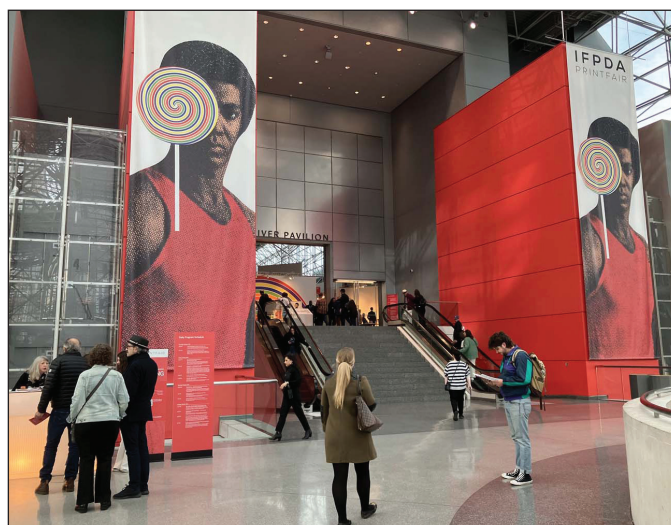
Each of the works in this exhibit, those described here and the 12 others on display at the gallery, had a fascinating story to tell. Our group's understanding of these stories and the underlying processes involved in making the work was immensely enhanced by the information provided by our knowledgeable guide, Jenn. People often comment that a work of art "speaks to them." In this exhibit, sound was intrinsic to the visual experience, as visitors were introduced to a chorus of contemporary artists showing what is possible when boundaries between the arts are ignored and links between them are sought out.

## The IFPDA Print Fair 2022

Gillian Greenhill Hannum

It was so good to be back! After two years of virtual fairs, the Javits Center was buzzing with activity when I visited the Print Fair on Friday, October 28. I had printed the VIP pass that I received as a Print Club member and was quickly scanned in by those at the door. This year, the entrance wall was a work titled *Eye Candy* by Derrick Adams (2022). Commissioned by the IFPDA, the colorful work draws on the artist's interest in American popular culture from an African-American perspective. Based on an ad for men's underwear in an early issue of *Ebony* magazine, it explores and comments on the presentation of the Black male body in the media.

My first stop was the booth of The Tolman Collection as I was dropping off some copies of our *Print Club Newsletter* with fellow Board member Allison Tolman. I arrived shortly after the fair opened at 11 a.m., but Print Club President Kimberly Henrikson had gotten there earlier. While I was admiring the work in Allison's booth, artist Yuji Hiratsuka arrived. Based on the West Coast and recently retired from full-time teaching at Oregon State University, he had not been to a New York print fair for many years. His playful etchings are colorful and often have a humorous element. I went home and read about



IFPDA Print Fair at the Javits Center.  
PHOTO BY GILLIAN HANNUM

his painstaking process on his website.

Diagonally opposite The Tolman Collection was the booth of Robert Blackburn Printmaking Workshop, with several large pieces by former Print Club commissioned artist Chakaia Booker front and center. As I was looking at the work, Alex, who had helped to print Booker's edition



## Upcoming Print Club Events

**Thursday, February 23, 5:30 p.m.**

Curator-led tour of the exhibition *Sin Frontera: Cuban Contemporary Engraving* at Taller Boricua Gallery, 1680 Lexington Avenue, New York, NY (Lexington at 105th Street). Watch for an email; RSVP required.

**Monday, May 15, 6 – 8 p.m.**

Save the date for the Print Club of New York's Annual Meeting and Artists' Showcase, to be held at the Society of Illustrators, 128 E. 63<sup>rd</sup> Street, New York, NY. Guests welcome.

### Also of Interest to Print Club Members:

**Through February 19, 2023**

*Of the Moment: Annual Members Show*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT.

**Through February 20, 2023**

*Alex Katz: Gathering*, Guggenheim Museum of Art, 1071 Fifth Avenue, New York, NY.

**Through February 26, 2023**

It's PRINTSTOCK in Woodstock, NY! The Woodstock Artists Association and Museum is hosting *Contemporary Printmaking* in its main gallery, and Woodstock Byrdcliffe Guild is showing *One on One: A Survey of Contemporary Monotypes and Monoprints* at the Kleinert/James Center for the Arts. Both are located on Tinker Street.

**Through March 25, 2023**

*97th Annual Solo Exhibition Award Winners*, featuring Cheryl Mukherji, Maria Verónica San Martín, and Idalia Vasquez, juried by Dr. Makeda Best and Curlee Raven Holton at The Print Center, 1614 Latimer Street, Philadelphia, PA.

**Through April 2, 2023**

*Matrix: Prints by Women Artists, 1960 – 1990*, featuring prints by Emma Amos, Chryssa, Helen Frankenthaler, the Guerrilla Girls, Faith Ringgold, Julia Santos Solomon, Nitza Tufiño, and others, Hudson River Museum, 511 Warburton Avenue, Yonkers, NY.

**Through April 2023**

*Artists Select: Valerie Hammond & Kiki Smith Celebrate 25 Years of Neiman Center Prints*, LeRoy Neiman Gallery, 310 Dodge Hall, 2960 Broadway at 116th Street, New York, NY.



Derrick Adams, *Eye Candy*, IFPDA Print Fair.  
PHOTO BY GILLIAN HANNUM

for us in 2011, came over to see if I had any questions. She now works in the Studio Program at the Elizabeth Foundation, which hosts RBPMW, and was very knowledgeable about Booker's process. She showed me that scraps of the Print Club's project were used in this new work, which combines woodblock, *chine collé*, embossing, and hand painting.

My next stop was the Brooke Alexander Gallery, which was featuring work by John Baldessari, Raymond Pettibon, Robert Rauschenberg, Donald Judd, and Robert Longo, among others. Weyhe Gallery of Mount Desert, Maine, showcased lithographs by artists such as June Wayne, Honoré Daumier, and Picasso. Childs Gallery in Boston had on display a number of three-dimensional works by artist Joan Hall. These exquisite and ethereal mixed-media wall pieces are inspired by the ocean and the artist's interest in fighting climate change.

Osborne Samuel of London had recent work by William Kentridge as well as a number of prints by Vorticist artists, including Sybil Andrews, Cyril Power, Claude Flight, and Lili Tschudi. There were also several works by Henry Moore.

Alex Katz, the Print Club's third commissioned artist in 1994, was featured by Marlborough Graphics of New York. *Ada Four Times* (1979-80), a set of four silkscreen and lithographs in 10 colors covered one wall, and *Night: William Dunas Dancers* (1983), a set of four-color lithographs filled another. There were also some gorgeous screen-printed landscapes, most notably *Sunset: Lake Wesserunsett* (1972).

Jan Johnson Old Masters of Chambly, QC had a wealth of works from the 16th, 17th, and 18th centuries. Bernard Jacobson Graphics of London devoted their booth to a collection of gorgeous Robert Motherwell etchings and lithographs. Galerie Maximilian of Aspen, CO had recent work by British-Nigerian artist Yinka Shonibane, two large inkjet on paper prints from 2019 by David Hockney, etchings by Anish Kapoor, and a beautiful color etching by Iranian artist Ali Banisadr, *The Rising Sun* (2022).

I was drawn to three large prints by Hurvin Anderson on display at the booth of Durham Press of Durham, PA.



PCNY President Kim Henrikson and Board Member Allison Tolman at the Tolman Collection booth, IFPDA Print Fair. PHOTO BY GILLIAN HANNUM

*The Attic 13, 5 and 1* combine woodblock, screenprint, and monotype. The works explore plays of pattern in shades of blue. Wildwood Press of St. Louis was showing an interesting print by Valerie Hammond; *Lilia Cisterelli* (2020) combines collograph, relief, and hand stamp on hand-made paper. Juan Sanchez's large and colorful *Saint Martin* (2022) was also featured at Wildwood.

New York's Gemini G.E.L. at Joni Moisant Weyl was showing John Baldessari, Analia Saban, and a selection of works by the late Claes Oldenburg, who died July 18, 2022. Susan Teller Gallery, also of New York, displayed New Deal prints, American Modernism, and works by Albert Heckman and his circle.

Stoney Road Press of Dublin, Ireland had carborundum prints by Donald Teskey much like the Club's 2015 Presentation Print. They were selling for \$2,250 each. Also catching my eye were several abstract landscapes, also carborundum prints, by Scottish artist Barbara Rae, RA. *Northwest Passage* and *Ice Passage Ilulissat* are from a series of prints inspired by travels in the Arctic.



Stoney Road Press, David O'Donoghue holding Teskey prints. PHOTO BY GILLIAN HANNUM

Highpoint Press of Minneapolis featured Julie Mehretu, Delita Martin, Brad Kahlhamer, Julie Buffalohead, and Rico Gatson. Graphicstudio/USF in Tampa displayed several large cyanotypes by E.V. Day, *Meshes in the Afternoon I and II* (2020). ULAE of Bayshore, Long Island had a series of beautiful color lithos by Carroll Dunham, executed this year, as well as a large Wyatt Kahn woodcut — *New Houston Street* (2022) — and Mariana Adams' *NY Series* (2022), 16 color intaglios, each a single color and a simple shape in a square format.

Jim Kempner Fine Art of New York showcased work by Keith Haring, Mel Bochner, Robert Motherwell, Jasper Johns, and Robert Rauschenberg, including *Signs* (1970), a screenprint with images of Janis Joplin, Robert F. Kennedy, John F. Kennedy, Martin Luther King, Jr., an Apollo astronaut, and a military jeep in Vietnam, and *Bellini #5* (1989), an intaglio referencing Renaissance art. David Mitchell's *Perihelion Collage 01* (2022) blew me away



Alex Katz Prints at the Marlborough Graphics booth. PHOTO BY GILLIAN HANNUM

with its series of colorful circles — chromatic studies presented as an archival pigment print; it evoked views of the ocean through a series of portholes.

Stewart & Stewart of Bloomfield Hills, MI always has a wonderful selection of works by a growing list of artists, but I was especially drawn to the suite of works on display by Detroit native Judy Bowman. *Mom in Harlem* (2020), *Mom on Seneca* (2021), and *Mom on Belle Isle* (2022) are archival pigment prints, each in an edition of 25 and selling for \$2,500. Tamarind Institute of Albuquerque had an eye-catching display of large close-ups of part of a face (one eye and cheek), created in 2021 as six-color lithographs with glitter by Ellen Berkenblit.

Relong Editions of Paris had some lovely etchings by Simone Fattal. I was drawn especially to the Zen-like *Papyrus* (2022) and also to some wonderful black and white landscape etchings. Tandem Press of Madison, WI displayed several pieces by Lesley Dill inspired by clothing. *Lest the Blaze Should Torch My Hand: Heavenly Mother Ann Lee* (2022) and *Dred Scott: Freedom Suit* (2022) combine screenprint, relief, and collage with various additions. Also on view at Tandem were works by Alison Saar and



Derrick Adams.

In addition to the booths, there was ongoing programming, mainly in a Program Space at one end of the T-shaped layout. Included were talks by artists, curators, critics, and dealers covering a wide range of print-related topics. If you missed out this year, plan ahead to attend in 2023.



Alex from the Elizabeth Foundation with Chakaia Booker prints at RBPMW booth. PHOTO BY GILLIAN HANNUM

Chakaia Booker

Mullen Washington, Jr.



Michael Verne with Daniel Kelly's *Nene* at the Satellite Print Fair. PHOTO BY STEPHANIE FEINGOLD

explained the various printmaking techniques and papers used as he shared information about the artist and his/her background. *Midnight Moon* is an aquatint by Sarah Brayer, reminiscent of the print she created for The Print Club of New York. The print with fish, *Nene*, was made by Daniel Kelly, another American living and working in Japan.



Michael Verne with Sarah Brayer's *Midnight Moon* at the Satellite Print Fair. PHOTO BY STEPHANIE FEINGOLD

## Satellite Print Fair

Stephanie Feingold

The NY Satellite Fair at 528 W. 39th St. 3rd floor began in the manned freight elevator. This elevator was transformed into a moving art experience, which opened onto the exhibition space for nineteen exhibitors, including eight contemporary print publishers. The show featured works on paper from Old Masters to recent editions.

Michael Verne from The Verne Collection of contemporary Japanese prints and paintings in Cleveland, OH

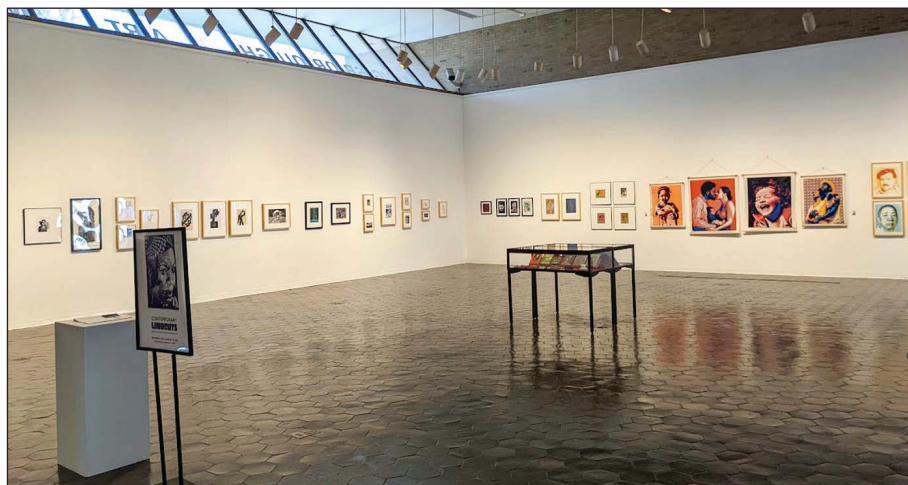
## Exhibition Reviews

### *Contemporary Linocuts: An International Survey of Linoleum Block Printmaking Today*, Kingsborough Art Museum, Kingsborough Community College

Caroline Samuels

Kingsborough Art Museum presented an exhibit of *Contemporary Linocuts: An International Survey of Linoleum Block Printmaking Today*, which made for a nice little excursion to Brighton Beach. The 60 prints in the show, in a single room in the Art & Science Center on the Kingsborough Community College campus, highlighted various approaches to this form of relief printing, and included both monochromatic (black and white) as well as multi-color reduction prints. The 28 artists in the exhibit represented the United States as well as Australia, Denmark, England, France, Germany, Nigeria, Poland, Turkey, and Ukraine. Dr. Brian Hack, the curator and a professor at the college, sourced a lot of the work off of Etsy.com. Many of the prints, or others by the same artists, can be purchased through that site. The exhibit was on view through January 25, 2023. You can get a feel for it through the website:

<https://kccartmuseum.org/contemporary-linocuts>

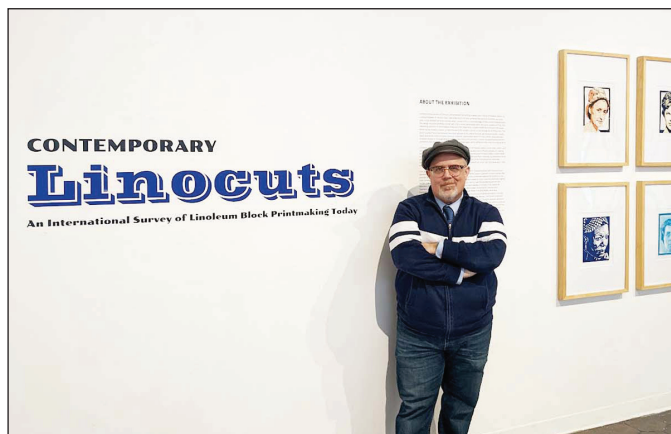


Gallery view of *Contemporary Linocuts: An International Survey of Linoleum Block Printmaking Today*. PHOTO BY CAROLINE SAMUELS

### Two Shows at The National Arts Club

Gillian Greenhill Hannum

Two recent exhibits at The National Arts Club will be of interest to Print Club members. *Ferment: Metamorphoses and Reflections*. CYFEST-14 was organized by CYLAND Media Arts Lab in collaboration with



Dr. Hack at the entrance to the Contemporary Linocuts exhibition. PHOTO BY CAROLINE SAMUELS

the Kolodzei Art Foundation, and Print Club Corresponding Secretary **Natalia Kolodzei** played a curatorial role. The exhibit was on view for about a month, from early December through early January. The show, which included work in a variety of media—paintings, drawings, prints, sculptures, photography, video, mixed media, and installation—explored the theme of fermentation through “the dual lenses of art and science.”

Included artists explored both the biological process of fermentation and fermentation as a metaphor. Selected works were chosen based on their ability to evoke “a wide range of responses to contemporary cultural and historical context and social environment.”

Visitors to the exhibition were welcomed by two Print Club of New York commissioned prints, Joan Snyder’s *Oasis* (2006) and Chakaia Booker’s *Untitled* (2011). While the number of prints in the exhibition was limited, one work especially captured my attention—Alexander Terebenin’s *Revelation* (2012) is a print on tin metal that explores various textures: peeling paint on metal, rust, and cardboard. There were several works in other media that especially drew my attention: an abstract, fluid, sepia-toned watercolor by Mihail Chemiakin, *Duck People* (1994) and a single-channel video titled *Fragile* (2016) by Masbedo (Nicolò Massazza — Jacopo Bedogni) of a man carrying a peacock touring the Museo Reale Galleria Sabauda in Turin. Lush visuals alternated between close-ups of the bird and of the various works of art in the gallery.

The journal *Leonardo*, published by MIT Press, dedicated a special December 2022 issue to the theme in conjunction with the 2022 CYLAND Media Art Lab’s 14th international festival of media art, CYFEST.

In an adjacent gallery, I was able to view *Will Barnet: An Anniversary Tribute, Works on Paper, 1950s and 60s*. The exhibit commemorated the 10th anniversary of the pass-





lithograph. Both have pictographic elements and show the influence of Indian Space Painting. *Spokane* (1964 – 2006), a line print with hand color, on the other hand, is fully abstract. Indeed, pure abstraction dominates the work of the 1960s. My favorite piece in this small exhibition was *Positano* (1960), an abstract etching and aquatint of simple shapes. This black and white work has velvety textures and a simple, strong composition. In later years, as the two PCNY prints make evident, Barnet returned to figurative work.

Visiting this show reminded me of Barnet’s interactions with Club members in the larger room next door as part of a panel of artists and printers who spoke when we mounted a retrospective exhibit of our Presentation Prints at The National Arts Club in March of 2009. See the Spring 2009 *Print Club Newsletter* for details ([http://printclubofnewyork.org/wp-content/uploads/2015/05/PCNY\\_Newsletter\\_2009\\_Spring.pdf](http://printclubofnewyork.org/wp-content/uploads/2015/05/PCNY_Newsletter_2009_Spring.pdf)).

View of *Ferment: Metamorphoses and Reflections. CYFEST-14* at the National Arts Club. PHOTO BY ROMAN MAKHUTOV

ing of longtime National Arts Club member and resident Will Barnet (1911 – 2012), the only artist ever selected to do two commissioned prints for our Club, in 1998 and 2012. Barnet was a prolific artist whose style constantly changed and evolved. He moved from Depression-era Social Realism to Abstraction over the course of the 1950s and 60s.

This intimate show featured 12 relatively small-scale works on paper—watercolors, drawings in colored pencil, mixed media works, and prints. *Personages* (1949-50) is a black and white lithograph that shows him abstracting the human figure, as does *The Fine Friends* (1952), a color

## The Roar of the Crowd in 19th Century Paris at the Zimmerli Art Museum

Natalia Kolodzei

The exhibition *The Roar of the Crowd in 19th Century Paris*, on display from September to December 2022, juxtaposed and examined the changes in sensibility to and depictions of crowds and gatherings at the turn of the twentieth century in Paris as an inspiration for commentary on contemporary city life. Fine art prints, journal illustrations, and theater programs were carefully and exquisitely selected from the vast graphic arts collection of the Zimmerli Art Museum by Christine Giviskos, Curator of Prints, Drawings, and European Art. The exhibition included works by James Ensor, Edouard Vuillard, Theophile Steinlen, Hermann-Paul (Hermann René



Anna Kolodzei at the exhibition *Ferment: Metamorphoses and Reflections. CYFEST-14*, National Arts Club, 15 Gramercy Park South, New York. PHOTO BY ROMAN MAKHMUTOV



Christine Giviskos, Curator of Prints, Drawings and European Art and of *The Roar of the Crowd in 19th Century Paris*, Zimmerli Art Museum, September 1 – December 23, 2022. PHOTO BY NATALIA KOLODZEI

Georges Paul), and Auguste Louis Lepère, among others. With urbanization and the growth of the city during the Industrial Revolution, the phenomenon of being in a crowd was a relatively new experience for people who moved from the countryside to the city. As the viewer approached various sets of works, the positive attitude towards gatherings for holidays, festivities, or just being in the market shifted to reflect a negative connotation, including the fear of crowds and the potential violence connected with the 1871 Paris Commune, political unrest, and the Franco-Prussian War. These sentiments were reflected in the designs by Theophile Steinlen for anarchist journal *La Feuille* in 1897. The exhibition also reflected on how new city institutions and theaters were trying to attract and educate potential art collectors or highlight the theater-going experience by commissioning original works of art as in the case of Edouard Vuillard's *Un Ennemi du Peuple — Théâtre de L'Oeuvre*, 1893, lithograph, and Hermann-Paul's *Escargots d'omnibus from L'Escarmouche*, 1893, lithograph. The exhibition resonated with the viewer on many levels, including prompting contemplations on current experiences and events, protests, and the pandemic.

Overall, print lovers and visitors to the Zimmerli Art Museum this fall were in for a special visual treat; in addition to *The Roar of the Crowd in 19th Century Paris*, *American Stories: Gifts from the Jersey City Museum Collection*, which found a new home at Rutgers University, highlighted artists engaged with urbanization and identity through themes of immigration, community, and politics. The latter show included works by PCNY presentation print artists Faith Ringgold and Chakaia Booker. A satellite exhibition in the Focus Gallery of the Zimmerli, *Collective Yearning: Black Women Artists from the Zimmerli Art Museum*, highlighted PCNY presentation print artists Faith Ringgold and Elizabeth Catlett, among others.

*The Roar of the Crowd in 19th Century Paris*

<https://zimmerli.rutgers.edu/art/exhibition/roar-crowd-19th-century-paris>

*American Stories: Gifts from the Jersey City Museum Collection*

<https://zimmerli.rutgers.edu/art/exhibition/american-stories-gifts-jersey-city-museum-collection>

*Collective Yearning: Black Women Artists from the Zimmerli Art Museum*

<https://zimmerli.rutgers.edu/art/exhibition/collective-yearning-black-women-artists-zimmerli-art-museum>

## Two Shows at the Center for Contemporary Printmaking in Norwalk, CT

Gillian Greenhill Hannum

The annual members' show at the Center for Contemporary Printmaking in Norwalk is always a treat, and this year is no exception. *Of the Moment: Annual Members Exhibition* is on view through February 19 in the Center's Grace Ross Shanley Gallery.

Of the 64 works on display, 10 were by artists who have been Print Club Showcase artists. All exhibited works were executed in 2022. Christine Aaron (PCNY member and 2019 Showcase) was represented by *Wind Tossed*, a painterly carborundum aquatint monoprint. Betty Ball (2020/21 Showcase) had a simple still life monotype titled *Peonies*. Diane Cherr (PCNY member and 2022 Showcase) was represented by an abstract work in shades of blue and violet that combined photopolymer intaglio and digital print titled *Blue Lilies*. Dorothy Cochran (PCNY member and 2018 Showcase) exhibited *Dissolution*, an abstract monotype on Evolon of circular shapes in shades of blue, reminding this viewer of cells seen through a microscope; this piece received an Honorable Mention. Jane Cooper (PCNY member and 2008 Showcase) had a large monoprint of rocks balanced on top of one another titled *Equilibrium*. Nina Jordan (2016 Showcase) continues to explore architecture in her woodcut *Flood Water Reflection*. Nancy Lasar (2002 Showcase) was also represented by a monotype, *The Wild Blue Yonder*. Luanda Lozano (2016 Showcase) was showing an abstract work of lines against a painterly background in her drypoint monoprint with *chine collé* titled *Interwoven Paths*. Christopher Shore (2002 Showcase), now master printer at CCP, had a pair in screenprint and monotype *From the "Gossypium Series."* Finally, Nomi Silverman (PCNY member and 1999 Showcase) took Best in Show for her two-volume artist book, *I had a home once, Syria*, created using lithography, woodcut and offset printing. This year's juror was Amy Smith-Stewart, Chief Curator at the Aldrich Contemporary Art Museum in Ridgefield, CT. Other awards went to Channing Lefebvre, who was awarded Second Prize for her illuminated engraving *Connections*; Shirley Bernstein, who received the Binnie Birstein Memorial Scholarship Award for her reduction woodcut *Red Streak*; additional honorable mentions went to Beatrice DelPerugia, Heidi Palmer, James Mullen and Marjorie Tomchuk.

A second exhibition, *Linda Herritt: Patterned Prose*, is in the Lithography Studio next door. Linda took Best in Show in the 2021 members' show. The 20 works are monotype and screenprint and feature fragments of text and exploration of color. She is interested in "creating tension between the acts of seeing and reading." Works bear titles like *Engaged in Blue* and *Peach Reticule*. They are both visually interesting and intellectually intriguing.

## *Matrix: Prints by Women Artists, 1960 – 1990* at The Hudson River Museum, Yonkers, NY

Gillian Greenhill Hannum

A small but well-curated and informative exhibition at The Hudson River Museum is worth a visit by Club members, not the least because it includes works by several artists with PCNY connections. *Matrix: Prints by Women Artists, 1960 – 1990* shares space with the museum's famed Red Grooms installation, *Bookstore*. The focus of the show is the experi-



mentation that went on during this very rich period in the late 20th Century, which began with the rise of the second wave of feminism in the 1960s. Printmaking provided a way for more women to enter the male-dominated art market.

The first section of the exhibition focuses on “Experimentation through Abstraction.” The first works are from the early 1960s: *Brillig*, a 1961 etching by Minna Citron (1896-1991) and *The Hero Leaves his Ship 1*, a painterly 1960 lithograph by Grace Hartigan (1922-2008). Both works are black and white, loose and expressive. Hartigan’s print was inspired by New York School poet Barbara Guest. Next to these two monochromatic works were several exploring color. Helen Frankenthaler (1928-2011), whose work blends aspects of Gesture and Color Field Painting, is represented by a 1974 woodcut on Nepalese laminated handmade paper, *Savage Breeze*. Here we see her seeking the same sense of color translucency as in her paintings. Chryssa (1933-2013), best known for neon sculptures, translates her aesthetic into two dimensions in *Untitled: From Gates to Times Square*, a 1978 silk-screen in complementary blue and orange. Next on this first wall were two geometric works. Louise Nevelson (1899-1988) created *Aquatint VI* using aquatint and collage in 1973; its structure echoes her box-like sculptures. Citron is included again with a 1971 silkscreen titled *The Same Door Wherein I Came*, a hard-edged work with echoes of Albers and Motherwell that is quite different from her work in the early 60s. The first section was completed with two more works in silkscreen, one by Margot Lovejoy (1930-2019) and the other by Barbara Kohl-Spiro (b. 1940). The former’s *Point Carré VI*, ca. 1972, recalls reflections through a mullioned window executed with painterly layers of translucent color; Kohl-Spiro’s 1980 print *Mensch* is quilt-like, with a series of squares creating a diamond pattern.

The show’s second section focuses on “Experimentation through Activism.” It opens with an offset print by our Club’s 2014 commissioned artist, Faith Ringgold (b. 1930). Executed in 1971, *Woman Free Yourself* features text and bold color and reflects the artist’s interest in using her work to promote social justice. Nitza Tufiño (b. 1949) is represented by two works reflecting Pre-Columbian imagery, *Atabey*, a 1968 linocut, and *3rd St. Music School*, a 1973 etching. Tufiño was the first woman member of Taller Boricua (Puerto Rican Workshop Inc.), which Club members will have a chance to visit on February 23. Dominican-American Luanda Lozano (b. 1973), a 2016

Print Club Showcase Artist, explores rituals associated with sugar cane planting in her woodcut *Gagá* of 1990. Camille Billops (1933-2019) explores her lived experience in her 1975 etching and aquatint *For Japanese with Mirrors*, and May Stevens (1924-2019) comments on society with *Big Daddy with Hats*, a 1971 silkscreen depiction of a nude, bald man with a bulldog on his lap surrounded by what look like paper doll hats including a police cap, military helmets, a black hangman’s hood and a pointed white hood of the KKK.

The final wall of the exhibit focuses on “Experimentation through Process.” It opens with a 2022 photo reproduction of the Guerilla Girls’ (established 1985) famous 1989 lithograph poster *Do Women Have to Be Naked to Get into the Met. Museum?* showing a reclining nude in the pose of Ingres’ 1814 *Grande Odalisque* wearing a guerilla mask. Next to it is a lovely suite of four prints by Emma Amos (1937-2020) who, along with May Stevens, was involved with the Guerilla Girls. *Secrets (4 parts)* is a 1981 series using etching, aquatint, *chine collé*, handmade paper with collage, and handmade weaving. Amos was the only woman in the now-famous African-American collective Spiral. Miriam Schapiro (1923-2015) paid tribute to an earlier woman artist in her 1990 nine-color lithograph with color Xerox, *chine collé*, fabric, and collage — *Frida and Me*. Yvonne Jacquette (b. 1934) made *Aerial View of 33rd St.*, a litho on vellum paper, in 1981. It is one of her signature night scenes, this time the view from the Empire State Building with patterns of car and city lights. The final three works all have a botanical element. Nellie Gold (1921-2002) created a color woodcut of butterflies and lemons titled *Springtime*, ca. 1973. Ellen Lanyon (1926-2013) made *The Mystery Explained (Bognonia Capreolata)*, a hand-colored litho, in 1981. It explores optical illusion and the peeling back of layers. The final work in the exhibit is Julia Santos Solomon’s (b. 1956) lush and colorful jungle-like silkscreen, *Palma Real*. Done in 1988, it recalls her childhood in the Dominican Republic. The show is on view through April 2.

One other PCNY-connected work can be seen elsewhere in the museum. Richard Haas, the Club’s 2007 commissioned artist, did several monumental murals in the City of Yonkers. In a gallery adjacent to the print exhibition, as part of an exhibit titled *Skywatch*, one finds Haas’ *Model for Proposed Mural on Planetarium Dome*, c. 1990. Created using painted steel, the work recalls the ceiling of Grand Central Terminal with its constellations and Zodiac signs. What a shame it was never executed!

## Former Showcase Artists

**J**ustin Sanz (2006 Showcase) and Rie Hasegawa gave a talk at Manhattanville College in Purchase, NY on November 9 in conjunction with their exhibition

*17 Years*, which was featured in the campus's Arthur M. Berger Gallery from October 27 to December 6, 2022. The exhibition title references the number of years that the two have been connected with the Robert Blackburn Printmaking Workshop, where Sanz is now the workshop manager. Each artist had 17 works on display in the show. In their talk, they shared the history of Robert Blackburn, who established the workshop in 1947, and how the Elizabeth Foundation took it over in the early 2000s as Blackburn's health was failing. It continues to operate as a community workshop in much the way it did in its founder's day, and even prices for membership and studio time remain at 1998 levels. Sanz and Hasegawa began at RBPMW as studio monitors and traded work for studio time. Along the way, both became highly accomplished in a variety of print media. They shared examples of their own work, and even a collaborative print they worked on together, as well as examples of work by artists who have contracted with them as master printers. It was fitting that artists affiliated with the Blackburn Workshop should speak at Manhattanville since, a little more than three decades ago, Blackburn himself exhibited on campus in a show titled *The Harlem Renaissance Remembered* and participated in a panel discussion.

**Lynn Hyman Butler** (2008 Showcase) recently published a book of her evocative photographs with Hayriver Press, *Flames Against the Dark: Saving America's Sacred Spaces*. Lynn has also been a member of our Club for many years. She is known for shooting at slow shutter speeds and often photographs while riding horseback.

**Diane Cherr** (2022 Showcase), also a Club member, has an exhibition of her work up at the Damson Family Gallery, Congregation Emanuel-El of Westchester, 2125



Lynn Hyman Butler, *Wind River Wild Horse Sanctuary* (2000).  
PHOTO COURTESY OF LYNN HYMAN BUTLER

Westchester Avenue East, Rye, NY 10580. The gallery is open from 9:00 to 5:00 Monday–Friday, through March 13.

Many former Showcase artists are included in the members' exhibition at the Center for Contemporary Printmaking in Norwalk, CT. See the "Exhibition Reviews" section for a full write-up.



Rie Hasegawa and Justin Sanz at Manhattanville College.  
PHOTO BY GILLIAN HANNUM



## Member Notes

It is with sadness that we report the death on July 22, 2022 of longtime member **Alex Rosenberg**. He was 103 years old and worked until the day of his passing. His wife Carole shared the following about his connections to the world of printmaking: "He was a very special person in the art world — he started his art career publishing prints under the name Transworld Art and worked with masters of the 20th century. He went on to have Alex Rosenberg Gallery and became the president of the Appraisers Association of America. People have referred to him as a legend." We extend our deepest sympathy to Carole.

Congratulations to Print Club member **Nomi Silverman** for being awarded "Best in Show" at the

Center for Contemporary Printmaking's Members' Show for her artist's book titled *I had a home once, Syria* (2022). Member **Dorothy Cochran** received an "Honorable Mention" for her monoprint *Dissolution* (2022). Both are also former Showcase artists, Nomi in 1999 and Dorothy in 2018.

The Milwaukee Art Museum recently contacted the Club to let us know that long-time member **Spencer Waller** has donated a complete set of Presentation Prints, with the exception of one, which he plans to donate at a later date, to the museum. The museum notes, "We are very grateful for his generosity, especially since the prints are an excellent fit for our collection of works on paper."

## PRESS RELEASE

# The Second Annual Baltimore Fine Art Print Fair, March 30–April 2, 2023

Baltimore, Maryland, locally known as Charm City, is a print town. Between its printmaking programs at MICA and Towson University, its small presses and publishers, and the Baltimore Museum of Art's print collection and its programming and support group, the Print, Drawing & Photograph Society, Baltimore has a deep collector base and an abiding love for prints. In fact, the museum held a print fair from 1990 until 2017, and since its demise the populace has been hopeful about a new print fair.

Fine Arts Baltimore LLC (FAB) is pleased to announce the Baltimore Fine Art Print Fair (BFAPF), March 30-April 2, 2023, is in its second year. The fair is a collaboration between Ann Shafer, the former BMA curator in charge of the museum print fair's last three iterations, and Vonderburg Investments in the Arts LLC, a project of galleries Brian Miller and Julie Funderburk.

The only contemporary print fair in the country, BFAPF showcases the latest contemporary prints and multiples from an international array of thirty galleries, dealers, and print publishers. BFAPF takes place once again at the Baltimore Innovation Center, a 1915 brick warehouse in Baltimore's Pigtown neighborhood. The fair will kick off with a VIP Preview Party on Thursday, March 30, from 6:00–9:00 pm. Tickets for this much-anticipated event are available at the fair's website: <https://baltimoreprintfair.com>.

The list of exhibitors is firming up and includes: Anthony Kirk Editions, North Salem, NY; Aspinwall Editions, Hudson, NY; Bleu Acier, Tampa, FL; Center Street Studio, Milton Village, MA; Childs Gallery, Boston, MA; Dolan/Maxwell, Philadelphia, PA; Eminence Grise & Houston Fine Art Press, New York, NY & Houston, TX; Flatbed Press, Austin, TX; Gemini GEL at Joni Moisant



View of 2022 Baltimore Print Fair. PHOTO BY GREG DOHLER

Weyl, New York, NY; Inky Editions, Hudson, NY; Kingsland Editions, Brooklyn, NY; Lily Press, Rockville, MD; Oehme Graphics, Steamboat Springs, CO; Outlaw Printmakers, Park Hills, MO; Overpass Projects, Pawtucket, RI; Stewart & Stewart, Bloomfield Hills, MI; Tandem Press, Madison, WI; VanDeb Editions, Long Island City, NY; Wildwood Press, St. Louis, MO.

The Baltimore Fine Art Print Fair promises to attract an eager audience ranging from art world luminaries, to collectors, curators, artists, and art students. BFAPF exhibitors welcome conversation, questions, and deep looking (as well as purchasing!). Print fairs are full of passionate makers and promoters who are eager to share in their excitement for prints and printmaking.

Plan your trip to Baltimore for this special event, March 30–April 2, 2023. Details are at <https://baltimore-printfair.com>.

# The Print Club of New York, Inc.

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## Important Notice

*The Print Club Newsletter* will be moving to a digital-only format in the coming months. Issues will be posted on the Club's website, <http://printclubofnewyork.org>, in February, June and October of each year. Non-Club members who would like to receive an email link when the issue is posted, as well as the Club's monthly digest highlighting print exhibitions around the country, should send an email to [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org) with the subject line: Request to be added to non-member email list. The Print Club does not sell or share its email list with others.

All should add the PCNY email address [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org) to a safe sender list in order to receive PCNY updates and the monthly digest.

A limited number of membership openings are available for the current year; dues are \$250 and include receipt of the Didier William print as well as invitations to Print Club events. Use the QR code to access the online application form.

