

The Print Club of New York Inc

Fall 2017

President's Greeting – Fall 2017

Kim Henrikson

Greetings PCNY members! We began the 2017-2018 membership year in a similar fashion to last year with a visit in September to Ronin Gallery. This year's invitation included a private reception featuring an artist's talk and demonstration by Katsutoshi Yuasa for the opening of the gallery's annual exhibition *Contemporary Talents of Japan*, which included work by Yuasa along with several other artists. I hope those members in attendance found the *mokuhanga* demonstration of interest.

Time is flying by this fall, and before we know it, Print Week will be upon us as it is starting a bit earlier than in previous years. I look forward to seeing many of you on Tuesday, October 24th at the National Arts Club where we'll again be holding PCNY's annual Artist's Talk. We'll be hearing from this year's commissioned artist, Sarah Brayer. The prints will be shipped out to each member shortly thereafter.

Like many of you, I am eagerly awaiting the annual Fine Art Print Fair organized by the IFPDA kicking off with the VIP opening Wednesday, October 25th. Yes, for those of you looking at a calendar, this is the evening following our Artist's Talk. Please remember that the venue has changed - it will be held on the West Side at the Javits Center. Also, the passes require online registration, so be sure to follow the link in the email I sent around in early August to make sure you are registered for your entry pass.

The Print Club of New York, Inc.

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This is sure to be a busy season of print events. I hope to see many of you before the end of October, whether at the Artist's Talk or the Print Fair. I look forward to hearing your thoughts about our annual print and any notable work at the Fair.



Katsutoshi Yuasa in front of his print *A Moment of Silence* (2013) at Ronin Gallery. PHOTO BY GILLIAN HANNUM

Recent Print Club Events

Woodblock Demonstration by Katsutoshi Yuasa at Ronin Gallery

Gillian Greenhill Hannum

On Thursday evening, September 14, members of the Print Club of New York, together with members of the Japanese Art Society, were the guests of Ronin Gallery for a very special artist's talk and demonstration by contemporary Japanese artist Katsutoshi Yuasa, this year's Ronin/Globus Artist-in-Residence.

Host David Libertson welcomed guests and gave a brief history of the gallery, which was established by his parents in 1975. The collection, which today numbers over 20,000 pieces, is the largest holding of Japanese woodblock prints in the United States. It was started by Libertson's grandfather, who was in the merchant marine,



David Libertson introducing Katsutoshi Yuasa before his demonstration. PHOTO BY GILLIAN HANNUM

and who began to collect Japanese works on paper during his travels. In the 1960s, Libertson's father, who was in the real estate business in New York, and who was also present at the event, got the opportunity to purchase the remnants of Frank Lloyd Wright's collection of Japanese prints. The growth of the family's collection led to the opening of the gallery in the 1970s. While the gallery has an impressive collection of works by traditional and historically important Japanese artists, today it is also focused on giving opportunities to young Japanese artists who are early in their careers. The Ronin/Globus residency program, with the artist selected each year by a panel of major curators and gallery directors, serves this mission. It identifies artists through an "ambassador" program; for example, next year the Kyoto Institute of Art and Design will be helping to source artists.

On view in the gallery from September 12 – October 7, the exhibit *Contemporary Talents of Japan 2017* also serves this purpose. It includes work by several artists, including Yuasa, which combine innovative techniques or concepts with traditional Japanese practices. Among the other artists represented were: Yuki Ideguchi, Cyoko Tamai, Keisuke Yamaguchi OZ, Asako Iwawawa, Horiyoshi III, Yoshihito Kawase, Morigo Nao and Yuki Nishimoto.

Libertson then introduced Yuasa, whose work merges Photo Realism with traditional woodblock printing using large plywood "blocks." Born in 1978, the artist received his undergraduate training in Japan, earning a B.A. in 2002, followed by a M.F.A. from the Royal College of Art in London in 2006. He recently won first prize at the CWAJ 60th Anniversary Print Show.

The artist explained that his prints are based on his own photographs, which he transforms using traditional *mokuhanga* tools. Even his very large works are printed by hand using a *baren*. These he prints on the floor. Yuasa noted that it is becoming increasingly challenging to purchase these traditional tools. The man who made his favorite ink brushes passed away a few years ago; fortunately, his daughter is now making the brushes. For his large works, he uses oil-based inks, but for his demo, he explained he would do a small, four-color woodblock

print and would be using water-based ink.

He started his presentation by handing around one millimeter U and V-shaped cutting knives. He uses these on half inch plywood for smaller works. He then passed around two blocks, each cut on both sides. These he would ink for the demo print. A Xerox of the original photograph is used to transfer the image to the plywood. The paper on which the prints are to be made has been dampened for two to three hours prior to printing and must be kept damp throughout the process. He began by printing the block he was using for yellow. Like traditional *ukiyo-e* prints, his works have a *kento* (registration groove). First, he applies a few dabs of a starch paste binder, then applies some large dollops of yellow ink. These he combines as he spreads the ink evenly over the block with a square brush. (He mentioned to us that he has several YouTube videos up that show him printing some of his large works.) After the ink is evenly spread, he carefully applies a sheet of damp paper to the block, covers it with a sheet of baking parchment, then rubs vigorously all over with a *baren*. When that process is complete, the sheet of paper is carefully removed. He repeats the process with the block he uses for magenta ink, and again with the block he uses for cyan ink. One member noted that his colors are those utilized in color photography. Last, he prints the block that he inks with black *sumi* ink; this does not need a separate binder as it is already incorporated in the ink itself. The black gives depth to the final image.

Asked about his large black and white prints, the artist responded that he begins by brushing black ink onto the



Katsutoshi Yuasa inking one of his blocks.

paper, then printing with white ink. The end result truly does merge the Photo Realist aesthetic with that of Japanese *ukiyo-e*. His large works sell for \$3,800 to \$5,800, however, he had agreed with the gallery to make his demo prints available to attendees interested in purchasing one for \$250 each.

The Print Club thanks the Libertsons and Ronin Gallery for hosting such an interesting evening!



Katsutoshi Yuasa brushing ink onto the block.
PHOTO BY GILLIAN HANNUM



Katsutoshi Yuasa describing his technique.
PHOTO BY GILLIAN HANNUM



Traditional mokuhanga tools. PHOTO BY GILLIAN HANNUM

Upcoming Print Club Events

Tuesday, October 24, 2017, 6 – 8 p.m.

Join with Print Club members for the unveiling of our annual commissioned print by artist Sarah Brayer at the National Arts Club, 15 Gramercy Park South, New York City. Jackets required for men.

Wednesday, October 25, 2017

VIP admission to the opening night of the annual IFPDA Print Fair, this year being held at the Jacob Javits Center, on 11th Avenue between 34th and 40th Streets. Tickets must be requested in advance via the link emailed to members.

Also of interest to Print Club members:

September 8 – November 18, 2017

Martin Puryear: Prints, 1962 – 2016, The Print Center, 1614 Latimer Street, Philadelphia, PA (215) 735-6090 or www.printcenter.org.

September 10 – December 3, 2017

Still Life – original prints by Jack Beal, Janet Fish, Sondra Freckelton, Jane E. Goldman, Daniel Lang, Nancy Lasar, Katja Oxman and Richard Treaster, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

September 23, 2017 – January 7, 2018

In the Limelight: Toulouse-Lautrec Portraits from the

Herakleidon Museum, Bruce Museum, 1 Museum Drive, Greenwich, CT (203) 869-0376 or www.bruce-museum.org.

September 23 – November 4, 2017

Hunt Slonem: Bunnies, Birds, & Butterflies, Madelyn Jordan Fine Art, 37 Popham Road, Scarsdale, NY (914) 723-8738 or www.madelynjordanfineart.com.

October 12 – December 16, 2017

Russian Revolution: A Contested Legacy, International Print Center New York, 508 West 26th Street, 5th Floor, New York, NY (212) 989-5090 or www.ipcny.org.

October 27, 2017

Dieu Donne Papermill Benefit Auction honoring artist Richard Tuttle; for more information contact Kirsten Flaherty: kflaherty@dieudonne.org / 212.266.0573 ext. 205.

November 2 – December 10, 2017

Donald Teskey: Landscapes, List Gallery, Lang Performing Arts Center, Swarthmore College, Swarthmore, PA (610) 328-7811 or www.swarthmore.edu/list-gallery/donald-teskey-landscapes; artist talk on Thursday, November 2, 4:30 p.m.

December 10, 2017 – January 7, 2018

Illumination: 2017 CCP Members Exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

Exhibition Reviews

“Spring into Summer with Andy Warhol and Friends!”

Gillian Greenhill Hannum

The Bruce Museum in Greenwich, Connecticut, has mounted a number of excellent print exhibits in recent years. This summer’s *Spring into Summer with Andy Warhol and Friends!* (June 10 – September 3, 2017) was no exception. Rather than focusing on Warhol’s iconic works featuring celebrities and products such as *Brillo* or *Coca Cola*, the exhibition presented a much more nuanced and intimate view of the artist’s *oeuvre*.

Featured works included a collection of 10 hand-colored silkscreens of various flower arrangements created in 1974. The Bruce is fortunate to own a set of these, a gift to the museum from Peter M. Brant. The simple, linear designs recall the economy of line used by Matisse, but with a more delicate touch. Like much of the work in the show, the project was inspired by the artist’s interest in photography – in this case spurred by a 1964 article in *Modern Photography* about a new home color system being marketed by Kodak.

The museum also exhibited, and is fortunate to own, examples of Warhol’s experiments with a Polaroid Big Shot camera, also dating from the early 1970s. These “head shots” are largely of friends and colleagues and include portraits of modernist architect Philip Johnson, his partner David Whitney, author and art critic Barbara Rose and fashion model Donna Jordan as well as self-portraits of Warhol himself. These intimate snap shots were used as preparatory studies for his silkscreen portraits and are part of his *Little Red Book* (1971), a gift to the museum from the Andy Warhol Foundation for the Arts. Also on display was a 1977 pencil drawing of Johnson, on loan from the Philip Johnson Glass House in New Canaan, a place Warhol visited often and where he once brought the rock band The Velvet Underground to perform at a party.

Another friend of Warhol’s who featured prominently in the exhibition was Sachiko Goodman. The artist was commissioned to paint her portrait in 1977 to commemorate her 30th birthday. A selection of the hundreds of preliminary Polaroid photos was displayed along with a pair of large finished silkscreens, a gift to the Bruce from the Frederick R. Weisman Foundation. A series of four portraits in different colors was loaned by Sachiko and Lawrence Goodman.

Artist Philip Pearlstein attended Carnegie Institute in Pittsburgh (now Carnegie Mellon University) with Warhol in the 1940s. They both moved to New York soon after graduating in 1949 and shared an apartment in the East Village. The exhibit included an abstract painting of an American bald eagle done by Pearlstein in 1949, which shows him then under the influence of Abstract Expressionism. This formed the transition to the final collection of works by Warhol, his “Endangered Species Series,” a portfolio of 10 silkscreen prints created in 1983 to commemorate animals on the endangered species list. Of

the 10, only two have been removed — the bald eagle and the Pine Barrens tree frog. Panels of Warhol’s *Cow Wallpaper* from 1971 were also on display in this final gallery.

The exhibition provided a fresh look at an artist who, perhaps, we thought we knew well, providing a much more nuanced understanding of his career and the relationships that shaped it.

“Still Life,” Center for Contemporary Printmaking, September 10 – December 3, 2017

Gillian Greenhill Hannum

Print Club members who enjoyed the presentation by Stewart & Stewart of Bloomfield Hills, Michigan, several years ago (see *Summer 2013 Print Club Newsletter*) will want to visit the current fall exhibition at the Center for Contemporary Printmaking in Norwalk, Connecticut, to bask again in the wide array of transparent, layered colors that is the hallmark of this husband and wife print shop. All but two of the artists in this exhibition, featuring works by Jack Beal, Janet Fish, Sondra Freckelton, Jane E. Goldman, Daniel Lang, Richard Treaster, Nancy Lasar and Katja Oxman, have worked with Stewart & Stewart, and Club members had been introduced to their work by Norm Stewart when he spoke to us.

The show opens with two screenprints by Freckelton and one by her late husband, Jack Beal. Beal’s 1995 *Tulip Angélique* resulted from a drawing made in the Stewarts’ garden, not far from the Bloomfield Hills studio. It is a simple, two-color screenprint revealing the sort of economy of line one associates with artists like Matisse – simple and elegant. It flanks Freckelton’s *Blue Chenille* (1985), an 18-color screenprint with wonderful shades of blue and yellow. A black and white print of *Cut Flowers* (1995) is to its left. Here, Freckelton offers us a chair seat holding a simple pot of zinnias and black-eyed Susans. Several other works by Freckelton showcase her mastery of color. *Keeping Autumn* (1991) is a 19-color screenprint of a wooden basket spilling apples and grapes onto a table. *Souvenir* (1989), an 18-color screenprint, depicts cyclamen in a ceramic bowl and a corn cob platter against a boldly printed cloth. In the adjacent Lithography Room, a 14-color screenprint titled *Mirror Image* (1992) intrigues with a bunch of asparagus and a square mirror against a colorful quilt.

Janet Fish’s abilities with color had also drawn admiring comments at the Stewart & Stewart Print Club event. This exhibition includes some gorgeous examples. *Daffodils* (1995), a large 13-color screenprint in wonderful shades of blue, green and yellow, greets viewers as they walk in the door. Equally arresting is *Leyden* (1991), a 12-color screenprint in pinks, greens and yellows. *Rose Bowl* (1992), a 12-color screenprint of a glass bowl with red roses, *Bananas* (1991), a 13-color screenprint of bunches of bananas on a flower-printed tablecloth, and *A.M.* (1994), a 16-color screenprint depicting a stick of butter half

unwrapped, an egg cracked into a bowl and an orange on a juicer, round out the work in the main exhibition space. Fish's *Butterfly Wings* (1991) hangs in the Lithography Room next door.

Jane E. Goldman's work was also familiar from the earlier encounter with work from Stewart & Stewart. There were nine prints by her in the exhibit of 34 works. Several were from her "Audubon Series," which combine Audubon images of birds with still life arrangements, including the 17-color *Audubon October* (2006), *Audubon November* (2008), a 19-color screenprint, *Audubon February* (2016), and *Audubon December* (2017), the two latter being hand-painted archival pigment prints. The 34 x 28.5" *Sumac on Glass* (1997) is a gorgeous 13-color screenprint in autumnal shades of gold, russet and teal. Similar tonalities characterize *Ellen's Window* (1990), an ambitious 20-color screenprint hanging in the Lithography Room.

The final artist in the Stewart & Stewart group is Daniel Lang. His *Three Windows (Ward's)* (1995) shows a simple, three-part casement window with the center pane slightly ajar, with colorful, striped curtains on either side. This is a 9-color screenprint.

The other two artists in the show, Nancy Lasar, who prints at CCP, and Katja Oxman, are no less creative in their approaches to this traditional subject matter. Lasar showed a number of complex, layered monotypes with mixed media, such as *Shaker Table with Red Pear* (2015) and *Round Table Still Life with Red Ball* (2009), among the larger works in the show at 44 x 32". These works include simple "cut out" type shapes combined with expressive lines and mark making. Also by Lasar were three variations of *My Spin On It* (2017), trace monotypes on beautiful, textured paper. Her piece in the Lithography Room, *Circle Game Series: Carousel #1 with Black Birds* (2017) is listed as monotype with mixed media and looks like it includes fragments of mica.

Katja Oxman is a product of The Pennsylvania Academy of the Fine Arts, the Akademie der Bildenden Künste in Munich and the Royal College of Art in London. Her prints are especially appealing to an art historian as they reference a variety of artists from the past. Each is a unique, table-top arrangement. *An Acre for a Bird to Choose* (2000), an etching and aquatint, layers an Oriental rug, a Native American vase, cut flowers, feathers, colorful balls and abstract prints. *The Other Side of the Air* (1986, etching and aquatint) references George Caleb Bingham and Martin Johnson Heade in combination with potted orchids and beautiful wooden boxes. *Unto a Purple Wood* (1994, etching and aquatint) evokes Rotko, but also includes the ever-present orchid, birds' nests, feathers, a pocket watch and three floral and one landscape print on the table top. One can catch a glimpse of Oxman's working methods by viewing the seven process proofs along with the finished print *The Seasons Shift* (2011), which fill the far wall of the Lithography Room. These prints suggest the space of a collector; no wonder this reviewer found them appealing!

Works in the exhibition range in price from \$500 to \$12,000, so there is something here for everyone.

"In the Limelight: Toulouse-Lautrec Portraits from the Herakleidon Museum," Bruce Museum, September 23, 2017 – January 7, 2018

Gillian Greenhill Hannum

For those who missed the Andy Warhol exhibit over the summer, treasures await print lovers this fall as well at Greenwich, Connecticut's Bruce Museum. The Toulouse-Lautrec (1864 – 1901) exhibition is quite revealing, including both well-known lithographic posters and intimate drawings of those with whom the artist associated. Centered around the theme of the *café-concert*, the show "explores the relation between portraiture, caricature, and the rise of the cult of celebrity in the late nineteenth century" (wall label). The exhibit has brought from Greece more than 100 drawings, prints and posters, about half the Herakleidon Museum's extensive collection of work by the artist. It is beautifully displayed in a series of dimly lit rooms against deep red walls.

Specifically, the show explores how Toulouse-Lautrec "used portraiture to comment on the absurdity and excess of bohemian life in Paris at the turn of the twentieth century" (wall label). Visitors enter the exhibition through an archway that is flanked on either side by large images of walls covered by posters for all the popular entertainment of the day. Walking into the main gallery, the visitor is greeted by two of Toulouse-Lautrec's most iconic works, *La Divan Japonais* and *Jane Avril*, both from 1893. Both depict Avril, who commissioned many works from her artist friend over the years, but one shows her performing her risqué can-can, while the other shows her seated in the audience with one of Toulouse-Lautrec's other friends, the critic Édouard Dujardin, watching a performance by singer Yvette Guilbert, whose head is cut off, but who can be identified immediately by her long, black gloves. Both prints are boldly cropped, an influence from Japanese prints, and show only the tops of the double basses in the orchestras.

Near the beginning of the show is a grouping of pieces and some wall signage giving a detailed explanation of the lithographic process. A sample stone, from *Portrait of Dihau, Les Vieilles Histoires*, was shown alongside the original pencil sketch and the finished print. Toulouse-Lautrec loved the collaborative nature of the lithographic medium. The subject of this image was a distant relative of the artist who played bassoon in the orchestra of the Paris Opera and wrote songs for the *café-concert*.

Sections of the exhibit were given over to some of the period's most colorful personalities. Jane Avril (1868 – 1943), known from her dynamic and wild dancing, became a close friend to Toulouse-Lautrec. Several works represent her famed performances. Yvette Guilbert (1867 – 1944) met the artist in 1893. Several intimate pen and ink studies of her were executed the following year. In a nearby case, *Album Yvette Guilbert* (1894), a luxury print portfolio with a cover design and sixteen lithographs by Toulouse-Lautrec, with text by Gustave Geoffroy, was published by André Marty. Known for her extremely thin figure, Guilbert is identified by her long, black gloves.

Nearby is a small room with headphones and three listening stations. The first shows a video about the lithographic process; the next features film clips, photographs and audio of Guilbert and other performers Toulouse-Lautrec depicted; the third focuses on Aristide Bruant (1851 – 1925) and includes posters, photographs and audio clips. Bruant owned a cabaret called Le Mirliton that was decorated with Toulouse-Lautrec's art. Two very large lithographic posters (1892 and 1893) dominate the wall, the latter without the text having been added. Other ephemera — song books, programs, etc. — is displayed nearby.

Le Café-Concert Portfolio, created by Toulouse-Lautrec and fellow artist Henry Ibels, is another luxury print portfolio published by Marty in 1893. Toulouse-Lautrec's images do not flatter his subjects; the harsh stage lighting distorts their faces; spectators look equally hard and unsympathetic.

The next section of the show features portraits of family and friends. These are more intimate and sympathetic. There are two pencil portraits of the artist's father, one in profile; a large poster for *Le Revue Blanche* (1895) advertis-

es a literary journal with which the artist was connected. There are also studies of fellow artists: *Le Bon Graveur* (1898) depicts the artist's close friend, engraver Adolphe Albert, and the crayon study *Van Gogh in a Straightjacket (?)* (1894) reminds us that the two artists were students together in Paris in 1886 – 87 and remained friends until Van Gogh's untimely death.

There is a small collection of political portraits, several of Clemenceau, who hired Toulouse-Lautrec to illustrate a book for him, and unflattering caricatures of the banker Baron de Rothschild and French President Sadi Carnot.

The final section of the exhibition includes a series of images of horses, riders and dogs. There are also program designs and a series of prints that appeared in the journal *Le Rire* in 1896. At the end, one returns to celebrities once again, with images of Marcelle Lender from 1895 and 1896 and of Sarah Bernhardt from 1893.

So, transport yourself back in time to Paris in the *Belle Époque*, and enjoy this stunning exhibition. And when you are done, there is a French restaurant right around the corner!

Editorial Correction Spring 2017 Newsletter

Apologies to artist William Waitzman, whose name was spelled incorrectly in the printed version of the Spring 2017 issue of *The Print Club Newsletter*, thus making it difficult for members to find more information about his prints. We were able to correct the error in the electronic version. His website can be found at: <http://www.williamwaitzmanprints.com/> - Gillian Greenhill Hannum, Editor

Websites of 2017 Showcase Artists

William Waitzman

<http://www.williamwaitzmanprints.com/>

Joseph Owczarek

Joe does not have a website but can be reached through the Salmagundi Club at <http://www.salmagundi.org/members/index.cfm>

Steven West

<http://www.artplusaddiction.com/prints/>

Claudia Cron

<http://www.claudiacron.com>

Franco Marinai

<http://www.marinai.com/>

IPCNY "Shop Page"

International Print Center New York, familiar to many Club members from their annual hosting of Print Week breakfast/artist talks, has a new online "shop" on their website at <https://shopipcnyc.org/>. Sales support IPCNY's public programs. Many well-known artists, and some of our own past commissioned artists, are represented. Searches based on price range are possible.

PCNY Seeking A Webmaster

Do you have familiarity with WordPress? Would you have a few hours a week available to assist with the Print Club's website? We are looking for a Club member who would be willing to take the lead on posting our newsletters, photos from events and updates to museum collections and our presentation prints on our website. Please speak to our president or email info@printclubofnewyork.org with website in the subject line if you are available to help with this important Club activity.

Rare Or Unusual Western Prints

I established the Western art column for *The Journal of The Print World* and am looking for unusual or very rare prints of the American West to feature in future articles. Do you have any such prints in your collection that you would be willing to let me feature in the column? I've been working to increase appreciation for prints among collectors of Western art. I can be contacted at: johnfaubi-on@basicisp.net.

Member Notes

Print Club member and Board member **Deborah Chaney** is included in an exhibition this fall at New Canaan Public Library in New Canaan, Connecticut. Titled *Seeing is Being*, the show opens on September 21 and runs through November 5. As the promotional material states, "*Seeing is Being* is a show about awareness and moments of clarity - those rare moments when everything seems to stand still and one actually *sees*." For further information, see www.newcanaanlibrary.org.

The Museum Of Prints and Printmaking

The Print Club of Albany welcomes donations to its collection. This collection is being used by the Museum of Prints and Printmaking. Prints from all periods and styles are welcome and they need not be in perfect condition. Of course, the Club is a 501 c 3 organization which makes donations eligible for tax deductions. Anyone interested please contact Charles Semowich (518) 449-4756 or semowich@gmail.com.

The Print Club of New York, Inc.

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