

The Print Club of Cleveland

Visions of Japan: Prints and Paintings from the Cleveland Collection is on exhibition at the Cleveland Museum of Art until February 20th. The exhibition traces the evolution of Japanese printmaking and related painting from the early 1700s into the 21st century. The exquisitely crafted traditional color woodcuts and paintings of the 18th and 19th centuries depict *ukiyo-e* ("images of the floating world"): scenes of daily life and worldly pleasures, such as beautiful women, Kabuki actors, and landscapes. Since the early 20th century, Japanese artists have assimilated Western ideas and techniques so that contemporary printmakers often use lithography, mezzotint, or etching to create modern, abstract compositions.

Edwin Mellen Press has published a two volume edition of art historian and Print Club member, Robert Getscher's *Annotated and Illustrated Version of Giorgio Varari's History of Italian and Northern Prints from His Lives of the Artists 1550 and 1568*. 194 illustrations depict both familiar and rare images: religious and secular prints, elaborate processions and natural history and working drawings for architecture. R. Stanley Johnson, dealer in Old Master prints, has nominated Getscher's book for the international Fine Print Dealers Association annual book award.

Our new officers for 2004-2005 year will Chuck Rosenblatt, President and Ken Hegyes, Program Chair.

As part of our annual meeting in January, the 2005 distribution print will be available to the membership. Elizabeth Catlett has made an elegant woodcut and linocut titled, *Man*.

Members of the Print Club of Cleveland will be heading south in mid April. We will travel to Charleston and Savannah to see art, architecture, antiques, gardens and historic sites. And we will be staying in historic inns and dining on Low Country cuisine!

-Diane Stupay

SEEKING EDITOR FOR 2006-2008

This newsletter, inaugurated almost four years ago by Charles Rosenblatt of The Print Club of Cleveland, is intended to keep members of various print clubs across the country and in Canada in touch with each other's activities. The roster of participating clubs has grown during that time, and the endeavor seems a useful and worthy one.

The editorship of the newsletter, which comes out twice a year (January and July), is intended to rotate among the various clubs every two years. Diane Stupay of Cleveland was the initial editor, and I will serve through July of 2005. The task is not daunting. Essays are submitted electronically. The completed newsletter is e-mailed to contacts in each club who handle distribution. If you are willing to take the helm for two years beginning in January 2006, please let me know.

-Gillian Greenhill Hannum

The Print Club of New York

The 2004 Presentation Print Unveiled

On Tuesday evening, September 14, Print Club President Julian Hyman welcomed a room full of members at the Society of Illustrators to the presentation of the Print Club of New York's 2004 print, entitled *Two Dancers*, by renowned artist and educator Ed Colker. The print is the club's 13th commissioned work since its founding in 1992.

Leonard Moss, chair of the Print Selection Committee, introduced Mr. Colker and described the process by which the print was selected. The artist had submitted a beautiful watercolor with luscious colors utilizing between 8 and 12 colors. The question before the Selection Committee was whether a print could do justice to these shades of color. The artist promised that he could publish a print that would embody the wide range of hues, a difficult lithographic assignment, and he did so. Working in collaboration with a renowned printer, Maurice Sanchez, the result was a 10 color print, three colors of which were added by the artist using a stencil on each individual print in order to heighten those colors he wished to highlight. The edition of 200 was printed on English Somerset paper which has a textural edge that Mr. Colker noted is so beautiful that the print could be floated in the frame.

Ed Colker is a painter, graphic artist and educator whose work was honored at a major retrospective, *Five Decades in Print*, at the Neuberger Museum in Purchase, New York, during 1998 and 1999. He has had many solo exhibitions, and his work is represented in the collections of many major museums, including the Museum of Modern Art in New York, the Worcester Museum and the Philadelphia Museum of Art. After graduating from the Philadelphia Museum School of Art where he learned classical techniques, Mr. Colker was awarded a Guggenheim Fellowship for study and work in Europe. While there he produced print editions at the fabled Atelier Desjobert in Paris and continued to print there intermittently during the 1960s. On his return to the United States in the 1970s, he became Director of the School of Art and Design at the University of Illinois at Chicago and later founded the Center for Edition Works at SUNY Purchase, where he also served as Professor of Art and Design and Dean of the School of Visual Arts. Mr. Colker's distinguished career as artist and educator includes serving as Professor of Art and Design and Provost of Cooper Union as well as Provost at Pratt Institute.

In discussing his work with Print Club members, Mr. Colker attributed his long experience and knowledge of the intricacies of the print medium to his ability to produce such a complicated color lithograph. He described himself as learning from people, places and encounters. For example, early in his career he restored and printed two Paul Revere plates for the collector Lessing Rosenwald, an important learning experience as to the technical skill of engraving and etching. Before leaving for France he worked with Edward Hopper on three 1927 Hopper etchings whose plates needed cleaning so they could be printed. In the 1960s he went to Southern France where the light, so different from that experienced in New York, made a strong impression on his work. After locating in Paris, he worked extensively with color lithography, working as a printer on editions of such artists as Dali and Dubuffet. He also became profoundly affected by the French tradition of the artist's book, particularly the collaboration between poet and artist, an important aspect of his later work.

Upon his return from France, as Mr. Colker described it, he learned what an artist could do without money. He made woodcuts for a translation from Baudelaire printed on the kitchen table with a spoon on scraps of wood or linoleum. After meeting the poet Marianne Moore, she became a great influence on him, and he made the print to accompany her "Water Years" poem, which he read to the audience. Working at Tamarind, he made large lithographs of poems by Neruda, in whose work he finds rich imagery. He is currently working on two portfolios of Neruda's work in honor of the 100th anniversary of the poet's birth. For the retrospective of his work at the Neuberger Museum in 1999 he produced a large woodcut which embodied his tribute to poetry. Although limited editions with poets' works have not been popular in America, Mr. Colker believes that the tradition of the artist's book is now growing in importance with print collectors as well as bibliophiles. (*Continued on page 3.*)



Ed Colker and Maurice Sanchez (photo: Herb Levart)

The Print Club of New York (continued)

Discussing his work on the Presentation Print, entitled *Two Dancers*, Mr. Colker noted that music as well as poetry has played an important part in his life and work. He has long had an interest in dancers, producing a print in the 1950s, *Three Dancers*, which he sold to Nelson Rockefeller for his collection. Mr. Colker is also touched by encounters between dancers, men and women, or simply the reaction between individuals. When he began the Club's print he had no thematic agenda in mind other than the idea of an encounter. However, despite the happy colors which he embodied in the print and deliberately heightened by hand coloring, Mr. Colker said that the more that he looks at the print after its publication, the more he realizes that there is a far greater serious aspect to the encounter than he had originally thought.

-Arlyne Lesser

Fall Highlights

The Club's fall season began with a presentation at The Society of Illustrators' by this year's Presentation Print artist, Ed Colker. He discussed the techniques he used in creating his beautiful color lithograph, *Two Dancers*.

In October, our Eleventh Annual Artists' Showcase was held at the venerable National Arts Club on Gramercy Square. Five artists presented their work to an appreciative crowd.

November's event was the Print Week Party, this year hosted by the International Print Center New York, in Chelsea. Members from various IPCS clubs convened for coffee and pastries and artist talks by several of those represented in the Center's *Autumn 2004* juried exhibition.

The fall season was rounded out by a visit to the studio of master printer Maurice Sanchez, who collaborated with Ed Colker on this year's Print Club edition. It was a wonderful evening during which we saw a demo of Sanchez's use of Mylar to create plates for color lithographs, heard him describe in detail how he and Colker worked together and saw a variety of wonderful prints produced in his studio.

-Gillian Greenhill Hannum

GRAPHIC ARTS COUNCIL, DETROIT INSTITUTE OF ARTS

This Land is Your Land: American Landscape Prints closes on January 30, 2005. The 150-plus prints in this show make it the largest collection exhibition ever organized by the Graphic Arts Department at the Detroit Institute of Arts. *Beyond Big: Oversized Prints, Drawings, and Photographs*, in which "size" literally is the issue, includes many recent acquisitions and other very large works on paper from the DIA's collection. This exhibition runs from March 16 to July 3. *The Art of Screenprint*, drawn from the museum's collection and the archives of local printer/publishers Stewart & Stewart of Bloomfield Hills, Michigan, opens on August 10 and continues until October 30. This exhibition focuses on the printmaking process by presenting the different personal procedures followed by a small number of artists who collaborated recently with Stewart & Stewart. A selection of screenprints illustrating the history of the medium is also part of this exhibition. The city of Detroit will host the actual National Football League's Super Bowl game in February 2006. As part of the multi-media fun, the DIA will present its own "Super" Bowl Show: *Still Life Prints, Drawings, Photographs, and Vessels* from November 20, 2005 to February 26, 2006. The majority of objects will be drawn from the museum's collection of works on paper and decorative arts. It will be a very eclectic arrangement of vases, glasses, tureens, etc...and yes, bowls of many kinds. (Dates for the special GAC events for all these exhibitions are not yet firm at the time of this publication.)

The Graphic Arts Council looks forward to a trip in April to Dia: Beacon and many other sights in the Hudson River Valley. Another highlight will be Jane Hammond's lecture on the night of our Annual Meeting, June 23rd, when our 2005 edition of monotypes commissioned from Hammond is officially released for sale to our membership. The lecture will be open to the public. Prints from past commissions by Janet Fish and William Bailey remain available to the general public. Inquiries about these editions or any other matters can be addressed to the Graphic Arts Department at the DIA.

-Nancy Sojka, Curator of Graphic Arts

The Montreal Print Collectors' Society

At the Montreal Print Collectors' Society, our 20th Anniversary projects continue into our 21st year. The new MPCS publication, *From Private to Public*, (ISBN 0-9736612-0-8) was launched with popping champagne corks at our Christmas/Chanukah party. It is now available for \$20 Cdn by sending a money order to Treasurer Lucie Charbonneau, c/o Montreal Print Collectors' Society, P.O. Box 324, Station NDG, Montréal, Québec H4A 3P6. The catalogue is a 32-page, colour-illustrated guide to 20th-century prints by Québec artists from the collections of MPCS members. The works were exhibited in September of 2002 at the St-Denis Street gallery of the Bibliothèque Nationale du Québec within the framework of the Mois de l'Estampe, a month devoted bi-annually to the exhibition of, dissemination of and education about prints throughout the province. The prints are described in informative texts by Jan Johnson and Serge Wagner according to technique and the development of these media in the history of Québec printmaking. The catalogue's design is by artist-member John A. Schweitzer, R.C.A. who developed his concept, introduced by a striking die-cut cover, along the theme of a window onto private print collections. We're now looking forward to a January launch for the next MPCS book, Brian Oickle's *Etched in Stone: The Life and Prints of Ernst Neumann 1907-1956* (more about this project in the next Newsletter).



January will indeed be a busy month for us. In addition to the launch, at our first meeting of 2005 we'll hear from curator/art historian Hedwige As-selin on Québec printmakers who have made their careers elsewhere. Then in February, we tour the fabled Loto-Québec Collection, led by Curator Louis Pelletier, R.C.A. Mr. Pelletier is also a renowned mezzotint printmaker with 35 years of honours and exhibitions in the field. He won the Grand Prize at the 1991 World Small-Format Print Triennial in Chamalières, France and another first prize at the 1994 Print Triennial in Cracow, Poland. His work is in the Washington Print Cabinet and Fogg Museum at Cambridge, among others. March gives us Irene F. Whittome speaking on her work, *The Proust Questionnaire*. In April, Katharine Lochnan, Senior Curator of Prints and Drawings at the Art Gallery of Ontario (AGO) lectures on one of her areas of specialization, the prints of Whistler. Brenda Rix wraps up the season in May. She is the AGO's Assistant Curator of Prints and Drawings and will speak on Käthe Kollwitz in reference to an exhibition she curated in 2003, called *The Art of Compassion*.

Meanwhile, our website is currently on view in a provisional state if you go to www.geocities.com/printlovers. Webmaster Brenda Lee has placed on it highlights from our history, member and speaker photos, a round-up of print techniques, articles from our archives and a membership form that those interested in joining us may print out. Brenda is developing a page called Market whereby members and non-members will be able to sell their prints for a fee. She's also going to reduce the site's size to fit screens as small as those of cell phones! Once our internet provider is in place, we'll announce our new web address.

If you're up our way, here are highlights to see: **Until Jan. 9** at the Musée national des beaux-arts du Québec, in Québec City, there's *Copyright Rubens: L'art du grand imagier*, featuring 115 burin engravings after the work of Peter Paul Rubens (1577-1640) Rubens had exclusivity over the reproduction of his paintings and he worked in collaboration with the master engravers chosen for the task. Call (418)643-2150 or go to www.mnba.qc.ca. **From Feb. 6 to March 13**, at Stewart Hall Public Art Gallery in Pointe Claire, see *Les Dames* featuring prints of women loved and unloved by the artists who rendered them.

MPCS (continued)

On show are works by Bonnard, Braque, Chagall, Gauguin, Lautrec, Maillol, Manet, Picasso and Vuillard, to name but a few. Call (514)630-1254 or go to www.ville.pointe-claire.qc.ca/en/services/artgallery/artgallery.asp.

Until April 24 at the Montreal Museum of Fine Arts, enjoy *European Prints from 1800 to 1945: A selection from five years of acquisitions*. Among those represented are Corot, Daumier, Géricault, Klinger, Münch and Tissot. Call (514)285-2000 or go to www.mbam.qc.ca. We in Montreal wish all of you the very best for 2005. May it be a year of health, happiness and wonderful print finds!

- Heather Solomon-Bowden, MPCS Newsletter Editor

WASHINGTON PRINT CLUB

The Washington Print Club invites you to refer to their website (www.washingtonprintclub.org) for information about their upcoming activities. This is the best source of information for events and news about the organization.

MILWAUKEE PRINT FORUM

Print Forum, a support group of the Milwaukee Art Museum, is pleased to announce that Tom Uttech has been commissioned to create a print for the 2004-05 Collectors' Club. Uttech is a renowned landscape painter who specializes in vibrant landscape imagery of the abundant wildlife found in the Wisconsin North Woods and the Minnesota and Ontario border area. In addition to being an artist, Uttech is active in several environmental and conservation organizations and is a strong advocate for responsible use of natural resources. A retrospective of his three-decade long career, *Magnetic North: The Landscapes of Tom Uttech*, was featured at the

Milwaukee Art Museum from July 10 through October 3, 2004.

Uttech intends to create a five-color lithograph for the Collectors' Club that is approximately nineteen by twenty-five inches in an edition of thirty-five or less. Michael Sims of The Lawrence Lithography Workshop in Kansas City, Missouri, will be the master printer for the project, which will be completed in early June of 2005.

The print, when completed, will be a free gift for Print Forum members at the Collectors' Club level of \$500. This outstanding offer is a unique opportunity to obtain an original lithograph by a nationally respected artist at well below market value. To reserve your impression and become a member of the Milwaukee Art Museum Print Forum, please contact Catherine Sawinski at 414-224-3293 or Catherine.Sawinski@mam.org. Please be advised that you must also be Milwaukee Art Museum member in order to join Print Forum.

Each year, Print Forum commissions a different artist to create an original graphic for its Collectors' Club members. Previous years' artists have included Judy Pfaff, April Gornik, Jeanette Pasin Sloan, Juan Sanchez, Warrington Colescott, Pat Steir, and William Wiley.

Founded in 1981, Print Forum is one of the longest-standing support groups of the Milwaukee Art Museum and has played an important role in the growth and appreciation of the museum's collection of works on paper.

-Sarah Kirk

Additional information about the Print Forum's programs and events can be found on the museum's website: www.mam.org.

The Achenbach Graphics Art Council, San Francisco

The Achenbach Graphic Arts Council (AGAC) is the support organization for the Achenbach Foundation for Graphic Arts, the collection of prints, drawings, photographs, and artists' books at the Fine Arts Museums of San Francisco. The AGAC promotes the study, viewing, and appreciation of works on paper through a rich program of varied activities.

In September, the AGAC entered the fall season in high gear with a tour of the intense exhibition, *The Child: Works by Gottfried Helnwein*, curated by Achenbach Curator-in-Charge Robert Flynn Johnson. A beautiful, hardcover limited-edition catalogue with an essay by Mr. Johnson, signed and numbered by the artist, was published on the occasion of this exhibition. The month continued with the Annual Membership Open House "Show and Tell" at San Francisco's Fort Mason, in which AGAC members display works from their own collections to share with others. For upper category AGAC members, an opportunity to view the art in the home of Dan and Robin Cerf was enriched by a presentation by the gallerist, Alex Meyerovich, on the process of forming a collection.

October was filled with stimulating and thoughtful programs. Harry W. and Mary Margaret Anderson, generous benefactors of the Fine Arts Museums of San Francisco, opened their home to upper category members for a view of their extraordinary collection. Achenbach Preparator Mark Garrett provided us with "Presentations for the Long Haul, a demonstration on matting and framing." This was followed by Fine Arts Museums Curator of Contemporary Graphic Art Karin Breuer's gallery talk with German artist, Joachim Bandau, at a reception and fundraiser for upper category members at the Patricia Sweetow Gallery in San Francisco. At the Legion of Honor Museum, Achenbach Curator-in-Charge Robert Flynn Johnson spoke at a celebration of the publication of his book *Anonymous: Enigmatic Images from Unknown Photographers*. Subsequently,

upper category members attended a museum walk-through of *Days in a Life: The Art of Tetsuya Noda*, with the artist and Mr. Johnson, guest curator for this retrospective at the Asian Art Museum of San Francisco. Tetsuya Noda produced a special print for inclusion with the catalogue of this exhibition.

An Open House in November was hosted by Bud and Fran Johns in conjunction with the exhibition *Observations of the Spirit: The Sketchbooks of Judith Clancy 1950-1990* curated by AGAC Intern Louise Siddons.

The fall schedule concluded with a marvelous trip to Los Angeles with Robert Flynn Johnson to tour the exhibition *Passion for Drawing: Poussin to Cézanne, Works from the Prat Collection* at the Los Angeles County Art Museum as well as *Prismatic Palette: Four Centuries of Watercolor* and *Cézanne in the Studio* at the Getty Center. The group toured galleries at Bergamot Station and were welcomed to the home of dealer Aldis Browne and his wife Maria to view their broad collection. This was followed by a visit to Hamilton Press with presentations by Ed Hamilton and artist Ed Moses, viewing an exhibition of the work of Peter Lodato, who spoke about his work, and a talk given by Mr. Johnson on anonymous photography at the Getty .

-Jan Wurm

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The Master Print and Drawing Society of Ontario

One of the most ambitious endeavours that the Art Gallery of Ontario has ever initiated was the *Impressionist Visions* exhibition of Turner, Whistler and Monet. It opened to rave reviews on June 12, 2004 and ran for 3 months with a record attendance of 210,000, closing on September 12, 2004. It featured 100 of the greatest paintings, watercolours, pastels and prints by these three masters; there were 30 works by Monet alone. It demonstrated the creative exchange of ideas between Britain and France through the shared themes of these artists. The exhibition had been 15 years in the making and is one of the most successful to be conceived and organized by the AGO. Dr. Katherine Lochnan was the visionary, architect and coordinator for the show, amassing works drawn from Britain, France, Germany, Switzerland, the United States and Canada. It opened in Paris in October at the Grand Palais, where the attendance exceeded 400,000, and then proceeded on to the Tate Gallery in London.

On Saturday, April 24, 2004 Shirley and Albert Taliano graciously opened their home to our group to view their outstanding collection of German expressionist prints and drawings in addition to British 20th century drawings and paintings.

Then on November 18, 2004 our guest speaker was the London drawings dealer, Crispian Riley-Smith. He gave us an inside and personal look at the ups and downs of the art market. His topic was "Behind the Scenes of the Art Market". It was an enlightening and interesting evening.

Our most recent exhibition is *Modigliani: Beyond the Myth*, which runs from October 23, 2004 through to January 23, 2005. Modigliani is acknowledged to be one of the great Italian artists of the 20th century. The show opened at the Jewish Museum in New York City to critical acclaim and soon added extended hours to accommodate the enormous public interest. The AGO is the exclusive Canadian venue to present paintings, drawings and sculptures by Amedeo Modigliani.

On January 18, 2005 Phyllis and Robert Couzin are generously opening their home to our members. They have been actively collecting for 10 years. They will share commentaries and anecdotes on their experiences of collecting. Phyllis is the new President of the Master Print and Drawing Society of Ontario.

We are excited about our upcoming exhibition featuring Christo and Jeanne-Claude: *Works from the Weston Collection*, which will run from January 22/05-May 16/05. Christo and Jeanne-Claude are two of the leading artists of our time who are famous for their large-scale public projects offering a comprehensive encounter with their works. We are fortunate to have 39 of their drawings and collages. On February 12/05 they will launch their current project: *The Gates Project for Central Park* in New York City.

Our next exhibition will be *Catherine the Great* from the State Hermitage Museum. It will open on September 17, 2005 and run until January 8, 2006. One more show, with 2006 dates still to be determined is: *Painting Toward the Light: The Watercolours of David Milne*.

We are all eagerly anticipating our trip to Ireland: September 17-24, 2005. We plan to visit museums, private collections and libraries, including Trinity College Library to see the Book of Kells and other early manuscripts, as well as the National Library to view highlights of their excellent print collection.

We will also be visiting the Old Jameson Distillery for a tour and tasting and/or the Guinness storehouse where we can drink Guinness at the Gravity Bar which overlooks all of Dublin.

-Sarah Markens

Next Issue

The next issue of the International Print Collectors' Societies Newsletter is scheduled to come out in July. Copy should reach the editor by June 15, 2005. Reports on spring activities and a schedule of fall 2005 events will be included.

Gillian Greenhill Hannum, editor

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