



International Print Collectors' Societies Newsletter

Vol. VI, No. 2

July 2010

Hello Print Collectors,

I am pleased to be the new editor for the IPCS Newsletter. My name is Justin Rogers, and I am a member and president of The Print Society of The Nelson-Atkins Museum of Art in Kansas City, Missouri. In my daily life, I work as a fine art appraiser and consultant.

Reading over the submissions, I can see there is a considerable amount of energy being put into the study, collection, and promotion of printmaking and print collecting; I know that we are experiencing an increased interest in Kansas City.

To continue this momentum, I have purchased a domain name as a possible home for a website we can use as a communications tool. ***Internationalprintcollectors.com*** will be our site *if* - and it is a big *if* - I can get help creating and maintaining the site. Please let me know if you have members who have the ability to host the website or the technical skills to help create and maintain the website.

A website will allow us to more easily transmit the newsletter (which is getting quite large), plus it will give us the ability to more widely promote our events, exhibitions, and commissioned prints. Your input on this issue is encouraged.

I have also set up an e-mail account (***internationalprintcollectors@gmail.com***) so that we can consolidate our correspondence in one place.

In future newsletters, I would like to include some short (one or two page) articles and interest pieces. Some ideas include a collector's appreciation piece about a first / favorite print purchase; interviews; a discussion of collecting philosophy; essay by an artist concerning a print that he /she has executed; short articles about prints, artists, or movements; and reviews of exhibitions. If you or any members of your organization would like to contribute, please contact me.

Sincerely,
Justin Rogers

***Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World***

DATELINE: Cleveland**by Carole Rosenblatt**

The Print Club of Cleveland

The Print Club of Cleveland's year started with a bang. In January at our annual meeting, this year's print by Julia Jacquette was distributed after listening to Julia's talk about her "Muses". Several "Look and Learn" evenings at various members' homes kept us busy during the L-O-N-G winter.

The end of March found 36 clubbers in Philadelphia for four days. We visited the various "Philagrafika" venues, and toured The Barnes Collection, Winterthur Museum in Delaware, The Brandywine River Museum, and, of course, The Philadelphia Museum of Art. There we were hosted by Director Timothy Rub, The Cleveland Museum of Art's (CMA) former director.

Our annual dinner was in early June at the Mayfield Sand Ridge Country Club. Speaker for the occasion was Deborah Gribbon, CMA's interim director.

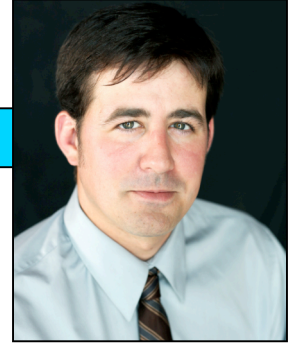
The Big Bang for summer was the opening of CMA's new antiquities' galleries and Curator Jane's new prints and drawings galleries. Along with the 5000 attendees at the Summer Solstice party, we were in awe of Jane's initial exhibition "Midwest Modern: the Color Woodcuts of Mabel Hewit". The show runs through October 24. Try to see it!!

In July, we are invited to the beautiful new home of Madeleine and Neal Rains for a "Look and Learn" and a picnic brunch. The following week a one-day bus trip to Erie, Pa., is scheduled. There we will visit the home of Susan Kemenyffy, print maker, ceramicist and garden designer. Our yearly House Tour and Supper is on the docket for August at the homes of Diane and Arthur Stupay, Edith Miller and Lee Warshawsky.

All this is leading up to our 26th annual Cleveland Fine Print Fair the weekend of September 24 to 26. This year's fair is again chaired by Mary Kay DeGrandis. As usual our benefit party, "A Prints of a Party", on Friday night gets the ball rolling for the 14 dealers from all over the country. The raffle prize for 2010 is by Janet Fish. Our fair gets better every year so please come.

A four-day trip to Kansas City is slated for September 30 with so many things to see and places to go. We are taking reservations now. Like all other obsessive-compulsive print collectors, we will be off to New York for the IFPDA fair in early November. Then in December comes our new members' brunch and back to our annual meeting in January. We do keep busy because we are not only collectors but social butterflies as well.

*Keeping Print Enthusiasts in Contact and
Serving the Print Community Around the World*

DATELINE: Kansas City, MO**by Justin Rogers**

The Print Society of The Nelson-Atkins Museum of Art

Our year started out with a gallery crawl to select nominations for our annual gift to the Nelson-Atkins Museum of Art. For the first time, we welcomed our general membership to join the tour. The result was our largest turnout for a gallery crawl to date. We visited the following galleries: Gallery Karl Oskar (Bob Carlson, owner), Jan Weiner Fine Art (Jan Weiner, owner), American Legacy Gallery (Jack Olsen, owner), and Lawrence Lithography (Mike Sims, owner). After the gallery visits, we discussed and voted on the four finalist prints over lunch at Grinder's West.

On February 13, we met for our annual Love of Art Luncheon. Members enjoyed a great meal and wonderful conversation. After a leisurely lunch, we voted to purchase Akio Takamori's *Love*, a digital print with lithography, for the Nelson-Atkins' collection.

We visited INKubator Press on March 6. The INKubator Press is a workshop run in conjunction with the Arts Incubator in Kansas City, Missouri. Both institutions were established to provide valuable opportunities and resources to local artists, professional and otherwise. Heinrich Toh walked us through his exhibition, *Morning Spring*, which was on display at the Arts Incubator, and Jes Owings gave a tour of the INKubator Press facility. After the tour, members of the workshop demonstrated various printmaking processes and techniques.

On April 17th, Craig Subler spoke to members of the Print Society at the Nelson-Atkins Museum of Art Training Center. Subler is an artist and professor of Studio Art at the University of Missouri – Kansas City. He spoke on the history and resurgence of printmaking in the United States. He discussed several important artists, publishers, and master printers and touched on the direction of contemporary printmaking as well as issues which are emerging in contemporary printmaking.

In May, Miguel Rivera - artist, teacher, and the Chair of the Printmaking department of the Kansas City Art Institute (KCAI) - hosted a discussion and demonstration at KCAI. He touched on a number of topics raised in Craig Subler's presentation and had students demonstrate new techniques in printmaking as well as more traditional techniques such as lithography, letterpress, and photogravure. The presentation was informal, and there was much open discussion between Rivera, his students, and event attendees throughout.

Our Annual Meeting was held on June 13 at the home of outgoing president Bob Hudson and his wife, Sharon. They were excellent hosts, and they shared their outstanding art collection with us. After a lavish potluck reception, we laid out our plans and goals for the next year and elected new board members:

Justin Rogers - President
Susan Lawrence - Vice-President
Catherine Vesce - Secretary
Paul Sokoloff - Historian
Beth Lurey - Treasurer and Advisor

and advisors:

Ruthie Osa - Membership / PR Committee Chair
Robin Gross - Programs
Suann Geringer
Rick Barohn
Clinton Marstall

Future events include salon gatherings, a lecture and tour by papermaker Jennie Frederick, and a presentation by Matthew Scanlon about Japanese woodblock prints with medical themes.

Our goals for the next year include revising our bylaws, re-establishing our annual commissioned print, and increasing our membership.

We are looking forward to a major exhibition of Romare Bearden's graphic work, entitled *From Process to Print*, which will be on display at the Nelson-Atkins Museum of Art from September 15, 2011 through December 31, 2011. We encourage you to come to join us for this exhibition.

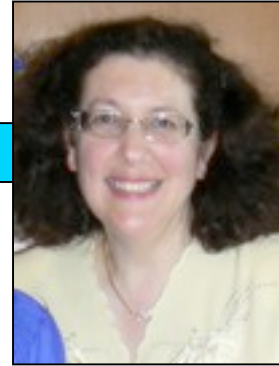
DATELINE: Detroit**by Nancy Sojka**

Forum for Prints, Drawings and Photographs, Detroit Institute of Arts

This summer is filled with *Summer Soirées*, our biennial fundraiser. Six area collectors have graciously agreed to open their homes to this series of dinners and events to raise funds to purchase Robert Frank's *Belle Isle, Detroit, 1955*, for the Detroit Institute of Arts (DIA) collection. This iconic image was shot in Detroit as Frank embarked on his project that became *The Americans*. Anyone interested in the program can contact Elisia Wheeler at 313-833-9830 or ewheeler@dia.org to receive the invitation booklet.

Lectures and events will be planned around each of the Department of Prints, Drawings, and Photographs upcoming exhibitions. Opening on September 8, 2010, will be *In Your Dreams: 500 Years of Imaginary Prints*, approximately 120 images from the DIA collection that celebrate the life of the mind as a theme and inspiration in printmaking over the ages. On November 24, 2010, *André Kertész* opens. Also drawn from the DIA collection, this exhibition features more than 80 images that document the career of this creative photographer. *In Your Dreams* closes on January 2, 2011, and *Kertész* runs until April 10, 2011, so we hope that our friends from neighboring institutions and states plan a visit to the DIA. Friday nights are particularly fun when the museum is open until 10 p.m. and always features a musical event, a film, food, beverages, and many special programs across the museum in addition to having all galleries open.

Please consult the museum's website www.dia.org for details as events are more fully developed.

DATELINE: Montreal**by Heather Solomon-Bowden**

Montreal Print Collectors' Society

The Montreal Print Collectors' Society (MPCS) has had an eventful season since our last report in January.

For our first meeting of 2010, we welcomed **Dr. John Collins**, Assistant Curator of Prints and Drawings at the National Gallery of Canada (NGG), who spoke on Idealist Printmaking in fin-de-siècle Europe. Dr. Collins used the NGC's rich collection of prints as a resource throughout the PowerPoint presentation. The NGC boasts 15,000 prints and 7,000 drawings, with a study room open to the public

Dr. Collins described how, between 1880 and 1905, there was a reaction against empirical reality and a move toward inner vision, dreams and imagination. Artists began to view an allegorical world. Symbolism became a pan-European movement, with Odilon Redon (1840-1916) in France, Max Klinger (1857-1920) in Germany, Edvard Munch (1863-1944) in Norway, among others. Originality and original imagery became the norm, not reproductive prints.

The work of Paul Gauguin (1848-1903) translated temptation, guilt and anxiety into seductive images. Maurice Denis (1870-1943) – co-founder of the Nabis with Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940) – and lithographer Charles Dulac (1865-1898) also embraced Symbolism. The young Pablo Picasso (1881-1973) via his 1913 etching *Repas Frugal* from his *Salimbanque Suite* showed a poor couple that represented the struggling artist's similar conditions.

Franz von Stuck (1863-1928), Emil Orlik (1870-1932), Belgian James Ensor (1860-1949) and Jan Toorop (1858-1928), a Dutch Symbolist whose work resembled that of the Pre-Raphaelite Brotherhood in England, were other artists covered in the talk.

The Montreal Museum of Fine Arts (MMFA) will open the show organized by Dr. Collins on Symbolist prints in the Graphic Arts Centre this July, running until October. Not to be missed! (See exhibition listing below.)

For our February meeting, **Dr. Hilliard T. Goldfarb**, Associate Chief Curator, Curator of Old Masters, and Curator of Prints and Drawings at the Montreal Museum of Fine Arts, spoke to us on Francisco de Goya's (1746-1828) suite of etchings *Los desastres de la guerra*. Realized between 1810 and 1815, they illustrate man's

inhumanity toward his fellow man during the War of Spanish Independence and depict the horror and cruelty of war as witnessed by the artist.

Our speaker organized an exhibition titled *Fatal Consequences: Callot, Goya, and the Horrors of War* in 1990 at the Hood Museum of Art at Dartmouth College in Hanover, New Hampshire, where he was curator of European art from 1985 to 1990.

The *Desastres* prints were a response to the peninsular war of 1808-14 and its attendant sufferings when France entered Madrid in a bid to control the Iberian Peninsula. The result was a five-year civil and guerilla war. On May 2, 1808 the French-backed Turkish Mamelukes quelled the uprising of Madrileños, resulting in Goya's tragic masterpiece *El 3 de mayo* depicting a desperate man before a firing squad, his arms flung out like a crucifixion.

Through his series of drypoint etchings, plates 2 to 47 showed images that burn themselves into the viewer's memory. Goya admired Rembrandt and used similar chiaroscuro to heighten the drama.

The images were not of military glory but the suffering of the victims: rape, meaningless violence, pointless cruelty, hangings and skewerings, castrations and torture, famine and slaughter. These include scenes of individual and mob violence. The nude becomes Everyman, thereby rendering the prints universal, rather than historical. Settings are ambiguous, giving these scenes a timeless quality. French firing squads are anonymous killing machines, often with only their rifle muzzles entering the picture frame. Goya leaves us with the question: Have we learned our lesson from waging wars that cause nothing but suffering?



Hilliard in a happy moment
before his lecture!

A note on our speaker: Dr. Hilliard T. Goldfarb has served as chief curator of collections at the Isabella Stewart Gardner Museum, in Boston (1991–98), and prior to his stint with the Hood Museum, he was assistant curator in the

Department of Prints and Drawings at The Cleveland Museum of Art (1980–85) and was Assistant Professor at Case Western Reserve University at Cleveland.

Dr. Goldfarb has also, in the past, curated exhibitions on Rembrandt, Sargent, Titian and Rubens, with accompanying catalogues. In 2009, he was made an Officer in the Ordre of Arts and Letters of the French Republic. His Ph.D. is from Harvard University, Cambridge, Massachusetts.

Our March meeting featured the Stereopticon Pictures Production, *All About Prints*, directed by Christopher Noey. This 55-minute documentary explores the art of printmaking from the perspective of influential curators, collectors, dealers, printmakers and artists, with a focus on America. The film was shot on Hi-Def video at museum print rooms, print fairs, galleries and print workshops in the States and Europe. We enjoyed

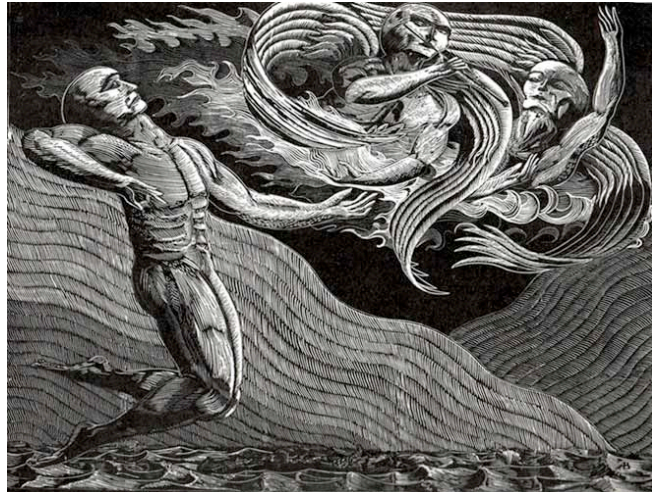
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viewing the works of Homer, Whistler, Edward Hopper, artists of the Federal Art Project of the WPA, and learning about the influence of the Mexican muralists.

In April, **A.B. Bradshaw** addressed our meeting. He is an artist and engraver whose works span the fields of jewelry design, book illustration, woodblock calendars, copperplate engraving, wood engraving and gun engraving. One of guns he recently engraved for a client, sold at auction for \$93,000.

His studies were at the Ontario College of Art, and in an apprenticeship with Toronto engraver Harry Markwardt and also were linked to an appreciation of the prints of William Blake. Over his 40-year career as a working artist, he sold many original pieces around the world

to customers as far away as Thailand where he took up Buddhism. In his talk to the MPCPS, Mr. Bradshaw showed many examples of his work, and discussed aspects of symbolism in his art that take their cue from mysticism, his appreciation of women and his fascination with mysterious characters. Mr. Bradshaw currently makes his home in Granby, Quebec.



Angels and Soul, 1971, ed. 108 By A.B. Bradshaw
(5-1/2" X 7")

Wood engraving on Carlyle Japan paper,
from book *Sea of Jewels*.

He noted, "I love the challenge and the mystery of the art. I do not make editions of 500 prints. My editions are usually 10 pulls and I don't go for the exact perfection of each pull. I like the variety of different papers, the addition of some colours and even texture changes in each print."

Our May meeting was on the subject of *Dürer and a New Age in Printmaking* with **Jan Johnson** of Jan Johnson, Old Master & Modern Prints, Inc. and member of our own MPCPS Executive. Jan spoke on the genius of Nuremberg-born Albrecht Dürer (1471-1528) whose influence extended to Renaissance Italy.

Dürer's unparalleled skills in drawing and his awareness of developments in the arts in Italy and the Netherlands pulled German printmaking out of the Late Gothic period and into the Renaissance. He made contact and exchanged prints, drawings and ideas with the leading printmakers of his day (Mantegna, Schongauer, and Lucas van Leyden). Evolving quickly as a draughtsman in both engraving and woodcut – and even experimenting with etching shortly after it was discovered – he learned to give his figures a physicality and expressiveness unthinkable a few decades earlier.

As Jan noted in her talk, "Though he was also a painter, Dürer was willing to devote much time and thought to the graphic media and was the first to cross-fertilize

engraving and woodcut, considering them as equal. He sprang from a book-illustrating apprenticeship, but his four great sets on the theme of the Passion of Christ, and others on the Life of the Virgin and The Apocalypse, take Biblical story-telling far beyond its existing parameters. Fairly early, his preoccupations turned to the theoretical basis of art, with extensive studies of the ideal proportions of the human figure and the horse. The years 1513 and 1514 culminated in his three most famous engravings: *The Knight, Death and the Devil*, *Melancholia*, and *St. Jerome in his Study*. Like many artists of his day, he took on pupils and assistants who absorbed his style and innovations, but his influence stretched across the entirety of Europe, lasting for several generations.”

A note on our speaker: Jan Johnson is an expert in Old Master and Modern Prints, with over 35 years' experience. After completing an Honours BA in Art History at the University of Toronto, she began her career as the first Curatorial Assistant at the Art Gallery of Ontario. Since few courses on the history of prints existed at the time, she structured her own research programme in England and various European countries with assistance from the Canada Council. Some of her research on Italian Chiaroscuro Woodcuts has been published as articles and in the New Dictionary of Art. Jan Johnson later joined the distinguished firm P & D Colnaghi in London, working for six years in the Old Master Print Department, with special responsibilities for research and exhibitions. In 1979 she began her own business as a print dealer, simultaneously giving courses in print history at Camberwell School of Art in London, and, after three years, returned to Montreal, Canada to continue her print dealership while teaching courses in the history of Drawings and Prints at Concordia University.

*Our speaker has been a research consultant for the Canadian Centre for Architecture, a Consulting Curator of Prints for the Musée des beaux-arts de Montréal, a Programme Convenor and President of the Montreal Print Collectors' Society, and a frequent guest lecturer. Her most recent academic activities have been as curator of the exhibition *A Stroke of Genius: the Invention and first Century of Lithography*, for Carleton University Art Gallery, author of the catalogue *Rembrandt, Master Printmaker*, for Vancouver Art Gallery, and co-author of *From Private to Public* for the Bibliothèque Nationale du Québec. She is a founding member of the International Fine Print Dealers' Association.*

We're now working on a date just before the September 24th opening of the major Otto Dix exhibition *A Terrifying and Beautiful World* at the Montreal Museum of Fine Arts whereby **Olaf Peters**, the curator hired by the Neue Galerie of New York, German art historian and Dix specialist, will speak to us. This historically important presentation marks the first time that Dix's major prints series will be assembled. This lecture will take place at the Montreal Museum of Fine Arts and include a tour.

On a somber note, long-time MPCS member and respected gentleman, **André Bachand**, passed away following a stroke on February 5, 2010, at the age of 92. He leaves to mourn his wife Claudette Hould, also an MPCS member, two married sons and six grandchildren. A graduate in Law from Université de Montreal and in business

administration from HEC-Montréal and Columbia University, he was, for 30 years, closely associated with the Université de Montréal as its first public relations director, and then as the founder and director of its development fund. Prints were his great love. He founded Les Amis de la gravure that commissioned prints for dissemination among members, and he was a trustee of the printmaking studio Atelier libre de recherches graphiques. Andre Bachand was active on the Quebec cultural scene, amongst others with le Rideau Vert, the International Festival of Films on Art, the Montreal Museum of Fine Arts and the National Museums of Canada. He was a member of many boards, such as that of the Mercantile Bank of Canada, Renault Canada, and the Canadian Club. Mr. Bachand was a member of the Order of Canada, an Officer of the Ordre national du Québec, and an Officer of l'Ordre de la Pleiade. We will miss him greatly.



Mario Gross holds up his artist's book, *Life Box*.

H.S.B. photo

The MPCS suffered another huge loss on May 21, 2010 when beloved member **Mario Gross-Kestranek** passed away after a fall. He is survived by his wife Lee, also an MPCS member. Mario was a well-known Montreal painter-sculptor-printmaker who escaped Berlin for Switzerland at the age of 6. The family arrived in Quebec in 1939, one day before World War II broke out. Mario grew up in a home filled with art and frequented by the aristocracy. His sculptor-mother Hanny Kestranek and his father Oskar Gross taught him to live life to its fullest. His working sojourns in Mexico gave rise to the use of Puerto Vallarta rosewood, copper and donkey bones in his sculptures while his woodcut and linocut prints drew on symbolism inspired by his Mexican beach visions of life's difficult journey. Mario was also a perceptive poet. In 2005, he produced an artist's book on handmade, heavyweight St-Armand paper, with his poetry and prints and photos of his box sculptures by Joe Donohue. Design and layout was by Susan Ross Donohue.

The opening lines of his title poem *The Life Box* are:

**Life is a box wherein,
Behind
Smoked glass,
Wrought-iron door
And locks we act out our
Lonely destiny...**

Those of us who were with him at the Montreal General Hospital at the end, kept him from the loneliness of which he wrote. His treasured memory will be with us always.

Here are three not-to-be-missed exhibitions worth the drive to Canada and to our Montreal Museum of Fine Arts:

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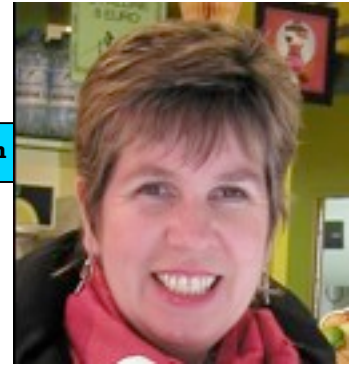
Until June 27: *Exodus* brings together 38 prints by Chagall from his *Bible* series and 15 mixed media works by Montreal-Israeli artist Pnina Cohen Gagnon from her own *Bible* series, under the umbrella title *Exodus*. The show is curated by Dr. Hilliard T. Goldfarb, the Museum's Associate Chief Curator and Curator of Old Masters and Prints and Drawings. Free admission. In the Graphic Arts Centre, Jean-Noël Desmarais Pavilion, Level S2, 1380 Sherbrooke St. W., Montréal.

July 14 to Oct. 21: *The Symbolist Muse: A Selection of Prints from the National Gallery of Canada* features more than 50 masterpieces by such artists as Denis, Gauguin, Klinger, Münch, Picasso (in his early days), Redon, Rodin, Rops, Toulouse-Lautrec and Von Stuck. Free admission. In the Graphic Arts Centre, Jean-Noël Desmarais Pavilion, Level S2, 1380 Sherbrooke St. W., Montréal.

Sept. 24, 2010 to Jan. 2, 2011: The major exhibition *Otto Dix: A Terrifying and Beautiful World* marks the first time that Dix's major prints series will be assembled. The German painter-printmaker (1891-1969) applied his sharp, embittered worldview to the Neue Sachlichkeit (New Objectivity) Movement, honed by his experiences in the World Wars. His realist images of the interwar years are known for their pessimism and jittery quality that coloured a world he saw as "frightening and beautiful". Some 200 works are gathered in co-production by the Montreal Museum of Fine Arts and the Neue Galerie of New York. At the MMFA, Jean-Noël Desmarais Pavilion, 1380 Sherbrooke St. W. 514-285-2000. www.mmfa.qc.ca.

Admission:	\$15 \$10 for seniors \$7.50 for students free for children 12 and under \$30 for families
Hours	Tuesday - 11 a.m. to 5 p.m. Wed. to Fri. - 11 a.m. to 9 p.m. Sat. and Sun. - 10 a.m. to 5 p.m.

All of us at the Montreal Print Collectors' Society wish our fellow IPCS members a healthy, happy summer full of serendipitous print finds!

DATELINE: New York**by Gillian Greenhill Hannum**

The Print Club of New York, Inc.

The Print Club of New York had an active winter/spring season with a variety of activities for its members. We began 2010 with a February visit to the Old Print Shop, where we enjoyed a tour of the exhibition *Manhattan at Night* with director Robert K. Newman. Bob is a third generation print seller who studied photography under Minor White at Ohio University. When White retired from teaching, Newman considered



Visit to Old Print Shop.
Photo by Howard Mantel

dropping out, but he switched to printmaking instead. This was convenient as his family was already established in the print business. The gallery began in 1898 as a concession at Wanamaker's department store. In 1902 the shop moved to Bookman's Row, where it remained until 1924, when it moved to 150 Lexington Avenue, where it can be found today. In 1992 the Old Print Shop did its first contemporary show, and today the gallery represents some 75 contemporary printmakers. *Manhattan at Night* featured the work of a wide range of 20th and 21st century printmakers, from Edward Hopper and

Martin Lewis to Richard Haas, Michael De Cerbo, Art Werger and Fred Mershimer. Today, there are roughly 350,000 prints in the Old Print Shop's inventory, guaranteeing that any collector can find something of interest on a visit to this wonderful gallery.

Next up, on Saturday, March 13, was a visit to Philagrafika 2010, the city-wide graphic arts festival in Philadelphia, PA "celebrating the role of print in contemporary artistic practice." The core event, a five-venue exhibit titled "The Graphic Unconscious," ran from January 29 – April 11 and featured work by 35 artists from 18 countries; it was housed at Moore College of Art and Design, the Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, The Print Center and Temple University's Tyler School of Art. The hope is that Philagrafika, the first international print and graphic art exhibit, will become a recurring biennial event in the city.

The day of the Print Club's visit dawned wet and gray; in fact, it was the weekend of the March storm that left many (your author included) without power for several days. However, this did not dampen the enthusiasm of Club members who joined our tour guide, Print Club member and member of the Philagrafika organizing committee, Judith Brodsky, for a day exploring the wide variety of expressions of "print" in contemporary art. Club members were able to join a group from the Brodsky Center coming by bus

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from Princeton, NJ, arriving at Moore College of Art and Design in Center City promptly at 11 a.m. There they were met by others who arrived on their own to begin our day of artistic exploration. Each venue featured artists and projects that mirrored the institution's mission; for example, Moore College had begun in the 19th century as a school of textile design for women. The work at this venue, therefore, focused on ornamentation, pattern and design.

Our second stop was the Philadelphia Museum of Art, where we saw two installations that focused on identity and disappearance, one an animated film by Japanese artist Tabaimo that took *ukiyo-e* as well as more contemporary *anime* and *manga* as influences, and the other by Colombian artist Oscar Muñoz, who explored the notion of impermanence in portraits and self-portraits created in shallow water, which then disappear down a drain.

After lunch, we proceeded to The Pennsylvania Academy of the Fine Arts, an art school founded in 1805 that today emphasizes mastering traditional techniques and then moving beyond them. The artists shown here included, for example, PAFA-trained Israeli artist Orit Hofshi, who was showing *If the Tread is an Echo* (2009), a huge piece which took as its point of departure the traditional figure in landscape, but moved from two dimensions to three, combining printed sheets with the actual carved pinewood blocks.

Next, we stopped at The Print Center on Latimer Street, where innovation and collaboration seemed to be key elements. Temporary Services, an artist collective in Chicago founded in 1998, showed a series of hanging booklets printed by the group, each featuring an interview with a controversial contemporary figure. Erick Beltrán, a Mexican artist who works in Barcelona, created an installation based on a giant game of RISK; visitors selected a story from newspapers that were provided, constructed a game piece and then “played” by putting their personal interpretation of the event into the work of art. The artist is interested in information systems and how they can distort ideas. Sue Coe, a British-born artist who lives and works in New York, is passionate about animal rights. Her woodcut, *Vick's Dogs* (2010), was her response to football player Michael Vick's having joined the Philadelphia Eagles. Coe also created a small print selling for \$20 with 100% of the proceeds going to an animal shelter. A second woodcut, *Turning a Blind Eye* (2009) explores circus cruelty.

Space 1026, a silkscreen collaborative of over 20 artists founded in Philadelphia in 1997, created a yurt-like “reading room” in the gallery on the second floor. They collaboratively printed the fabric, pieced it together and laced it with leather strips. They also comfortably furnished it, making a great place for weary Print Club members to rest for a few minutes! The gallery store at The Print Center had available a number of works commissioned as fund-raisers for Philagrafika, including Enrique Chagoya's etching with chine collé, *The Headache, A Print After George Cruikshank* (\$1,000); Oscar Muñoz's etched mirror evoking a daguerreotype, *Ante la imagen* (\$1,000), presented in a cloth-bound box; Regina Silveira's metal hook with vinyl cutout, *Pendent (silhouette)* (\$1,200) and Cannonball Press's letterpress book *The Bounding Billow – Reinterpreted and Published in the Interest of Olympia's Legacy* (\$20).

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The final stop of the day was Locks Gallery on Washington Square, where we were treated to a tour of “Politics of Snow” led by the artist, Diane Burko, herself. Burko is one of Philadelphia’s pre-eminent artists and was crucial to the realization of Philagrafika. A painter for over 40 years, she has a special interest in climate change.

For this show, she decided to revisit subjects she had painted in the 1970s. She had read about “repeat photography” where glacial geologists regularly return to sites to document the effects of global warming. She used images by these geologists for her paintings, the titles of which are based on the data—photographer, glacier, date, etc. The work evokes the “terrifying sublime” of the 19th century landscape tradition of artists such as Thomas Moran and Frederic Church. Upstairs, we enjoyed a display of Iris prints of Burko’s aerial photographs as well as her digital prints of beaches, canal views in Bucks County and other landscape elements.

The bus collected everyone and headed north, its pathway repeatedly hampered by downed trees and wires, the result of the day’s storm. Unfortunately, the storm had also taken out the power at Leonard and Muriel Moss’s home, forcing the cancellation of the buffet dinner they had planned for the tour’s participants. Luckily, the Mosses were able to give food away to friends and neighbors who had power, and eventually everyone made it home. Despite the challenges of the day, everyone was so glad they had participated in this history-making event.

On Tuesday, April 13, an enthusiastic group of Print Club members and their guests assembled at VanDeb Editions in Manhattan, the studio and gallery run by Marjorie Van Dyke and Deborah Freedman. Van Dyke was kind enough to do a demonstration for our group, printing a steel plate engraving by artist Arden Scott. The print is a multi-plate work, printed from three plates, in an edition of 15. Primarily a sculptor, Scott likes to work on steel since it is a material with which she is comfortable and familiar. The finished work combines etching, engraving and aquatint. In an aquatint box, rosin is blown about and settles on the plate, which is first heated then placed into acid (steel is hard to aquatint and plates often remain in the acid for over an hour).



Marjorie Van Dyke and
Deborah Freedman

As members watched, Van Dyke applied ink with a plastic tool, rubbed off the excess with cheesecloth followed by newsprint (pages from an old telephone book). The bed of the press is dampened before the paper is laid down; this dampens the paper, which is then flipped back. All three plates are then set on the registration lines of the press, the paper is positioned over them and the whole is run through the press. The paper is French Arches paper, and the final print has a sculptural feel since the artist has engaged directly with the metal as part of the creative process. Arden’s forms, which were influenced in part by David Smith, are very similar in both sculpture and prints.

We then moved to the bright and airy gallery portion of VanDeb's space. On the walls were prints by Nancy Lasar, Eric Holzman, K.K. Kozik, Mimi Gross and Cris Gianakos, among others. Marjorie and Deborah love their collaboration with a variety of artists. They are always on the lookout for people whose work they like, and they then invite them to do a print project. Many of those they work with are primarily painters or sculptors rather than printmakers.

Finally, our two hosts began to pull wonderful images from their flat files, showing us a variety of projects by diverse artists, including Randy Williams's "Scholar Rocks" series, Daniel Berlin's abstract, watercolor-like etchings, Mark Salz's gestural works done in sugarlift and aquatint, Cheryl Goldsleger's abstractions, Claire Seidl's monotypes and Joe Haske's wonderfully textural prints influenced by Etruscan art. Clearly, these partners have an outstanding eye for art.

Saturday, May 22, dawned sunny and not too hot—a perfect day for a “gallery walk” through Manhattan's Lower East Side. Organized and led by Print Club member Joanne Bernstein, the program included visits to the Abrons Arts Center (part of the Henry Street Settlement complex), New York Studio Gallery, Crucifritos, Woodward Gallery and White Box. The two dozen enthusiasts who met at the Henry Street Settlement were given packets of information and maps of the Lower East Side and were told the history of the Williamsburg Bridge before going inside and touring the Center with Director of Visual Arts, Jonathan Durham. Six artists-in-residence are sponsored annually, and several of this year's were present for the tour, which fell on an Open Studio day. The New York Studio Gallery was showing paintings and screenprints by British artist Charming Baker. Next, the group stopped for sustenance at the Essex Street Market, where tamales, apple turnovers and cheese staved off hunger. The market also has a small gallery, Crucifritos, featuring the work of international artists. The Woodward Gallery was showing “The Great Outdoors,” an exhibit including the work of street artists such as Michael DeFeo and Royce Banner. The last gallery was White Box, which was showing work from Hong Kong under the evocative title, “Tomato Grey New Media Collective.” A final stop on the tour was the M'funda Kalunga Garden, located at the intersection of Forsyth and Rivington Streets. This beautiful community garden is named for an African-American burial ground that was located nearby; the name of the garden translates as “Garden at the edge of the other side of the world.” The park itself was established more than 25 years ago and is now a lush and peaceful place filled with trees and flowers and places to sit and enjoy a piece of nature in the midst of the decidedly urban surroundings. For many Print Club members not familiar with the Lower East Side, the tour was exciting—discovering many new galleries with cutting-edge art in a wide variety of media. Many plan to return soon to get even better acquainted.

The Club's year will end on Monday, June 14, when we will hold our Annual Meeting at the National Academy of Design. Following a short business meeting, we will enjoy a keynote address by Phil Sanders, Director of the Robert Blackburn Printmaking Workshop. We hope to see many of you in New York for next fall's Print Week!

DATELINE: San Francisco**by Susan L. Hill**

The Achenbach Graphic Arts Council

The Achenbach Graphic Arts Council (AGAC), with 220 members, supports the Achenbach Foundation for Graphic Arts, which is the Department of Prints, Drawings, and Photographs at the Fine Arts Museums of San Francisco. We provide an extensive educational program for our members, fund the department's Curatorial Fellows from our endowment, publish a respected newsletter, maintain our own website, and help fund department acquisitions.

In the last year, we welcomed two new additions to the department's staff: Colleen Terry, Curatorial Assistant, and Rory Padeken, our new Curatorial Fellow. Colleen is a doctoral candidate at the University of Delaware and is writing her dissertation on Hogarth. She has also worked at the Francine Clark Institute. Rory has a BA in Art History from U.C. Berkeley, and a MA in Visual and Critical Studies from California College of the Arts.

This winter, the AGAC funded the acquisition of an iconic Edouard Vuillard color lithograph, *La Cuisiniere (The Cook)*, done in 1899, which is now on view in our current exhibition, *Impressionist Paris: City of Light*.

Just in the last six months, the AGAC Board has held over twenty events or programs for our membership. We began the new year in January with a visit to the Cantor Arts Center at Stanford University, where Curator Emerita Betsy Fryberger led us through some of their collections of works on paper, including eighteenth century Venetian works (primarily by the Tiepolos), nineteenth century works (mostly Gericault), and sixty Frank Lobdell figure drawings. Later that month, our own curator Jim Ganz began a ten-week Saturday morning course for AGAC members on nineteenth century French prints. At the end of January, Donors, Patrons, and Benefactors participated in a digital printing workshop at Berkeley City College, learning about the history and development of digital image making and then going through the steps to make their own digital prints.

In early February, Tecoa and Tom Bruce opened their home to Upper Category members for a tour of their collection of drawings, paintings, sculptures, photographs, and prints by Bay Area artists. A day later, a number of our members visited the Artzone 461 Gallery, to see the work of thirty local artists whose art was inspired by the

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groundbreaking work of Marcel Duchamp. Also in February, many of our members attended the San Francisco Print Fair, hosted by eighteen dealer members of the International Fine Art Print Dealers Association. Works from the fifteenth century to the present were first shown at a special preview on Friday night, which a number of our members attended. The next week, Ellen Harden hosted Upper Category members and led us through her collection of works on paper created since 1885. Later that month, a number of us attended the George Krevsky Gallery to see an exhibit of drawings done during the past hundred years. As the month drew to a close, members traveled to the Annex Gallery in nearby Santa Rosa to view American color woodblocks from 1895 to the present.

March arrived, and Upper Category members visited the 871 Fine Arts Gallery in downtown San Francisco to view an exhibition of early Edward Steichen photogravures. Later that month, the Intersection For The Arts Gallery presented an exhibition, *The Bodies Are Back*, for our members. During the evening, Curator Kevin Chen and British artist Margaret Harrison, a pioneer of feminist art, discussed Margaret's works on view, which explore the female body as object. The very next evening was the annual AGAC Reva and David Logan lecture. Our speaker, Jonathan Clark, spoke about the current exhibition in the Logan Gallery, *Kenneth Patchen: Painted Books and Picture Poems*, and his own personal association with Mr. Patchen. We closed out the month with a walk-through one of our own current exhibitions, *I Keep Foolin' Around: William T. Wiley As Printmaker*, led by Curator Karin Breuer.

In April, the Berkeley Art Museum provided a number of our members with a walk-through of their own Wiley exhibit, *What's It All Mean: William T. Wiley in Retrospect*, led by Curator Lucinda Barnes. Later in the month, Donors and Patrons visited the home of collector Phoebe Cowles, where Robert Flynn Johnson, Curator Emeritus, led us through her beautiful collection of old master drawings, prints, and paintings, as well as her collections of various decorative arts.

In early May, we visited the San Francisco studios of three artists in Hunter's Point, where members viewed the working environment and works of Jenny Robinson, Elizabeth Tana, and Stacey Carter. Less than a week later, San Francisco Museum of Modern Art Curator Erin O'Toole walked a number of us through one of their current exhibits, *The View From Here, A Photography Retrospective*, covering the years 1840 to the present. That weekend, over a hundred AGAC members gathered at San Francisco's clubby Old Presidio Golf Club for our Sixth Annual Spring Benefit, which featured an elegant dinner, silent auction, and talk by Sotheby's (New York) Photography expert, Christopher Mahoney. Proceeds went to our Curatorial Fellowship Endowment Fund. The following week, interested members attended a very different kind of event, a visit to Paulson Bott Press for a printing demonstration and a discussion with artist Christopher Brown about his printmaking techniques.

For Donors and Patrons, June began with a special visit to part of real estate developer Paul Sack's extensive photography collection, which consists of works done between 1839 and 1975, each of which contains a building (or part of a building) that could be bought or leased. Mr. Sack discussed over a hundred photographs, and his

Collection Manager showed us numerous examples of early photography processes. In mid-June, Gallery Paule Anglim hosted a reception for AGAC members to celebrate the gallery's current exhibit, featuring artists Keith Hale and Ala Ebtekar. The artists discussed their drawings, paintings and photographs. Later in the month, Upper Category members visited the Stephen Wirtz Gallery in San Francisco for an exhibition of photographs by Michael Kenna, whose ravishing work is known for its delicacy, sensitivity, and references to far-flung subjects.

We hope those of you planning a trip to San Francisco in the future will be able to attend one of our exhibits and/or activities. The Fine Arts Museums of San Francisco consist of both the Legion of Honor and the DeYoung Museums. To check on general museum exhibits, go to the museums' website, www.famsf.org.

For more detail on museum exhibits featuring works on paper, see our AGAC website (www.achenbach.org).

For information about AGAC educational events, contact the AGAC administrative assistant, Jamie O'Keefe, at the museum by email (jokeefe@famsf.org) or phone (415 750 3676). She can tell you which of our upcoming events may have room for visiting fellow collectors of works on paper.

Keep in mind that our Hoefer Print Study Room, located in the Legion of Honor, is always open on Saturday mornings. AGAC and other museum volunteers staff the room, which contains reference books, prints, woodblock printmaking tools, etching plates, and computer terminals with a database of works from the museum collection of works on paper.

An upcoming event that you might enjoy attending is our annual Show and Tell Day. AGAC members may bring a favorite work from their collection to share, but that is optional. All are welcome to come and view what others bring. Refreshments are served. This year's event will be held Sunday, July 25, from 2 to 5 p.m. at the Kala Institute in Berkeley.

Another event that you might want to attend, the San Francisco Print Fair, will be held January 29-30, 2011, with an opening evening preview on Friday, January 28. The fair is free on Saturday and Sunday; the preview costs \$25.00. Sunday morning, there will be a free print-related lecture. If you will be in San Francisco then, we hope that we will see you there.

DATELINE: Toronto**by Martha Handley**

The Master Print and Drawing Society of Ontario (MPDSO)

On January 27, the exhibition "*Caterpillars & Cathedrals: The Art of Wenceslaus Hollar*", curated by Anne Thackray, opened at the Thomas Fisher Rare Book Library at the University of Toronto. Our members were invited by the Friends of Fisher to a workshop that day held in conjunction with the exhibition. The Fisher's Hollar collection is one of the world's finest and the exhibition highlighted books and prints. Hollar was one of the greatest printmakers of Rembrandt's time and made prints related to almost every area of European knowledge, with themes as varied as costume, history, travel, architecture, nature, panoramas and archaeology. At the workshop, new research on Hollar was presented by international scholars and discussed. After the workshop, our group joined the Friends of the Fisher Library for a reception to mark the opening of the exhibition.

On February 25, we convened in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario for a tour of the current special exhibitions in the Print and Drawing galleries. Dr. Katharine Lochnan, Deputy Director of Research and The R. Fraser Elliott Curator of Prints and Drawings at the Art Gallery of Ontario, toured the group through *American Prints of the Great Depression*. As we climb out of the current economic crisis, this exhibition presented a look at how art stimulated the economy and revived American spirits during the 1930s. The exhibition included etchings, lithographs and posters dating from 1927 to 1943 on view for the first time at the AGO. Our second tour was given by Brenda Rix, Assistant Curator, Prints and Drawings. Ms Rix's exhibition, "*Rembrandt/Freud. Etchings from Life*" juxtaposes the etchings of two great masters of the human form – Rembrandt van Rijn and Lucian Freud. Both artists are known for their representation of the human face and figure, and for the role of etching in their art practice. The exhibition received extensive media attention, and the installation was praised as "sensitive" and "intimate and frankly quite beautiful." It was an opportunity to celebrate the remarkable gift of 49 Rembrandt etchings from Esther and Samuel Sarick. Esther Sarick is the current President of our Society.

On March 1, members Betsy and Robert Eldridge hosted our group with a traditional "at home" which has become a favorite activity. We were sent on a "Hide and Seek" to identify – everyone with a list in hand -- 50 prints and paintings scattered around the house. Mrs. Eldridge has been a book and paper conservator for 50 years, and the tour of her conservation studio and book-binding workshop was enjoyed by all.

Members were invited to the Art Gallery of Ontario on April 21 for a "Close Encounter" lecture: *Intersections: Art and Fashion*. John Potvin, Assistant Professor in the School of Fine Art and Music, University of Guelph, has lectured and written extensively on fashion, interior design and "the spaces where material and visual cultures

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meet.” Dr. Potvin’s talk was illustrated by a selection of over 160 etchings and mezzotints by French painter and printmaker James J. Tissot.

Our next event slated for June 29 will be a tour of The Japanese Paper Place in Toronto, which offers the world’s largest selection of Japanese paper outside of Japan. We will learn about traditional and contemporary papermaking in Japan, and see how the versatile *washi* (a traditional paper made from the fibres of three plants) is being used today.

DATELINE: Washington, DC**by Christopher With**

Washington Print Club

The first half of 2010 was a very busy and eventful period for The Washington Print Club. It was marked by a series of success and one significant disappointment.

On the positive side of the balance sheet, The Washington Print Club has made major strides in establishing and maintaining a major e-mail network connecting its 250 plus members. The e-mail service provides current information on upcoming educational programs, on special offers of interest to members, and on changes in any planned offering. The material disseminated is overseen and coordinated by The Washington Print Club's membership director and newly appointed e-mail manager.

Another positive electronic hallmark is The Washington Print Club's establishment of a Facebook page. The page will be operational by the end of June, and it is hoped that many people will view the posted activities and become friends. The site will feature not only useful information on The Washington Print Club but also helpful tips about print-related events across the country. The site is managed in coordination between the membership director and the Facebook manager, who created the site and is a newly elected board member.

On a further front, The Washington Print Club held its annual meeting on Sunday, May 23. The event was hosted by The Washington Printmakers Gallery, Pyramid Atlantic, and The Washington Print Club. The meeting was an afternoon tea and some 70 plus members attended the two and one-half hour event. In addition to socializing with old friends and meeting new Club members, five board members were introduced and elected, the Club's operating budget approved, and a few business items discussed.

Also, the audit committee met in the weeks before the annual meeting and reviewed the treasurers account books, certified the practice of collecting and dispersing funds, made recommendations for future payments, and approved the budget for the fiscal year beginning in July.

The one sad event was the death of Father Joseph A. Haller. A Jesuit priest, Father Haller taught at Georgetown University, was the head of the university's fine print department, and was a long-time member of - and advisor to - The Washington Print Club. His passing has left a large void in the aesthetic life and intellectual ferment of the Washington, DC print community. A symposium and memorial commemorating his life and legacy was held at Georgetown University on February 18. The symposium *Collecting to Teach: The Extraordinary Legacy of Joseph A. Haller, S.J.* consisted of four panelists discussing the career of Father Haller from the perspectives of university colleagues and students, friends and supporters, and printmakers. Following the symposium, the memorial address was given by Dr. Eric Denker, a past president of The Washington Print Club. In addition, Georgetown University mounted an exhibition of

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prints collected by Georgetown University during the long and distinguished tenure of Father Haller. The exhibition was organized by Lulen Walker, art curator, Georgetown University, and a board member of The Washington Print Club. The web site for the exhibition is:

www.library.georgetown.edu/exhibition/collecting-teach-extraordinary-legacy-joseph-haller-sj.

Founded in 1964, The Washington Print Club is dedicated to promoting, encouraging, and disseminating information about - and love of - fine prints throughout the greater Washington, DC area. Besides educational programs, the Washington Print Club mounts biannual exhibitions of works from member collections and of prints created by member artists. In addition, it funds an annual award for young scholars writing about print-related issues and co-sponsors a yearly award to promising young printmakers.

LETTERS TO THE EDITOR

Editor's Note: Letters to the Editor are most welcome. Share your comments at internationalprintcollectors@gmail.com. Please note in the subject box that it pertains to the IPCS.

The Newsletter is published biannually in January and July, for electronic distribution. Editorship rotates every two years among the societies.

Past Editors of the Newsletter include:

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The Print Club of Cleveland

Gillian Greenhill Hannum of
The Print Club of New York

Heather Solomon-Bowden of
Montreal Print Collectors' Society

Barbara Goldsmith of
The Forum for Prints, Drawings and Photographs of the Detroit Institute of Art

The deadline for the next Newsletter (January 2011) is December 1, 2010. Please send your submissions to Justin Rogers of The Print Society of the Nelson-Atkins Museum in Kansas City, Missouri at:

internationalprintcollectors@gmail.com



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The IPCS brings together North American print societies, sharing information to further the enjoyment of original prints across the continent.

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