

The Print Club of New York Inc

Winter 2011

President's Greeting

Mona Rubin

I have been a member of the Print Club since its inception, getting more involved slowly over the years, not ever envisioning that I would eventually become President. Now that I have accepted the role as of January 1, 2011, I am excited about representing this exceptional organization. I never got to know our founding President, Morley Melden, but we all have to give him credit for his early vision. Next in line was Julian Hyman, my father, who served for many years, arranging for a number of our critically acclaimed commissioned prints, and serving as my inspiration for this new position. I can't thank Leonard Moss enough for serving over the past five years and handing over the reins with a strong membership base, a great Board, a scholarly newsletter, fantastic events and a major artist scheduled for our next commissioned print. Muriel Moss headed the committee that was able to secure this important print. I have tough shoes to fill but hope to integrate my own passion for art into the future direction of the Club.

I've corresponded with many of you over the past few years as Membership Chairperson, but for those of you who don't know me yet, I want to provide a brief background about my experiences in the art world. I graduated

from the University of Pennsylvania as an art history major and spent many years working in NYC galleries and museums. After having children and migrating to the suburbs, I founded my own company, ArtSearch, selling contemporary art to corporations. This offered the opportunity to be in close contact with the emerging art scene at the time. Currently, I am the Showroom Manager for Adotta Italia in Chelsea. We import glass partition walls. This evolution to working with architects and some of the

best Italian design is quite rewarding because I get to keep working indirectly with art, and find it interesting to be able to work internationally.

My family is extremely enthusiastic about my new role as President. My father is thrilled and remains active in the club. My husband, Michael, who is President and founder of Magellan Shipping, also joined the Board three years ago. My daughter, a journalist living in Monterey, and my son, a member of California's Office of Planning and Research and a volunteer firefighter, are both great admirers of the commissioned prints that they've

grown up with. Many of you remember my mother, one of the first members of the Print Club, and a long-term Board Member. Her enthusiasm was felt by all who knew her.

I hope that you will be able to attend our upcoming events. Marilyn Symmes will be lecturing about Joan Snyder at the Zimmerli Museum on Feb 19th. Snyder's *Oasis* is one of my favorite prints. From March 7 to 20, we will be hosting an exhibition at the National Arts Club of prints collected by our members from our annual Artists' Showcases. This show demonstrates an important aspect of the club – offering exposure for artists without a strong gallery affiliation and providing a sales outlet for them. The Showcases have led to numerous friendships between members and artists. It is also remarkable how international the group of artists has been and how successful some have become after being "discovered" by our very astute committee that puts these Showcases together.

I encourage all of you to take advantage of all we have to offer. I sometimes joke about how the Print Club is the best deal in town. Not only do we get to build our own collections, but we also have the opportunity to attend educational events, and meet printmakers and artists. The opportunities are endless if you choose to get more involved. There are several very active committees and also the possibility of joining the Board, where you can be part of the long-range planning process. Perhaps the best benefit of joining a committee is the great people you will work with. I hope to meet more members in the coming year and welcome your ideas and feedback. You can always reach me through info@theprintclubofnewyork.org.



New Print Club President Mona Rubin.
Photo by Michael Rubin.

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, NY 10163
Tel: (212)-479-7915

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Recent Club Events



Natasha Kolodzei and Muriel Moss at the Print Fair. PHOTO BY TATIANA KOLODZEI

The IFPDA Print Fair, Wednesday, November 3, 2010

Deborah Saleeby-Mulligan

The opening night preview of the International Fine Print Dealers Association (IFPDA) Print Fair at the Park Avenue Armory was held on November 3, 2010. Members of the Print Club and their guests were given full VIP access to the Fair. This year marked the 20th anniversary of the IFPDA Print Fair. The exhibitors displayed prints ranging from Old Master artists, such as Rembrandt van Rijn and Pieter Brueghel, to renowned contemporary artists, such as Chuck Close and John Baldessari. The presentation of prints at this year's fair was of the highest quality. As a Print Club member, I was specifically drawn to the many examples of Japanese and Japanese-inspired prints on offer this year and was thrilled to discover the Verne Collection's booth at the far end of the fair. The dealer, Michael Verne, has represented Paul Binnie, the creator of the Print Club's 2010 presentation print *Kosame*, for several years. During opening night, a crowd seemed to be gathering around Michael Verne, who was enthusiastically presenting the many loose prints he had on offer on a large table at the front of his booth. Verne's passionate interest in Japanese prints was clearly apparent as he described his many trips to Japan with artists such as Paul Binnie. I personally enjoyed the fair so much this year that I returned on Sunday afternoon and was happy to see that the Verne Collection seemed to be one exhibit that was still generating much interest. Michael Verne was also thrilled to tell me that Paul Binnie's prints had sold very well.

IPCNY Breakfast Reception, Saturday, November 6

Kay Deaux

On Saturday morning of Print Fair week, the International Print Center of New York (IPCNY) opened its doors to members of PCNY and of visiting print clubs, such as the Cleveland Print Club, as well as IPCNY members. In the lovely new gallery at 508 W. 26th Street, with windows overlooking the High Line extension, IPCNY Director Anne Coffin and her staff were continuing the celebration of their 10th anniversary with the exhibit *New Prints 2010/Autumn*. Works by 43 artists were on exhibit, including a lovely mezzotint engraving entitled *Moonlight* by PCNY's first presentation print artist, Fred Mershimer.

Several of the artists were in attendance to discuss their work, and three artists gave presentations describing the methods that produced their exhibited work. **Takuji Hamanaka**, inspired by the Shoji screens of his native Japan, showed a unique editioned work combining woodblock and Gampi collage. A printed woodblock served as the base for the subsequent paper work, in which multiple layers (close to 100) of Gampi paper were applied to the base, each one slightly shifting the position of the previous image. The resulting luminescent quality was both unusual and beautiful. For **Lisa Bulawsky**, a professor of art at Washington University in St. Louis, her artistic images emerge from an ambitious oral history project, in which she has asked a group of Americans, age 70 and older, to recall their memories of four key events (World War II, the assassination of John F. Kennedy, the first Apollo moon landing, and 9/11). From these narratives, Bulawsky has created images that typically represent the combined memories of three respondents in a single print. The work itself uses soft-ground etching, monotype, collagraph, and lithography; a large set of these pieces will eventually be part of a book project that will include both art and narrative covering the four historical moments. The third artist presenting this day was **Onyedika Chuke**, who explained his print process by showing the copper plate on which it originated. In this case, the image was created by working with graphite dust, using hand work as well, to develop a series of monoprints, each printed with the same plate but each unique in the way that shapes were formed and transformed. The work has a very painterly quality, and Chuke said that he looks to historical sources such as Tiepolo for his inspiration. He is, as he described, trying to find a place between contemporary and the older ways of making art, and the resulting images are quite compelling.

These three artists, all very different in their sources of inspiration and in the methods that they use, provided a fascinating look at the range that is possible in printmaking today.

Sixteenth Annual Artists' Showcase, Monday, December 6

Gillian Greenhill Hannum

On the evening of Monday, December 6, Print Club members and their friends gathered at The Society of Illustrators for the Club's Sixteenth Annual Artists' Showcase. This juried event is always among the highlights of the year, and 2010 did not disappoint. Former Events Committee chairperson, Muriel Moss, welcomed guests and gave apologies from Kay Deaux, current chair of the committee, who was unable to attend. She then explained the selection process, which took place over the course of the late spring and summer as members of the Events Committee visited a variety of print shops in the greater New York area. On these occasions, artists came and personally showed portfolios of their work. Following this first round of visits, a subset of the artists was asked to submit a digital portfolio, résumé and artist's statement. These materials were reviewed by the committee and a final group of five was arrived at. Included artists are to be without permanent gallery representation in New York and to have works available for \$500 or less.

The first artist to present was Francisco Feliciano. He earned a B.A. in Art History at Columbia University in 1983 and in the early 90s returned there for a Master's degree with a specialization in the Ancient Near East. Feliciano was introduced to printmaking while an undergraduate at Columbia and also studied with the legendary Bob Blackburn at his Printmaking Workshop. Feliciano then went on to pursue other interests (when not making art, he works at the Columbia Astrophysics Lab—a true



Haley, Feliciano, Pagano, Beste and Lindblom. PHOTO BY HOWARD MANTEL

Renaissance blend of art and science), but returned to printmaking about six years ago. He is drawn to the sculptural forms of intaglio and has a real passion for etching. His subject matter is nature, and especially dying nature — dried hydrangeas in a field, flowers from Fairway Market, withered roses. He first devoted himself to traditional, hard-ground etching for two years, but in the past four years has moved to white ground, spit bite and sugar lift processes, which allow him to be more painterly. He especially likes the permeable nature of white ground. All his works include *chine-collé*. One image of a ginkgo was rendered in deep purple on a beautiful copper-colored Gampi paper; the light source seems to emanate from within the forms. Another wonderful image depicts dried river oats in Riverside Park. A work he calls *Sunflower Graveyard* drew

Upcoming Print Club Events

February 19, 1 p.m.

A major retrospective of prints by Joan Snyder, who created the Print Club's presentation print in 2006, will be on display at the Zimmerli Art Museum at Rutgers University from January 29 through May 29, 2011. On February 19, Club members and their guests will have our own guided tour of the exhibit, led by Marilyn Symmes, the Curator of Prints and Drawings at the Zimmerli. The tour will last approximately 1 hour. There will be no charge for the special tour, but there is a \$6 admission fee to the museum, which is located at 71 Hamilton Street, a short walk from the New Jersey Transit station in New Brunswick.

March 7 – 20

Save the dates for the Print Club's second exhibition at the National Arts Club on Gramercy Square — *Prints from Members' Collections: Selections from the Annual Artists' Showcase, 1994 – 2010*.

The Opening Reception will be held on Monday evening, **March 7**, and the following Monday, **March 14**, will feature a panel discussion with some of the represented artists. Watch for details of these special events and consider bringing friends.

Also of interest to Print Club members:

February 10 – March 27, 2011

Editions: Annual Members' Exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT. For information, see www.contemprints.org or call (203) 899-7999.

June 5 – 17, 2011

The New York Society of Etchers, 1st National Exhibition of Intaglio Prints, juried by Roberta Waddell, Curator Emerita of Prints, The New York Public Library, will be held at the National Arts Club on Gramercy Square. For further information, see www.nysetchers.org. Deadline for entries is March 31.



Francisco Feliciano. PHOTO BY GILLIAN HANNUM

its inspiration from Columbia University's Sustainability Garden, where Feliciano was attracted to the heavy heads of sunflowers as they began to fall off their stalks.

Next to present was Samantha Beste, who was born in Santiago, Chile, but who is really a citizen of the world. At the age of 11, she was studying painting at the Art Students League with Isaac Soyer. She then went on to study in Italy, received a B.F.A. from the Nova Scotia College of Art and Design and a diploma in portraiture from Heatherly's School of Art in London. Beste returned to the Art Students League, where she began printmaking five years ago after many years as a painter. Always drawn to themes of the urban terrain, she began with a monotype of a view of the Upper East Side. An aquatint, *Subterranean*, is a subway scene that evokes a Renaissance Annunciation. The ink is Renaissance Black. Beste loves the subway and also the Brooklyn Bridge (she showed several monotypes and a drypoint of the latter). *Manhattan Bridge* from *DUMBO*, an aquatint and etching, shows Beste's compositional skill with the bridge framing the Empire State Building. She studied language in Barcelona a few years ago and did some aquatints of laundry hanging outside apartment windows; another print from Barcelona shows the ironic juxtaposition of a cluster of TV antennas on top of a lovely old building. Her *View from Edgewater, NJ* is a gorgeous image with the river in the foreground and buildings in the distance.

Gregory Haley came to New York from the South. He received his B.A. from the University of Texas (*magna cum laude*) and M.A. and Ph.D. degrees from Emory University in Atlanta. For the past 15 years, he has been working at the Art Students League. His earliest art work,

in the mid 1980s, was in photography; he was drawn to the straight black and white work of Edward Weston. He then took a class in etching and became fascinated with the process of photo etching. He also explored aquatint and sugar lift, showing early landscapes and an image of a person sitting reading in Riverside Park. Haley talked about having gone through a difficult period where he didn't make a print for almost a year. He then made an image of "being stuck"; it looks like a pile of rocks against a black background. This opened the door. He moved on to a series of aquatint fantasy landscapes that were almost black, what he calls his *manier noir*. In his quest for black, he turned to mezzotint and is in love with the medium. Early mezzotints focused on the moon and moonlight; he then added color, using a mezzotint rocker like a paint brush, printing color first and then black. A recent series is Rothko-like, using spit bite and water bite techniques. Haley's work is all about contrast and conflict—the contrast between dark and light, the conflict between stasis and change and between nature and humanity.

Mark Pagano is a native New Yorker from Queens; he graduated from the High School of Art and Design and, in the 1980s, earned his Bachelor's degree at the School of Visual Arts. He was an illustration major in high school and often visited the Society of Illustrators. Indeed, it was a high school mentor who suggested students sketch on the subway. Pagano went on to become an illustrator but returned to sketching in the subway a few years ago. He filled up a number of sketchbooks, and when his old high school mentor saw the work, he suggested Pagano take up etching. He signed up for an etching class at the Art Students League. Greg Haley was a studio monitor and was a great help. Rembrandt, of course, was a big influence; Pagano tried many of his techniques, doing his own version of *The Three Crosses*. He also likes Rembrandt's sensitivity to environment. French 19th century artist Daumier is another hero; Pagano compares his subway scenes to Daumier's *Third Class Carriage*. He's tried his hand at lithography, Daumier's favored medium, but remains an etcher at heart. Hokusai is another artist Pagano identifies with; he loves the facial expressions in some of the artist's actor prints. Not surprisingly, Hokusai inspired Pagano to try woodcut. Käthe Kollwitz is also a



Mark Pagano. PHOTO BY GILLIAN HANNUM

major influence; the two share a birthday — Pagano was born exactly 100 years after the German Expressionist. No wonder she is his favorite artist!

The final presentation of the evening was by Allison Lindblom, a 2007 graduate of the Mason Gross School of the Arts at Rutgers University who currently works at the Brodsky Center for Innovative Editions at Rutgers. She's been looking at and making art her whole life. She grew up in Northern New Jersey with New York in close proximity. Influences include Anni Albers (especially her work with the triangle), Paul Klee (a poster of a work by the Swiss artist hung in her elementary school art classroom) and contemporary artist Tom Nozkowski. She is also inspired by textiles: Liberty prints, Ikat and Native American weaving, and Gee's Bend quilts, for example. Lindblom approaches printmaking from the perspective of a painter. Her "woven" looking images were created by using cut up painter's tape stuck onto the printing plate. Geometric shapes are loosely handled, with diamonds and triangles repeating in vivid colors. Some of it recalls Op Art. She also showed a series of silkscreens featuring free-form shapes in bright colors. Lindblom likes the process of printmaking. She takes drawings from her sketchbooks, scans them into a computer, then experiments with scale and color, creating variations on a theme.

Following the Power Point presentations, the artists took their places behind tables and opened portfolios. Club members crowded around and many left with more than one treasure!



Allison Lindblom. PHOTO BY GILLIAN HANNUM

Portrait of Artist Will Barnet

Maryanne Garbowsky

On Saturday, November 6th, six and a half months before Will Barnet's 100th birthday, his son, Dr. Peter Barnet, Director of Painting at Montclair State University, spoke about his father and his art. Sponsored in part by the Montclair Arts Council, the presentation was entitled "Conversation with Peter Barnet on Will Barnet and Creative Aging." The talk was accompanied by an exhibition of Will Barnet's work, which was on view at the George Segal Gallery from September 21st through December 11th, 2010. The exhibition spanned the artist's work through the decades of the 20th century, featuring drawings, various types of prints, including woodcuts, etching and lithography, as well as watercolors and oil paintings.

The talk by Dr. Barnet was informative, but most significantly, personal. It was not the standard art criticism, but rather about a father as seen through the eyes of his oldest son. The father – artist Will Barnet — was the focus of numerous memories and insights that only an intimate family member could tell. Thus, we see the artist as always creating — whether it be on a canvas, a piece of paper, or even on an envelope with the address and stamp still visible.

Barnet's artistic mind was always busy. A disciplined artist, he kept regular hours in his studio, which was never outside the home but always within the reach of family. His three young sons, the family cat, etc. were primary in his life, as well as in his art. Children at play or

lying in a crib were among the subjects of some of the work displayed. Peter Barnet also shared family photographs showing him as a young child in the arms of a loving father.

We learn about the artist friends that Will Barnet had – Peter Busa and Romare Bearden among others – who visited the Barnet home and were welcomed by his family. One could only imagine the conversations that followed, the discussions of art work, ideas, techniques that ensued, but unfortunately Peter Barnet was too young to have any memory of them. These and other reminiscences marked the presentation as special, a one-of-a-kind opportunity to see another facet of the artist whose work has garnered numerous awards, as well as universal respect and honor.

The gallery exhibition, which provided the setting and backdrop for the talk, was further informed by Peter Barnet's discussion. We see Will Barnet's tireless efforts to get his work just right, from drawings and sketches before the work reached its final form. This striving for what was right marks Will Barnet as a superior craftsman: he would know when the work was done, when the final stage was reached. Peter Barnet told the audience that the artist often works on more than one canvas at a time, turning the unfinished work to the wall until it reaches his high standards.

He also told us that Will still works in his studio at 99 years of age, still painting and creating. Another series of these paintings will appear in February, 2011, at the Montclair Art Museum. The artist, who will celebrate his

100th birthday in May, 2011, has already been honored by two recent shows, one at the Alexandre Gallery in Manhattan and one at the Art Students League, held in October, which highlighted Will Barnet's role as teacher.

From February to July, 2011, the Montclair Art Museum will exhibit the artist's most recent work, done

over the last two years. Later in 2011, the National Academy of Art will hold a retrospective of Barnet's work. These exhibitions will honor both the artist and the man, a consummate gentleman as well as craftsman. His 100th birthday is the perfect opportunity to honor him and to mark a long and successful career.

Noa Noa Suite (Fragrant Scent)

Maryanne Garbowsky

He started at the beginning with the creation of the universe ("L'Univers est créé," 1894). From there, he would work through nine more prints telling about his journey from "civilized European" to his becoming a "sauvage savant" (*Gauguin's Paradise Remembered*, 1). At the age of 45, Gauguin left his native France to go to Tahiti, where he hoped to find paradise, an exotic primitive land. He found instead a place already corrupted by civilization, a watered down exotica tainted almost from the first by Europeans.

The *Noa Noa Suite* consisted of ten black and white woodcuts meant to accompany the narrative Gauguin wrote about his experiences on this Polynesian island. Gauguin planned to publish this narrative along with the ten numbered prints to serve as an "appetizer" for his bright and boldly colored oil paintings. Pulled by hand without benefit of a press, these dark and shadowy prints were meant to reflect the subject matter rather than illustrate it.

The prints alluded to the primitive Tahiti he had hoped to find. However, since that culture no longer existed, his prints look back on what used to be. These concerned a world of spirits, of ancestral beliefs and rituals that the native people still may have believed but no longer practiced openly.

In "Mahna no varua ino" ("The Day of the Evil Spirit"), for instance, we see a primitive dance where nude participants, both male and female, move rhythmically and sensually against a roaring bonfire in the background. This sexually suggestive dance known as the 'upa upa' "was banned as pagan and indecent" by missionaries to Tahiti (*Paradise Remembered*, 115) though it continued to be "secretly performed" (115). The print is very dark due to heavily inked areas where the participants appear as shadowy figures.

In another print, "Manao tupapau" ("Watched by the

Spirits of the Dead"), a woman lies in a fetal position afraid to move. The nude female is dark grey, in contrast to the white ovoid form upon which she lies. But it is in the blackness that surrounds her that the real supernatural terror lies. It is the spirit world with its evil powers that watches over her and brings her such overwhelming fear.

Gauguin filled his prints with echoes of the early Maori gods that aroused uncertainty and foreboding in believers. Thus, in "Te po" ("Eternal Night," 1894), we visibly see these spirits of darkness who watch with expressionless and masklike faces the covered woman in the foreground who has lit an oil lamp to protect her from their power.

But perhaps the most arresting print is the first of the series, "L'Univers est créé" ("The Universe is Created"), where we see the primordial world as Gauguin envisioned the Tahitian forces of creation. This world-in-the-making displays the gods, animals, and humans in a state of becoming. The dark figures, the white of the flora and fauna, give the print a sense of life as it emerges from the void.

Calvin Brown, Associate Curator of Prints and Drawings at the Princeton University Art Museum, suggests that the primitive nature of the woodcut, which was a new medium for Gauguin, was deliberate and an attempt on his part to memorialize the Tahitian past. This dual nature of the woodcarving "at once crudely 'primitive' and sophisticatedly fashioned" "allowed him to convey . . . a fundamental element of Tahitian culture" (102). In this way, Brown continues, "technique itself becomes part of the meaning of the works" (102).

On view until January 2, 2011, readers of this review will not be able to see the exhibition; however, the excellent catalogue from which I have quoted and that accompanies the exhibition would be a welcome addition to any print lover's library.

Gauguin's Paradise Remembered: The Noa Noa Prints, Princeton University Art Museum

Artist Members

The Events Committee would like to organize an event or series of events over the next few years featuring presentations by artist members of the Print Club of New York who are actively involved in printmaking. The

format such an event (or series) would take will depend upon the number of individuals interested in participating. Please contact the chairperson of the Events Committee, Kay Deaux, at kdeaux@gc.cuny.edu.

PRESS RELEASE:

Artist, Scholar and Print Expert Thomas W. Lollar to Lead Brodsky Center for Innovative Editions at Rutgers

NEW BRUNSWICK, N.J. – Thomas W. Lollar, a scholar of fine art prints, arts administrator and internationally recognized ceramist, has been named director of the Brodsky Center for Innovative Editions, assuming the reins of Rutgers' noted print center from its namesake and founding director, Judith K. Brodsky, who is retiring.

For 22 years, Lollar was director of visual arts and the List Print Program at Lincoln Center for the Performing Arts in New York City. He is also an instructor in the Arts and Humanities Department at Teachers College of Columbia University, and has taught at the Parsons School of Design.

As an artist, Lollar is a renowned ceramist whose unique, hand-built clay murals are represented around the world in public, corporate and private collections. A graduate of Western Michigan University with a Bachelor of Fine Arts degree in sculpture and ceramics and a master's in ceramics and art history, Lollar has been a visiting artist and scholar at the American Academy in Rome, a Fellow at the Salzburg Seminar and winner of several artistic awards.

In the print world, Lollar has extended his reputation as a valued resource to artists and nonprofit organizations through the Benefit Print Project, which he co-founded earlier this year with Paul Limperopulos, his former assistant and curator at the List Print Program at Lincoln Center. The project coordinates the creation of limited-edition prints to raise money for nonprofit arts organizations.

"I am so pleased that Tom Lollar will be the director of the Brodsky Center. The center's leader must have a wide variety of attributes, including curatorial expertise in fine art prints, managerial experience in a complex arts organization, widespread relationships in the contemporary art world and an understanding of the university setting," said Brodsky. "Tom has these qualities and more. I am confident he will take the Brodsky Center to new heights."

"We are delighted and honored that Thomas Lollar is coming to Rutgers to head the Brodsky Center for Innovative Editions," said George Stauffer, dean of the Mason Gross School. "His work at Lincoln Center for the Performing Arts and Columbia University is marked by distinction, and I am confident that he will lead our nationally ranked print center to even greater success. I look forward to working with him at the Mason Gross School."

At the Brodsky Center, Lollar takes the helm of an internationally renowned magnet for distinguished artists who are invited to create new works in print and hand-made paper in collaboration with master printers and papermakers. The center was founded in 1986 by

Brodsky, an artist, printmaker, arts advocate and then-professor of art, as the Rutgers Center for Innovative Print and Paper at Rutgers' Mason Gross School of the Arts. It was renamed in 2006 in recognition of Brodsky's contributions to Rutgers and the printmaking world.

Since its founding, the Brodsky Center has worked with a culturally and stylistically diverse array of artists, including Kiki Smith, Fred Wilson, the late Leon Golub, Faith Ringgold, Joan Snyder, Juan Sanchez, William Kentridge, Chitra Ganesh and Pat Steir. They have used the opportunity to reach beyond their own traditional media to create original works in print and paper.

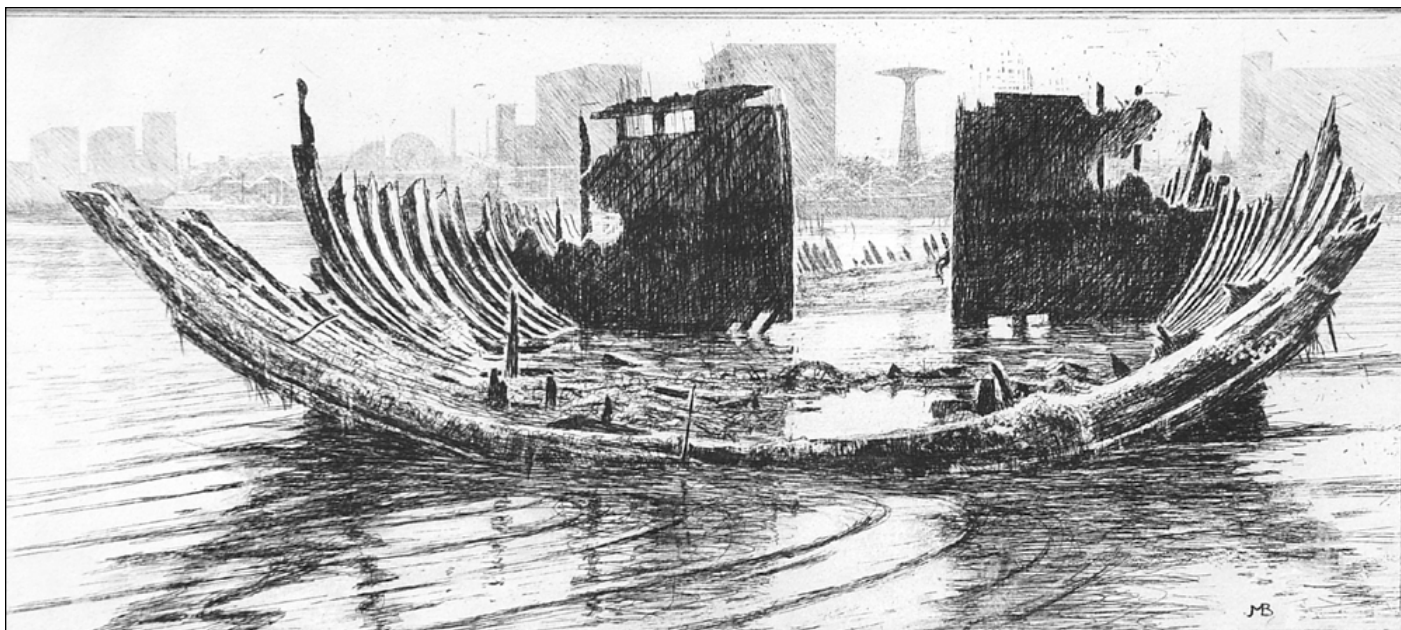
Editions produced by the Brodsky Center are found in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney and Smithsonian, The Newark Museum, Bibliothèque nationale in Paris, and the Victoria and Albert Museum in London.

The Brodsky Center also is a learning center housed at the Mason Gross School. Graduate and undergraduate visual arts students are welcomed as interns and exposed to the collaborative processes among artists, printmakers and papermakers involved in the creation of new work. It comprises five studios that enable work in all print media, including intaglio, lithography, silk screen, relief papermaking, photo process and books.

Working artists are invited to be in residence at the center through three state, national and international fellowship programs. The center receives support from the National Endowment for the Arts, New Jersey State Council on the Arts and the Andy Warhol Foundation for the Visual Arts, among others.

"It is a sincere honor to join the Brodsky Center for Innovative Editions at Rutgers," Lollar said. "I have been an admirer of Judy Brodsky and the august print program she created for many years. 'Innovative' is the key word, as this studio is the center for outstanding new ideas in contemporary prints under the accomplished supervision of Master Printer Randy Hemminghaus and Master Papermaker Anne McKeown, along with its dedicated staff. I look forward to being affiliated with the highly regarded Mason Gross School of the Arts under the creative leadership of Dean Stauffer."

Brodsky, who lives in Princeton, will be stepping down after a distinguished career at Rutgers in which she was not only a professor of visual art, but also held positions as an associate dean and associate provost. Besides founding the Brodsky Center, she was instrumental in establishing the Institute for Women and Art at Rutgers, a consortium member of the Institute for Women's Leadership and a center of the Office of the Associate Vice President for Academic and Public Partnerships in the Arts and Humanities, and serves as its co-director.



Bill Murphy, "Gravesend," 2010, etching

PRESS RELEASE:

Four Etchers Exhibition, National Arts Club

March 21-25, 2010

New York – Four of New York City's best known etchers will be exhibiting their latest work in a group show this coming March 2011 at the National Arts Club. In a show simply titled **FOUR ETCHERS**, veteran intaglio artists Bill Murphy, Bruce Waldman, Steven Walker and Stephen A. Fredericks will present upwards of fifty new plates in an array of styles and subject matter. The unifying theme of the exhibit, however, will be contemporary realism.

Bill Murphy, a life-long resident of Staten Island, NY, is widely recognized for his often haunting intaglio depictions of neighboring shoreline landscapes, quiet back streets, and the Manhattan skyline across New York Harbor. Murphy also teaches printmaking at Wagner College. Steven Walker, a resident of Queens, NY for decades, is revered for both his etchings and oils of the area's vacuous industrial stretches. Walker, whose etchings compare favorably with Edward Hopper's classics, is

a long-term fixture in the print studio at the Art Students League of New York. Bruce Waldman is a teacher of etching at New York's School of Visual Arts and a member of the Robert Blackburn Printmaking Workshop, where he has created stirring etchings for over twenty years. He is also a master draughtsman and award winning illustrator. Stephen A. Fredericks is a master of soft ground etching whose depictions of wildlife and botanical subjects are widely known and collected. All of the artists participating in this exhibition are frequent exhibitors with the New York Society of Etchers and participants in projects of the New York Etchers Press.

The **FOUR ETCHERS** exhibition will be open to the public at the National Arts Club, 15 Gramercy Park South, NY, NY from March 21st through March 25th, 2011. An artist's reception will be held Friday evening March 25th and is open to the public. For more information contact info@nysetchers.org.

Presentation Prints in Public Collections

Have you donated any of your Print Club presentation prints to public collections? If so, we would like to hear from you. We are hoping to develop a comprehensive list of all the public collections that hold our Club's commissioned prints so that we can add this information to our website. Please contact Natalia Kolodzei at kolodzei@kolodzeiart.com if you have made such a

donation, or you can send the information to Natalia c/o the Print Club's post office box.

If you know of museums or other public collections that might be interested in receiving prints from our Club, we occasionally have extras to donate. Please contact Print Club President Mona Rubin if you have suggestions.

Print Club Of New York Tour: Joan Snyder Prints At The Zimmerli Museum New Brunswick, New Jersey

Saturday, February 19, 1 p.m.

A major retrospective of prints by Joan Snyder, who created the PCNY presentation print in 2006, will be on display at the Zimmerli Art Museum at Rutgers University from January 29 through May 29, 2011. On February 19, the PCNY will have our own guided tour of the exhibit, led by Marilyn Symmes, the Curator of Prints and Drawings at the Zimmerli. The tour will last approximately 1 hour. The following description of the show is derived from the Zimmerli advance news release:

Joan Snyder, a 2007 MacArthur Fellow, has made remarkable prints throughout her career. These works are the subject of *Dancing with the Dark: Joan Snyder Prints 1963-2010*, the artist's first major print retrospective. *Dancing with the Dark* presents more than a hundred of the artist's prints, including rarely seen editioned prints and uneditioned prints, unique hand-colored monoprints, as well as progressive proofs and variant impressions. The comprehensive survey ranges from Snyder's earliest landscape and portrait woodcuts, executed during her student years in the early 1960s, to mid-career prints that powerfully combine abstraction and expressionism, to later works engaging in deeply personal imagery, and culminating in a glorious trio of prints in 2010. The works in the exhibition are drawn from private and museum collections, including the Zimmerli's acclaimed graphic arts holdings, as well as from the collection of the artist.

Snyder works extensively in woodcut, etching, lithography, and monotype. In 1993 she began pushing the limits of traditional printmaking practice by combining different techniques and varying the colors of each impression. Instead of making prints in uniform editions, she prefers to create monoprints and variant editions with an open-ended inventiveness. Snyder's art has always been motivated by deeply personal themes, among them

female sexuality, motherhood, mortality, and social injustice. Natural forms, such as seedpods, trees, fields, flowers and blossoms, also abound in her prints and paintings.

"Joan's art is autobiographical and serves as a visual diary. Her prints, like her paintings, explore and expose her anxieties and passions, as well as strongly express her feelings of joy, rage or sorrow," notes Marilyn Symmes, exhibition organizer and Director of the Morse Research Center for Graphic Arts and Curator of Prints and Drawings at the Zimmerli. "Her background as a painter is evident in her execution of prints, which are full of textured, gestural forms and painterly applications of vivid color." An illustrated book of the show is available from the Zimmerli.

Location and Transportation

The Zimmerli Art Museum is located at 71 Hamilton Street at the corner of George Street on the College Avenue campus of Rutgers University in New Brunswick. It is just a short walk from the New Jersey Transit station in New Brunswick. The train takes about 1 hour from New York, leaving once every hour from Penn Station on Saturdays. Check www.njtransit.com for schedule information. Numerous restaurants are near the train station for those who might want to have a meal before or after the tour.

We will not be charged a fee for the tour, but members will be required to pay the Museum admission fee of \$6 for adults or \$5 for adults over 65. Members of the Zimmerli are admitted free (including anyone who might join on the day of the tour). For more information on the Zimmerli, visit the museum's website: www.zimmerlimuseum.rutgers.edu

www.printclubofnewyork.org

The Print Club of New York

Presents

PCNY Artists' Showcase 1994-2010:
Prints from Members' Collections

March 7-20, 2011

at

The National Arts Club

15 Gramercy Park South, New York City

Opening Reception, Monday, March 7

6:30-8:30 p.m.

Panel Discussion

Monday, March 14, 6:30-8:30 p.m.

"The Artist's Perspective: From Showcase to the Present"

Moderator: Thomas W. Lollar

(Director, Brodsky Center for Innovative Editions)

and a panel of participating artists

Members of the Print Club and their guests are invited.

Coat and tie is required attire at the National Arts Club.

The **Print Club** of **New York** Inc

P.O. BOX 4477 / GRAND CENTRAL STATION / NEW YORK, NY 10163 / 212-479-7915

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

(Dues for 2010/2011 are \$225.)

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

The Print Club of New York - Membership
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P.O. Box 4477 Grand Central Station
New York, N.Y. 10163