

The Print Club of New York Inc

Fall 2005

President's Greeting

Julian Hyman

The year 2005 began for the Print Club with the showing of our Presentation Print by the well-known, outstanding artist Elizabeth Catlett. Ms. Catlett, who is past her ninetieth year, was unable to present the print herself due to recent surgery, so the print was displayed and discussed by Anne McKeown and Randy Hemminghaus, who both assisted Ms. Catlett in the production of the print at the Rutgers Center for Innovative Print and Paper. The Rutgers Center was founded by Judith Brodsky and has developed into one of the major centers for printmaking in the United States. This year's Presentation Print is the fifteenth print published by the Print Club of New York, and it maintains the exceptional quality of the fourteen previous prints.

The Club's activities will continue with the annual Artists' Showcase, which will be held at the National Arts Club on October 26th. There were over 35 artists who submitted entries to this year's Showcase, and five were chosen. We always look forward to this event, which under the guidance of Muriel Moss seems to be getting better each year.

In my last "President's Greeting," I listed artists who had created prints for us and some of their current activities, and I mentioned that I would list the museums that have either shown or have prints published by the Print Club of New York in their permanent collections. They include The Museum of Modern Art, the Whitney Museum, the Montclair Museum, the Fogg Museum of Harvard University, the Neuberger Museum of Art, the Portland (Maine) Museum of Art, the Brooklyn Museum,

the Portland (Oregon) Museum of Art, the Fitzwilliam Museum, and the Bayley Museum at the University of Virginia. Our prints have been shown in many major art exhibits in Washington, D.C. as well as various cities in England, Scotland, Poland, and Germany.

I hope this information gives you a sense of pride about being a member and contributor to the success of our Club.



Anne McKeown and Randy Hemminghaus display Elizabeth Catlett's *Gossip* PHOTO BY GILLIAN HANNUM

Gossip by Elizabeth Catlett — The Print Club of New York's 2005 Presentation Print

Gillian Greenhill Hannum

The annual unveiling of the Print Club of New York's Presentation Print always creates a buzz of excitement. This was certainly the case on Wednesday, September 21, when members gathered at The Society of Illustrators to see for the first time the 2005 Presentation Print.

Following a brief "social hour" with crackers, cheese, and crudités, Club President Julian Hyman took the podium and welcomed us to the meeting that would see the unveiling of the Club's fifteenth commissioned print. Dr. Hyman went on to note that the Fogg Museum of Harvard University recently accepted impressions of the Club's last five prints, and he felt sure this year's print

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Gillian Greenhill Hannum

would be similarly well received. He then introduced the chairperson of the Events Committee, Muriel Moss, to begin the presentation.

Dr. Moss told those assembled that this year's print is the work of renowned artist Elizabeth Catlett. At 90 years old, Catlett is a national treasure who was honored this past summer at the Southern Graphics Conference in Washington, D.C.

Catlett lives and works much of the year in Cuernavaca, Mexico, but the Club was able to arrange for the edition to be printed at the Rutgers Center for Innovative Print and Paper in New Jersey. Although Catlett was not able to be with us to present her print, master papermaker Anne McKeown and master printer Randy Hemminghaus of Rutgers were introduced to take us through the process from initial sketch to signed edition.

Anne McKeown first met Catlett about three years ago, just after the artist was able to move back into her Battery Park City apartment following 9/11. McKeown shared with us some of Catlett's biography, giving those present a sense of the force of the artist's personality. To introduce this historical background, McKeown read a quote from art critic Samella Lewis, a former student of Catlett's, that concluded by saying, "Injustice hits her like a flint."

Born on April 15, 1915 in Washington, D.C., Catlett attended Howard University and then went on to be the first to earn an MFA at the University of Iowa. There, she studied with Regionalist Grant Wood, who encouraged her to look to her world and her family for subjects. She also studied at the Art Students' League and at the Chicago Art Institute. Later, Catlett became an influential teacher herself—at Prairie View College, Dillard University, and finally, from 1959 to 1979, at the Universidad de Mexico.

Catlett said to McKeown that she felt she had a lot of "good luck" over the course of her career. She received a Rosenwald Fellowship in 1945. With it, she went to Mexico. At the time, she was married to artist Charles White. They initially traveled to Mexico together; they came back to the United States and divorced, then Catlett returned on her own, making Mexico her home for the next fifty years.

Catlett became part of a circle that included Mexican muralists Diego Rivera, José Clemente Orozco, and David Siqueiros, as well as painter Frida Kahlo and sculptor Francisco Zúñiga. She worked with many of them at the Taller de Gráfica Popular, a socialist printmaking collective. There, she met and married artist/printmaker Francisco Mora, who died in 2002. Together, they had three sons—all of whom are involved in the art world.

Anne McKeown visited with Catlett six different times over the past three years. For the Print Club, she traveled to Cuernavaca to assist in the transfer of Catlett's conceptual sketch to Mylar. However, McKeown emphatically said she "did *not* help Elizabeth Catlett make a print." The artist knew exactly what she wanted to do and did it, McKeown mainly providing moral support and technical advice.

Several film clips were shared with the audience. The first was made when Catlett was honored by the Southern Graphics Council. McKeown noted the artist's lifelong interest in depicting African-American women as strong

and beautiful and shared Catlett's philosophy that one has "power to influence people with your art—creatively and socially." The second film was shot at RCIPP when Catlett came to New Jersey to explore digital media and complete the print. Catlett also created a three-color lithograph for the Rutgers Center, depicting her daughter-in-law and grandchild. That image was actually printed on an offset press at the University of the Arts in Philadelphia. Although Catlett considers herself, first and foremost, a sculptor, she is also a masterful printmaker. McKeown ended her presentation by showing a series of the artist's images in both three and two dimensions.

It was then finally time to see the Print Club's Presentation Print! Excitement had built during McKeown's fascinating presentation, and members eagerly leaned forward in their seats as she first showed two sketches, a very spontaneous one and one worked out to emphasize certain forms and lines, and then turned around this year's print—*Gossip*, a combination photolithograph and giclée print. McKeown had just returned from Houston, where Catlett was recovering from surgery, having gotten the artist's signature on our full edition.

Randy Hemminghaus then came to the podium and described in great detail the process by which *Gossip* was created. He noted that Elizabeth Catlett is used to making offset lithographs and draws often on Mylar. In this technique, the image is rolled (offset) from the plate onto a rubber blanket, then onto the paper. The advantage is that this two-step process allows the artist to draw in the correct left/right orientation. (In direct lithography, the image on the plate is the reverse of the artist's drawing.)

RCIPP does not have an offset press and felt that a photolithographic process would work well for the image Catlett had in mind. However, to maintain the left/right orientation, the drawing would have to be shot from the reverse side of the Mylar. Working in ink and lithographic crayon, Catlett drew back over the Mylar again to reinforce the tonal values in order to get a good direct lithographic print.

Catlett also likes to incorporate fabrics and patterns into her work. She brought samples of several fabrics to Rutgers and had them scanned into the computer. Hemminghaus then showed how he "built" the image Catlett wanted by inserting the various fabric patterns into the background and the two women's blouses—just like making a virtual collage.

Catlett had not previously worked with digital printmaking and found the computer to be a very effective tool. Together, Hemminghaus and Catlett adjusted the colors and proofed the print. The master printer noted that the artist is "very particular" about every aspect of her work.

The final piece is a marriage of traditional and digital printmaking. The background is a giclée from an Epson printer; the remainder (the black and white drawing from the Mylar) was overprinted lithographically. It was the first time Catlett had made a print this way, and the artist found it very exciting. The final result is a true collaboration of master printers working with an artist to perfectly realize her unique artistic conception.

Print Club Board Welcomes Two New Members

Gillian Greenhill Hannum

As announced in the June issue of our newsletter, the Board of Directors of The Print Club of New York is delighted to have two new members joining its ranks this year. Paul Hertz and Stephen Fredericks were elected at the annual meeting held on June 7, 2005 at The Society of Illustrators.

Paul Hertz is a native of Brooklyn, with an undergraduate degree in Biology from Stanford University and graduate degrees in the same field from Harvard. He has been on the faculty of Barnard College since 1979 and is currently the Ann Whitney Olin Professor of Biology. Hertz and his partner, James Rauchman, a painter (one of whose prints was featured in an issue of this newsletter several years ago), have an eclectic art collection featuring contemporary and modern prints, paintings, drawings, small-scale sculpture and contemporary ceramics. Their print collection includes works by Ensor, Feininger, Drewes, Dehner, Motherwell, and Diebenkorn. They are also building a small collection of paintings, drawings, and sculpture by contemporary Cuban artists, and Paul's latest collecting passion is Precolumbian artifacts from the Taino culture.

Stephen Fredericks is an artist/printmaker living and working in New York City. He is an intaglio specialist who favors soft ground etching. In addition to printmaking, Stephen divides his time between The New York Society of Etchers, a local not-for-profit exhibiting group



Paul Hertz PHOTO BY GILLIAN HANNUM



Stephen Fredericks PHOTO BY GILLIAN HANNUM

he helped to found in 1998 (see two press releases in this issue), and The New York Etcher's Press, founded in 2004 to publish limited-edition print group portfolios of New York based intaglio artists. Steve and his wife Anne-Rose live on Manhattan's Upper West Side with their daughter Sophia, who will be two years old in January.

The Board is pleased to have the energy and insights of these two new members. In addition, Board Member Leonard Moss has agreed to take on the duties of Print Club Vice President, replacing Matthew Collins, who stepped down in June following a decade of service.

The Hyman Collection at the Montclair Museum

Elaine Hyman

The Montclair Museum, which is located in Montclair, New Jersey, will present *A Celebration: Selected Works from the Hyman Collection*, starting on October 15th. It is a very exciting event for us and an honor to have works from our collection added to the permanent collection of the museum. The director, Patterson Sims, and the chief curator, Gail Stavitsky, have worked closely with us in choosing selections to be acquired by the museum. Our prints will be on view through February 5, 2006 and then will be displayed as part of the permanent collection. A portfolio of Julian's photos will also be shown, and a sculpture of Elaine's will also be on

display in this show.

The Montclair will open an exhibit of works by the well-known modernist Roy Lichtenstein at the same time. We hope that members of the Print Club will have an opportunity to visit the Montclair Museum during these shows. The museum has a distinguished collection of Native American art and American art of the 20th century. There is also an excellent representation of paintings from the Hudson River School and a very large collection of Innes paintings of the same period. They recently had a major show of the work of photographer Edward Weston and an excellent show of the early works of Man Ray. You will find that a visit to the Montclair Museum will be very rewarding. You can reach the museum at (973) 746-5555 for directions.

Sylvan Cole Memorial Service

A memorial service for former Print Club member and longtime print dealer Sylvan Cole will be held on Tuesday, November 1 at 3:30 p.m. at the Cosmopolitan Club, 129 East 65th Street, New York City. The date corresponds with the start of this year's International Fine Print Dealers' Association Print Fair; Cole — who died on June 4th at the age of 87—was among the founders of the IFPDA. Because space at the Cosmopolitan Club is limited, Club members wishing to attend the memorial service are asked to RSVP in advance to (212) 535-8810.

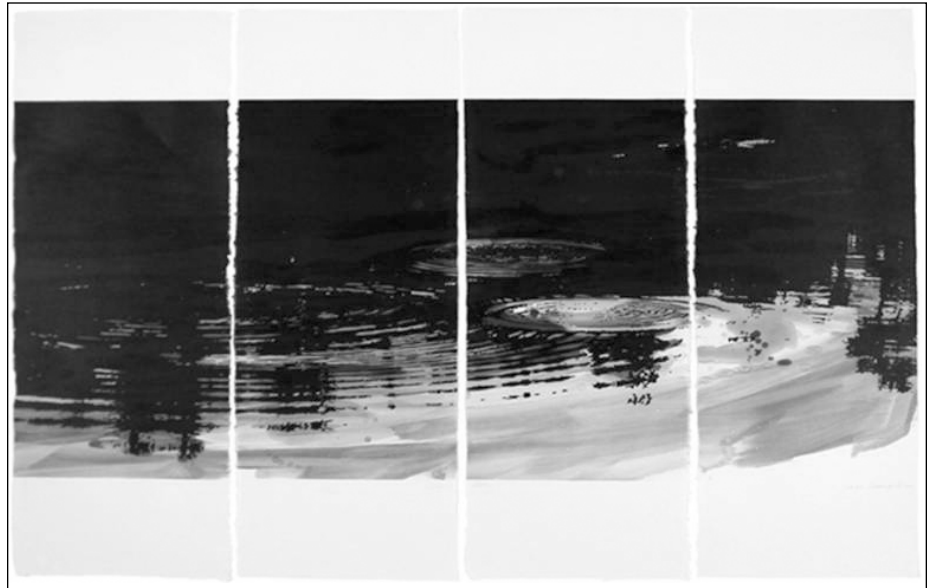
Membership Openings

The Print Club of New York anticipates a limited number of membership openings for the 2005-06 year. Those wishing to inquire about applying should contact the membership chairperson: Malka Moscona, 221 W. 82nd St. #8C, New York, NY 10024

Applicants should be willing to attend Club events and participate on committees.

Deep Water, A New Work by Artist Jackie Battenfield

Print Club members who enjoyed separate visits last year to Maurice Sánchez's Derriere L'Etoile Studios (December) and to the Tribeca studio of artist Jackie Battenfield (April) may be interested to learn about Derriere L'Etoile's recent publication of a new woodblock print by Ms. Battenfield. *Deep Water*, 2005, is a four-panel woodblock print over monotype on handmade Okawara paper. Each panel is 39 x 15 inches (total size is 39 x 62 inches, variable). Edition size is 24. Further information is available from Mr. Sánchez at dle_studio@verizon.net (212) 239-7133 or on Ms. Battenfield's website: www.jackiebattenfield.com.



Jackie Battenfield, *Deep Water*, woodblock over monotype, 39 x 15", 2005
PHOTO COURTESY OF THE ARTIST

Ukrainian Institute of America Announces Publication of "Made In Kiev — Made In New York"

A Portfolio Of 10 Intaglio Prints by Ukranian And New York Artists

With the suspense and uncertainty of the "Orange Revolution" that swept Ukraine last year looming as a backdrop Walter Hoydysh, Vice President and Program Director of New York's Ukrainian Institute of America, pressed ahead with plans for completion of an international portfolio of intaglio prints titled "MADE IN KYIV — MADE IN NEW YORK". The collection, commissioned by the D. Hoydysh Endowment for the Arts, will be debuted this fall at the Institute's Fifth Avenue galleries during the month of November. This exhibition is timed to coincide with The International Fine Art Print Dealer Association's Fine Art Print Week in New York City. The planned world tour of the portfolio will culminate with a closing exhibition and celebration in Kyiv during May 2006.

Mr. Hoydysh initiated the project, assisted by freelance program coordinator Alexander Demko, some two years ago by contacting Stephen A. Fredericks of the well-known artist print makers group The New York Society of Etchers.

Ukrainian artist contributions to the portfolio come from Oleh Denysenko, Konstyantyn Kalynovych, Kostiantyn Antiuhin, Sergiy Ivanov, and Sergiy Hrapov. The New Yorkers contributing to the project are Stephen A. Fredericks, Andy P. Hoogenboom, Denise Kasof, Steven Walker and Tom B. White.

The prints have been published in an edition of 60 with no artist proofs. The American prints were pulled on radiant white Somerset paper, and the Ukrainian prints on a crème toned Arches printmaker's paper. Each of the prints measures 11" x 15" to the outside margin with varying plate sizes. Oleh Denysenko, in addition to his print, designed the exclusive presentation folios. Special features include cover embossing and labeling with characters developed by the artist specifically for the project.

The Ukrainian Institute of America is a nonprofit organization founded fifty years ago whose primary mission is to showcase and support Ukrainian culture. To that end, the Institute affords the general public an opportunity to learn about Ukraine and how the Ukraine spirit expresses itself with special emphasis on the creative arts.

The portfolio "MADE IN KYIV — MADE IN NEW YORK" will be on exhibit at the Ukrainian Institute of America from November 4-30th 2005. Viewing hours are Wednesday thru Sunday 12pm -6pm. For more information contact: Mr. Walter Hoydysh, Ukrainian Institute of America, 2 East 79th St. New York, NY 10021 212-288-8660, or programs@ukrainianinstitutue.org and www.ukrainianinstitutue.org or Stephen A. Fredericks - The New York Society of Etchers www.nysetchers.org or info@nysetchers.org.

The New York Society Of Etchers Celebrates Fifth Anniversary With International Exchange

"25 Years Of Contemporary Peruvian Prints" The National Arts Club, New York, New York

The New York Society of Etchers, Inc., in conjunction with Instituto Cultural Peruano Norte Americano of Lima, Peru, has organized an international exchange of artist prints to be presented in two separate phases this fall. This exciting event marks the fifth anniversary of the NYSE's inaugural exhibition at the National Arts Club in 2000.

The New York City based portion of the exchange, *25 Years of Contemporary Peruvian Prints*, will be presented from November 1 thru November 15, 2005 at the National Arts Club in New York City. New York based artist printmaker Jennifer Ale initiated the exchange between the NYSE and ICPNA Director Fernando Torres. This event is planned to take full advantage of the crowds visiting NYC during Fine Art Print Week, hosted by The International Fine Art Print Dealers Association.

Many of Peru's most historically important contemporary printmakers will be represented, and their prints exhibited in the United States for the first time in this historic show. Among the artists included are Eduardo Moll, Julio Camino Sánchez, Claudio Juarez Castilla, Alberto Agapito, Miguel Angel Mendoza, José Huerto Wong, Jorge Valdivia, Rosario Young, Miguel Espinoza, Giovanna Weberhofer, Jesús Rojas, Moisés Quintana, Martín Moratillo, Rosa Girón, Marco Alburqueque, Rocia Rendón Castañeda, Julio Garay Terrazas, and Edison Lisarazo Bellota.

The Lima based phase of the exhibition will take place in Peru this October with the presentation of prints by New York artists at the prestigious **Instituto Cultural Peruano Norte Americano**. The work of the New York artists will be presented in conjunction with Peru's **First International Print Biennial**. Representing the New York Society of Etchers in the exhibition are Linda Adato, Michael Arike, Jennifer Ale, Aiko Aoyagi, Anneli Arms, Kristine T. Bouyoucos, Elena Brady, James Ebersole, Eduardo Fausti, Lee Gough, James Haggerty, Sarah Hauser, Martha Hayden, Rosalee O. Isaly, Lorien Jordan, Frederick Mershimer, Diane Miller, Jacques Moiroud, Joan O'Connor, Joseph Ramos, Victoria Salzman, Richard Sloat, Dino Tasovaz, David Ter-Avanesyan, Barbara Wilson, Bernard Zalon plus exhibition jurors artist Ann Chernow and master printer Jim Reed of Milestone Press. The exhibition will open to the public in Lima, Peru from October 5th through October 30th, 2005 in the galleries of

the ICPNA during Peru's First International Print Biennial.

Instituto Cultural Peruano Norte Americano, also known as the Peruvian American Cultural Institute, was formed in 1938 by a distinguished group of Peruvian intellectuals and officials of the Embassy of the United States whose objective was the integration of both countries' artistic and cultural activities. The ICPNA's tradition of promoting printmaking activities dates back to 1965 with annual exhibitions held uninterrupted since. The institute's headquarters are located in the Miraflores district of Lima where they maintain a modern facility incorporating five state-of-the-art exhibition galleries, lecture halls and a full-scale theatre for stage and concert performances.

The New York Society of Etchers, Inc. is an artist-run print maker organization serving New York based artists. The organization's directors are Stephen A. Fredericks, Andy P. Hoogenboom, Denise Kasof, Bruce Waldman, Steven Walker and Tom White.

The NYSE was founded in 1998 and this year is celebrating its fifth anniversary of formal exhibitions with this cultural exchange. Since the NYSE began its exhibit program in 2000, it has organized and collaborated in twenty-six exhibitions of artist prints. Seven of these efforts have focused exclusively on the graphic arts of local emerging artists and not-for-profit workshops; thirteen of the shows have had international influences with collaborating visual artists from Hungary, China, France, Ireland, Australia and Ukraine; and the remaining six exhibitions have been organized on behalf of cultural institutions including the Museum of the City of New York, the Transit Museum New York, the Housatonic Museum in Bridgeport, CT, and the Ukrainian Institute of America. The majority of these exhibitions have been documented in professionally published catalogues.

For more information about the ICPNA visit:
<http://icpnacultural.perucultural.org.pe>

For additional information about the New York Society of Etchers visit www.nysetchers.org, contact info@nysetchers.org.

The National Arts Club is located at 15 Gramercy Park South, aka east 20th Street, NY, NY and the galleries are open daily during normal business hours and on week-ends from 12 until 6pm.

Exhibition Reviews

At the Window: Etchings by Edward Hopper, Philadelphia Museum of Art, April 9 – July 31, 2005

Maryanne Garbowsky

Although Edward Hopper is best known as a painter, he was also an accomplished maker of prints. In the catalogue for Hopper's first retrospective at the Museum of Modern Art in 1932, Albert Barnes noted that although the artist "is now famous as a painter...he first won wide recognition as an etcher" (Marker 17).

To this end, the Philadelphia Museum of Art launched an exhibit of Hopper's graphic work, *At the Window: Etchings by Edward Hopper* from April 9 to July 31, 2005. In all, Hopper produced 70 prints between 1915 and 1923 (Marker 12) and "published" 26 pieces (Higgins 10), all of which are part of the museum's permanent collection.

Hopper's connection to the Philadelphia Museum was through his friendship with Carl Zigrosser, which began in the spring of 1917 when Zigrosser "showed Hopper's etchings at Frederick Keppel and Company in New York" (Levin 543). In the early 1960s, Zigrosser, the first curator of prints at the museum, approached Hopper about an exhibition of his graphic work (Levin 543). The plates, which had been carefully preserved under a layer of beeswax since 1927, were taken out, cleaned, and printed by Ed Colker, a Philadelphia printmaker recommended by Zigrosser. The artist carefully monitored the entire printing process, from the cleaning of the plates to the type of paper and ink used. Hopper even requested that Colker "do some trick wiping...to pull up some cloud grays in the background" (Levin 544). The results pleased the artist, who told "Zigrosser that Colker made him 'some good prints'" (Levin 545).

An accomplished illustrator, Hopper worked for such well-known magazines as *Scribner's* and was able to make "ends meet" (Marker 11). However, in 1915, he turned to etching, perhaps as a needed respite from the demands of commercial art or because of his insecurity about the future of his paintings. At the time, etching was "enjoying a revival in America" (Levin 102). It was a particularly apt choice for Hopper given his expert draughtsmanship. Although he never formally studied etching, he learned some basic techniques from fellow artist and friend Martin Lewis, who was himself just beginning to etch (Levin 103). Gail Levin, the author of *Edward Hopper: An Intimate Biography*, believes that the work of Charles Meryon, a 19th century French engraver, whose scenes of Parisian life appealed to Hopper, may have been one reason he turned to etching. However, the artist strongly denied any influence from any other artist and contended that "the only real influence I've ever had was myself" (Berkow 23).

Etching was particularly good for Hopper, finding him an audience when his paintings were unsuccessful. In the early 1920s when Hopper's paintings were "consistently rejected by all the major exhibitions" (Marker 14), his



Edward Hopper, *Evening Wind*, etching, 1921

etchings gained recognition. His prints were exhibited at such prominent places as C. W. Kraushaar Art Galleries in New York, the Chicago Society of Etchers at the Art Institute, and Print Makers of Los Angeles (Levin 126).

Not only was he selling his prints, but he also was garnering critical attention. In 1922, Henry McBride, the critic for the *New York Herald*, wrote that "A little known etcher who stands out in the present exhibition (American Etchers' Salon at Brown-Robertson Galleries in New York) is Edward Hopper, whose 'Evening Wind' and 'Eastside Interior' show positive promise. 'The Evening Wind,' in particular, is full of spirit, composed with a sense of the dramatic possibilities of ordinary materials and is well etched" (Levin 138). In 1923, Hopper won the \$25 Logan Prize from the Art Institute of Chicago for "Eastside Interior" as well as the Mr. & Mrs. William Alanson Bryan Prize for the Best American Print from the Print Makers Society of California (Levin 142).

Finally, Hopper's work was beginning to meet with success. In 1924, after his first painting sale in eleven years, he gave up his career as an illustrator, confident he could now support himself as a painter. The year before, 1923, was the last year he produced any etchings (Levin 141).

Looking at Hopper's etchings is instructive because in them we read the future of his mature vision. Reflecting on his work as an etcher, Hopper admitted that "After I took up etching, my painting seemed to crystallize" (Levin 139). Critic Sherry Marker divides the etchings into three categories: portraits, European scenes from the artist's travels, and scenes from "American urban and rural life" (14). This last category is the most revealing.

If we look at *Evening Wind* done in 1921 we see in embryo a later painting, such as *Morning Sun* done in 1952. In subject, in setting, and in theme we recognize the kernel of Hopper's later paintings. Marker adds that not only do we see "the germ of the later work...but of the style" as well (11).

Hopper's concern with interiors, of women alone in intimate settings, the light pouring through from outside is all here. So, too, there is the element of mystery or intrigue, as if something is about to happen or has just happened. Underlying this drama are sexual innuendoes and the sense of alienation and loneliness – all elements of Hopper's later paintings. According to Ita Berkow, Hopper "repeatedly used a female seated by a window to convey a range of feelings including loneliness, alienation, and sadness (17).

Thus we see the value of this fine exhibit *At the Window*. Not only do we get a chance to see these masterful etchings, but we also get an insight into the artist's development and range as a mature artist. Etching helped Hopper "forge his own artistic style" (Berkow 23) as well as work with the subjects and themes that truly interested him.

After seeing this show, we realize the truth of Sherry Marker's observation: if Hopper "had never painted a picture," his "etchings...would have won him a small, but secure, niche in the history of 20-century American art...." (12).

List of Works Consulted:

Berkow, Ita. *Edward Hopper: An American Master*. New York: Smithmark, 1996.

Higgins, Edward. "Art Views: Edward Hopper," *Primetime* (May 2005), 10-11.

Levin, Gail. *Edward Hopper: An Intimate Biography*. New York: Knopf, 1995.

Marker, Sherry. *Edward Hopper*. New York: Crescent, 1990.

Whistler: The Naval Review, Yale Center for British Art, New Haven, CT, May 19 – August 15, 2005

Rozanne Cohen

On November 21, 1884, James McNeill Whistler was elected member of the Society of British Artists. Queen Victoria celebrated her Golden Jubilee in 1887 with a ceremony at Westminster Abbey on June 21 of that year. On July 27, there was a review of the Naval Fleet off Spithead. Whistler attended both events in his official role as the President of the Society of British Artists.

Whistler took with him copper plates and an etching needle. Twelve plates of the Naval Review series were begun on the spot and finished the following day. The set of etchings was presented to the Queen as a bound volume as a Jubilee Year Memorial. The Society received a Royal Charter, thus becoming the Royal Society of British Artists.

The proofs of the etchings were printed in black ink on antique laid paper. There is only one recorded state, and the total number of impressions seems to have been small. The set that Whistler presented to the Queen was later sold by Edward VII. It is now in the Hunterian Art Gallery of the University of Glasgow, along with the original copper plates.

A proof set of these etchings signed in pencil with Whistler's butterfly signature was donated to the Yale Center for British Art in 2002. They formed the jewel of an exhibition there this summer.

One favorite among the collection is called *Bunting*. Katharine A. Lochnan wrote, "The sprightly little plates capture the mood of the day and the feeling of wind and weather with seeming ease. The snapping of the pennants on the staff in *Bunting* is almost audible. They are full of air and light, expressed in the open calligraphic line which Whistler now used with the greatest economy, and which only suggested, never fully stated his selected impressions of nature."

Yet another etching, *Tilbury*, demonstrates Whistler's delicate and breezy style, capturing the events of the day through his expert handling of the etching needle.

Reference: Katharine A. Lochnan, *The Etchings of James McNeill Whistler*. Toronto: The Art Gallery of Ontario, 1984.

The Sight of Music: Prints from the Collection of Reba and Dave Williams, Part I, The Bruce Museum, Greenwich, CT, May 7 - September 25, 2005

Gillian Greenhill Hannum

A small but interesting exhibition of prints from the collection of longtime Print Club members Reba and Dave Williams was featured at Greenwich's Bruce Museum this summer. Part II of the collection could be seen by appointment at the Print Research Foundation, 258 Atlantic Street, Stamford, CT (by appointment at 203 602-4470 or e-mail epeterson@printresearch.org).

The show included works with musical themes by a wide range of artists, paired with recordings of related music. For instance, a 1938 lithograph of *I Got a Gal on Sourwood Mountain* by Thomas Hart Benton (1889 – 1975) was paired with a listening station featuring a fiddle recording of the bluegrass tune "Sourwood Mountain." On another wall, a 1930 color litho, *Portrait of Paul Robeson (as Emperor Jones)* by Mabel Dwight (1876 – 1955), could be viewed while hearing Robeson's 1947 recording of "Ol' Man River" from *Showboat*.

A wonderful Red Grooms (b. 1937) screen print with die cut of *Chuck Berry* (1978) was paired with a recording of "Roll Over Beethoven," while a 1993 etching of *Elvis* by artist Al Hirschfeld (1903 – 2003) hung adjacent to a receiver through which one could listen to recordings of Elvis' hit songs.

Classic, as well as popular music was represented. A 1972 screenprint of Arturo Toscanini by artist Meyer Lieberman (b. 1923) was accompanied by a 1939 recording of Toscanini conducting a BBC Symphony Orchestra performance of Beethoven's "The Creatures of Prometheus."

Other artists whose prints were included in this creative show include: Frederick Gerhard Becker (1913 – 2004), E. Simms Campbell (1906 – 1971), Adolf Dehn (1895

– 1968), Harry Engel (1901 – 1970), Helen Farr (Sloan) (b. 1911), Billy Morrow Jackson (b. 1926), Mervin Jules (1912 – 1994), Bernard Kassoy (b. 1914), Bernard Kohn (1905 – 1989), Edward Landon (1911 – 1985), Ruth Leaf (b. 1923), Jeannette Maxfield Lewis (1894 – 1982), Robert Longo (b. 1953), Robert Pearson McChesney (b. 1913), Evelyn Nelson (dates unknown), Bela Petheo (b. 1934), Leonard Pytlak (1910 – 1998), Dorothy M. Rising (1895 – 1992), Alfred Rudolph (1881 – 1942), Bernard Sanders (1906 – 1967), George Schreiber (1904 – 1977), Edward Armen Stasack (b. 1929), Seymour Tubis (1919 – 1993), Andy Warhol (1928 – 1987) and Richard Charles Zoellner (1908 – 2003).

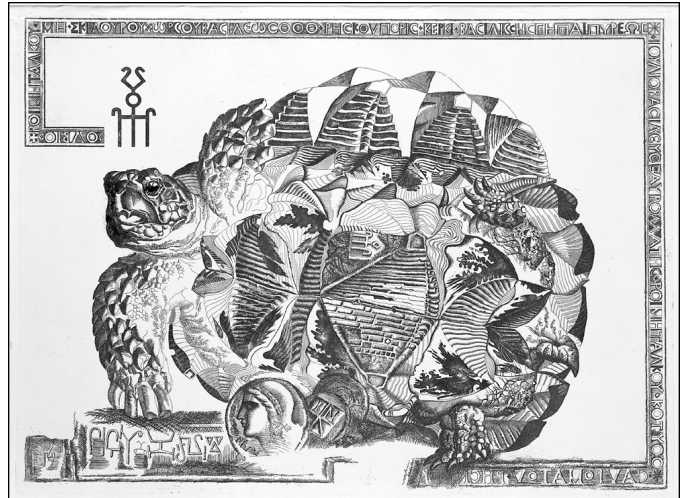
Moscow Grafika: Artists' Prints 1961 – 2005. Selections from the Kolodzei Collection of Russian and Eastern European Art, International Print Center New York, 526 West 26th Street, New York, September 13 – October 22, 2005.

Essay by Natalia Kolodzei

Curator, Executive Director, Kolodzei Art Foundation, Inc.

The exhibition *Moscow Grafika* is a selection of prints from the Kolodzei Collection of Russian and Eastern European Art, which my mother, Tatiana Kolodzei, began more than 40 years ago in Moscow during the height of the Cold War. My mother's interest in collecting was strongly influenced by her friendship with George Costakis, whose major collection of Russian art featured the works of leading twentieth-century avant-garde artists such as Liubov Popova, Gustav Klutis, Marc Chagall, and Kazimir Malevich and many pieces by non-conformist artists, such as Anatolii Zverev, Dmitrii Plavinsky, and Dmitrii Krasnopevtsev—artists whose works Tatiana herself began to collect. Tatiana's collection was housed in Russia in two rooms of a communal apartment and was shown only to acquaintances interested in contemporary art. Today, the Kolodzei Collection consists of 7,000 art objects by more than 300 artists from Russia and the former Soviet Union. The collection includes paintings, drawings and sculptures, in addition to roughly 2,000 etchings, lithographs, screenprints and digital prints. The main criteria for selecting works were originality, talent, and quality; the particular movement any given artist belonged to was of little importance.

The works included in *Moscow Grafika* are as diverse as the megalopolis of Moscow itself. For over a century, Moscow has attracted artists from all parts of the former Soviet Union and Russia. There is no single style or school which unites the work of these artists. Instead, the prints in *Moscow Grafika* construct a cultural image of Moscow from 1961 to today by presenting work by a wide range of artists documenting historic trends in non-conformist art. More than sixty prints by forty artists in various print-



Dmitri Plavinsky, *Bosporus Tortoise*, etching, 24 1/2 x 33 1/4, 1969 KOLODZEI COLLECTION OF RUSSIAN AND EASTERN EUROPEAN ART, KOLODZEI ART FOUNDATION, INC.

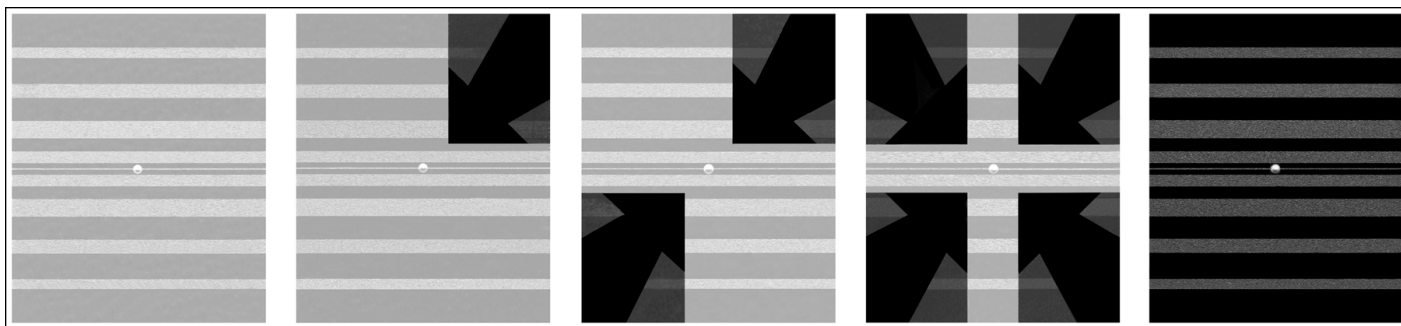
making techniques are included in the show.

Moscow Grafika represents several generations of non-conformist and independent artists, beginning with the Soviet non-conformist artists who emerged during the post-Stalin "thaw" of the 1950's, championing an alternative to Socialist Realism. In an atmosphere of spiritual awakening, new hope for freedom in the arts appeared. Khrushchev's denunciation of Stalin in his "secret speech" in 1956, the return of political prisoners, and the easing of aesthetic restraints during this period provided an environment that encouraged artistic creativity.

Works in *Moscow Grafika* include prints by artists who began their careers during the "thaw" and took part in the first unofficial exhibitions, artists who began working in the *perestroika* (late 1980's) and the post-*perestroika* periods, and artists who entered the scene during the post-Soviet years.

Tracing back the history of prints in Moscow, it is important to mention Vladimir Favorsky (1886 - 1964), an engraver, draughtsman and theorist, who taught drawing (1921–1929) in the Graphics Faculty of Vkhutemas (Higher Artistic and Technical Workshops) in Moscow and was popular as the Director of Vkhutemas (1923–1925) because of his commitment to technical skill, his lack of dogmatism and his tolerance for experimentation of all kinds. Although he was sympathetic to avant-garde ideas, Favorsky's own work was firmly representational. Favorsky's engravings, along with his theoretical analyses of the artistic and technical bases of wood-engraving, had a great influence on the development of modern Russian graphics. Until his death, Favorsky welcomed younger artists in his studio. Oleg Vassiliev (b. 1931) fondly remembers his visits there. In Vassiliev's linocut series *Metro* (1961 – 1962), the earliest work in the show, one can directly trace the ideas of Favorsky. [Editor's note: Vassiliev's *Metro* #2 was illustrated in the Spring 2005 issue of the *Print Club Newsletter*.]

Most of the prints made in the 60's and the 70's were produced by the artists themselves in small editions due



Leonid Lamm, *Pentateuch*, lithograph, 23" x 88", 1979 KOLODZEI COLLECTION OF RUSSIAN AND EASTERN EUROPEAN ART, KOLODZEI ART FOUNDATION, INC.

both to the absence of an art market and limited access to materials. For example, the Experimental Lithography Studio was accessible during Soviet times only to members of the official Union of Artists. Lithographic stones were numbered and inspected from time to time by state officials, making it very difficult for non-members of the Union to gain access to materials. Thus, one can imagine the joy of Dmitri Plavinsky (b. 1937) when, after his solo show at the House of Culture of Nuclear Physics Institute in Dubna (organized in 1970 by Tatiana Kolodzei), he was given a few copper and zinc plates for his prints which were used in nuclear processes. However, despite these difficulties, Moscow artists persisted, creating prints and experimenting with varieties of styles and techniques.

Oscar Rabin (b. 1928) was one of the leaders of the non-conformist movement and the organizer of the "Bulldozer Show" of 1974, when the Soviet authorities broke up the exhibition with bulldozers—destroying much of the artwork. Known for his depictions of desolate streets, suburban slums, and religious imagery, he is represented in this exhibition by *Book in the Cemetery* (1970). Both Christianity and Judaism, as spiritual and philosophical alternatives to Communist ideology, played an important role in the Russian cultural revival that took place from the 60's to the 80's. However, until *perestroika*, art which was in any way supportive of religion—Christian or Jewish—was disapproved of by Soviet authorities. Dmitri Plavinsky's *Shroud of Christ* (1969) was one such example. Such works were often removed from exhibitions and banned from public display or even confiscated.

Surrealism, reintroducing previously banned religious and erotic imagery, became popular in Moscow in the 1970's and is represented by Vladimir Yankilevsky's *King of Darkness* (1975), and by the work of Yuri Sobolev (b. 1928) and Oleg Tselkov (b. 1934). The heritage of the avant-garde Constructivist movement was suppressed by Soviet authorities, only to reappear in the late 60's and 70's in works such as Leonid Lamm's *Pentateuch* (1979).

The appropriation of images and text from Soviet mass culture led to the emergence of Soviet conceptualism in the early 1970's. "Can I Put My Chair Here and Sit Down?" asks Ivan Petrovitch Rybakov, and Nikita Efimovitch Yershov answers "You Are Welcome" in Ilya Kabakov's lithograph (1981-82). The language of the *communal*, or communal apartment, infiltrates Ilya Kabakov's art, representing the realities of everyday life in Soviet Russia. Eduard

Gorokhovsky's *Group A Group B* (1982), a portrait of pre-revolutionary Russia, appropriates photographic images, referring to the destruction of the family unit brought on by Stalin's forced collectivization.

The last group of artists, including Andrei Budaev (b. 1963), Sergei Mironenko (b. 1959) and Andrei Filippov (b. 1959), first became known during the *perestroika* period. With the birth of a free and democratic Russia and the lifting of the Iron Curtain in 1989, many artists were able to travel abroad and work in print studios in Europe and America. In the post-*perestroika* period of the late 1980's and early 1990's, exhibitions of Robert Rauschenberg, James Rosenquist, and Gilbert and George took place in Moscow, and in 1991, American printer Dennis O'Neal opened the Moscow Studio where several artists included in *Moscow Grafika* made screenprints.

When the Soviet Union collapsed in 1991, Russian artists lost their prime target—and the central focus of their work. Many tried to recapture a sense of what it meant to be Russian by turning to personal narrative subjects. By the mid-1990's, Russia had become part of the international art scene with many of its artists addressing subjects and ideas similar to those of their counterparts in London and New York. While developments in technology and digital processes became part of their printmaking, the traditional techniques did not die. Many contemporary artists in Moscow continue to work in traditional processes such as etching and engraving. *Moscow Grafika* documents the Russian artist of today within the context of the diversity of the Moscow art scene over the last four and a half decades.

**Jim Dine at the Center for Contemporary Printmaking,
Mathews Park, 299 West Avenue,
Norwalk, CT, September
17 – November 19, 2005**

Jilda Manikas

Walking into the CCP in Norwalk, Connecticut, one walks into a world of contrasts. This latest exhibition, *From Hearts to Flowers: Jim Dine – a Print Survey*, features the work of one of America's most recognized and accomplished artists. And, while Dine's recurring theme of

flowers and hearts runs throughout the show, it is juxtaposed with ravens, crows—and even a skull. The individual pieces range in feeling as well as in both tone and color from vibrant and bold to subtle and soft, showing the virtuosity of the artist. One is mesmerized by the range and depth of this artist's work.

As part of CCP's educational program, Bill Hall, master printer for Dine, will discuss the collaboration between

the artist and printer, giving a first-hand look at the creative process involved in the merging of draughtsmanship and printing technology.

The exhibition features more than 25 prints ranging in price for unframed work from \$2,500 to \$18,000 and runs until November 19th. This is an excellent opportunity to see the original graphics of this much-loved painter, sculptor, photographer and, of course, printmaker.

Member Notes

Print Club member Marvin Bolotsky mounted an exhibition of newly acquired small format prints from Eastern Europe at Manhattan Graphics Center in New York City from July 5 – 31, 2005.

Newsletter editor Gillian Greenhill Hannum exhibited

her digital photographs this summer in a two-person exhibition with artist Paula Teller. *Coves and Cottages: Photographs and Watercolors of Islesboro, Maine* was held at the Islesboro Historical Society from August 19 – 24, 2005.

Upcoming Print Club Events

Wednesday, October 26, 6 – 8 p.m., National Arts Club, 15 Gramercy Park South, New York City

Join us for the Print Club's very popular annual Artists' Showcase, to be held in the National Arts Club's lovely Sculpture Court. Five artists, selected by members of the Events Committee, will present their work in a series of short talks and bring portfolios for sharing and sales.

Saturday, November 5, 9:30 – 11 a.m., International Print Center New York, 526 West 26th Street (between 10th and 11th Avenues in Chelsea), Room 824

Members of the Print Club of New York and other clubs affiliated with the International Print Collectors' Societies have received a special invitation from the International Print Center New York. This event, scheduled during the International Fine Print Dealers' Print Fair, will involve a private viewing of *New Prints 2005/Autumn* before the Center opens to the public at 11 a.m. A brief program of artists' talks will begin at 10 a.m., and coffee and pastries will be served. For additional information about IPCNY and its programs, please visit www.ipcny.org.

Also of interest to Print Club members:

September 13 – October 22, 2005:

Moscow Grafika: Artists' Prints 1961-2005, Selections from the Kolodzei Collection of Russian and Eastern European Art, International Print Center New York, 526 West 26th Street, Room 824, New York (212) 989-5090, www.ipcny.org. Exhibition curator Natalia Kolodzei will give a gallery talk at IPCNY on Tuesday, October 11 at 6 p.m.

September 17 – November 19, 2005

From Hearts to Flowers: Jim Dine—A Print Survey, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999, www.contemprints.org.

September 13 – December 3, 2005

Paper Museums: The Reproductive Print in Europe,

1500-1800, Grey Art Gallery, New York University, 100 Washington Square East, New York City (212) 998-6780.

September 18, 2005 – January 8, 2006

Jim Dine, Some Drawings, Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY, www.neuberger.org. A dialog with the artist and Robert Enright, art critic, will be held at the museum on Wednesday, October 26 at 7:30 p.m.

October 7 – 22, 2005

Etchings, Monoprints and Woodcuts from 3 Vision Press, Gallery Korea, 460 Park Avenue at 57th Street, New York (212) 759-9550. The show features the highly expressive prints of three New York artists—Jahee Yu, Bruce Waldman and Sarah Sears. This is the first print show Gallery Korea has ever hosted.

October 7 – November 4, 2005

Contemporary British Printmaking, Brownson Art Gallery, Manhattanville College, Purchase, NY (914) 694-2200, www.mville.edu. Hours are Monday through Friday, 9:30 – 5:00.

November 3 – 6, 2005

Fifteenth Annual Print Fair, Seventh Regiment Armory, Park Avenue at 67th Street, New York. For details go to ifpda@printdealers.com or call (212) 674-6095.

November 3 – 6, 2005

Editions/Artists' Books '05, Starett Lehigh Building, 601 West 26th Street, 14th Floor, New York. For information, go to www.artnet.com/eabf.html or call (212) 647-9111.

Saturday, November 5, 1:30 – 5:30 p.m.

A Treasury of Excellent Things: Re Viewing the Paper Museum, Institute of Fine Arts, Duke House, 1 East 78th Street, an afternoon of talks on the making and collecting of reproductive prints in early modern Europe, moderated by Mariët Westermann, Director of the Institute of Fine Arts. For information, call (212) 998-6780.

Friday, December 2, 2005, 6:30 – 9 p.m.

Monothon 2005 Auction and Party, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999, www.contemprints.org.

The Print Club of New York, Inc.

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