

The Print Club of New York Inc

Spring 2005

President's Greeting

Julian Hyman

The Print Club has remained very active, with a full program of activities through the winter and spring. The Artists' Showcase of October 2004 was considered by those who attended it to be a huge success. Our panel that discussed the present status and future of prints was well attended and warmly received.

Our Print Selection Committee has been working very hard in order to maintain the high quality of the Presentation Prints, and I believe they have succeeded. At one of the first meetings in the fall, the 2005 print will be shown and discussed by the artist.

Matthew Collins, a long-time member of our Board and current Vice President, will step down from the Board at the end of this term due to pressures from his new job. We will surely miss him and are grateful for all of the services he performed for us. The Board is delighted to have two of our well-qualified members volunteer to be considered for nomination to the Board at this year's annual meeting; they are Stephen Fredericks and Paul Hertz.

I would like to give you a follow up of some of the recent accomplishments of artists who have created our Presentation Prints, and also some artists who are Print Club members. The Fogg Museum of Harvard University has accepted our last five Presentation Prints to be placed into their permanent collection. These are works by the following artists: Bill Jacklin, Warrington Colescott, Ed Colker, Paul Resika and John Walker. The late Stanley Boxer had a retrospective exhibition at Salander O'Reilly. Will Barnet currently is featured in a show at the Babcock Gallery. In addition, he has created a print for the Innovative Print Department of Rutgers University. Craig

McPherson, who is a member of the Print Club and who will give a talk on mezzotints at our June meeting, is currently having an impressive one-person show at the Forum Gallery in New York City. The exhibit is titled *Steel and Stage* and consists of paintings, pastels and drawings. Craig is also represented in a show at the Zimmerli Museum at Rutgers University, entitled *Lines and Shadows*.

Warrington Colescott has been represented in shows in several cities around the world; these include the Corcoran Gallery in Washington, D.C., the Perimeter Gallery in Chicago and galleries in Krakow, Poland and in Germany. He said in a recent correspondence that the print he created for the Print Club has been shown in each of these exhibitions. Bill Jacklin has had two separate shows at the Marlborough Gallery in London, the first called *A Venetian Affair*, and the second—most recent show—*New York Skaters*. April Gornik had a major show of fifty paintings and a few prints at the Neuberger Museum in Purchase, NY. The show was beautiful.

John Walker had a second show of his collages at the prestigious Knoedler Gallery and received an excellent review in the May 2005 issue of *Art News*. Ed Colker created beautiful paintings for a book entitled *Poems of the Sea and Land*. The book includes poems by Pablo Neruda and Michael Anania. It was beautifully printed in a limited edition of 40 copies.

Our Print Club has its Presentation Prints in a number of important museums throughout the United States and in many other countries. I will report on this in our next issue.

VP Collins Steps Down

Matthew Collins, a member of the Print Club since its second year and a board member since its third, is stepping down after a decade of service, most recently as Vice President. Collins is also a VP in real life, serving as Vice President of Internal Audit at Knight Capital Group, located in Jersey City. As a Technology Auditor, he reviews systems security, reliability, technology development, and operations activities, including compliance with NASD and SEC regulations, and Sarbanes-Oxley compliance.

As a print collector, Matthew has wide-ranging tastes. His oldest print is from the late 16th century—Pierre Brebiette's *The Triumph of Painting*. His newest image is Kiki Smith's *Sibyl*, 2004. Other prints in his collection are by such artists as Robert Motherwell, Pat Steir, Mark Tobey, Giovanni Battista Piranesi, Leo Meissner, Fritz Eichenberg, George Cruikshank, Hiroshi Yoshida, and Ross Bleckner.

Among his favorite artists are those of the "New York School" of Abstract Expressionism—especially



Outgoing VP Matthew Collins (photo by Gillian Hannum)

The Print Club of New York, Inc.

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Motherwell, Joan Mitchell, Alfred Leslie, and Clyfford Still. In addition to a hectic schedule at Knight Capital, Collins is currently renovating a Greek Revival home in Delaware County, New York. As he puts it, "more space to hang art!"

The Print Club thanks Matthew for his tireless service and attention to detail. He will be missed on the board.

Recent Club Events



Print Panel, left to right: Kushner, Kempner, Kiehl, and Hyman (photo by Gillian Hannum)

A Distinguished Panel Of Art Experts Discuss Prints In The Present And In The Future; Tuesday, February 1, 2005 at The Society of Illustrators

Gillian Greenhill Hannum

On Tuesday evening, February 1, a distinguished panel of print experts was introduced to Club members by Event Committee chairperson, Dr. Muriel Moss. They included David Kiehl, Curator of Prints at the Whitney Museum of American Art, Marilyn Kushner, Chairperson, Department of Prints, Drawings and Photographs at the Brooklyn Museum, Jim Kempner of Jim Kempner Fine Art and Elaine Hyman, collector and wife of Print Club president, Dr. Julian Hyman. The question posed to the group was, "Where are prints going in today's art world?" Kiehl spoke with great enthusiasm about the Whitney's spring exhibition of Ellen Gallagher's *De Luxe* portfolio of 60 prints (see review in this issue); he felt her work represented the best of current directions in printmaking, using both old and new technologies. He noted that the Whitney has had a somewhat checkered past in collecting prints. John Sloan's prints were some of the first works collected there, but after 1940 little attention was given to collecting prints for decades. As a result, the museum has been making up lost ground. They are especially strong in post-1960s work, with large holdings of Kiki Smith, Don Judd, Leslie Dill, and Richard Tuttle, to name a few. A large, abstract woodcut by Tuttle, for

example, strikes him as an important piece. He urged collectors not to be afraid of large pieces—move them around, put them up and take them down. Kiehl revealed that he likes to pull in work by "unknown" artists when an especially strong piece catches his eye. He showed us some prints by Walton Ford that, at first glance, appear to be Audubon look-alikes; closer scrutiny reveals them to be political, social and psychological statements. He convinced the Whitney's committee to purchase a portfolio of six etching and aquatints in elephant size that were an attack on W. R. Grace and Company. No other museum was willing to gamble on this set. Kiehl feels that museums need to push the envelope a little more in their collecting. He also urged collectors not to get hung up on technique and the whole digital debate—the only real issue is whether the artist is making art.

Kushner showed a variety of images from across the centuries—a 1450 colored woodcut, a 1633 etching by Jacques Callot, lithographs by Gericault (1821) and Daumier (1862), a 1902-03 photogravure by Alfred Stieglitz and an example of Andy Warhol's screen prints from the 1960s. All were considered "revolutionary" in their day, she pointed out, just as digital prints are today. Computer technology has revolutionized the way artists view the world; innovations transform techniques in art. Kushner feels we are in a watershed period. The computer has revolutionized mark making, just as collapsible tube paints revolutionized Monet's approach to painting. It is as significant to the future of the art world as was the invention of lithography in the 18th century or the introduction of photography in the 19th century. Artists today are rendering perceptions and sensations. Richard Blaustein's *Village School* (2004) is a cross between a print and a photo. Indeed, Kushner feels the lines between printmaking, photography and installation art are increasingly blurred.

Jim Kempner of Jim Kempner Fine Art in Chelsea did not study art in college. His previous careers involved owning an "Italian ice" business and being a stand-up comic! He started collecting prints in 1987 and became a private dealer. In 1994 he opened a gallery. Initially, when he began collecting, his interest was 17th century Dutch work; the focus now in the gallery is on contemporary art. He also spoke of the Ellen Gallagher project at the Whitney, noting that it is the talk of the art world (not just the print world). Kempner revealed that from the beginning, he had an interest in techniques. He studied pieces in galleries to figure out how they were made. Jessica Stockholder's prints, made at Two Palms Press, fascinate him—they have such unique inclusions as fur and orange peel. Interestingly, Kempner feels that many of the most interesting new printmakers are women.

Elaine Hyman was introduced by Marilyn Kushner, who noted that she and Julian exemplify true collectors. They have a passion and an incredible depth of knowledge. Hyman noted that there are two parts to collecting—passion (making decisions) and practicality. The Hymans love what they have and hang as much as they can, although they have also given pieces to the Brooklyn Museum and the Montclair Museum. Their decision to collect prints began with American prints, which were quite affordable 30 years ago. By collecting American prints, they could get the best artists. As their collection

grew, they moved into contemporary work. Hyman noted that new work and old seem to blend well in their collection. They have especially enjoyed getting to know artists as they have collected their work.

The discussion was a fascinating one, followed by a lively question and answer session. We are most grateful to the panel members for sharing their time and expertise with us.

Auction Preview And Gallery Walk With Todd Weyman; Tuesday, March 1, 2005, at the Swann Galleries, 104 East 25th Street

Gillian Greenhill Hannum

Club members were treated to a veritable feast of prints on Tuesday evening, March 1, when Todd Weyman, Vice President and Director, Works of Art on Paper at Swann Auction Galleries, previewed three upcoming shows for us: *American Prints from the Keith Sheridan Collection* (auction March 3), *Important American Prints and Drawings from the James Heald Collection* (auction March 10) and *19th and 20th century Prints and Drawings* (also auctioned March 10)—in all, some 1,000 works in total.

Sheridan's mother was an amateur painter and his two sisters were painting instructors. He earned a BFA with honors at Pratt Institute. He worked as a designer for over 25 years, winning over 35 prestigious design awards. He developed a passion for collecting early in his career, first Japanese prints, then American. He eventually retired from the design business and has devoted himself to buying and selling art. This sale focused on work between the world wars. Much of it was sponsored by the WPA. Despite the times, many are works of great hope. Artists represented included George Bellows, Thomas Hart Benton, Paul Cadmus, William Gropper, Rockwell Kent, John Marin, and Ben Shahn—to name but a few. Marin's spontaneous 1948 etching *The Lobster Fisherman* was a personal favorite.

The James Heald Collection was a nice complement, focusing on American abstraction from the 1940s through the 1960s. Heald is a major benefactor of the Worcester Art Museum. Among the featured artists in this sale were Anni and Josef Albers, Robert Blackburn, Stanley Boxer, Dorothy Dehner, Nancy Graves, Blanche Lazzell, Hugh Mesibov, Robert Motherwell, Robert Rauschenberg, Larry Rivers, Neil Welliver and Stow Wengenroth.

Todd Weyman, who studied print history and book illustration at Williams College, from which he earned his master's degree in 1993, was offered the position of Director of Swann's Prints and Drawings Department in 1995 and was named a Vice President in 1999. Swann has been known primarily as a "book house," but it auctions more than 3,500 lots of prints and drawings each year. Indeed, half of its total annual sales are prints, photos and posters. Today, Swann Galleries frequently sets world-record auction prices.

Several Club members placed absentee bids for the

upcoming sales, and many left with copies of the sale catalogs, kindly offered to us by Mr. Weyman and his associates. We feel so fortunate to have been able to preview these important sales and to have had the benefit of Mr. Weyman's commentary on many of the most important works.

Works On Paper Show; Friday, March 4, 2005, Park Avenue Armory, Park Avenue at 67th Street, New York City

Elaine Hyman

The annual *Works on Paper* exhibition opened at the Armory on March 2nd. Sandy Smith once again invited members of the Print Club to a free evening. Many of our members took advantage of this generous gift. We introduced a few of our new members to gallery friends. They were very enthusiastic.

We particularly liked Bernard Goldberg Fine Arts' showing of American modernists. The Forum Gallery had a number of Oscar Bluemner drawings, and Babcock Gallery had many Will Barnets. Mary Ryan featured watercolors of "Babar" by Laurent de Brunhoff. We felt that this year there were fewer abstractions among the prints and more early American realists, i.e. Hopper, Lozowick and Benton. The emphasis was on drawings and watercolors. As usual, there was much to learn and many wonderful works to see.

Studio Visit To Artist Jackie Battenfield; Wednesday, April 13, 2005 (www.jackiebattenfield.com)

Mary Lee Baranger

Members of the Print Club experienced an insight into the creative process, viewing—hands-on and close-up—Battenfield's prints. It is exciting to listen to an enthusiastic and articulate artist describe her love of materials (papers that are works of art themselves), her process of discovering the shapes, colors and images in nature, her own feelings and intuitions, and how her prints have developed.

Battenfield has been a sculptor and is a painter, but returns to printmaking regularly. At the beginning, and still, she is passionate about handmade papers, mostly Asian: Moriko, Mulberry, Torimoko, Gampi, Kozo, Thai "Snow," Abaca, Rice, etc. These papers, made from different fibers, are embedded with leaves, seeds, bamboo, horse hair, etc. (She also prints on silk.) She values these papers as works of art themselves. In Japan, fine paper makers are given national honor as Living Treasures. These papers are starting points for her own transformations and combinations. Thanks to an early job at Pearl Paints, she collects vast quantities of precious, beautiful papers. She pointed out that Rembrandt bought the entire shipment of Toronoku paper when it arrived for the first time in Holland in the 17th century.

She does not use the sheets of paper whole, but cuts



Artist Jackie Battenfield in her Studio (photo by Kay Deaux)

them into 6-inch squares to juxtapose and recombine and mount on large pieces of fine paper, thus “framing” her collages. A printmaker can be inspired by her raw material (paper) as much as a painter recreates nature and ideas with seductively beautiful pigments. She has also worked at paper making at the Dieu Donné Papermill.

Battenfield shared with us the very practical genesis of her way of combining pieces of paper: it could be done with small children underfoot. She also employed her two young boys to throw pebbles into a river so she could study the ripples and capture them in photos: imagery later incorporated into prints.

At the other end of the practical and emotional aspects of her work, the labor of cutting a woodblock was soothing and meditative, especially after 9/11.

The dominant “subject” in the last six years or so has been the effects of light on ripples and eddies of water. Also, variations of times of day and seasons have led to series, diptychs and triptychs entitled, for instance, *Yesterday, Today, Tomorrow* or *Dawn, Noon, Dusk*.

Her effective exploration of phenomena of light and dark made her work an excellent choice to include in the current exhibit at the Jane Vorhees Zimmerli Art Museum at Rutgers University (Jan. 15-July 31, 2005), entitled *The Color of Night: How Artists Work With Darkness*.

Her prints can be very large. The three woodblocks called *Yesterday, Today, Tomorrow* have images 10x64 on paper 19x74. Needless to say, these were a challenge to print. She has worked with master printers Maurice Sánchez at Derrière l'Étoile Studio as well as with Kathy Caraccio and Kendra Shendenhelm. She credits her master printers as collaborators in her creative process.

Battenfield's woodblock prints combine monotype and monoprint. She uses a variety of techniques for textures and color grading, such as wood graining rollers, like those used by faux wood decorative painters. Rainbow

rollers—Bokoshi—are used like in Japanese prints to give the smooth gradation of color from horizon blue to deep sky black. She also uses plexiglass to “paint” and calligraph the washes and lines on her monoprints, which are layered on the beautiful papers.

Battenfield is a great teacher, judging by our studio visit. Amongst other professional activities, she has spent time traveling and lecturing in Japan. A Japanese aesthetic is evident in her prints, and indeed her prints and paintings are collected and commissioned in China and Japan.

Annual Meeting And Presentation: Darkness Into Light—The Art Of The Mezzotint; Tuesday, June 7, at The Society of Illustrators, 128 East 63rd Street, New York

Gillian Greenhill Hannum

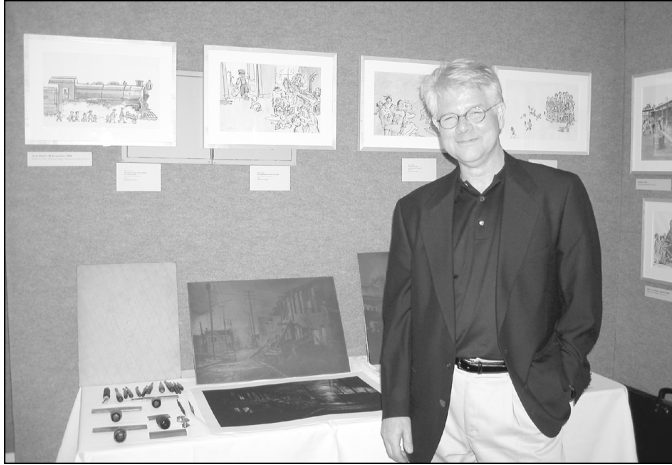
The final meeting of the season for the Print Club of New York was a truly splendid event!

Members arrived in the ground floor gallery at The Society of Illustrators and were able to enjoy wine, cheese and fruit before the start of the meeting. After a pleasant “social hour,” Events Chairperson, Dr. Muriel Moss, took the podium and welcomed members to the Print Club's Annual Meeting. She told those assembled that a wonderful evening was in store—first, a brief business meeting of the Club, followed by a fascinating talk by artist/member Craig McPherson.

Outgoing Vice President Matthew Collins explained the voting procedures. Board members are elected to two-year terms, thereby having half the Board up for election each year. Collins reported that sufficient proxies were returned by mail for an election to take place and announced that the entire slate had been unanimously elected.

Our Club President, Dr. Julian Hyman, announced that the first two events for next season have been set—the Presentation Print unveiling is scheduled for September 21 and the annual Artists' Showcase at the National Arts Club will take place on October 26. Dr. Hyman also announced that one person is stepping down from the Board this year (Vice President Collins), but two outstanding new Board members have been elected—Paul Hertz and Stephen Fredericks. New terms begin on July 1.

Dr. Hyman then introduced the evening's speaker. Craig McPherson arrived in New York from the Midwest in the mid 1970s. When the Hymans first saw his work and met him at Mary Ryan's gallery, it was the beginning of a long and fruitful friendship. McPherson then told the audience that when he arrived in New York in 1975, he vowed that he would never work for anyone else again and would only make a living as an artist. After two years as a “starving artist” in the city, however, he somewhat modified his vow and allowed himself to be hired by a publisher to make prints. This began his long journey as a printmaker. Mohammed Khalil taught him the basics of printmaking and told him the tools he needed in order to



Artist Craig McPherson (photo by Gillian Hannum)

get started as a mezzotint artist. The rest is history.

McPherson shared with members a brief history of the mezzotint, which was invented in Germany in the 17th century by Ludwig von Siegen. The first mezzotint, which dates from 1642, was made using a roulette to roughen the surface, rather than a rocker. Bookbinders and leather workers had previously used roulettes. Soon, however, rockers—which had been used in woodworking—were applied to the roughening of the copper plate. Prince Rupert, a nephew of Charles II, brought the craft to England, where it later flourished.

Another German, Le Blon, developed the first color separation prints. His process was patented in England but did not catch on there. Later, he also patented it in France where it really became popular in the 18th century, especially for medical and botanical reproductions.

William Pether was the first great technician of the

Upcoming Print Club Events

Wednesday, September 21

Please reserve the evening of September 21 on your calendar for the Print Club of New York's unveiling of our annual Presentation Print, to be held at The Society of Illustrators. Details will be mailed to you around Labor Day.

Wednesday, October 26, 6 – 8 p.m.

Save the date for the Print Club of New York's annual Artists' Showcase, to be held in the Sculpture Court of the beautiful National Arts Club on Gramercy Square.

Also of interest to Print Club members:

May 5-June 15

New Prints 2005/Spring: Selected by Kiki Smith, International Print Center New York, 526 West 26th Street, New York, NY 10001 (212) 989-5090, www.ipcny.org.

May 19-August 15

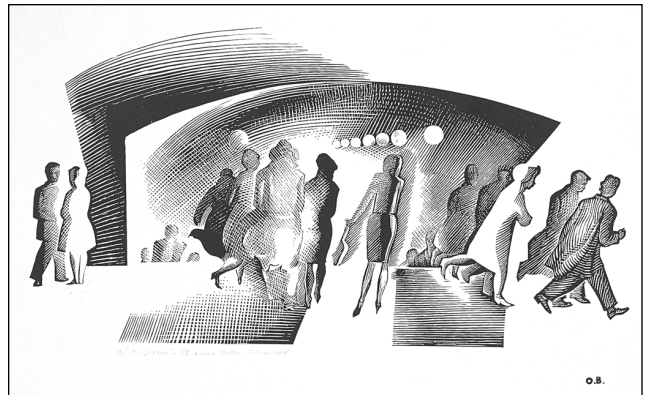
Whistler: The Naval Review, Yale Center for British Art, 1080 Chapel Street, New Haven, CT 06520 (203) 432-2853, www.yale.edu/ycba.

June 4-August 13

New Tools/New Techniques: Printmaking in the Computer Age, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT 06850 (203) 899-7999, www.contemporaryprints.org.

Saturday, July 9

Printmaking Revealed, an intensive one-day workshop exploring a variety of printmaking processes with master printers. Suitable for budding collectors, connoisseurs and new artists interested in learning first-hand how prints are made. Lower East Side Print Shop, 307 West 36th Street, New York, NY 10018 (212) 673-5390, <http://printshop.org> (fee \$120).



Oleg Vassiliev (b. 1931 Moscow; lives and works in NY), *Metro #2*, 1961-62, linocut, Kolodzei Collection of Russian and Eastern European Art, Kolodzei Art Foundation, Inc.

Tuesday, July 19, 6 – 9 p.m.

Art historian Cristin Tierney will speak about print collecting at the Lower East Side Print Shop, 307 West 36th Street, New York. For further information, contact the Print Shop at (212) 673-5390, or see their website at <http://printshop.org>.

September 13-October 22

Moscow Grafika: Prints 1961 – 2005, Selections from the Kolodzei Collection of Russian and Eastern European Art, The International Print Center New York, 526 West 26th Street, New York, NY 10001 (212) 989-5090, www.ipcny.org.

Moscow Grafika has been guest curated for IPCNY by Natalia Kolodzei. A curatorial essay by Ms. Kolodzei will accompany the exhibition.

November 3 – 6, 2005

15th Annual International Fine Print Dealers' Association "printfair," to be held at the Seventh Regiment Armory on Park Avenue. For more information see the website at www.printfair.com. Opening night preview party on November 2.

mezzotint. He used the process to reproduce paintings and achieved exceptionally velvety tonalities. He reproduced the work of painter Joseph Wright of Derby, known for his powerful *chiaroscuro*. The second half of the 18th century was the peak of popularity for the mezzotint. Among other applications, it was used to create the first art history books. Most of the 18th century prints are small—15 to 18". The bulk of the work is portraiture, reproduced from paintings, but there are also a number of satirical mezzotints from the late 18th century.

David Lucas, in the early 19th century, made prints after paintings by John Constable. McPherson showed a slide of Lucas's mezzotint of *Weymouth Bay* that is gorgeous. Constable had hoped to make money and increase his reputation by issuing prints, but sadly, he lost money instead. Perhaps the most notable 19th century contributions to the art of mezzotint came from fellow Englishman John Martin, who is considered by many to be the best mezzotint artist ever. Martin was also a painter, and he worked with larger plates—about 20 to 30 inches long. His *Creation of Light from Milton's Paradise Lost* was shown.

With the rise of photogravure in the late 19th century, the popularity of the mezzotint dropped off. It was almost a dead art by the 20th century. Edvard Munch made one; M.C. Escher did eight in the 1940s; Japanese artist Yozo Hamaguchi, who had been in Paris between the wars, revived the mezzotint following World War II. Among the contemporary artists who work in mezzotint, Vija Celmens and Malgarzata Zubakowska are especially noteworthy. McPherson recommends Carol Wax's authoritative study of the medium, *Mezzotint History and Technique* (New York: Abrams, 1996).

Craig McPherson then went on to talk about and show his own stunning mezzotints. He explained that he uses a rocker to create pits and burrs over the surface of a copper plate. This creates the rich blacks. He burnishes or scrapes off these pits and burrs to form highlights. Sometimes, he uses powered dental tools. He noted that "machine rocked" plates are available, but to him they look like "polyester." He finds that the process of rocking the plate embeds it with energy; the burnishing process then releases that energy. McPherson works fairly large, so rocking a plate takes 9 to 12 months, devoting an hour or two to rocking first thing each morning. Once the plate is ready, different inks and quantities of oil create different effects.

His focus as subject matter has been the urban landscape. He has invented his own perspective technique, using a computerized surveyor's telescope. He then makes a schematic drawing of the scene, working in reverse to account for the printing process.

He showed four stages of development of his *Yankee Stadium*, a 24 x 36" image made in 1983. The final version incorporates two viscosities of oil to get the effect he wanted for the sky. The blending of thin and thick oils was tricky, and he was only successful in about 60% of the prints.

Fort Tryon Park was his first serious mezzotint. It was made in 1978 or 1979 and the plate took a year to rock. He "drew" with a roulette and showed slides of different effects resulting from wiping the plate in different ways. In this way, making a mezzotint is like painting, and this

is why he always prints his own editions.

A recent series, *Chop Shop*, was inspired by Rembrandt's different "states" of an etching. In this sequence, we see stolen cars systematically being stripped. These images are 18 x 24" in size. Indeed, the scale range of McPherson's work in mezzotint is astounding. He showed a slide of a 3 x 6" invitation for a masked ball he and his wife and a friend periodically host.

Ocean Terminal is a two-color plate of water lit by the red neon lights of a Hong Kong shopping mall. Another series of work depicts the steel mills of Pittsburgh, his wife's hometown.

McPherson recently took six years off from printmaking. Among other things, he was absorbed with his massive mural project of harbors of the world for American Express, which can be seen in their lobby at New York's World Financial Center. However, he is now back making prints almost full-time. He is working with theater-related imagery and has three 24 x 36" plates rocked. Another plate is 30 x 30". He also has what he thinks will be the biggest mezzotint ever made (if he doesn't already hold that title), a rocked plate of 34 x 55" that took him two and a half years to prepare. He plans to use it for what will be a three-plate print of a steel mill scene.

Craig McPherson invites Club members to visit his website at www.craigmcpherson.net or to contact him if you have further questions.

Memorial Tribute To Sylvan Cole (1918 – 2005)

Julian and Elaine Hyman

On June 4th, the Print Club of New York lost a good friend and a charter member of our club. Sylvan Cole died at home after a long illness. At the inception of the club, Sylvan was an important advisor to Morley Melden and, in addition, he provided the club with its name, which he had copyrighted previously—awaiting the development of our Print Club.

Sylvan was involved with the print world for over five decades and was a generous teacher and advisor to many of us. He completed many important catalogue raisonnés of prominent American artists and was much admired by directors, curators, artists, and clients. His legacy includes over 100 exhibitions and numerous books and articles. He established the Sylvan Cole Gallery on 57th Street in 1984, after having played a prominent role following World War II at the Associated American Artists Gallery.

Together with Marty Gordon, Mary Ryan, Paul McCarron, and Dorothy Schneiderman, Sylvan was one of the founders of the International Fine Print Dealers Association in 1987 and was a major force behind the annual IFPDA print fairs at the Armory. He served as the organization's president from 1994 to 1997.

We send our condolences to his lovely wife, Mary Myers Cole, who assisted Sylvan in his last few years, and to his children and grandchildren. We will miss his expertise and his friendship.

[A full obituary for Sylvan Cole appeared in the Thursday, June 9 issue of *The New York Times*, page B9.]

On The Road With The Cleveland Print Club

Julian Hyman

Elaine and I were invited to join the Cleveland Print Club on a recent trip that they made to Charleston, South Carolina and Savannah, Georgia. We were the guests of Mr. and Mrs. Charles Rosenblatt. Charles is the President of the Cleveland Print Club and a long-time friend, as well as being a member of The Print Club of New York.

The trip was organized so that we could visit muse-

ums, art galleries and collections in private homes. It was very well arranged, and about 25 members participated. Both cities were beautiful, and the inhabitants were very friendly. Both Elaine and I learned a lot about our country's history in both the Revolutionary and Civil Wars.

We hope that in the future, the Print Club of New York might arrange for trips of this nature, and we would like to know whether there are members who might be interested. We want to thank the Print Club of Cleveland for this nice opportunity.

Lower East Side Printshop Settles Into New Space

Gillian Greenhill Hannum

In April, the Lower East Side Printshop opened its doors at its new location, 307 West 36th Street (between 8th and 9th Avenues). Their sixth floor space of 6,000 square feet is five times larger than the 1,300 square feet they had at their old location. The formerly industrial space came to them as a raw "box," so they were able to place walls and arrange ventilation to meet their needs.

The Printshop now features a dedicated Collaborations Studio—a private studio where collaborating artists can work with resident master printer and Studio Director James Miller. Next door, a large, light common studio is available 24-hours a day for keyholders. Two new presses have been donated to take advantage of the additional space. Accessible from both of these large studios are two smaller rooms—a ventilated etching/solvent studio to

localize fumes and a darkroom for photogravure, photo-silkscreen and photo-etching.

An inaugural exhibition showcased the work of the following artists: Ghada Amer, Nancy Blum, Zana Briski, Paul Chan, Theresa Chong, Amy Cutler, Shoshana Dentz, Rosemarie Fiore, Joanne Greenbaum, Wennie Huang, Geraldine Lau, Glenn Ligon, Joan Linder, Carrie Moyer, Bruce Pearson, Sheila Pepe, Daniel Reiser, Juan Sánchez, Dread Scott, Jean Shin, Allison Smith, Dannielle Tegeder and Mark Dean Veca.

The larger space will allow for more residencies, more educational and collecting opportunities and, most of all, more studio space. Executive Director Dusica Kirjakovic invites Print Club members to attend events at the Printshop and to stop in to see the new space. A schedule of events can be found on their website: <http://printshop.org>.

Bearsville Graphics Unveils New Website

Karen Whitman and Richard Pantell, well-known to Print Club members as a result of participating in the Club's Artists' Showcases, invite you to visit their new website—

www.bearsvillegraphics.com. They also invite you to visit anytime at the studio gallery; just call them at (845) 679-4435.

Tony Kirk—A Profile

Jilda Manikas

Ever since Anthony "Tony" Kirk joined the Center for Contemporary Printmaking (CCP) as Master Printer and Artistic Director five years ago, noted artists have flocked to the small seaport town of Norwalk, Connecticut, to seek his help and guidance with the printing of their work. Artists such as Benny Andrews, Helen Frankenthaler, Gabor Peterdi and Wolf Kahn have all enjoyed the experience of this printmaking workshop and the expertise of its Artistic Director, Tony Kirk.

Kirk's art career began in 1968 at the Newcastle Art School in England. His 19th century drawing instructor saw a piece of his work and thought it would make a good etching. Kirk left the drawing class and entered the etching class. After a few months, his etching instructor asked if he could buy one of Kirk's pieces; having abso-

lutely no idea how to price it, he left the pricing to the instructor, who offered £5 (about \$12 U.S.). Kirk was elated as his printing career was now set into motion.

Kirk moved to the Winchester School of Art where he met Norman Ackroyd and began helping to print his art. Other artists began requesting that Kirk help them print their works, and in return, gave Kirk proofs of their art as payment; his art collection was gaining in size as he moved to the Chelsea-London Graduate Art School. He met his wife Helen (an American) in London, and in 1974, they moved to the States.

Upon arriving in New York, Kirk signed up for an etching class and fell right back into his routine of helping people publish their prints. He went to the Printmaking Workshop where he met Robert Blackburn and asked for a job helping him publish his work. In 1975, Kirk was asked to help run the Workshop, working with master

printer Kathy Caraccio. He met artists such as Minna Citron, Karl Schrag, Jah Gelb and Armin Landeck and made lasting friendships as he helped print their editions. He also worked with Romare Bearden, Mavis Pusey, Vincent Smith and Benny Andrews. Kirk admits that working with Benny Andrews anchored him and boosted his career. Other artists printing at the Workshop included Mohammed Omar Khalil, Judith Goldman (who was curator of the Whitney Museum's print collection), Bill Hall of Pace Prints and Marjorie van Dyke. (The Elizabeth Foundation sold the archives of the Printmaking Workshop to the Library of Congress and earned the money to reopen on West 39th Street within the next year.)

In 1976, Kirk established his own printing studio—the Eldindean Press. He taught printmaking at Parsons, Pratt, the New School and the Summit Arts Center and worked with artists such as Red Grooms, Wolf Kahn, Janet Fish and Altoon Sultan making plates, printing their etchings and publishing their prints. Kirk's reputation grew, and he became a contract printer and business partner with many of the artists.

In 1987, he shared a booth at the New York Print Fair where he met Ken Tyler of Tyler Graphics. This led to Kirk's job at the Mt. Kisco Intaglio Division, running the etching department for 12 years until it was sold to the City of Singapore in 2000. While working there, he was told to call Grace Shanley, the Director of the Silvermine Art Guild in New Canaan, Connecticut. Shanley wanted to open a printmaking workshop and needed advice. She secured the abandoned carriage house on the grounds of the Lockwood Mathews Museum in Norwalk. Gabor Peterdi suggested several ideas on how to transform the building, and the Center for Contemporary Printmaking was opened in 1995. Kirk lent the Center his equipment and taught an evening class; in 2000 he came to the Center as Master Printer and Artistic Director.

Under Kirk's tutelage the Center mounts 4 to 5 exhibitions a year. Each Fall, a one-person exhibition is held featuring an artist who has made a significant impact in the

art of printmaking. To date, the Center has hosted the work of Helen Frankenthaler, Wolf Kahn, Gabor Peterdi, Robert Kipniss and Robert Andrew Parker. This fall the exhibition will feature the work of Jim Dine.

Grace Shanley is stepping down, and the Center is currently searching for a new Executive Director. The Center has a small staff—four people in addition to Kirk—and it relies greatly on volunteer members' contributions of time to help run the various programs. Money is funded through the William Shanley Foundation and the Connecticut Commission on Culture and Tourism, as well as monies earned through workshops and exhibitions. The Center also received grants from the City of Norwalk and the State of Connecticut.

The Center has grown enormously over the last five years with Tony Kirk at the artistic helm. The Center's carriage house building is listed on the historic register; it has no basement and cannot be added on to. However, the Center has expanded by revitalizing a derelict cottage on the grounds (in the 1920's this cottage served as the home for the gardener and cook for the mansion), turning it into an artist-in-residence program, which provides an artist a one-week to a one-month stay to live and work in the studio.

Because of its convenient location (only a one-hour train ride, and less by car, from Manhattan), the Center for Contemporary Printmaking has attracted many famous artists. Even with its prestigious air, Kirk sees to it that the Center gives back to the community. The Benny Andrews Foundation and Tony Kirk hold a workshop for local elementary school children. Susan Rostow comes to the Center to do demos with high school students and teachers on her water-based printing ink. And, Kirk himself did a Styrofoam relief print workshop with second graders. This was such a hit with the children that one little girl asked Kirk: "Do you do birthday parties?"

Well, Tony Kirk may not do birthday parties, but he has built a treasure of a printmaking studio that just gets better year after year. Come visit and introduce yourself to Kirk, it's a trip and a meeting you won't soon forget.

Exhibition Reviews

Faith Ringgold: A View from the Studio, Allentown Art Museum, Allentown, PA, through August 14, 2005.

Rozanne Cohen

Faith Ringgold continues the tradition of African-American storytelling, as seen in a current exhibition at the Allentown Art Museum in Pennsylvania. The curator, Curlee Holton, is the artist's principal printer. Over the years, Ringgold has had working relationships with other printers, such as Robert Blackburn and John Philips, as well as her mother, Willie Posie. This exhibit showcases her creative uses of a variety of printmaking techniques.

In her etching *Anyone Can Fly* (1997, etching proof

plate, 1993), the artist portrays her early years in Harlem. Clearly, her message is: Never give up on your dreams! The image is of two small children, Cassie and her younger brother, Be Be. They are flying over a bridge with the cityscape spread out below them. The sky is dotted with stars. Above the image are the words, "Anyone can fly."

For women, the African-American experience is shaped by traditions of core black culture, which have included women sewing, painting, designing and storytelling. Quilting has held a particularly central position within the community. In *Change: Faith Ringgold's Over 100 Pound Weight Loss Performance Story Quilt: Change Series #1* (1986) the artist made photo-etched plates that were printed onto fabric panels, and then pieced together. Here, sewing, design, paint and writing are fabric skillfully blended. The story quilt shows the artist as subject and documents her life and physical appearance since childhood.

Another aspect of her storytelling is her political statements, as seen against the backdrop of racial issues. The gap between the promise of national ideals and the realities of racism are seen in *We Came to America: The American Collection* (1998, color etching based on her painting of 1997). The narrative is no longer written directly onto the picture, as in earlier examples, but exists now as a separate printed document. The ship and its passengers are assailed by a storm that tosses the slaves overboard. We are being shown the atrocities that have been inflicted on African-Americans coming to our shores. The fact that the Statue of Liberty is shown as a black woman holding a child emphasizes the plight of black people coming to America. Curator Holton notes that this image was first sketched out by Ringgold at her studio and then drawn directly onto the plate. The final image was printed in eleven different colors on a single plate.

Faith Ringgold, through printmaking, establishes a dynamic tension between technique and content. Lowery Sims has aptly remarked that this artist's straightforward depictions etch the essence of images in our minds so effectively that they have become icons (see Norma Brude and Mary D. Garrard (eds.), *The Expanding Discourse: Feminism and Art History*, 1992, p. 473). A catalog is available in conjunction with the current exhibit, authored by curator Curlee Raven Holton—*Faith Ringgold: A View from the Studio* (Boston: Bunker Hill Publishing, 2004). See <http://www.allentownartmuseum.org> for details.

Ellen Gallagher: "DeLuxe" A portfolio of sixty images published in an edition of twenty. Printed and published by Two Palms Press, New York. Whitney Museum of American Art, 945 Madison Avenue, January 27 - May 15, 2005.

Mary Lee Baranger

Sixty prints, approximately 10 by 12 inches, are displayed in dense horizontal rows of 12 and vertical rows of 5. In plain box frames, the prints form a huge rectangle centered on the long wall of the Whitney's ground floor gallery. The other walls are blank, except for a diagrammatic list of titles on one side of the door, and the list of techniques on the other side.

The images are based on pre-civil rights era advertisements for hair, beauty and personal hygiene products in such magazines as *Ebony* and *Sepia*. Similar work was reviewed recently when shown at Columbia University's Wallach Art Gallery as part of the group exhibit of artists-in-residence at the LeRoy Neiman Center for Print Studies (*Newsletter of The Print Club of New York*, Winter 2004, p.8).

A list of some of the titles suggests the insistent focus: "FBI" (a man with a machine gun, wearing a judge's wig); "Full Cap" (an ad for wigs); "Yellow Duke" (a hair product for men); "Free Nurses" (an ad for black women to train at home to be practical nurses); "Feminine Hygiene" (an ad for vaginal suppositories). Gallagher's

manipulation of these ads in magazines aimed at the "Colored" in the 1950s and 1960s forces us to see how demeaning this advertising was. Her transformations are bitter, poignant, funny and liberating. Her artistry is on a par with the great satirical collages, prints and photos produced in Germany between World Wars I and II.

Her success in using a variety of printing techniques is astonishing. Thirty-two techniques are listed, with each print using several, such as abrasion, aquatint, burnishing, digital file, direct gravure, embossing, etching, four-color lithography, laser cutting, photogravure, screen print, spit bite, stencil, tattoo-machine engraving, etc., etc.

Gallagher's first exhibit was in 1994. Her work has been published in museum and gallery catalogues from 2001 to 2003/4, including a Des Moines Art Center catalogue, with chronology and bibliography, and a catalogue from her Gagosian Gallery show. These are on sale at the Whitney Museum. An excellent review of the current exhibit was written by Holland Cotter in *The New York Times* (Friday, April 1, 2005, p. E34).

Industry and Idleness; Selections from the Print Collection of the Museum of the City of New York, Exhibition at the International Print Center New York, March 9 - April 23, 2005.

Mary Lee Baranger

The title of this exhibit, *Industry and Idleness*, suggests a moralization that is absent in these 19th and 20th century American prints. There are cartoons and satires, to be sure, but this show has none of the hectoring of 1930s political art. In the prints selected for this exhibit, the WPA artists present street life as fond observations, not critiques. There are no obese capitalists or exploited workers and poor. The 19th century examples are also benign. Even an 1878 Thomas Nast shows a Republican (?) elephant crashing through a rocky crevasse, representing a fractured economy, with none of the bite of his attacks on Boss Tweed. Tammany Hall is represented not as a political machine, but as an elegant meeting hall decorated for The National Convention of July 4, 1868. So there really was a Tammany Hall, looking like any rented ballroom!

The print that faces the visitor on entering the gallery provides an introduction to the New York theme. It is a surprisingly unfamiliar large map, c.1920s, of the *Island of Manhattan from the Battery to 59th Street*. With little vignettes placed on the grid to indicate the neighborhoods, the map is presided over by two cherubs in a cloud. Their faces suggest a roguish and a friendly Mayor Jimmy Walker. Was this meant to be a tourist map?

Many of the prints in the exhibit are familiar types: Currier and Ives and illustrations for *Harper's Weekly* and *Leslie's Weekly* dating in the 19th century. For the 20th century, there are typical genre scenes, plus advertisements, political cartoons, depictions of famous or impressive buildings, a hotel restaurant poster, a wallpaper design showing a tenement street, a World War II "Loose Talk

Can Cost Lives" poster, event invitations, menus, commemoratives, a fashion plate presented as a crowd outside a store for "Domestic Sewing Machines," an astounding folk-art-like litho by Mohammad Ali of a boxing ring and its spectators (with his signature motto "float like a butterfly, sting like a bee" inscribed in a cartoon balloon).

In the modern "high art" category there is a Robert Motherwell color photolithograph with images of the Guggenheim Museum, the marquee of Carnegie Hall, and a portion of the entablature of Cooper Union. Alex Katz is the only other artist who you would expect in an exhibit of "art" prints. His *Bicycling in Central Park* shows the torso and head of a blond woman bent over her handle bars, with a background of trees and a building.

Twentieth century commercial ephemera are represented by two small bags: a plastic 1977 one from Barnes and Noble, depicting a medieval scholar in his scriptorium, and a 1980s paper bag from Bonte Patisserie.

The exhibit has an astonishing mixture, more social history than art history, and the variety expands the usual definition of "prints." It is a refreshingly original show. The title is more judgmental than the actual works. It is a stretch that the title is intended to be an echo of William Hogarth's morally didactic series of 12 prints of 1747, photographs of which are helpfully presented in a notebook to consult. Hogarth's series *Idleness and Industry* depicts the stages in the life of an apprentice bound for riches and power, and his opposite—slouching toward poverty and death. While 19th century artists continued this kind of moralizing in England, the social observations of American prints are generally more joyous, more a documentation of our secular world.

Robert Rauschenberg from the Permanent Collection, Neuberger Museum of Art, Purchase College, SUNY, January 23 - April 17, 2005.

Jilda Manikas

The recent exhibit at the Neuberger Museum of Art featured the museum's collection of Robert Rauschenberg's work. The exhibition *Robert Rauschenberg from the Permanent Collection* included lithographs, silkscreens and collages from the legendary artist. However, of the collection's 57 works exhibited, 44 of them were "Features from Currents..." Rauschenberg's series of silkscreens made from various newspaper articles, photographs and advertisements. While interesting and informative, after viewing the twentieth image from this series, one looked around for something different.

Rauschenberg is an artist of such diversity, innovation and imagination that an exhibition of such narrow scope was tantamount to boring. The most interesting piece, *Star Quarters I-IV*, ca. 1970, features four panels, 47 1/2 x 47 3/4 inches each, of silkscreen printed on Mylar with Plexiglas. Here we see the inventiveness of the artist as he discovers out-of-the-ordinary surfaces on which he prints his art, and we long for more examples of his genius.

This exhibition was part of the Neuberger Museum's 30th Anniversary celebration. While it showed Rauschenberg's commentary on contemporary life as reported in national news journals, there were far too many – as for this exhibition, the Neuberger gave us too much of a good thing.

Ashes and Snow, the Nomadic Museum, Pier 54 at 13th Street, New York City, March 5 - June 6, 2005.

Jilda Manikas

The most innovative and fascinating exhibit of the year (perhaps decade) is *Ashes and Snow*, featuring the haunting images of Gregory Colbert whose purpose is to begin to dissolve the boundaries between man and other animals. This exhibit is a culmination of Colbert's 13-year odyssey throughout India, Africa, the Azores and Antarctica. All two hundred breath-taking images feature one-on-one contact between man and animal, and—while beautiful and moving—it is hard to believe they are real. Colbert insists all the photographs are true images; no digital or darkroom enhancements were made. As you stand before them, you are both awed and humbled.

What is perhaps most enthralling about this exhibition is the fact that the art begins not with the photographs, but with the housing of them. Colbert conspired with renowned architect Shigeru Ban to create a 45,000 square-foot building, a temporary structure that will travel throughout the world as part of the exhibition. The Nomadic Museum consists of shipping containers as walls and features cardboard columns that soar to the paper tubing ceiling. The floor consists of small pebbles with a boardwalk down the center leading to an enormous screen, featuring a video of the photographer at work. As you walk down the wooden planks, large-scale photos of men, women and children interacting with wild animals in a peaceful, calm environment are displayed on either side. Photographs of a boy leaning against an enormous cheetah, elephants' trunks showering a woman, and a man (Colbert himself) dancing underwater with whales create a feeling of jubilation and wonder. These large 6 and 9 foot images are printed in sepia tone on handmade Japanese paper, and Colbert uses beeswax to create a feeling of agelessness. The photographs are stretched with wires and seem to float in midair. It is a mind-expanding experience.

This is Colbert's first public exhibition (Canadian born and a New York City resident, he has never had a public exhibition; he has been supported by a few private collectors) and it is set for world-wide viewing. *Ashes and Snow* opened to critical acclaim in Venice, Italy, and then moved to New York City on Pier 54 between 12th and 13th streets until June 6th. The Nomadic Museum and its photographs then travel to California, Beijing, Paris and Australia. *Ashes and Snow* is an exhibition that will inspire you for many months, perhaps years, to come. If you missed the show in New York, visit the website at www.ashesandsnow.com for upcoming locations and dates.

Watch Your Mailboxes

It is time to renew your Print Club membership. Renewal forms will be mailed on or about July 1 and must be returned, with your check, no later than September 1, 2005. Also, in addition to the regular mail announcements of upcoming Print Club events, we have started sending event information via e-mail. If you would like to receive e-mail notices, but did not include

your e-mail address on your renewal form, you may be added to the list by sending a request to Board Member Natalia Kolodzei at kolodzei@kolodzeiart.org. If you did provide your e-mail address, but have not received an e-mail, please confirm your address by sending a message to the same address, with "PCNY Announcements" in the subject line.

Member Notes

Michael Dym, a member of the "Founding Committee" of the Print Club of New York, Inc., was written up in the February 7, 2005 issue of *Antique Week*. He has recently become founder/senior auctioneer of a new auction house, Vallot Fine Art Auctioneers. The house's preview space and offices are located in SoHo, but auctions are held at the venerable Salmagundi Club on Fifth Avenue. Vallot offers primarily pre-1970s work, with prints—of course—being a special interest for Dym. At the December 5 sale, an imprint of *Christmas Eve—Taos—Pueblo*, a drypoint etching by Gene Kloss (c. 1946), achieved an auction record, selling for \$5,060 (prices include a 15 percent buyer's premium). Dym, who practiced law in New York for many years, was the Print Club's first Vice President.

Print Club President, **Dr. Julian Hyman**, and his wife, Elaine, hosted a special auction for the benefit of the Rutgers Center for Innovative Print and Paper on Saturday, April 9, 2005. Works by a variety of artists were auctioned, including Hans Bellmer, Lionel Feininger, Françoise Gilot, Richard Haas, David Hare, Lisa Mackie, Nathan Oliveira and Karl Schrag. High Tea and "a spot of sherry" were served.

Print Club Board Member **Natalia Kolodzei** is guest curator of a fall exhibition at the International Print Center New York (see listing of upcoming events in this issue). *Moscow Grafika: Prints 1961 – 2005, Selections from the Kolodzei Collection of Russian and Eastern European Art* will illustrate the tortuous progress from the beginning of artistic liberation in the post-Stalin years through the stagnation of the Brezhnev years and the hope of the Gorbachev years, to the many new directions of the pre-

sent. *Moscow Grafika* will incorporate a series of lectures on the artistic developments in printmaking in Russia. The exhibition and lectures will address several topics, including: the history of non-conformist art and the situation of non-conformist Russian artists today; the challenge of the art-market economy; the history and development of print publishers in Moscow; and recent trends in post-Soviet art.

Dr. George Hyman passed away at his home in Palm Beach, Florida on March 23, 2005. Dr. Hyman was an active member of our Print Club for many years and was always available with helpful suggestions. He was an avid collector of prints and paintings, and his interest was in turn-of-the-century American artists, although he also had some favorite contemporary artists. He donated prints and paintings to many museums; these include the Norton Museum in West Palm Beach, FL, the Hirshhorn Museum in Washington, DC, the Montclair Art Museum and the Zimmerli Museum, both in New Jersey. George practiced medicine in New York City for over 40 years, specializing in oncology, and was affiliated with Columbia Presbyterian Hospital. We will miss him.

The Print Club also reports with sadness the passing of **Suzanne Davis**. Mrs. Davis was the wife of Dr. Irving Davis, a club member who practiced dentistry and who had a major print collection. Upon her husband's passing, Mrs. Davis continued the family's membership in our club and attended many of our events. Dr. and Mrs. Davis's daughter, Melissa Furer, lives in Teaneck, NJ with her husband, Donnie. They hope to continue the family tradition of activity in the Print Club of New York. We extend our deepest condolences to them.

The Print Club of New York, Inc.

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