

# The Print Club of New York Inc

Winter 2005

## President's Greeting

*Julian Hyman*

Our Print Club began 2005 with an exceptional event at The New-York Historical Society. The show consisted of a display of prints of New York City from the seventeenth century up through and including prints from the year 2004. It was satisfying to see a number of artists represented who have participated over the years in our Artists Showcase. The exhibit will remain at the Historical Society through March.

I have had exceptionally good feedback about our recent Presentation Print by Ed Colker. The difficult decision of choosing the artist for the annual Presentation Print remains with the Print Selection Committee. Each year, the composition of the committee changes with the addition of at least two new members. In addition, the Chairperson — chosen from the committee — rotates annually. We are updating our method of distribution of the print and hope to eliminate a problem that has delayed the mailing to some of our members.

I am pleased to say that we have added a number of younger members recently and feel that this is very good news for the Club, which is in its thirteenth year of operation. The prestigious Fogg Museum at Harvard University has indicated a desire to add a number of our Presentation Prints to its collection. Prints published by The Print Club of New York are now in many museums in the United States, Great Britain and Scotland.

I look forward to seeing you at the upcoming events. I wish you a happy, healthy New Year!

## Recent Club Events



Charlotte Yudis and Bill Murphy

## Eleventh Annual Artists' Showcase

*Gillian Greenhill Hannum*

On October 19, 2004, Print Club members and their guests assembled at the National Arts Club on Gramercy Square for the Eleventh Annual Artists' Showcase. This popular event, held at a venerable institution, always draws a crowd. This year was no exception. After a social hour of wine and cheese, Dr. Muriel Moss, Chair of the Events Committee, introduced this year's artists: Seymour Kleinberg of New York City, whose work has ranged from representational to abstraction and from black and white to color; Judy Mensch, who has won awards and had residencies in Japan, Belgium and at Yaddo in Saratoga Springs; Bill Murphy, who currently teaches at the Art Students League and Wagner College; Marilyn Silberstang, who studied painting with Motherwell in addition to her studies at Hunter College, the League and at Pratt; and Charlotte Yudis, who was educated at Temple University, Philadelphia College of Art and Cooper Union and whose work exists on the border between art and science.

Each artist showed slides and discussed his or her work. Kleinberg explained that seven years ago he began to abstract the figure. Then, in 1999, he began to collage on canvas with his own pastels and watercolors. In 2001 he took a workshop on silk-screening and began making collages on paper; at this time he also became interested in monotypes and monoprints. With his background in painting, Kleinberg especially likes the monotype technique's melding of printing and painting. An early influence was Color Field painter Mark Rothko; later, he was influenced by Richard Diebenkorn. He especially likes "ghosts" — the second pull of a monotype; sometimes he even gets a third pull. Last year, he began working with

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Judy Mensch and Marilyn Silberstang

PHOTOS BY GILLIAN HANNUM

gray, brown and white, making “lifts” using telephone book pages and Saran Wrap.

Judy Mensch studied at Tyler School of Art and then went to Italy. She soon began using landscape as the “structure” through which to capture her ideas. She showed a 110” long print based on landscapes in Italy photographed as a panorama. She also showed examples of some of the photographs that inspired her work, and the photo etchings based on them. She later traveled to the rain forest of Venezuela, which inspired photo etchings that were then scraped out with drypoint and aquatint. In 1998 she went to Japan and became interested in water. She made a series of small, 6 x 6” images using spitbite with this imagery. She also learned traditional Japanese woodblock printing.

Most of Bill Murphy’s works are small and intimate in scale. The largest are 16 x 20”. He works in a variety of media—lithography, etching and drypoint. He is also a painter and draftsman. American artist Edward Hopper was a major inspiration. Murphy showed several prints of the Brooklyn Bridge. Edition size is generally 50. His post-9/11 lithograph of the Manhattan skyline is a tribute to the victims. The changed skyline is seen from Staten Island, with the small memorials that people had set up near the ferry terminal in the foreground. The last two or three years, Murphy has been working on a series of scenes of the Gowanus Canal. One is a 30” long etching, drawn on location on the plate. Another atypically large work is a diptych etching of Staten Island; the two plates combined are 35”. He has also done large, panoramic watercolors of New York scenes, charcoals with art historical references and collages.

Marilyn Silberstang began as a painter, studying with the great Abstract Expressionist, Robert Motherwell. She studied graphics with Gasbor Peterdi. She won a scholar-

ship to the workshop at the Brooklyn Museum—an exciting place for New York printmakers. There was only one printshop in New York at the time. In the late 1970s Silberstang moved from abstraction to realism. Drawn to photography, she made lithos based on assemblages of photo-inspired images. Later, she began to use actual photos she had taken in her prints. She showed a long, horizontal image of a view from a porch based on three photographs. She works into her photo etchings with drypoint and spitbite, burnishers and roulette tools, as well as utilizing chine collé. She also has experimented with photo gravure with etched additions. She showed examples of the Monhegan Island landscape in Maine and of the Florida swamps. Silberstang travels widely, and visits to China, Newfoundland, Arizona, Morocco, Ireland and Rome (among others) have resulted in bodies of work. Recently, she has been experimenting with Xerox transfers.

Charlotte Yudis’ work deals with cells: blood cells, plant cells, cells within the galaxy. She magnifies cells up to 50 times in her art. She spends a great deal of time researching in medical libraries. Her interest in the healing properties of water following a hurricane inspired a new body of work; full of organic patterns, it is a microcosm of inner space. For Yudis, water is a metaphor for blood. Two months into her “Blood Series,” she had open heart surgery—an amazing concurrence of metaphor and fact. She, too, is interested in photogravure, learning it at Crown Point Press. However, she found the process too difficult and toxic; also, it did not allow enough of her own hand. She followed up with workshops on polymer gravure, which is nontoxic. She uses dental tools, litho crayons, watercolor and acrylic paint on a silicone-covered plate which is then etched in water. She often works months on a single plate. A number of interesting examples, including some using string and chine collé, were shown to the audience.

After the slide presentations, the artists met with collectors individually to show additional work in their portfolios. A number of members were eagerly making purchases. Clearly, a good time was had by all.

## Print Week Party at the International Print Center New York

Gillian Greenhill Hannum

On Saturday morning, November 7, during the 14th Annual IFPDA Print Fair, the International Print Center hosted our club, and members of other print clubs who were in town for the sale, at an open house in their spacious quarters at 526 West 26th Street. We were welcomed by Janice Oresman, Chair of IPCNY; then Anne Coffin, Director, gave some background about what’s “new and hot in prints,” reflected in the exhibition *New Prints 2004/Autumn*.

The piece that attracted the most attention was Jennifer Yorke’s *Have More (Blonde)*, 2004. The single, unique image, inkjet on silk (4 of a larger set of 7 panels) was printed by the artist and Paul Ladner at the Centre for Fine Print Research, University of the West of England.



Seymour Kleinberg

The curtain-like piece, which billows and moves when stirred by air currents, depicts long, blonde tresses. The sensation was amazing. The artist, who is from Chicago, was present and explained that "Hair is how we present ourselves." Blonde hair, in particular, is "loaded"; it is sensual, seductive and striking. To make the piece, Yorke used a flatbed scanner to make scans of a wig. She then used a special silk that is made to be used in inkjet printers for this first finished piece on fabric.

Joanne Greenbaum, who had two prints in the show, was also present. Greenbaum is a painter who occasionally makes prints. Jennifer Melby of Brooklyn invited her to make etchings, and the work shown represented their collaboration. Greenbaum wanted to create small, intimate, personal art, different from her larger paintings. She and Melby experimented with various etching techniques, including spitbite and sugar lift, as well as with various colors. *Untitled (brown)*, 2004 is a 15 x 14" etching, aquatint and drypoint in an edition of 15. *Untitled (black)*, 2004 is 20 x 18" and involved etching, aquatint and chine collé; it, too, is an edition of 15. Jennifer Melby also spoke to the group, mentioning the need for artists to put their expectations aside and to allow things to happen when they enter a collaboration with a printer.

Other artists included in *New Prints 2004/Autumn* were: Eric Avery, Kim Baranowski, Susannah Bielak, Marco Breuer, Christopher Brown, Christopher Cannon, Anne Carson, Willie Cole (two prints), Tallmadge Doyle, Tom Friedman, Karla Hackenmiller, Takuji Hananaka, Ann Hamilton, Don Ed Hardy, Al Held, Salomon Huerta, Julia Jacqueline, Keiko Kamata, Jan Albert Fürst Kolstad, Lin Lin, Cynthia Lollis, Kathryn Maxwell, Keegan McHargue, Will Mentor, Clarence Morgan, Yoko Motomiya, Heidi Neilson (two works), John Newman, Malcolm Payne, Liliana Porter, Justin Quinn (two works), Miriam Schapiro, Linda Schwarz, William Skeritt, Jacque Strycker, James Surls (two), Heimo Wallner and Yihsin Wu. The selection committee included: Clifford Ackley of the Museum of Fine Arts, Boston; artist Lesley Dill; collector and IPCNY trustee Ronald Gross; Alexandra Herzan, President of The Lily Auchincloss Foundation and Trustee, The Museum of Modern Art; Frederieke Taylor of the Frederieke Taylor Gallery; and Tomas Vu Daniel, artist and Director, The Leroy Neiman Center for Print Studies, Columbia University.

There were many large-scale works, such as Willie Cole's *Silex Male, Ritual*, 2004—a six-foot high piece showing a figure from the front and back with the marks of a steam iron scorched into him. The edition of 12 digital prints was printed by Joshua Azzarella and published by the Rutgers Center for Innovative Print and Paper. There were also silk-screened ceramic tiles, printed and published by the artist—Heimo Wallner, and an artist's book of lithographs and poems enclosed in a cashmere sleeve, created by Anne Carson, printed by Christopher Armijo and published by Concordia University in Montreal. There were lots of photo-based projects, and many pieces were mixed media.

The art viewing was accompanied by juice, coffee and pastries, courtesy of the Print Center. We thank them most warmly for their hospitality.

## Visit to Derrière L'Étoile Studio

Gillian Greenhill Hannum

On December 14, an intrepid group of Print Club members braved frigid cold to spend a delightful evening with master printer Maurice Sánchez at his Derrière L'Étoile Studio, located at 313 West 37th Street, 7th Floor. Events Committee Chair, Dr. Muriel Moss, introduced Mr. Sánchez, who printed the 2004 Presentation Print by Ed Colker, as well as the 1998 Presentation Print by Will Barnet.

After welcoming us to his spacious studio, Mr. Sánchez, who has been making prints since 1966, told us a little about his background. He grew up in New Mexico and was attending the University of New Mexico when he decided to leave and study at the Tamarind Institute, then in Los Angeles. Following that experience, he completed his education at the University of San Francisco, graduating with a degree in painting. After teaching art for two years in Canada, he moved to New York to work on a project making prints for James Rosenquist.

In 1976, he opened his own studio in Manhattan. At the time, he was doing a print with Rosenquist titled *Derrière l'Étoile*, or "behind the star." Sánchez loved the notion and asked Rosenquist if he could use the phrase as the name of his studio. He has occupied four different locations over the nearly 30 years he has been printing in Manhattan; he moved to 37th Street about a year and a half ago from Downtown.

Ed Colker contacted Sánchez about printing his edition for the Print Club at the recommendation of their mutual friend, Will Barnet. Colker and the master printer hit it off immediately. Sánchez prefers to work on Mylar, as opposed to lithographic stones or plates. He feels drawings on Mylar allow for more detail; also, an artist can actually draw on both sides of the material. In addition, with Mylar, the work can be done in the artist's own studio and is easily transported to the print shop. It essentially works like transfer paper. Sánchez places the Mylar on a sensitized plate in a vacuum box then exposes it to light to transfer the image. Colker experimented with all the different types of Mylar (clear, translucent and frosted) to find the one he liked the most.

Sánchez then did a demonstration for us, inking the plate on his large, motorized German press. He then dampens it with water, mixed with a little Jet Dry. The press runs very smoothly; when he applies pressure, the cylinder drops. He inks the plate as he makes a pass in one direction, then he drops the image on the paper on the return pass. If a color needs to be darkened, he can make several passes on a single sheet.

He explained that a printer usually runs 10 to 15 sheets before actually beginning to print. At about 20 prints, the process really begins to settle down. He has to allow for five percent waste for each color involved. The Colker print was a seven color image, and it took nine days to print the edition. At the end of the demo, Sánchez cancelled the plate for the Presentation Print and presented a copy to the Club.

He then showed us work by other artists with whom he works. Several landscapes by April Gornik were drawn with charcoal on the Mylar then printed in four or more

colors. William Mac Kendree combines woodblock and lithography. A Barbara Kruger image was printed on wood veneer. Several works by Jackie Battenfield combined woodblock and monotype techniques. There were recent prints by Red Grooms (2002), both using nine colors. A Cuban, Edward Soberón, creates beautiful still lifes of fruit using a china marker on Mylar. Rosenquist has done a number of prints using an airbrush on the material.

The evening was a revelation in terms of the various techniques artists employ in order to create different effects in their prints. We are most appreciative of Mr. Sánchez's hospitality and of the fine work he did with Mr. Colker on this year's Presentation Print.

## A Guided Tour of Impressions of New York: Prints from The New-York Historical Society

*Gillian Greenhill Hannum*

A sizeable group of Print Club members braved a cold, driving rain and subway schedule disruptions on Saturday, January 8, to hear art historian and Print Club member Dr. Mary Lee Baranger, Professor Emerita of Art History at Manhattanville College, give a guided tour of the New-York Historical Society's wonderful exhibit of prints of New York City. (Also see Dr. Baranger's review of the exhibit in this issue.)

The Historical Society owns over 175,000 prints from which this exhibit was drawn. Baranger explained that the bulk of the 17th-19th century prints came to the NYHS from collectors like Luman Reed, who—in addition to his wonderful collection of paintings by artists such as Thomas Cole—also owned hundreds of prints, many of them reproductions of European works of art that were out of reach of American collectors.

Dr. Baranger took the group through the exhibit chronologically, pointing out works of special interest such as the early 1672 French view of Lower Manhattan from the Hudson which is actually a view of Lisbon, Portugal. At this early date, actual views of the New World were hard to come by, and publishers realized that most Europeans would not know the difference between one port city and another. A beautiful 1764 color print depicts Fort George from the Hudson. This view is extremely accurate; the churches included can all be identified, including three

Dutch and one French church. A large, four-plate English print of 1717 from drawings by William Burgis shows the port of New York filled with English ships. These vessels would have been part of the Triangle Trade between England, the West Indies and New York. It is intended to show British power and wealth.

A section of the show features prints of famous disasters. Both the dramatic color print and the copper plate showing the Great New York Fire of December 16 and 17, 1835 are on display. This event is considered the biggest New York disaster prior to 9/11. Miraculously, no loss of life occurred. The area, once residential, was by the 1830s solely commercial. However, there was a tremendous loss of property. The Merchants' Exchange and other important structures were reduced to rubble. Firefighters came from as far away as Philadelphia, and fighting the blaze was hampered by temperatures of -17 degrees, which caused the water in the fire hoses to freeze. In the pre-photographic era, printmakers were the primary "purveyors" of news and information about disasters.

Another interesting print discussed by Baranger was an 1883 color print of the Statue of Liberty. The statue faces the wrong way as a result of artistic license (the artist wanted to show the statue's face and also the city skyline) and the base is imaginary (the real base not having been built until 1886). More accurate is a photo-based color print of *Broadway, North from Cortlandt and Maiden Lane*, c. 1885. In this street scene, every detail relates to the jewelry trade. Also in evidence is a web of overhead wires, most of which would have been telephone lines. The utilities were initially uncontrolled private enterprise, and each company strung its own lines. In 1882 the decision was made to put lines underground, but it took several years to effect the change.

The late 19th and 20th century work in the show is mainly vignettes of city landmarks and neighborhoods. There are several views of Washington Square Arch by John Sloan, a wonderful 1940 drypoint of Chinatown by Mortimer Borne and a gorgeous 1941 drypoint of Henry Street (in Brooklyn Heights) after a snowfall by the same artist. Contemporary works include Red Grooms' 2002 print of the New York Marathon, with a colorful crowd of runners coming across the bridge, and Yvonne Jacquette's 2003 *New York Harbor Composite*.

Baranger's knowledge of New York City history is encyclopedic, and her presentation allowed members to take a virtual "walking tour" of the city all within two hallways at The New York Historical Society.

## Event Announcements Via E-mail

*Matthew Collins, Vice President*

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](mailto:kolodzei@kolodzeiart.org).

If you did provide your e-mail address, but have not received an e-mail, please confirm your address by send-

ing a message to the same address, with "PCNY Announcements" in the subject line.

The Print Club of New York uses members' e-mail addresses for the sole purpose of being able to send members notices of upcoming meetings and events, newsletters, and other information about our activities. You may decline to receive e-mail from the Print Club of New York at any time. To do so, please send an e-mail requesting deletion from the e-mail mailing list to [kolodzei@kolodzeiart.org](mailto:kolodzei@kolodzeiart.org). You will be removed from the list as soon as possible.



## Upcoming Print Club Events

### Tuesday, March 1, 2005

Club members will have an opportunity to preview the Swann Gallery's upcoming auction of contemporary and old master prints. Details will be mailed to members several weeks before the event.

### Friday, March 4, 2005

Sanford Smith, organizer of the Works on Paper show at the Park Avenue Armory, will admit members of the Print Club of New York free of charge on Friday evening, March 4. Please call (212) 213-8439 by Tuesday, March 1 to have your name included on the list of complimentary admissions.

### Wednesday, April 13, 2005

Save the date for a visit to the Tribeca studio of artist Jackie Battenfield, whose work members saw at Maurice Sánchez's print studio. Jackie is both a painter and a printmaker and currently heads the board at the Lower East Side Printshop.

### Also of interest to Print Club members:

#### January 5-February 4, 2005

*Will Barnet and Bob Blackburn: An Artistic Friendship in Relief and Annual Exhibition of New Work Completed in 2004*, presented by Rutgers Center for Innovative Print and Paper at Mason Gross School of the Arts Galleries, 33 Livingston Avenue, New Brunswick, NJ. Contact (732) 932-2222 ext. 838.

#### January 13-February 26, 2005

*New Prints 2005/Winter*, International Print Center New York, 526 West 26th Street, Room 824, New York. Call (212) 989-6069 for further information or go to [www.ipcny.org](http://www.ipcny.org).

### January 15-July 31, 2005

*The Color of Night: How Artists Work with Darkness*, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey. Call (732) 932-7237 or go to [www.zimmerlimuseum.rutgers.edu](http://www.zimmerlimuseum.rutgers.edu).

### January 29-March 20, 2005

The Housatonic Museum of Art in Bridgeport, CT will present *Innovations in Contemporary Printmaking*, an exhibit organized in conjunction with The New York Society of Etchers. Print Club member Stephen Fredericks curated the show with over 65 works by 15 artists. Nationally recognized artist Ann Chernow initiated the exhibit with the museum and the society. Details are available at [www.nysetchers.org](http://www.nysetchers.org).

### February 5-March 25, 2005

*The Color Show: A Survey of Contemporary Printmaking*, Studio 12N@resolution in conjunction with The New York Society of Etchers, Inc., 19 West 36th Street #12N, New York, NY (212) 947-0898, [www.resolutionnny.com](http://www.resolutionnny.com). Reception February 5, 4-9 pm.

### February 6-March 19, 2005

*Robert Andrew Parker: On Land, At Sea, In Air—Prints and Paintings on Paper*, at the Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT, [www.contemprints.org](http://www.contemprints.org).

### April 2-May 20, 2005

*The Black and White Show: A Survey of Contemporary Printmaking*, Studio 12N@resolution in conjunction with The New York Society of Etchers, Inc., 19 West 36th Street #12N, New York, NY (212) 947-0898, [www.resolutionnny.com](http://www.resolutionnny.com). Reception April 2, 2-4 pm.

## Milwaukee Art Museum Receives Gift of Colescott Prints

**Sarah Kirk**

Associate Curator of Prints, Drawings and Photographs  
Milwaukee Art Museum

**M**ilwaukee, WI, November 3, 2004 - The Milwaukee Art Museum is pleased to announce a major gift of 178 prints by internationally respected printmaker Warrington Colescott, a gift of the artist and Frances Myers of Hollandale, WI. This body of material nearly completes the Museum's holdings of Colescott's graphic work — bringing the total number to 220 prints — and will make the Herzfeld Print, Drawing and Photography Study Center of the Milwaukee Art Museum an important resource for the study of this influential artist.

"The Museum has had a long association with Warrington Colescott and so we are particularly pleased and grateful that this gift of his life's work has come to Milwaukee," said Milwaukee Art Museum Director and CEO David Gordon. "He has a national reputation as a

print innovator, social commentator and artist of great originality."

Colescott chose the Milwaukee Art Museum as a repository for this important body of material in appreciation for the institution's long-term support of his work. In 1959 the Museum became one of the first public collections that represented the artist. Colescott won the Gimbel Department Store's annual Wisconsin art contest purchase prize for his painting *Madison from the Air, no. 2*, which was then given to the Museum. The museum has since steadily acquired the artist's work in all media. In addition, the Museum organized monographic exhibitions on Colescott in 1996, 1977 and 1968 and has included his work in several group shows in the past four decades. Finally, Print Forum, the Milwaukee Art Museum's print appreciation group, commissioned prints from Colescott in 1996 and 2001. The Herzfeld Print Study Center, constructed as part of the Museum's expansion in 2001, helped to confirm Colescott's decision. The artist

cited the new facility as a “wonderful resource for research and for encouraging print appreciation.”

Warrington Colescott is internationally respected as a major figure in American printmaking - a significant member of an early generation of artists who helped to instigate a renaissance of printmaking activity in this country after World War II. A satirist in the tradition of Hogarth, Daumier and Gropper, Colescott employs his sharp wit and vivid imagination to interpret contemporary and historical events from personal to public, local to international. In printmaking circles, he is noted for exceptional command of complex techniques and for his unique practice of cutting intaglio plates to silhouette compositional elements.

Colescott was born in 1921 in New Orleans, LA and spent the majority of his childhood in Oakland, CA. After graduating from the University of California — Berkeley and serving in the military, he left for Paris to attend the Académie de la Grande Chaumière. He returned to the U.S. in 1949 and began teaching intaglio courses at the University of Wisconsin - Madison. It was in Madison that he worked with fellow faculty to establish a world-class printmaking program, to raise awareness and appreciation for the medium, and to influence several generations of burgeoning artists, while maintaining a prolific personal career. He has received several awards throughout his career, including a Fulbright Fellowship to

England (1957), a John Simon Guggenheim Memorial Foundation Fellowship (1965), four National Endowment for the Arts Fellowships (1975, 1979, 1983 and 1993), a Wisconsin Governor's Award in the Arts (1976) and six University of Wisconsin Research Grants. When Colescott retired from teaching in 1986, he was named the Leo Steppat Professor of Art Emeritus. Since then, Colescott has worked alongside his wife and fellow printmaker and UWM faculty member Frances Myers from their home and dual studios in Hollandale, WI, also called the Mantegna Press. He is active in the Southern Graphics Council, which named him Printmaker Emeritus in 1992, and the Wisconsin Academy of Sciences, Arts and Letters, where he is a fellow. The artist and his wife recently established a second home in New Orleans, LA.

Colescott is represented in Chicago by Perimeter Gallery (which mounts an exhibition of his work in March of 2005), in New Orleans by Herbert Halpern Fine Arts, in Washington, DC by the Jane Haslem Gallery, and in Milwaukee by the Cissie Peltz Gallery. His work is in many major public collections throughout the world, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, The Art Institute of Chicago, the Philadelphia Museum of Art, the Walker Art Center, the Victoria and Albert Museum, London, the Bibliothèque Nationale, Paris, and several others.

## Haybarn Press Publishes *Poems of the Sea and of the Land*

Ed Colker and Haybarn Press announce the publication of a portfolio comprising two units. *Poems of the sea and of the land* contains *Ode to the Sea* by Pablo Neruda, translated by Audrey Lumsden Kouvel with a drawing by Ed Colker, and *In Adami*, poems from Italy by Michael Anania with a drawing by Ed Colker. The Neruda ode marks the centenary of the poet, and the Anania edition celebrates three decades of friendship and collaboration between the artist and writer. Each is a hand-sewn, twelve-page suite with a full-color print responding to the

text composed by Spring Salvin and printed letterpress by Bradley Hutchinson. Both signed and numbered works, in an edition of 40 copies, are presented in an 11 x 17" cloth-bound portfolio. The price is \$165. For further information or to receive an order form, contact Haybarn Press at (914) 666-6760 (phone) or (914) 666-5247 (fax).

Ed Colker founded the not-for-profit Haybarn Press for the publishing of fine art limited editions in collaboration with poets and in response to poetic texts. It is located in Mount Kisco, New York.

## Combining Handmade Paper With Printmaking

Megan Moorhouse

I recently found myself having to defend to a printmaker the plusses of using handmade paper for prints. Handmade paper's inherent advantage over commercially made paper is its variety of color, surface, and receptivity to printing, meaning that one can easily skew these variables to create a small run of paper specific to the needs of a particular print. That said, the major reason some printmakers are not eager to use handmade paper is that it's unpredictable. And with that, I would not argue!

Even as a papermaker, I am often frustrated by the unpredictability of papermaking. It's difficult to create the exact same paper twice. Shifts in temperature and humidity can affect shrinkage and drying time that can, in turn, make 2 sheets of paper made at the same time, from the same pulp, dry differently — different colors, different

sizes even. Likewise, a paper created using the same beater recipe one year apart could differ, because of varying sharpness of the blade that cuts down the fiber in the beater. Even the fiber itself varies from batch to batch. Attempting to create editioned projects with papers with this sort of variation can be tricky.

That said, I argue that some stellar prints have been executed using a combination of printmaking and hand papermaking. These projects make use of the qualities of handmade paper that cannot be achieved with printmaking alone, where the paper is not solely the substrate for the printing, but rather creates the imagery.

One of the most successful projects of this type is Jim Dine's *Red Pants II* from 1999, published by Pace Editions, Inc. and Alan Cristea Gallery and executed at Dieu Donne Papermill. The portrait of Pinocchio employs stenciled linen pulp painting on a cotton base sheet to create a sinis-

ter, smoky background and the wooden boy's coal black boots. A soft ground etching and drypoint was registered to the image to further delineate the boy, and then the artist hand-colored Pinocchio's clothing and skin. The result is a deeply layered piece with the pulp painting lending an uncontrived atmospheric effect.

Pulp painting can also be more structured, as was the case in Jonathan Seliger's *Fête Galante* edition from 2004. For this trompe l'oeil three-dimensional ice cream cone box, Mylar stencils were used to create fill colors for printed aspects of the box, such as the triple scoop ice cream cone images. Each scoop was pulp painted a different color to look like a different flavor, and then the paper was silkscreen printed at Lower East Side Printshop before folding. It should be noted that Courtney Healy, who printed this edition for L.E.S.P., had the patience of a saint and printed it in many different sections, because the pulp painted base sheets all shrunk at different rates, making the registration nearly impossible.

Working with Jonathan Seliger in 2000, Dieu Donné executed a project where the printmaking and papermaking were not so integrated, but both were essential to the project. This fake Table Talk lemon pie, entitled *Fresh*, looks exactly like an individual sized pie that you would find at the supermarket—except that it's made entirely of paper. So much so, in fact, that several collectors' housekeepers have thrown out the artworks thinking that they were trash! In this work, the pie and tin are cast paper; the box is made of white cotton paper dried on glass to give a smooth, cardboard packaging-like finish and is silkscreen printed in a tweaked version of the original packaging.

## The Dieu Donné Editions Club

*Megan Moorhouse*

Initiated in 2000, the Dieu Donné Papermill Editions Club program has been developed to create exciting new works with prominent artists by incorporating handmade paper as an essential element of their editioned projects. 100% of the proceeds from the program benefit the artist and educational programs at Dieu Donné.

Each year, the artist — selected by the organization's Art and Gallery Committee — creates an edition of 75 paper artworks that are distributed to subscribers to the club. Annual subscription dues are \$275 along with cur-

The printing adds elements unachievable in handmade paper, and vice versa.

There do exist, though, some projects where I would contend that the paper, though seemingly a substrate for printing, has an importance so great that there is no substitute. One example of this is Robert Gober's prints for the 2001 Venice Biennale exhibition. Each of the three photo etchings uses a paper that simulates a commercial paper: Xerox paper — printed with an ad for a "cat sitter" that looks like it's written in Sharpie marker, *The New Yorker* magazine, and *The New York Times* — both of which are printed to simulate the publications' texts. Translating the commercial papers to handmade follows the logic of much of Gober's work that uses art materials to mimic everyday objects. Glenn Ligon's 2003 *End of the Year Reports* used handmade paper in a similar fashion, recreating his childhood report cards with silkscreen on handmade paper that simulates the school's institutional yellow and blue stationery papers.

The moral of the story is that while handmade paper is not as easy to print on as commercial papers, it offers options; the artist can specify color, surface quality, receptiveness to ink, etc. Furthermore, with the image-making techniques available in hand papermaking, papers can be developed to work with the printed image, lending a thoroughly unique element to printed projects.

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*Megan Moorhouse is the Studio Director at Dieu Donné Papermill where she collaborates with artists working in hand papermaking. For more images of and information on these works and Dieu Donné Papermill, please visit [www.dieudonne.org](http://www.dieudonne.org).*

rent Dieu Donné membership (minimum \$50). Initial subscription is on a first-come, first-served basis and is good for a lifetime as long as subscription and membership dues remain current. Subscription is non-transferable. Once the subscription list reaches 75 people, a waiting list is formed.

Past artists have included Bob Blackburn (2000), Jonathan Seliger (2001), Suzanne McClelland (2002), James Brown (2003), and April Gornik (2004). Past projects can be viewed at [www.dieudonne.org](http://www.dieudonne.org). To become a subscriber, please contact Erin O'Rourke at 212.226.0573x326 or [erin@dieudonne.org](mailto:erin@dieudonne.org).

## Fifth Biennial International Miniature Print Competition

*Jilda Manikas*

The Center for Contemporary Printmaking will hold its Fifth Biennial International Miniature Print Competition from April 3 thru May 21, 2005.

Helen Harrison, an art historian, art critic for the *New York Times*, and Director of the Pollock-Krasner House and Study Center will be the juror for the competition. She has lectured and published widely on twentieth-century American art and is the author of several books including: *Such Desperate Joy: Imagining Jackson Pollock* and *Hamptons Bohemia: Two Centuries of Artists and Writers on the Beach*.

A reception, which will be open to the public, is scheduled for Sunday, April 3rd from 2-5pm at the Center for Contemporary Printmaking, Mathews Park, 299 West Ave., Norwalk, CT. The exhibition will remain on display through May 21st.

This is always an exciting show and a great way to add to your collection, as the prints are extremely affordable. Mark your calendars now!

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*For more information, call (203) 899-7999 or check their website, where hours and directions are available, at [www.contemprints.org](http://www.contemprints.org).*

## New York Society of Etchers Plans Busy 2005

### New York City – The New York Etcher's Press, Inc. forms as independent publisher of artist editions and portfolios

New York City artist-printmaker Stephen A. Fredericks has announced the formation of The New York Etcher's Press, Inc. to publish limited editions and thematic portfolios of intaglio prints by locally based artists.

The Press's first portfolio project, due for release in early 2005, is entitled "The Intaglio Figure" and comprises eight exquisite etchings of the female nude. A distinguishing hallmark of the images is that all were, at least partly, executed directly in front of the same live model during a studio session. Included in the portfolio are internationally recognized artist-printmakers Ann Chernow, Eduardo Fausti, Stephen Fredericks, Deborah Freedman, Andy Hoogenboom, Denise Kasof, Sarah Sears and Bruce Waldman. The collection of prints, limited to an edition of only 15, will come housed in a custom handmade folio slip from Four Hands Design Studio.

Fredericks, who is a co-founder and the President of the not-for-profit New York Society of Etchers, encounters "the new prints of several hundred New York printmakers totaling in the thousands of different images every year," and "recognizes the potential for uniting many of them for special projects where their special talents lie, like "The Intaglio Figure."

Additional projects already slated for production later in the year include portfolios on urban themes and iconic landmarks of New York City. For further information contact: [info@nyetcherspress.com](mailto:info@nyetcherspress.com).

### The New York Society of Etchers, Inc. announces two new exhibitions of contemporary artist prints shown consecutively at Studio 12N, New York, New York

New York Society of Etchers Director Bruce Waldman has organized two separate exhibitions of contemporary

artist prints to be presented in New York City's Studio 12N beginning February 5th 2005. Waldman, an award winning printmaker, graphic artist and illustrator, assembled over 1000 exceptional prints for possible inclusion in the two shows. Fellow NYSE Directors Denise Kasof, Stephen A. Fredericks and Andy P. Hoogenboom, plus Gallery and Studio owner Alexandra Rutsch, assisted Waldman in curating the exhibitions that comprise over 100 selections. The collection of works was further divided into the two consecutive exhibitions distinguished by a dominance of color or a dependency upon black & white imagery.

The Color Show, opening February 5th, 2005, will include the work of major print world professionals including Bob Blackburn, Kathy Caraccio, Stefanie Diaz, Edward Fausty, Elizabeth Harrington, Robin Holder, Marjorie Hunt Van Dyke, Denise Kasof, Luanda Lozano, William Maxwell, Moira McCaul, Marjorie Miller, Miki Nagano, Gunars Prarnde, Dominick Rapone, Jahee Sargent, Evan Summer, Mary Beth Thielhelm, Bruce Waldman and Tammy Wofsey.

The Black and White Show, opening April 2nd 2005, will include an equally accomplished list of artist-printmakers including Marshall Arisman, Julia Ayzman, Zofia Bogusz, Carmelo Bueti, Brian Adam Douglas, Eduardo Fausti, David Fox, Stephen A. Fredericks, Burt Hasen, Andy Hoogenboom, Marjorie Hunt Van Dyke, Frances Jetter, Denise Kasof, Jarmila Maranova, Louis Netter, Alexandra Rutsch, Jahee Sargent, Scherer & Ouporov, Sarah Sears, Russ Spitkovsky, Evan Summer, Mary Teichman, Mary Beth Thielhelm, Bruce Waldman, Steve Walker, Tom White and Tammy Wofsey.

These Studio 12N exhibitions are a continuation in the series of important shows organized by the New York Society of Etchers for the purpose of raising public awareness of the best in contemporary printmaking. Studio 12N is located at 19 West 36th Street, 12N and is open to the public by appointment only. For viewing hours and further information please contact Gallery Director Alexi Rutsch at [spiralarb@yahoo.com](mailto:spiralarb@yahoo.com), or Chris Pasquale at 212-947-0898. Bruce Waldman may be contacted at [SWGraphics@comcast.net](mailto:SWGraphics@comcast.net).

*For additional information about the New York Society of Etchers, Inc. contact [www.nyetchers.org](http://www.nyetchers.org) or write [info@nyetchers.org](mailto:info@nyetchers.org)*

## Whistler's "Venice Set"

Rozanne Cohen

Having a flair for the outrageous, James Abbott McNeill Whistler always dressed to be noticed. Painters, photographers, caricaturists and printmakers loved to capture his striking appearance. In September 1879, *The World* published a notice of Whistler's future trip to Venice. Alfred Thompson depicted the artist in a caricature titled "Ididdlia—on the Grand Canal."<sup>1</sup> Two figures on a Venetian balcony gaze at gondolas pass-

ing by on the Grand Canal. Whistler is identified on the left by his white shock of hair. Next to him is a woman holding a Japanese fan. A butterfly, Whistler's well-known monogram, decorates the train of her dress.<sup>2</sup> Whistler, who designed his own frames, used a butterfly or peacock motif for decoration. Thompson replaced these with beetles and added a witty touch in the grillwork of the balcony, which forms Whistler's initials. Eric Denker writes that the reader would have appreciated the references to a notable figure in exaggerated circumstances.<sup>3</sup>

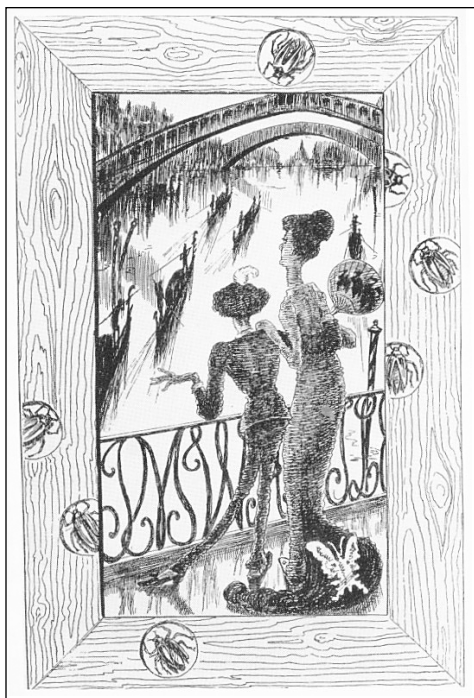


No artist was more aware of the beauty evoked by the meeting of East and West than Whistler, and no place exemplified that notion more than Venice. Located on Italy's Adriatic coast, Venice served for centuries as a lynchpin, connecting the Byzantine world in the East with Western Europe. Home also to Marco Polo, the intrepid traveler and trader with the Far East, Venice has long had a culture rich in diversity and uniquely its own. As Alastair Grieve points out, "Venice with her mosaic domes and floors, painted walls and ceilings, was a place where art and decoration were not separate entities, but indivisible...."<sup>4</sup>

Whistler had long planned a trip to Venice, and in July of 1876, he first solicited subscriptions to a set of Venetian etchings to be undertaken that autumn, but patrons displayed a lack of interest. At the same time, another opportunity presented itself. Frederick Leyland commissioned Whistler to paint a set of panels for the staircase in his new London residence. Whistler also persuaded Leyland to let him make "minor" changes in the dining room. The dramatic result angered Leyland and led to a permanent breach between artist and patron. With a reputation for being difficult to work with, and the notoriety of the Peacock Room, as the Leyland dining room came to be known, Whistler found his financial situation deteriorating.<sup>5</sup>

Whistler hoped for much-needed sales in the 1877 exhibit at the new Grosvenor Gallery in London. It was located on New Bond Street, one of the most elite addresses for a gallery. Whistler showed eight works, one of which was *Nocturne in Black and Gold: The Falling Rocket* (c. 1875, Detroit Institute of Arts). This painting was one of the artist's most abstract compositions to date, depicting the nightly fireworks display in Cremorne Gardens, the last of the great London pleasure gardens. The eminent critic John Ruskin revealed his hostility in the working-class journal, *Fors Clavigera*, attacking Whistler's artistic integrity. Ruskin wrote, "I have seen and heard much of Cockney impudence before now; but never have expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."<sup>6</sup> Whistler sued for libel. The artist won but was awarded only a farthing in damages. The cost of his litigation led to his bankruptcy.<sup>7</sup> When the Fine Art Society offered him a commission to go to Venice and etch twelve plates, Whistler readily accepted. He was to go for three months and return in time for December holiday sales; instead, he remained for fourteen months.<sup>8</sup>

Whistler arrived in Venice in September 1879. In a letter to Mrs. William Whistler, his sister-in-law, of January 1880, he wrote: "I went to a grand high mass at St. Mark's and very swell it all was...but do you know I couldn't help feeling that the Peacock Room is more beautiful in its



Alfred Thompson, *Ididdlia—on the Grand Canal*

effect...and certainly the glory and delicacy of the ceiling is far more complete than the decorations of the golden domes make them."<sup>9</sup>

Whistler was famous for his nocturnes, and Venice has been associated with moonlight since Byron's time. During the 19th century, Venice was famous for its night views, and the poet capitalized on this aspect of the city's romantic imagery. Byron arrived in Venice in November 1816; during his interlude there, he wrote "Ode on Venice":

I stood in Venice, on the Bridge of Sighs:

A palace and a prison on each hand:

I saw from out the wave her structures rise

As from the stroke of the enchanter's wand.<sup>10</sup>

No wonder La Serenissima called out to Whistler!

Because his focus was on the print commission, Whistler executed only seven or eight oil paintings while in Venice. In *Nocturne: Blue and Gold—St. Mark's Venice* (1879-80, National Gallery of Wales), the basilica is seen from the Piazza San Marco. The square is empty, and it is late at night; even the lights from the late night cafes have been turned off. Richard Dormant has pointed out, "All we see is a cavernous black shadow looming up against the deep blue of the sky, thin glazes of rich color where the only points of focus are in a glint of golden mosaics and a few sputtering, smokey flambeaux at the left."<sup>11</sup>

At this same time, the English painter, John Wharltton Bunney, at the request of Ruskin, was painting an accurate record of the façade of St. Mark's. The subject had a timely interest because old mosaic decorations were being replaced by new ones. All of Europe was up in arms over the "restoration" of mosaics on the façade which, it was felt, was an official act of vandalism. Noteworthy is the fact that Ruskin and Pre-Raphaelite painter Edward Burne-Jones were active in the "St. Mark's Committee," formed in 1879 to stop these restorations.<sup>12</sup> Dormant theorizes that, in his painting, Whistler includes the scaffolding erected for the restoration in a calculated move to continue his argument with Ruskin. The Venice of Ruskin was a place of past glories, a decaying empire which warns Britain to take heed.<sup>13</sup> In contrast to this, Whistler's Venice was new. His contemporary approach to landscape was already well established. *Twelve Etchings from Nature*,

popularly known as the "French Set," was a result of a trip in 1858 through France and the Rhineland. Shortly thereafter, he began to etch a series of scenes focusing on the gritty, industrial activity along the lower Thames. *Sixteen Etchings of Scenes on the Thames and Other Subjects* came to be called the "Thames Set"; they were completed

by 1861 and formally published in 1871.<sup>14</sup>

It is important to stress that prints are essentially monochromatic, and that Whistler's nocturnes formed a natural link between tones of dark and light. It was prints, after all, that took Whistler to Venice and which helped him to regain his financial footing. He did not just record famous scenes, but also depicted small canals, the lagoons and moonless nights. He used increasingly innovative approaches to the etching medium to convey his sense of place.

In a review of a recent exhibit at The New York Public Library (January – May 2003), Gillian Greenhill Hannum writes that in *Nocturne* (etching and drypoint, third state of five, 1879-80), "the mood is dark and murky. Forms of boats and buildings are loosely hatched in, but lots of ink was left on the plate, making each image virtually unique."<sup>15</sup> Light and dark vie with each other in yet another Venice etching, *Furnace—Nocturne* (1886). Grieve observes that we look across a strip of water as though at a theater proscenium, parallel to the picture plane.<sup>16</sup> The workman stands in the center of the square, intensely lit, opening his workshop. His attention is focused on his task, and at the left, from a window which forms a smaller square, a child looks out towards us.<sup>17</sup> Whistler employs a contrasting warmth of color and velvety depths of shadows. The square door opening onto the water was wiped clean to emphasize the glow of light from the furnace. The ink was wiped with repeated vertical and horizontal strokes to suggest darkness and reflections. Here he achieved a balance of lines and tones.<sup>18</sup>

In 1883, the Fine Art Society held a second exhibition of Whistler's etchings. Since the artist could not show works from the first, he chose from among the remainder of his Venice prints; included were new prints of London subjects. It was a tour-de-force. Whistler decorated the gallery in yellow and white, the attendants wore yellow, and friends wore silk butterflies created by the artist. The entire exhibition space was decorated to enhance his prints.<sup>19</sup>

In 1886 the firm Dowdeswell and Dowdeswell published a selection of the remaining Venice etchings. Along with five London subjects, these became known as the "Second Venice Set." The Fine Art Society had stopped its

printing because of the cost of the first exhibition. In 1887, Whistler completed the printing of thirty sets, with twelve additional impressions from each of fifteen selected plates. He did this himself with his studio assistants, Mortimer Menpes and Walter Sickert. During this process he developed the technique of trimming each sheet to the edge of the plate mark, leaving only a small projecting tab, signed with his butterfly.<sup>20</sup>

Margaret Mac Donald notes that Whistler's Venetian etchings had a profound effect on other artists. The little known artist C. E. Holloway drew *A Street in Venice* (1895, auto-lithograph), which shows Whistler's influence. It recalls Whistler's *Bead-Stringers* (1881, Freer Gallery of Art, Smithsonian Institution) in its restraint and central image—leaving both sides of the paper empty. Holloway visited Venice in 1875 and 1895.<sup>21</sup> The image was published in *The Studio* after Holloway's death.<sup>22</sup> Mac Donald continues: "The collaboration between the expatriate Americans in Venice in 1880 was stimulating to all involved. Robert F. Blum and Otto Bacher drew the same subjects as Whistler and employed the same techniques."<sup>23</sup> Whistler's influence was strongest in Britain, especially in London. His assistants, Walter Sickert and Mortimer Menpes, learned to etch under Whistler.

While many travelers to Venice are drawn back again and again, Whistler never returned. In a letter to his mother, Anna McNeill Whistler, in the Spring of 1880, Whistler expresses Venice's enticement in words almost as poetic as Byron's: "After all through this evening the weather softened slightly and perhaps tomorrow may be fine—and then Venice will be simply glorious—After the wet, the colors upon the walls and their reflections in the canals are more gorgeous than ever—and with sun shining upon the polished marble mingled with rich-toned bricks and plaster, this amazing city of palaces becomes really a fairyland—created one would think especially for the painter."<sup>24</sup>

Whistler's Venetian sojourn certainly allowed the sun to once again shine upon the artist's career. His financial footing restored by the success of the "Venice Set," the artist's star rose as poor John Ruskin's slowly set into a reclusive old age beset by mental problems.

1 Eric Denker, *In Pursuit of the Butterfly: Portraits of James McNeill Whistler* (Washington, D.C.: National Portrait Gallery, 1995), 78. Denker cites Linda Merrill, *A Pot of Paint: Aesthetics on Trail in Whistler v. Ruskin* (Washington, D.C.: Smithsonian Institution Press, 1992), 105.  
2 Denker, *Ibid.* She is said to represent Maud Franklin, Whistler's mistress at the time.  
3 *Ibid.*  
4 Alastair Grieve, *Whistler's Venice* (New Haven: Yale University Press, 2000), 21.  
5 Eric Denker, *Whistler and his Circle in Venice* (London: Merrell Publishers, Ltd., 2003), 11.  
6 *Ibid.*, 12.  
7 Richard Dormont and Margaret F. Mac Donald, *James McNeill Whistler* (New York: Harry N. Abrams, Inc., 1995), 136.  
8 Denker, *Whistler and his Circle*, 12.  
9 Cited in Grieve, 195.  
10 Julian Halsby, *Venice: the Artist's Vision* (London: Unicorn Press, 1990), 12. To Byron, Venice was an omen, a decaying city whose crumbling buildings and fallen Republic pointed a finger towards Britain's proud democracy.  
11 Richard Dormont, "Venice Out of Season," *New York Review of Books*, (24 October, 1991), 10-11, cites Hugh Honour and John Fleming, *The*

*Venetian Hours of Henry James, Whistler and Sargent* (London, 1991), 48.

12 *Ibid.* Whistler's old friend, Burne-Jones, testified on the side of Ruskin at the trial.

13 *Ibid.*

14 *Ibid.*, 10.

15 Gillian Greenhill Hannum, "Poetry of Sight: The Prints of James McNeill Whistler," *Print Club Newsletter*, (Spring 2003), 9.

16 Grieve, 176.

17 Furnaces for glass making were restricted, as a fire precaution, to the island of Murano. Grieve, 176.

18 Margaret Mac Donald, *Palaces in the Night* (Berkeley and Los Angeles, University of California Press, 2001), 124.

19 Hannum, 15.

20 *Ibid.*

21 Mac Donald, *Palaces*, 134.

22 C.E. Holloway, auto-lithograph, *The Studio* (1897), 126.

23 Mac Donald, *Ibid.* Blum's etching, *Venetian Canal and Bridges* (British Museum, 1906), shows the same scene as Whistler's pastel, *The Bridge: Flesh Colour and Brown* (1881). Bacher's etching *Bead-Stringers* (New York Public Library) shows the square seen in Whistler's *Old Women* (1879-80).

24 Cited in Grieve, 195.

## Exhibition Reviews

### Edward Hopper and John Marin: Works on Paper, Hirschl & Adler Galleries, New York, October 7-November 11, 2004

Mary Lee Baranger

"New York dominates...overwhelms us with its incongruent magnificence, its power and voluptuousness...buildings fifty stories high...straight lines everywhere, horizontal and vertical...a city of rectangles, harsh and brilliant, the center of an intense life which sends out in all directions...New York is wretched and opulent, with its countless tiny brick houses squatting beneath marble palaces.... But New York is the only city in the world rich enough in money, vitality, and men to build itself anew." (Bernard Fox, *The American Experiment*, 1929—introductory wall text.)

The exhibit opens with a Berenice Abbott c. 1936 photo of three brownstones, *Nos. 4, 6 and 8 Fifth Avenue*. These four-storey, stooped mini-mansions of the upper middle class one hardly thinks of as "tiny brick houses squatting beneath marble palaces." They are the substantial residences around the corner from Henry James' Washington Square. The exhibit places a 1922 etching by Edward Hopper as a comparison. Hopper, who himself lived on Washington Square, depicts a much smaller, narrow brownstone, detached from perhaps as yet unbuilt structures. It appears forlorn, deserted, with a blank sky and scrubby, empty lots adjacent. Two charmless little girls play in the dirt next to the blank side wall. Hopper's *The Little House* has touches of dignity: a pair of columns supporting the door's entablature, next to a bay window. Otherwise, it is a typical Hopper image of quiet, modest isolation—a beautiful etching nonetheless.

Berenice Abbott's 1935 photo *Henry Street*, in contrast, actually illuminates and explains John Marin's 1913 etching and drypoint of the *Woolworth Building, No. 2*. The point of view is the same, with tenements in the foreground. (Marin omits the Municipal Building and the A.T. and T. tower.) The jumbled, frenetic dance of Marin's lines and shapes has a perfect parallel in the animated facades of Abbott's *Henry Street* sun, shadows and street life. One suddenly understands Marin as a realist, not a fantasist, in his expressionist stylization. The exhibit includes seven other Marins (1913-15) of downtown Manhattan buildings, bridges and "the el." Another Abbott photo and one by Andreas Feininger provide counterpoint.

It is worth noting that Marin's work precedes the photographer's by 10 and 15 years, suggesting that Marin paved the way for a changing sensibility in photography. Indeed, a 1900 Alfred Stieglitz photo, *Spring Showers*, published in *Camera Work*, No. 36 (October 1911), perhaps of Broadway looking towards the now gone Singer building, is in *plein* pictorialist soft-focus style.

Seven photographs from the 30s, 40s and 50s by Paul Strand, Louis Stettner, Berenice Abbott, Walker Evans and Aaron Siskind are exhibited in the room devoted to Edward Hopper. The Hopper prints are the familiar sub-

jects of women by windows and the house next to the railroad tracks. There is a wonderful Winslow Homer-esque image of *The Catboat* (1922, etching). It is full of the "manly" energy of muscular men at the tiller and a wind-filled sail pulling the boat off center. Similar in its dynamism is *The Locomotive* (1922), an etching of strong black and white with the engine paused at the entrance to an urban tunnel (apartment building windows are visible above, at street level). Three railroad employees stand by, apparently examining the engine's cow catcher. Hopper uses the white of a shirt and their faces as a contrast to the black hole of the tunnel behind them. The print is filled with the latent power of the locomotive, the quiet pose of the men, the round black tunnel contrasted with the white wall above, and the implied ties of the country (cow catcher) and city (blank apartment windows). It is an aesthetically and intellectually dense image.

There is one pairing of a photo and a Hopper print that is as striking as those comparing Marin and Abbott. The famous Paul Strand 1916 photo of the wall of the Morgan Bank on Wall Street shows a dozen men trudging east into the rising sun with long shadows cast behind. Taken from a fairly high vantage point (the steps of Federal Hall), the angle and subject are echoed remarkably in Hopper's well-known *Night Shadows* (1921), an etching where the single figure is placed in an ominous void of a huge sidewalk next to a shuttered commercial corner. In the Strand photo, the small anonymous "crowd" feels similarly vulnerable under the looming blank bank windows.

We may feel we know Hopper and Marin. This exhibit adds a welcome contextualization by pairing the work of near-contemporary photographers.

### Impressions of New York: Prints from The New-York Historical Society, The New-York Historical Society, 170 Central Park West, New York, November 9, 2004-March 20, 2005

Mary Lee Baranger

This exhibit, organized by Marilyn Symmes as Guest Curator, presents 108 prints—almost every one a treasure to covet if you love New York and printed images. The chronological range is comprehensive, starting with *Nowel Amsterdam en L'Amerique* (1672), which claims to be a bird's eye view across "Mer du Nord" (the Hudson River) towards Manhattan but is actually a recycled view of Lisbon, Portugal! By 1700 more accurate views were published. The show has splendid 18th and 19th century prints of the harbor, Lower Manhattan and Central Park. Street scenes and portraits of prominent buildings abound in the 19th century: bridges, the Crystal Palace, Lattin Observatory, the Merchants' Exchange, the Croton Water Reservoir, City Hall.

By the late 19th century, the taste for proud panoramas gives way to genre scenes of street and harbor life. Great newsworthy events are covered: a funeral procession,

diplomatic reception, the arrival of a 22-horse stage coach, the opening fireworks over the Brooklyn Bridge.

Disasters make dramatic prints: the great fire of 1835 started in a warehouse, the 1845 fire caused by the explosion of 5,000 bags of saltpeter, the collapse of buildings in 1850 when a steam boiler exploded. A collapse of an overloaded store in 1832 shows bales and barrels cascading onto the street with half the wooden building.

By the 20th century, printmakers could leave "news" to the photographers and concentrate on the glory of skyscrapers and the charm of street life. Construction of new buildings and the demolition of the old are endlessly fascinating right to the present. The World Trade Center towers figure in a number (including Bill Murphy's *From Silver Lake*, which members saw at the October Artists Showcase event). None show the destruction, but one is a 2001 memorial by Su-Li Hung, and in 2003 Yvonne Jacquette produced a huge woodcut related to her 1998

painting looking down from a high floor in the Trade Center that was given over to artists' studios.

The 108 prints shown are a selection from the 170 published in the new book of the same title by Marilyn Symmes, formerly curator at the Cooper-Hewitt Museum. The book, published by Princeton University Press, c. 2005, in celebration of the Society's Bicentennial, draws from the more than 175,000 prints in the collection. The New-York Historical Society is the exclusive distributor of a soft cover edition at \$35. The hard cover edition is available in bookstores elsewhere.

As the oldest museum in the United States in continuous operation (and the second oldest historical society), it is a splendid way to celebrate the history of New York and printmaking. With so large an exhibit, your reporter despaired of treating more prints specifically, and is consoled by the handsome catalogue which will remain available after the show's closing on March 20, 2005.

## Member Notes

**P**rint Club member Marvin Bolotsky of Four Winds Fine Art ([fourwindsfineart@yahoo.com](mailto:fourwindsfineart@yahoo.com)) presented a holiday show of Eastern European prints at Kathy Caraccio's studio on West 30th Street in Manhattan from November 27-December 31, 2004.

Stephen Fredericks and The New York Society of Etchers continue to mount important exhibitions to bring

attention to their medium. In November they sponsored *Contemporary Prints by the Los Angeles Printmaking Society* at The National Arts Club on Gramercy Park South. As with past exchanges, the work of The New York Society of Etchers will be on view from March 5 to mid April at the Weingart Gallery of Occidental College in Los Angeles. For details, contact [info@nysetchers.org](mailto:info@nysetchers.org).

## The Print Club of New York, Inc.

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