

The Print Club of New York Inc

Spring 2006

President's Greeting

Julian Hyman

This being my last "President's Greeting," it allows me to thank all of the wonderful people who have helped me through these many years in establishing The Print Club of New York as one of the outstanding print clubs of our nation. Sylvan Cole, the great and revered print dealer in the field of American art, on a number of occasions told me that our club's newsletter was the most outstanding publication of all. This is a tribute to our wonderful editor, Gillian Greenhill Hannum, and her energetic committee. I must also thank Arlyne Lesser, who preceded Gillian as editor.

Our Chairperson of Events for many years, Muriel Moss, maintained the exceedingly high level of our educational programs. Her husband, Leonard Moss, served the Club in many ways—sending out announcements of our events and meetings and keeping a close record of the Presentation Print mailings, as well as performing the duties of Vice President.

I want to thank Norman Brock, who served for many years as our Treasurer, and Joan Blanksteen, who took over this important role for the past few years. Matthew Collins deserves thanks for taking care of many aspects of our Club functions that required his great ability with the computer. I also want to thank all our past Board members for their assistance and support and our current Board, which is doing an excellent job.

There are many people who deserve thanks for starting the Club in 1992: Morley Melden, with the help of the late Sylvan Cole, Marvin Bolotsky, the late Martin Seham, Harriet Burdock, the late Sylvie Gallagher, Charles Seidman, Ernest Shapiro, Michael Dym, Geri Mickenberg,

and lastly, my wife, Elaine Hyman, who has been a very dependable Recording Secretary. There are many more people to whom I owe thanks for their help over the years, and I hope that all of them know how very much I appreciate their assistance and support.

I want to wish the newly elected President, Leonard Moss, the best of luck. I know that the Club will continue to prosper and evolve in the high traditions that have been set.

As a parting word, I want to say that my membership in the Print Club of New York has allowed me to make some wonderful friendships with both fellow members and with artists who have been chosen to create the Presentation Prints. This has been a very special benefit to both my wife and me.

Recent Club Events

The Print Club of New York, Inc.: Past, Present and Future February 6, 2006

Gillian Greenhill Hannum

On Monday evening, February 6th, a group of Print Club members and their guests gathered at The Society of Illustrators to hear a panel discussion about the Club's "Past, Present and Future." The panel was comprised of Morley Melden, Marvin Bolotsky, Elaine Hyman, Muriel Moss, Gillian Greenhill Hannum and Stephen Fredericks.

Morley Melden, one of the founders of the Print Club, began the discussion with some history. A number of years ago, a group of active collectors in New York began thinking about the desirability of having a print club—along the lines of existing organizations such as the Washington Print Club, the Print Club of Albany and the Cleveland Print Club. Morley was from the Cleveland area and was familiar with their club, but as he no longer lived in the area, their bylaws prevented his becoming a member. He and his wife Jean did join the Albany and Washington clubs, which allowed non-resident members.

A core group in New York, including Sylvie Gallagher and Hilda Castellon, along with the Meldens, began exploring the idea of forming a print club in New York City. When dealer Sylvan Cole got wind of it, he "goaded" Melden into action. The original group worked out a one-page questionnaire that could be used to elicit interest on the part of other print collectors, and these forms were placed at the annual IFPDA Print Fair and with several supportive dealers. One dealer who provided a lot of early help and encouragement was Dorothy Schneiderman of Harbor Gallery.

Over a period of about two years, sufficient forms were collected to get started. A group of 18 individuals were invited to a planning meeting; one was Martin Seham, Esq., who offered the conference room at his midtown

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Newsletter Editor:

Gillian Greenhill Hannum

law firm as a meeting place. From this initial meeting, a number of volunteers stepped forward: Michael Dym offered to do the legal work necessary to establish the club; Norman Brock volunteered to be the first Treasurer—a post he held for over a decade; Dan Redmon pitched in by making arrangements for meetings and shipping the annual prints to members; Jean Melden kept the mailing lists and edited the *Print Club Newsletter*; Glen Nelson assisted with typesetting and printing. Other early members who helped to establish the success of the organization were: Charlie Seidman, Gerri Mickenberg, Sylvie Gallagher, Marion Deutsch and Harriet Burdock.

The first print was created by Frederick Mershimer and was titled *Passage*. It was so successful that the club, originally limited to 100 members, had a waiting list and was encouraged to expand the number of members.

Elaine and Julian Hyman joined the Print Club not long after it formed, and when Julian began to retire from his medical practice, he seemed an excellent choice to lead the club forward. The Board elected him as President, a post in which he has most ably served.

Morley closed by saying that when the Print Club first formed, its goals were fairly modest—creating a great work of art each year for the members. They had no idea that over the years the club would develop such an active and successful series of meetings and events.

Next to speak was Marvin Bolotsky, who learned about the Print Club through the previously mentioned questionnaire. Marvin spoke about the excitement among those who came together to get the club up and running in its early years. He also indicated that he'd like to see the Print Club become even more involved in encouraging and promoting young, emerging artists—an area where he sees an "opportunity" for us to make a significant contribution.

Elaine Hyman indicated that the aspect of the Print Club that has brought her the most pleasure is the many wonderful friendships she has formed—with other club members and with many of the artists who have created Presentation Prints for the Print Club. Hyman said that these friendships are extremely stimulating and that she is continually meeting new and interesting people as a result of her involvement with the club.

Muriel Moss shared with those assembled the fact that her husband, Leonard, was already an avid print collector when they married 17 years ago. She decided she had to become knowledgeable about prints in order to understand what he was responding to when they visited galleries and exhibitions. She signed up for a class at the New School taught by Reba Williams, a well known collector, and David Kiehl, curator of prints at the Whitney Museum. Both are members of the Print Club. A classmate was active in the club and encouraged Muriel to contact Morley Melden, president at the time. He invited the Mosses to attend an event at Tyler Graphics. They were hooked! It was so exciting to hear a master printer talking about how he collaborated with an artist, and they were able to watch him working on a Frank Stella print. They applied for Print Club membership immediately. Not long after, Muriel was tapped to take over the chairmanship of the Events Committee. She has served in this capacity now for a number of years, putting together all

the various programs we enjoy. Moss concluded by saying that we need members to become involved. The Events Committee would love some new members to help carry on the work; without an active membership, there will be no Print Club.

Gillian Greenhill Hannum spoke next, telling members that it was her good luck to move into the neighborhood where Morley and Jean Melden were living in 1997. Not long after, the Meldens—having learned that she was an art historian—invited her to a Print Club meeting, and when she learned how affordable membership was, she, too, applied for membership. As an academic, Gillian was used to doing a lot of writing, so when she was invited to join the newsletter committee, she readily agreed. A few years later, she took over as editor of the *Print Club Newsletter*. Although involved in a busy career as a full-time professor, Hannum said that she finds her involvement in the Print Club to be very rewarding and well worth the many hours that go into preparing each newsletter.

The final speaker on the panel was Stephen Fredericks, who joined the Club's Board of Directors in 2005. Fredericks is an artist and was instrumental in founding The New York Society of Etchers a few years ago—an organization that promotes intaglio printmaking in New York and that has been extremely active in organizing exhibitions and international exchanges with printmakers in such diverse locations as Peru, Hungary and Ireland, to mention just a few. Fredericks said he is currently investigating setting up a website for the Print Club, something he earlier did for the Etchers. He feels the having a presence on the web will make our club much better known and will make us more visible, especially to younger people who get much of their information from the internet. The site will showcase the Print Club's Presentation Prints and have information about membership. Back issues of our newsletter and the newsletter of the International Print Collectors' Societies will also be available as downloadable PDF files.

Following the panelists' remarks, the audience asked questions and shared their ideas about ways to make the Print Club better. One member echoed the need for a website saying that it had taken her two years to "find" the club and join it! The evening proved to be most interesting, and the ideas shared will be helpful as we move into the future.

Works on Paper at the Armory March 2, 2006

Mary Lee Baranger

Sanford Smith's 18th annual "Works on Paper" at the Armory was held March 2-5, 2006, in the drill hall of the 1880 Seventh Regiment New York National Guard. The hall's 187 - 270 feet of clear space is New York's Grand Palais (the one in Paris, built for a different purpose). Both must be adapted with screens and lighting to the function of showing small-scale works of art in mini-gallery stage sets. While the Grand Palais has been splendidly refurbished, the New York Armory awaits the millions of dol-

lars needed for rescue from decay.

Once inside the hall, past the musty Tiffany décor, the illusion of an elegant fair is complete, with 81 dealers presented, including one Canadian, six English, nine French and one German. As regular visitors to art fairs know, it is exhausting and overwhelming to scan for the good, the outstanding, and the new. More discreet and less aggressive than the merchants of an oriental souk, it is still an atmosphere packed with commercial enterprise—decked out for shopping, not leisurely contemplation.

“Works on Paper” does not mean only prints, of course. The eye can be confused by ingenious drawings, watercolors, oils and gouaches *on paper*, which might make excellent prints, but are not. Your reviewer even went so far as to tell a few dealers that works they offered *should be prints*; for example, Masey Craddock’s large (about 22 by 30 inches) abstract profiles of bridges (like the Huey P. Long Bridge in Baton Rouge), done with gouache and silk thread on paper bag, would be magnificent. These were shown at the David Lusk Gallery of Memphis, TN, which features Southern as well as national artists (Craddock grew up in Mississippi) (www.david-luskgallery.com).

Another gallery showing work that juggles the category boundaries of prints vs. other works on paper is Reeves Contemporary of New York (www.reevescontemporary.com). Sarah Amos’ *Tongue and Groove* (96 by 96 inches) appears to be in the style of an Australian Aboriginal work, which it is not. The artist lives in northern Vermont. Combining etching, gouache and acrylic on paper, it is stunning. Sarah Amos and Catherine Farish of Montreal will be the hosts on an 8 day Printmaking Train Across America, October 20 to 28, see (www.greatriverarts.org), which your reviewer plans to go on, for love of trains and prints!

I was attracted to another huge print by Grayson Perry, presented by Sims Reed Ltd., London (www.simsreed.com). It is an etching in an edition of 7 printed in blue by the Paragon Press. It is a complex landscape, 72 by 252 cm, with cityscapes both medieval and modern, including European and Islamic buildings, human figures about 3 to 5 cm in height, and devastated trees, fires, World War I trenches zig zagging throughout, people burning at the stake, crashed planes, tanks and cannon. This nightmarish scene is like a 21st century Bosch or Bruegel, with the follies and damned suggested by very non PC inscriptions:

Upcoming Print Club Events

Thursday, September 14, 7 pm

Join us for the unveiling of the 2006 Presentation Print at The Society of Illustrators, 128 East 63rd Street, New York.

Tuesday, October 10, 6 – 8 pm

Save the date for the popular Artists’ Showcase, held annually at The National Arts Club in Gramercy Square.

Also of Interest to Print Club Members:

March 21 – July 30, 2006

Kara Walker’s suite *Testimony*, published by the Lower East Side Printshop, will be on view in the Mezzanine Gallery of the Metropolitan Museum of Art during her solo show titled *After the Deluge*.

April 22 – June 30, 2006

Views of the Mid-Atlantic, featuring 18 screenprints by Lower East Side Printshop’s 2005 Special Editions Resident, Amy Chan, on view at the Lower East Side Printshop, 306 West 37th Street, New York, (212) 673-5390 or <http://printshop.org>.

May 4 – June 17, 2006

New Prints 2006/Spring: Selected and Curated by Richard Tuttle, International Print Center New York, 526 West 26th Street, #824, New York, (212) 989-5090 or www.ipcny.org. New works by John Baldessari, Enriqu e Chagoya, Phil Davis, Benjamin Edwards, Florin Hategan, William Kentridge, Vilja Virks Lee, Erin T. Robin, Petr Shvetsov, Tatiana Iovanova Simonova, Joan Snyder and Amy N. Worthen.

June 9 – August 12, 2006

In Full Bloom: Members Show, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, (203) 899-7997 or contemporaryprints.org. This show marks the 10th anniversary of CCP.

June 29 – August 4, 2006

New Prints 2006/Summer: Color; opening reception Wednesday, June 28, 6 – 8 pm, International Print Center New York, 526 West 26th Street, #824, New York, (212) 989-5090 or www.ipcny.org

September 10 – 23, 2006

9/11 Memorial Portfolio, hosted by the New York Society of Etchers and organized by The American Print Alliance, in the studio/gallery of VanDeb Editions in Manhattan. Details will shortly be available on the website of the New York Society of Etchers: www.nysetchers.org.

November 2 – 15, 2006

The Art of Persuasion, organized by the New York Society of Etchers, The National Arts Club, 15 Gramercy Park South, New York. The exhibit, featuring approximately 40 new prints by well-known artist commentators, will focus on themes relating to privacy, freedom of speech, war, terrorism and the environment. Marilyn Kushner, Curator of Prints and Photographs at the Brooklyn Museum of Art, served as curator. A new work by Will Barnet, *PEACE*, will be the show’s visual centerpiece. Information at www.nysetchers.org.

"Tabloids, Easterners, Greek Orthodox, Workers, Methodists, Conservationists, Communists, Romantics, Nudists, Fat People, NeoPagans, Paranoid Conspiracy Theorists, Working Class," etc. There are about 100 such labels and many hundreds of figures.

An American printmaker, Daniel Kelly, from Montana and Idaho but living in Japan for the last 20 years, does large woodblock prints. *Rolling Out* (2005, 72 by 252cm) shows voluminously robed figures on bikes, moving in a long horizontal line. The image is both Western and Japanese. His master is Tokuriki. The print was published by The Verne Collection, Cleveland, OH. Betsy Franco and Michael Verne are authors of *Quiet Elegance: Japan Through the Eyes of Nine American Artists*, Boston, Rutland, VT, and Tokyo: Charles E. Tuttle Co. Inc., c1997 (www.vernegallery.com).

A large print by a star is Kiki Smith's *Come Away with Her* (2003), intaglio with hand applied watercolor, 51 by 78 inches, done on one plate in an edition of 28. Another from the same series based on *Alice in Wonderland* is currently on display in the print galleries of the Museum of Modern Art. It depicts Alice seated on grass looking towards a flock of hybrid beasts, wolf/geese, flying off. It is a technical *tour de force* and very beautiful (www.shearburngallery.com). The William Shearburn Gallery is in St. Louis, MO. The same gallery also showed a complex lithograph with hand coloring on two sheets of hand-cut paper on a white lace background called *Love Laughs* by Jane Hammond. Done in 2005 in an edition of 45 (51 by 33 inches), it seems a cutaway of a building of many rooms with mottos inscribed on each, such as "A fool in a hurry drinks tea with a fork," or "Cats don't catch mice to please God."

Of course, the many other galleries showed familiar works by familiar artists of the 20th century, some older works, and some galleries specialize in Japanese art, or in posters. I am sure Print Club members are familiar with the typical range seen in such art fairs.

Print Club members are grateful for the free admission offered by Sanford Smith on Friday, the opening day. A few members met for coffee, but any attempt to find all of the 20 or 25 (according to the reception desk) who attended that afternoon was foiled by the lack of an announced room for us to gather in at 4 p.m. We were all there, but lost in the maze, having a grand time!

Robert Rauschenberg: Five Decades of Prints at Jim Kempner Fine Art Gallery, 501 West 23rd Street April 15, 2006

Gillian Greenhill Hannum

On a sunny, spring day, Print Club members gathered in the modern, light-filled gallery of Jim Kempner Fine Art to view an exhibition of five decades of Rauschenberg prints. Kempner deals in the work of a number of big-name, 20th century artists, including Motherwell, Murray, Warhol, Kelly and Dine, as well as Rauschenberg. Mr. Kempner noted, however, that Rauschenberg has always

been one of his favorite artists, and he has been dealing in his work for over 20 years.

Rauschenberg's first prints were the large "blue prints" he made of his wife in 1949. These were followed in 1951 by a "print" that he made as part of a Happening with John Cage at the National Gallery of Art in Washington. Cage drove a car whose tires Rauschenberg had inked.

However, it was Tatyana Grosman of ULAE who really got Rauschenberg involved in printmaking in a significant way. Indeed, she played a major role bringing printmaking back into vogue after a period during which contemporary artists largely eschewed the medium. She had a collection of old lithographic stones at her East Islip home and asked a number of the young artists of the day to come and work on them. Rauschenberg's *Visitation I and II* (1965, \$12,000 each) were made from discarded *New York Times* photo plates. One of Grossman's stones had been used for making graph paper. Rauschenberg used it for *Visitation I*, inking the plate then inking the stone.

In 1967, Rauschenberg went to Gemini. Ken Tyler was the head printer there at the time. *Test Stone III* (\$10,000) dates from that year. It led to his famous print, *Booster*; an x-ray of his skull appears in this test stone as does the ubiquitous chair.

In 1970, the *Currents* series, based on newspaper stories, included *Surface Series 41, 45, 46 and 47, 40 x 40* silkscreens in an edition of 100 (\$3,500 each). They replicate the familiar moiré pattern from newsprint reproductions. 1971 found Rauschenberg experimenting with cardboard—using both real cardboard and material printed to look like cardboard for a *trompe l'oeil* effect. These prints are hard to get and are selling briskly. *Cardbird II*, a collaged print of corrugated cardboard, tape, steel staples, photo offset and screenprinting in an edition of 75, had sold from the show for \$5,500. Another landmark piece from 1971 is *Opal Gospel*, a stainless steel box with ten Plexiglas panels that can be rearranged. All feature Native American poems and images printed in iridescent inks. Rauschenberg, who is, himself, part Cherokee, created this art object in the form of a unique "book." An edition of 230 was made; the publisher who editioned it did only two projects—this and Andy Warhol's *Flash* (1968), which dealt with the Kennedy assassination. *Opal Gospel* sells for about \$12,000 when one comes on the market.

In the late 1970s, Rauschenberg began taking his own photographs as a result of a lawsuit brought against him for using someone else's photo in one of his prints. *Razor Back Bunch II* (1980) is a photogravure of palm fronds, printed from three plates in an edition of 24 (\$4,000). Another project using the artist's own photographs is the *Soviet American Array* series (1988-90), an outgrowth of ROCI—Rauschenberg Overseas Cultural Interchange. *Soviet American Array VII* is a large photoetching, etching and collage, 78 1/2 by 52 1/2 inches tall. It utilizes bold colors such as yellow, lime, magenta, orange and violet in a montage of architectural views from the artist's photographic records of his travels. This piece was published by ULAE in an edition of 55 and sells for \$25,000.

Works from the 1990s on view included the artist's *Shirtboard* series (1990), collages that are replicas of drawings Rauschenberg made in the 1950s. These lithographs/silkscreens on handmade paper with hand

coloring and collage are relatively small and sell for \$5,000 each.

Rauschenberg helped to start Change, Inc.—a program that arranges for artists to get medical care in exchange for art work. Many of Rauschenberg's prints were published by Change, Inc. to raise funds. The artist continues to work at his home in Captiva, Florida. A screenprint from 2004, *Tap* (8 1/4 by 6 1/4 in an edition of 180), was available at Jim Kempner Fine Art for \$1,500.

The Print Club is most grateful to Mr. Kempner and his staff for their hospitality and for his interesting presentation.

Artist-Printer Collaboration: The Inside Story by Kathy Caraccio May 10, 2006

Gillian Greenhill Hannum

At 6:00 p.m. on Wednesday evening, the 10th of May, an eager group of Print Club members assembled in the West 39th Street studio of artist/master printer Kathy Caraccio. On the walls was an exhibition of prints from Eastern Europe organized by club member Marvin Bolotsky. Mostly small in scale and full of invention and fantasy, the prints have sold well according to Ms. Caraccio, who said the show was just two shy of having sold 100 prints.

Ms. Caraccio began the evening by inviting several artists who collaborate with her, or whose work she'd recently seen and been excited by, to show and discuss their prints. The first was Steve Orlando, who is currently serving an artistic apprenticeship at Dieu Donne Papermill, where he is the first person to apprentice under master papermaker Paul Wong. Mr. Orlando completed his undergraduate education at the Pacific Northwest School of Art in Portland, OR, then went on to do an MFA at Rhode Island School of Design. He specializes in intaglio and likes to recreate textures from nature. Among his formative experiences was a residency at SITKA—a center for art and ecology on the Oregon coast. The artist indicated that the majority of his work is done as copper plate etching, although some larger pieces are done on zinc plates. He often combines chine collé and line etching. One especially lovely work was a small blue and black beachscape. It had been created using photo polymer plates. We also admired a silkscreen and sugar-lift combination of a bone, a root and a feather, done in a triptych format. As a result of his years on the Oregon coast, Orlando features pilings, rocks and gnarled coastal trees in many of his prints. Steve can be contacted at steve@dieudonne.org or at (401) 595-4844.

Next, we saw several pieces by Ms. Caraccio's assistant and intern, Lenka Curtin. Ms. Curtin is just finishing her program of study at LaGuardia Community College; she is originally from the Czech Republic. She showed us a silk aquatint, a collograph technique featuring polyester silk and acrylic paint. The silk aquatint process is one Kathy Caraccio especially likes to experiment with. Ms. Curtin also showed us a large woodcut on muslin fabric. The image was "printed" at Pratt Institute by hiring a construction steamroller to run over the piece multiple



Kathy Caraccio and Stephen Fredericks discussing their collaboration on Will Barnet's "The Robe."

PHOTO BY GILLIAN GREENHILL HANNUM.

times in order to get the edition of five. It was a true collaboration of man (or, in this case, woman) and machine, based on imagery that can be seen on a column at the Cloisters. Lenka can be reached through Ms. Caraccio's studio at Kathy@kcaraccio.com.

Stephen Fredericks, one of the Print Club's Board members and a longtime collaborator with Caraccio, has been making prints for about 20 years. He studied for 15 years at the Art Students League and has been printing with Kathy for eight or nine years. He showed us several examples of his work. His "graphic art" style features geometric forms—L shapes, checkerboards, etc.—created using etching and aquatint with lots of wiping and burnishing of the plates. His soft-ground "fossil collection" utilizes remains of actual animals as a starting point. For example, he finds a dead bird and dries it into the form he wants, then puts it on the soft ground and runs it through the press. He showed us a number of images using birds or bird wings as the subject. Another popular form is the fish. Fredericks scours the fish markets and medicine shops in Chinatown looking for interesting fish forms. His *Flying Fish*, a collaboration with Kathy Caraccio, utilizes soft-ground etching with color applied using a rain-bow roll. Ferns from Prout's Neck, Maine were also handled in this manner. Finally, Fredericks showed us a print based on "Desolation" from Hudson River School artist Thomas Cole's *Course of Empire* series in the New-York Historical Society. The image was actually inspired by the reproductive prints of Cole's paintings issued in the mid 19th century. While Fredericks' image was immediately recognizable as a variant of the famous Cole image, it was by no means a slavish copy. Stephen Fredericks can be reached through the New York Society of Etchers at info@nysetchers.org.

Gwoon Kim came to the United States from Korea when she was 15. She became interested in printmaking while studying at SUNY Binghamton. She has also worked recently at the Lower East Side Printshop. Her specialty is the monotype, of which she showed us a number of wonderful examples, including several where she works creatively with the "ghost," or second image from the plate. She also makes editions of etchings and

works directly on the plate. She showed us a wonderful two-plate color etching with spitbite. She can be contacted at gwoonkim@gmail.com.

Kathy Caraccio then indulged the group of collectors present by sharing with us her own collection. Among the numerous prints she showed us was an Andy Hoogenboom image of two musicians. Another interesting print was one by an artist who has just graduated from the University of Nebraska. The scene of a waitress and customer at the counter of a diner is done as a two-sheet overlay, made by printing a simple cartoon-like woodcut on a translucent waxed paper. One figure is on each of the two sheets. Agnes Jacobs' monotypes have a wonderful Matisse-like joy. The artist, who recently moved to New York from Washington, DC, uses mylar cutouts and bright colors. Tim Carrier's large monotype of penguins was printed using three plates. Icelandic artist Inge Tryggvadottir is a graduate student at Pratt. Her monotypes feature the expressive drizzle of ink off the tool, combined with very precise dots and lots of white space for a very powerful impact. Hisako Baba studies under Ms. Caraccio at the National Academy School. Her monotypes are the result of printing on two sides of sheer calligraphy paper, which is later coated with polyurethane. Justin Sanz, a student at SUNY Purchase, makes reduction woodblocks, which reveal wire brushing of the wood.

Caraccio showed us a wonderful collaboration by Dasha Shishkin and Robbie Guertin. Shishkin is a graduate student at Columbia University. The two also created wonderful little books that have been sold by the Museum of Modern Art. Well-known lawyer Frank Feldman, who took a class at the Women's Studio Workshop, experimented with Japanese woodblock printmaking, incorporating a photo taken by his wife.

Finally, Kathy Caraccio showed us several works by artists well known to the Print Club. Jackie Battenfield, who hosted a studio visit for members of the Club last year, has been experimenting with laser lithography. She makes multiple Xeroxes of a photo or image that she likes, then pairs the images—with a photo on one side and a monotype on the other. Caraccio also showed one of Battenfield's woodcuts combined with monotype on silk. We also had an opportunity to see Will Barnet's print *The Robe*, discussed elsewhere in this newsletter. The steel-faced copper plate was found in a rusted condition. It is an etching with a little engraving. Caraccio and Fredericks restored the plate and pulled the edition.

If one thread runs through Kathy Caraccio's diverse

collection, it would have to be experimentation. Clearly, she is intrigued by the many different techniques contemporary printmakers are embracing, not surprising for an artist who has dedicated her life to helping printmakers realize their visions and ideas through technical support and collaboration. We would like to thank her for a most interesting evening.

The Annual Meeting of The Print Club of New York, Inc.

June 8, 2006, The Society of Illustrators

Mary Lee Baranger

The Print Club of New York's annual meeting began with a report on the proxies cast for this year's election. Eighty four ballots were returned with the result that the following were elected to the Board: Mary Lee Baranger, Charles Blanksteen, Joan Blanksteen, Kay Deaux, Benjamin Dineen, Elaine Hyman, Natalia Kolodzei. The following continue on the Board: Stephen Fredericks, Gillian Hannum, Paul Hertz, Julian Hyman, Herbert Levart, Malka Moscona, Leonard Moss, Muriel Moss and Raymond Schrag.

Ending his long service as president, Julian Hyman thanked his colleagues for their hard work and congeniality. He looks forward to serving on the Print Selection Committee. Leonard Moss takes up the mantle of leadership for the club. The Financial Report was given, as well as reports of the various committees.

The special event of the Annual Meeting was a talk by our past Presentation Print artist, Bill Jacklin, together with master printer Catherine Mosely. They discussed the relation of artist and craftsman, with each commenting on the prints made from 1961 to the present, including the Central Park scene made for our members in 2000. The fluid process and interchanges was summed up in pithy comments:

"Sometimes one battles with the plate, sometimes it just goes."

"It is putting something down and seeing what you can get away with."

"One takes it to the edge of the discernable image."

Quoting Delacroix: "If you cannot draw a person falling from the first floor, you are not a good draftsman."

In Memorium

The Print Club of New York lost two of its founding members this winter—Sylvie Gallagher and Martin Seham. Born Sylvie Breeman in Brooklyn, New York, Sylvie and her younger sister, Betty, performed a Vaudeville act—the BeBee Sisters—in the Catskills, at the Lyceum on Broadway, and on December 24, 1924, on the floor of the New York Stock Exchange! After a period living in Detroit and giving dancing lessons, Sylvie settled in Greenwich Village in the early 1940s. She began as a shoe

saleswoman on Bleecker Street, but soon opened her own business, "Fashion Mating," designing shoes, handbags and gloves. Later, she lived in Brooklyn Heights. In addition to being a co-founder of The Print Club of New York, Sylvie Gallagher was a member of the Roebing Society at the Brooklyn Museum, was on the President's Council of the New School, and was on the Board of Directors of the League Treatment Center in Brooklyn—an agency that serves children and adults with severe emotional and

behavioral disabilities. Sylvie is survived by her son, David Hamilton, and his wife, Pat Santelli, two grandchildren and two great-grandchildren.

Martin Charles Seham was a renowned labor attorney, having graduated from Amherst College and Harvard Law School. Born during the Depression, Seham grew up a "New Deal Democrat" with a passion for helping workers. He represented a wide range of clients, accepting rolls of quarters as payment from a tenant's group, but also

having among his clients real estate moguls such as Leona Helmsley. He lived in Tenafly, New Jersey, and, according to his son, Lee, who followed him into labor law, felt that the way to solve disputes was for "both sides to sit down and talk, break bread and have a cocktail." Martin Seham's law firm provided the venue for the initial organizational meetings of the Print Club. He is survived by his wife, Phoebe, his son, Lee, daughters Amy, Jenny and Lucy Malatesta, and six grandchildren.

Presentation Print Artists Make News

Gillian Greenhill Hannum

The Print Club would like to share with its members news of some recent activities of former Presentation Print artists. Will Barnet has released a new 2006 limited edition entitled *The Robe*. It was featured in the Spring 2006 issue of the *Journal of the Print World*. The origins of the print date back to the early 1960s, and it is based on his 1962 oil painting entitled *The Blue Robe*. This painting featured in the controversial 1962 exhibition at Bertha Shaefer Gallery where Barnet, a leader of the Association of Abstract Artists, showed new figurative work alongside his latest abstract paintings, creating quite a stir in the art world of the time. The artist first experimented with an etching of the subject in 1964, pulling some artist's proofs but not an edition. In 1972, a color version, entitled *Blue Robe*, was editioned and printed by Deli Sacilotto. The plate was rediscovered last summer when Barnet was reorganizing his studio. He contacted Print Club Board member and fellow printmaker Stephen Fredericks about proofing it. With the help of master printer Kathy Caraccio, Fredericks undertook the restoration of Barnet's original, delicate aquatint. Fredericks and Caraccio then made a total of six different test proofs to Barnet's specifications. Ultimately, the artist settled on a neutral black ink with Caraccio's luminous palm-wiping technique for the final edition of 15 prints, plus four artist's proofs, two printer's proofs and two workshop proofs, pulled by Fredericks and Caraccio and signed by the artist on New Year's Day 2006. After a wait of 45 years, *The Robe* is finally realized as the artist originally envisioned it! Will Barnet is represented by Babcock Gallery, 724 Fifth Avenue, New York.

Paul Resika's recent work was seen in *Varujan Boghosian – Paul Resika: Works on Paper* at Lori Bookstein Fine Art from February 16 to March 25, 2006. The exhibition included a number of collaborative works by the two artists, whose friendship and respect for each other's work spans several decades. Boghosian has long been inspired by ritual and myth. His work in this show explored, through collage, the stories of Orpheus and Eurydice as well as Icarus. He also showed a series of brides and a tribute to Gertrude Stein. Boghosian, who

studied painting in Italy and at Yale under Josef Albers, has taught at numerous institutions, including Cooper Union, Pratt, Yale, Brown and Dartmouth, from which he recently retired. Resika's work this spring showed him continuing to explore the boundaries between abstraction and figuration. Gouaches and pastels were inspired by the artist's life in Provincetown, as well as by travels to the south of France and Venice. Resika studied at the Hans Hofmann School in New York in the late 1940s and is the recipient of numerous awards and prizes, including a Guggenheim Fellowship in 1984. The collaborations of these two artists, such as the mixed media collage *After Mu Ch'i*, show their complementary natures. Resika's painterly bravura forms a powerful backdrop for Boghosian's meticulously rendered fruits and insects.

Warrington Colescott was featured in a one-man show this spring at Grace Chosy Gallery in Madison, Wisconsin. Entitled *Total Recall: A Selection*, the show was on view from April 7 through 29. Colescott also won a mention in the *New York Observer's* "Currently Hanging" column. Following the essay "Little to Applaud in Whitney's Predictably Bankrupt Biennial," Mario Naves adds a postscript review entitled "Surely He Jest." It begins:

"Any Biennial that neglects the work of Warrington Colescott is a piss-poor excuse for an overview of American art. Who is he, you might ask? I'm still not sure. He lives and works in Wisconsin—you know, fly-over territory to most curators—and he exhibits only intermittently here in the city. On the rare occasions that I cross paths with his pieces, usually an etching of some sort, I leave a changed man."

The article goes on to speak in glowing terms of Colescott's work, including *The Last Judgment: Judgment*, a 1987-88 intaglio and color-relief print, featured this spring in the exhibition *Artful Jesters* at the Painting Center here in New York. The focus of the show, which also included work by Trevor Winkfield, Peter Reginato, Gladys Nilsson and Peter Saul, was parody, satire, lampooning and caricature. The reviewer calls Colescott "a printmaker of stunningly soft-spoken means."

Marc Chagall: The Consummate Artist

Maryanne Garbowsky

The artist Marc Chagall (1887 – 1985) has always been one of my favorite artists, one whose imagery enchants with its whimsical fantasy and rich colors. Paintings like *Above the Town* (1914 – 18) express the joy and ecstasy of love between a man and a woman as they are literally lifted off the ground and fly through the air in a frenzy of love that defies gravity.

Although Chagall is known most prominently as a painter, a colorist above all (Eugene Delacroix was one of his patron saints), he was extremely versatile, working in numerous media. Like his contemporary Pablo Picasso, he was a highly energetic and talented artist who mastered whatever medium he explored.

As a painter, he worked in oil, water, and gouache on canvas, walls and ceilings; drew in pencil, ink, and pastel; worked in ceramics and sculpture; designed mosaics, tapestries, stained glass windows, theatrical stage sets, and even tried glassblowing. In the graphic arts, he also excelled, beginning with woodcuts, followed by etching and dry point, and eventually doing lithographs and monoprints. (In its recent May 4th spring auction, Swann Galleries offered a color lithograph signed by Chagall for an estimated \$35,000 - \$50,000.)

Beginning his study of the graphic arts in Germany in the early 1900s, he studied first with Joseph Budko, who taught him about woodcuts, and then with the well-known graphic artist Hermann Struck. Recognizing the talent and skill of his young student, Struck described Chagall as “the most important symbol of the artistic and spiritual evolution of the new Russia. A wild enthusiast who races like lightning, with the unconscious energy of genius, through the different stages” (Bohm-Duchen 167).

From such a body of work, it is difficult to focus on one project. However, since the Bible has been such a source of inspiration to Chagall, I chose his illustration of the Bible. Begun in the 1930s, the 105 etchings were not completed until years later—in 1956.

In 1930, the artist was commissioned by Parisian art dealer Ambroise Vollard to do an edition of illustrations for the Bible. Vollard knew Chagall’s graphic work well, for in 1923 he commissioned him to do book illustrations for Gogol’s *Dead Souls*. Then in 1928, Vollard offered Chagall another commission to be based on the *Fables* of La Fontaine.

However in 1931, when Vollard suggested the Bible illustration, Chagall quickly agreed as the Bible was very special to him. Chagall wrote, “Since my childhood, it (the Bible) has filled me with vision about the fate of the world and inspired me in my work . . . I see the events of life and works of art through the wisdom of the Bible . . . Since in my inner life the spirit and world of the Bible occupy a large place, I have tried to express it” (The Classic Text 1).

In preparation for this commission, Chagall took an extended trip through the Holy Land — “I wanted to see Palestine, I wanted to touch the earth. I went to verify certain feelings, without a camera, without even a brush” (Bohm-Duchen 214). There, he absorbed the “spirit of

place” and stored it within. Later he would write, “I did not see the Bible. I dreamed it” (Bohm-Duchen 213). There is no doubt that his visit to the Holy Land inspired the work he would produce.

Added to the emotional impact of the trip was the historical and political turmoil of the time. Nazi persecution had begun, and Chagall felt his Jewish identity more poignantly. Thus, at this moment, the Bible and its themes had particular resonance and meaning for him. Chagall looked through the lens of time and envisioned the sufferings of the early Israelites, their escape from slavery, and their search for safety reflected in the current political situation.

We see this spirit in the biblical scenes he depicts. First, Chagall painted gouaches of certain scenes as preparatory models for the etchings that would follow. The work comprised the 12 books of the Bible, starting with Genesis through Exodus, Numbers, Deuteronomy, on to Joshua, Samuel, Kings, Isaiah, Jeremiah, Lamentations and Ezekiel. However, most of them were based on Genesis. They are scenes that are simple, yet filled with the emotions that human beings experience from the joy of “The Dance of Miriam – Moses’ sister,” to the anger of “Moses Breaking the Tablets of the Law,” to the horror of “Abraham about to Sacrifice Isaac.” In all, Chagall completed 66 plates in four years. Unfortunately, Vollard would never see the completion of the series since he died in a car accident that year.

However, following a hiatus of 20 years due to World War II, Chagall resumed work on the Bible in the 1950s, thanks to the Greek publisher Teriade, who would publish all 105 etchings in 1957.

Chagall enjoyed his graphic work and later wrote, “When I lifted a lithographic stone or a copperplate in my hand I thought I was touching a talisman. It seemed to me that I could put all my joys and sorrows in it . . . Everything that touched my life through the years . . . And as I grew older, the tragedy of life within us and around us” (Healy 1).

The Bible would continue to inspire Chagall all his life; he would turn to this book over and over again, producing some of his most memorable work. In his eighties, Chagall would exhibit another series of biblical scenes — this time uncommissioned — at the National Museum of Biblical Message, which opened to the public in 1971 in Nice, France. At this time, Chagall reiterated his love of the Bible and spoke of his hope that the art housed there would provide “a certain peace, a certain spirituality” to viewers. “I believe these pictures do not merely represent the dream of a single individual, but that of all mankind” (Bohm-Duchen 307).

Chagall’s name, like that of Rembrandt, will always be linked to the Bible, affording lovers of art an incomparable insight into the mind and heart, the hopes and dreams of these two great artists.

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An Invitation From the New York Society of Etchers

Any Print Club member wishing to be added to the invitation or catalogue mailing list for exhibitions of the New York Society of Etchers should send an email to info@nysetchers.org. Please include the words "Mailing List" in the subject line to easily identify your request. The Etchers have been very active over the last five years, mounting many international exhibits of intaglio work and participating in exchanges with printmaking groups from as far afield as Peru, Ireland and Hungary, to name but a few.

Catch the Print Train!

A unique travel experience for print lovers is being presented by artists Sarah Amos and Catherine Farish—an eight day tour across America by train, beginning at Dieu Donn  Papermill in New York and ending at Crown Point Press in San Francisco. Eighteen lucky participants will travel by rail with the two Great River Arts Institute faculty to such printmaking centers as Landfall Press and Hand Graphics in Santa Fe, Takach Press and Tamarind Institute in Albuquerque, and Gemini Press in Los Angeles, among others. The dates are October 20-28, 2006; the cost is \$4800; registration deadline is September 1st. For details, visit the Great River website at www.greatriverarts.org.

Art Museums and Galleries Celebrate 200 Years of Printmaking With Maine's Largest Collaborative Arts Project

Kristen Levesque, Portland Museum of Art

The largest collaborative arts project in Maine's history, *Celebrating 200 Years of Printmaking in Maine* is an innovative series of exhibitions, education programs, and a symposium about all aspects of Maine printmaking. Organized by The Maine Print Project, a statewide collaboration of 25 art museums and nonprofit arts institutions, *Celebrating 200 Years of Printmaking in Maine* will take place from August 2006 through March 2007.

The exhibitions, on view from Ogunquit to Presque Isle, will feature prints from the early 19th century to the present and include such artists as Peggy Bacon, Richard Estes, Beverly Hallam, Charlie Hewitt, Alison Hildreth, Winslow Homer, Edward Hopper, Robert Indiana, Dahlov Ipcar, Yvonne Jacquette, Alex Katz, Rockwell Kent, John Marin, the Ogunquit circle, Neil Welliver, and many others.

The Maine Print Project was formed as a collaborative organization by leading Maine arts institutions and museums, including the Portland Museum of Art (Portland), the Center for Maine Contemporary Art (Rockport), the River Tree Center for the Arts (Kennebunk), the Colby College Museum of Art (Waterville), the Chocolate Church Arts Center (Bath), the University of Maine Museum of Art (Bangor), and others, with the purpose of offering an unprecedented opportunity to showcase an array of Maine printmaking in every region of the state. Bruce Brown, Curator at the Center for Maine Contemporary Art, is the coordinator and chair for The Maine Print Project.

In addition to the exhibitions, The Maine Print Project



Howard Cook, "Quoddy Bay," 1928, etching, 6 7/8 x 3 15/16 inches, Tides Institute and Museum of Art Collection

will offer a special series of education programs, including master classes by printmakers, demonstrations of printmaking using antique letterpresses, silkscreen and wood block classes, handmade bookmaking workshops, family printmaking festivals, lectures on the history of Maine printmaking, and visits to printmakers' studios. A highlight of the Project is a symposium featuring noted Maine printmakers, historians of Maine printmaking, and other artists and scholars.

In conjunction with the exhibitions and programs, The Maine Print Project will publish an illustrated history of Maine printmaking, to be written by David P. Becker, a distinguished scholar of printmaking. The history of Maine printmaking has never been documented and substantially collected in one volume, and is a rich and fasci-

nating—but largely hidden—area of American art.

The Maine Print Project idea was sparked in 2004 at a meeting of Maine museum curators. Convened by the Center for Maine Contemporary Art's Bruce Brown, the curators' meetings had in the past served as a place to share exhibition schedules and ideas. Brown, CMCA curator since 1986 and a self-taught collector of prints and photographs, asked whether any of the other institutions might join him in organizing print-related exhibitions. The response was unanimous, eventually rippling far beyond those present to include virtually all of Maine's most prominent visual arts presenting venues. The project

is also Brown's swan song. Recently named by *Art & Antiques* magazine as one of the nation's "100 Top Collectors," Brown is retiring at the end of 2006, and the other curators involved see The Maine Print Project as a tribute to his long-time positive role in Maine art.

For more information, visit www.maineprintproject.org.

Major funding for *Celebrating 200 Years of Printmaking in Maine* is provided by the Maine Community Foundation, with generous support from the Davis Family Foundation. Additional funding is provided by June Fitzpatrick Gallery.

Exhibition Reviews

Imagined Worlds: Willful Invention and the Printed Image 1470-2005, an exhibition at the AXA Gallery, November 2, 2005 - January 28, 2006, organized by International Print Center New York in celebration of its fifth anniversary

Mary Lee Baranger

Catalogue forward by Pari Stave, Director of the AXA Gallery, and Anne Coffin, Director IPCNY. Curated by Amy Baker Sandbach who authored the introductory chapter, with contributions by Thomas W. Lollar, Midori Nishizawa and Jon Dykstra. Additional essays by Nils Buttner, "Where is Paradise," and Sarah Richards, "Imagining the World, Printed Images and the Making of Material and Intellectual Culture."

The AXA Gallery was founded in 1992 as a corporate-sponsored *Kunsthalle*. This collaboration is apt as the IPCNY, a non-profit (and single medium) venue, is also dedicated to presenting exhibits of high aesthetic and intellectual quality. The corporate sponsorship here results in a sumptuous catalogue, reproducing all 80 images on the checklist in color with numerous full-page, larger-than-life details.

A *New York Times* review (Saturday, November 26, 2005, p.B 11) by Grace Glueck, "Images of the Great Beyond, No Reality Check Required," rightly says it is "an engaging if scattershot show." Indeed, the variety of images is astonishing. The goals are made much more comprehensible with reading of the essays. Including examples from the whole history of European printmaking, plus Tibetan mandalas, and NASA lunar and planetary photographs, one sees depictions of the unknown, the imagined, the fantastic, the hypothetical, and the modern scientific heavenly and earthly "reality." To attempt a description of the scope of the exhibit, one can use the following categories:

1) Eschatology

The Last Judgment, Heaven and Hell, and apocalyptic

visions were the subject of prints, carrying forward the preoccupations of the Middle Ages to the Renaissance and beyond. A mathematical and geometric diagram of Dante's *Inferno* is by Antonio Manetti (1423-1497). Prints by Schongauer, Bosch, Dürer, and Bruegel are well known. Others from the following centuries are by Martin de Vos, Abraham Bloemaert, Dirck Berendsz, and Bartholomeus Spranger. The 19th century and early 20th centuries still produce end of the world and hellish subjects, represented by Francisco Goya, William Blake, Jose Guadalupe Posada and Odilon Redon.

2) Cosmology, Astronomy, Astrology, and Geology

Attempts to depict the world and the cosmos have been made with changing degrees of reality and imagination. There is a map of the moon's surface by Johannes Hevelius in a book published in 1647. Fantastic basalt formations in Fingal's Cave brought exotic geology to the admiring public in the 18th century. Volcanic eruptions, hypothetical sources of the earth's underground fires, and theories of the universe were subjects popular in the Age of Enlightenment and beginnings of scientific observation. Tibetan mandalas organize a world view. In the 20th century, Rockwell Kent invented scenes to illustrate a *Life* magazine article on lunar destruction, based on research being done at the Hayden Planetarium. Science fantasies are represented by cartoon strips of Buck Rogers, Flash Gordon and a *Weird Fantasy Judgment Day* Comic Book of 1953. A cartoon published in the *New York World* newspaper, "A Prophetic Vision of the 20th Century," includes a World Trade Center type skyscraper with its upper floor perpetually in snow altitude. Illustrations of H.G. Wells' *The War of the Worlds* are also eschatological constructs. M.C. Escher imagines *Other World* and *Tetrahedral Planetoid* with his usual trick perspectives.

3) Geography and Exploration

One starts with the *Nuremberg Chronicle* of 1493 for images of real places in imagined form. City views include Piranesi's reconstruction of ancient Rome based on the *Forma Urbis Romae*. Napoleon had his scholars and artists in Egypt depict ancient monuments, published in grand folios (on loan from the Explorers Club Research Collections). Nancy Graves made maps which are

abstractions of NASA maps of the moon. An Australian artist creates “dreaming” maps (Dorothy Napangardi). Jane Hammond makes a personal reinvention of constellations. The Chinese artist Hong Hao and the Mexican Enrique Changoya make world maps reorganizing continents according to world politics.

4) Biology, Botany, Anatomy

From the beginning of print making history, plants, animals, and human anatomy were depicted. Examples are by Dürer (his *Rhinoceros*), Hokusai’s *Elephant* and *Seven Blind Men*, illustrations of medicinal plants, and decorative flowers (William Sharp’s *Victoria Regis* or *the Great Water Lily of America*). Domenico del Barbiere shows two flayed men with their skeletons, a tradition of illustration best known in Leonardo’s drawings (not represented here).

5) Ethnography

Eighteenth century decorative designs of Chinoiserie by Jean Baptiste Pillement (1728-1808) are fantasies of ethnography and anthropology as much as are the Japanese 19th century prints depicting Admiral Perry and other Americans and Europeans.

The catalogue essays explore how prints have spread ideas of the world, abstract concepts and religious ideas, as well as technical knowledge underpinning modern science and technology. The scope of the exhibit is a challenge to the viewer. The curator and IPCNY have done a heroic job of borrowing prints from 17 different major institutions in the U.S. and in Europe, as well as from private collections. The AXA Gallery has done a great service to the city in bringing this exhibit to midtown.

New Editions/Scotland: Contemporary Artists’ Prints from Glasgow, Edinburgh, Aberdeen and Dundee, International Print Center New York, March 9 – April 22, 2006

Gillian Greenhill Hannum

Exhibitions presented by the International Print Center New York on West 26th Street are always of very high quality. The early spring showing of contemporary work from Scotland was no exception. The 2005/06 season marks the Center’s 5th anniversary. The Scottish exhibition was organized by IPCNY, in collaboration with John Mackechnie, Director of the Glasgow Print Studio and a founder of the newly-formed CELScotland, Contemporary Editions Limited, a consortium composed of the Glasgow Print Studio, Dundee Contemporary Arts, Edinburgh Printmakers and Peacock Visual Arts of Aberdeen. Funding for the exhibition was provided by the Scottish Arts Council.

The show was the first major exhibition of contemporary Scottish prints and artists’ books in New York in

nearly two decades, and it marks the first showing in the U.S. of some of the artists’ graphic work. Over 40 works were included in the show, by some 30 artists working in a wide range of media, including etching, mezzotint, photo-etching, woodcut, screenprint and lithography.

Elizabeth Blackadder exhibited a very delicate color etching of a corner of a Zen garden, entitled *Japanese Garden* (2005). The edition of 75 was published by Glasgow Print Studio. Her second print, *Poppies* (2006) was also really lovely—looking like delicate pressed flowers. Glasgow Print Studio issued an edition of 60 for this etching.

Clare Barclay had three screenprints in the exhibition. Her *Untitled*, from the *Space* series (2001) attracted this reviewer’s attention with its wonderful organic quality. A tree-like form with antlers was rendered in shades of brown and black. This print was also issued by Glasgow Print Studio in an edition of 50, while her two other works in the show were published by Dundee Contemporary Arts in editions of 30.

Alan Davie’s *Alter Mann* (2003) is a very expressive etching of two hands, palms up, filled with lines and wrinkles. The edition of 12 was published by Edinburgh Printmakers. Davie had two prints in the exhibition.

Organizer John Mackechnie had a suite of four large views of water surfaces in the exhibit: *Loch Ness* (2005/06), *Carradale* (2005), *Binamel* (2004) and *Macarella* (2004/05). The latter was this reviewer’s favorite, with its warm tones of sand viewed through shallow water giving way to bluer depths. All were screenprints published by Glasgow Print Studio in editions of 20.

Toby Paterson’s *Paris Edition 1* and *Paris Edition 3* (both 2005) were an interesting pair. Depicting walls and a floor made of stone, brick and cement, *Paris Edition 1* is three-dimensional, a screenprint and Perspex in black, white, red and gray, while *Paris Edition 3* is a flat screenprint in grays and browns on blue. The pair was selling for £1,800 for the set and was published by Glasgow Print Studio.

Murray Robertson’s *Stella Field* (2003) looks like an antique map, with images of boats, animals and sea monsters as well as planets and the zodiac symbols. The hand-colored etching in red, yellow and blue on gray was published by Glasgow Print Studio in an edition of 20. Ross Sinclair also had a map-like theme in *If North Was South and East Was West* from the *Habitat* series (1999). This etching with hand coloring shows the continents turned on their heads, surrounded by a “mosaic” of flags three deep all around the border. Glasgow Print Studio published an edition of 50 for Sinclair.

There were also wonderful artists’ books by Jila Peacock, Bruce McLean, Jacqueline Moon and Elizabeth Blackadder, as well as a collaborative piece entitled *Vier + Four* (1990) by Joe Davie, Alasdair Gray, Wolfgang Heyder, Liz Lochhead, Christian Rothmann, Murray Robertson, Ernest Wichner and Toni Wirthmuller—a work involving screenprinting, lithography, woodcut, wood engraving and letterpress, published in an edition of 150 by Glasgow Print Studio and Druckwerkstatt, Berlin.

Prices for works in the show ranged from £45 to £2,000.

Member Notes

Print Club Board member Stephen Fredericks was awarded the President's Award for his print, *The Cormorant*, a two-plate color etching, in the 2006 Members Exhibition of The National Arts Club—one of the two top honors! The print was shown in the 107th Exhibiting Members Show in January 2006. Fredericks also exhibited this year in New York's "Winter Print Salon" and with the Society of Etchers in Lima, Peru. His work was recently purchased by the Toledo Museum of Art and the San Diego Museum of Art as part of a Blue Sky Press portfolio.

Leslie Nolan served as the Guest Curator for *Hot Pics '06: Print and Photography Fair*, at the Katonah Museum of Art in Katonah, NY, from May 13 through June 11, 2006. The benefit exhibition is held every three years as a fundraising event to support the Museum's exhibition and education programs throughout the year. The

Museum's two main galleries were devoted to the show. Leslie was asked to select 100 prints, all of which were for sale. She went to publishers and printmaking studios in New York and the surrounding area, and also selected prints from presses around the country. While the show consisted primarily of contemporary work, there were some earlier works, too.

Elaine and Julian Hyman's collection at the Montclair Museum (reviewed in the Winter 2006 issue of *The Print Club Newsletter*) was reviewed in the Winter 2006 issue of the *Journal of the Print World*. The article also mentions the Hymans' involvement with The Print Club of New York.

Judith K. Brodsky's exhibition, *Memoir of an Assimilated Family: Selections*, is on view at the National Association of Women Artists, 80 Fifth Avenue (at 14th Street) until July 12. Hours are Monday — Friday from 11 to 5. Call (212) 675-1616 or go to www.nawanet.org for further information.

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