

The Print Club of New York Inc

Winter 2006

President's Greeting

Julian Hyman

The Print Club of New York is beginning its fifteenth year of operation, and it is our goal to exhibit the fifteen Presentation Prints after the publication of this year's edition. Several sites are being considered for this important event.

The IFPDA had their Print Fair at the 67th Street Armory again this year, and the members of our club were invited to a tea that they hosted in the beautiful Tiffany Room at the Armory. The International Print Center in Chelsea invited us to a breakfast to view their new print show and to honor members of all the various print clubs that were in New York attending the Print Fair.

The IPCNY also sponsored a very interesting exhibition at the AXA Gallery on Seventh Avenue, entitled *Imagined Worlds: Willful Invention and the Printed Image 1470-2005*. It ran from November 2 through January 28 and included nearly 90 works by a wide range of artists, including William Blake, Vija Celmins, Albrecht Dürer, Max Ernst, M. C. Escher, Goya, Rockwell Kent, and Piranesi, to name just a few. The show included prints, books and maps showing both exotic and imaginary realms. What the works shared in common was that they were created from an unknown, partially known or completely unseen subject. Some were based on observation; others were pure fantasy. Examples included Rockwell Kent's 1937 lithograph, *Solar Fade-Out, No. 2* from his *End of World Series*, and William Blake's *Whirlwind of Lovers* from *Dante's Inferno*, an etching dating from ca. 1825-1827. There was also an anonymous Japanese color woodcut

from the 19th century of Commodore Perry. It was a very interesting show for those lucky enough to view it.

Our Print Club has an ambitious program for the start of the New Year, and on February 6th we will have a panel of our own members to discuss the club. The subject will be "The Past, the Present and the Future of The Print Club of New York," and I encourage you all to come because your suggestions will be greatly appreciated. We are always looking for our members to participate in the important committees, and we welcome all new members to become active in our club activities and events.

In our Fall issue, I listed the museums that have our various Presentation Prints in their collections. I inadvertently omitted the Cleveland Museum of Art. We have worked closely with many members of the Cleveland Print Club and feel a close relationship with them, and the Curator of Prints and Drawings of the Cleveland Museum is a member of our club.

Finally, with the knowledge and assistance provided by our new Board member, Stephen Fredericks, we are planning to establish our own website. Hopefully, this can be accomplished over the course of this year. I again want to wish you and your families a happy and healthy New Year and look forward to seeing you at our upcoming events.

Recent Club Events



John Dorish, Andy Hoogenboom and Scott Parker (photo by Gillian Hannum)

The Twelfth Annual Artists' Showcase Wednesday, October 26, 2005

Gillian Greenhill Hannum

On Wednesday evening, the 26th of October, an enthusiastic audience gathered at The National Arts Club on Gramercy Square for *The Twelfth Annual Artists' Showcase*, one of The Print Club of New York's most popular events each year. After a pleasant social hour, Events Chairperson Dr. Muriel Moss welcomed members and

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Gillian Greenhill Hannum

their guests by noting that The National Arts Club was the first club of its kind to welcome both women and men on an equal footing. She also announced that the organization is there to help artists, and that they host our annual *Showcase* at no charge to The Print Club of New York.

Dr. Moss then introduced the first of the five presenting artists, John Dorish, a New York based artist whose works reflect the drama and mood of the city. Having a degree in Humanities and no formal training in the arts, Dorish moved to New York City in 1977 and established a studio on 13th Street. He learned printmaking at The Art Students' League, beginning printmaking around 1990 after establishing himself as a painter. The decision to become a printmaker was an economic one. He studied with Richard Pantell and fell in love with etching. In the Spring and Fall of 2003, John won First Prize in graphics at the Washington Square Art Show. *Greenwich Village Studio*

(1992) was the first plate he made. He works primarily with zinc plates, making etchings to which he then adds color by hand. The moon, clocks, windows and paintings within paintings are recurring motifs in his work. Central Park and the Brooklyn Bridge appeared in various seasons. *Christmas in the City*, for example, shows skaters in Central Park; *Blue Moon* was purchased by The New York Public Library. Two plate color etching, such as his yellow and umber *Village Café*, is a new direction.

Andy Hoogenboom is a printmaker, sculptor and photographer. He received undergraduate and postgraduate degrees from Hornsey College of Art in London. After art school, he worked for a sculptor in the U.K. then worked for 29 years as a teacher, including running an art school in Leicester, England. In 1996, he retired from teaching and came to New York with his wife, who took a position at Bard Graduate Center. Hoogenboom became friendly

Upcoming Print Club Events

February 6, 2006, 7:15 p.m.

Panel presentation on The Print Club of New York: Past, Present and Future, at The Society of Illustrators, 128 East 63rd Street, New York.

June 8, 2006

Save the date for the Club's annual meeting, which will feature a discussion between artist Bill Jacklin and his master printer, Katherine Moseley. The event will be held at The Society of Illustrators.

Also of interest to Print Club members:

January 5 – February 19, 2006

Paper Politics: Brooklyn, an exhibition of politically and socially engaged printmaking curated by Josh MacPhee, at 5 + 5 Gallery, 111 Front Street, Suite 210, Brooklyn, NY (718) 488-8383.

January 10 – April 1, 2006

The Downtown Show: The New York Art Scene, 1974-1984, The Grey Art Gallery, NYU, 100 Washington Square East, New York (212) 998-6790 or www.nyu.edu/greyart.

January 13 – March 19, 2006

Presses, Pop, and Pomade: American Prints Since the Sixties, the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York (845) 437-5632 or www.vassar.edu.

January 18 – February 25, 2006

New Prints 2006/Winter: Celebrating IPCNY's 5th Anniversary Season, International Print Center New York, 526 West 26th Street, #824, New York (212) 989-5090 or www.ipcny.org.

February 5 - March 18, 2006

Julio Valdez: Silk Aquatints at the Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [\[temprints.org\]\(http://temprints.org\). Julio Valdez will present a lecture on Silk Aquatint on Friday evening, March 3, 2006 at 7 p.m. \(members \\$10, non-members \\$15\), call for further information.](http://www.con-</p>
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Saturday, February 25, 1:30 – 4:30 p.m.

West Meets East: Western Artists Practicing the Art of Japanese Woodblock Printing, NYU Institute of Fine Arts, 1 East 78th Street, New York, a panel discussion with Dr. Kendall Brown, University of California, Long Beach; Susan Peters, collector; Allison Tolman, dealer. Free and open to the public; sponsored by The Ukiyo-e Society.

March 4 - August 6, 2006

Anxious Objects: Willie Cole's Favorite Brands, Montclair Art Museum, 3 South Mountain Avenue, Montclair, New Jersey, www.montclairmuseum.org.

March 21, 2006

The World of Print Collecting, an intensive one-day workshop with Cristin Tierney, Lower East Side Printshop, 306 West 37th Street, New York (212) 673-5390 or <http://printshop.org>. Cost is \$170. Students will be introduced to the basics of Print connoisseurship and learn how history, materials, technique and condition intertwine to determine the value and collectibility.

April 2 - May 20, 2006

Italy, Ephemeral and Eternal: Monoprints by Robert Dente, Center for Contemporary Printmaking (see address and contact information above).

Thursday, April 6, 6:00 p.m.

George Mann speaks on Sharaku prints in the collection of the Art Institute of Chicago, NYU Institute of Fine Arts, 1 East 78th Street, New York. Free and open to the public; sponsored by The Ukiyo-e Society.



Selva Sangines and Charlene Tarbox (photo by Gillian Hannum)

with Bard's president, Leon Botstein, who encouraged him to draw at rehearsals of the American Symphony Orchestra. He became especially interested in the shapes of instruments. Andy happened upon The Art Students' League and met Rick Pantell, who inspired him to try his hand at etching and aquatint. In 1999, he won a graphics prize at The National Arts Club. His subjects include both those from symphony orchestras and from rock and blues bands, Hoogenboom having played in the latter while living in England. He has recently begun experimenting with monoprints.

Selva Sangines graduated from medical school in Chile in 1976 and came to the United States to earn postgraduate degrees in Pediatric Endocrinology. Until 1991, she worked as a physician and a consultant. She had studied art in Chile in the 1970s and restarted her art career in 1999 by enrolling in classes offered by The Art Students' League in both painting and printmaking. Her first copper plate was of her daughter, Nicole, playing Suzuki violin. She also makes linoleum and woodblock prints. Much of her work reveals links with her Latina heritage—*Matadors* has themes related to the bullfight and Hispanic music; *Solitude* shows a Native American but also links with her roots in South America and her interest in storytelling. Recently, she has moved to abstraction and is making viscosity prints, where the plates are left in the acid for six to nine hours, resulting in very deep bites. She then rolls on three colors, varying the amount of oil. Selva has received the Cleo Hartwig Award from the Audubon Artists Society.

Charlene Tarbox received her B.F.A. from the Philadelphia College of Art and began studying painting and printmaking at The Art Students' League in 2000, the latter with Richard Pantell and Bill Behnken. She has worked professionally as a designer and illustrator. Tarbox has had a special love of portraiture since the 5th Grade; gardens and figures are other recurring themes. She works in drypoint, etching, aquatint and monotype. In *Study of a Woman*, random lines play against the lines of the subject. *Asleep*, made when the model was very tired, is a very spare vertical composition. Monotypes are creat-

ed by using etching ink on Plexiglas plates, creating dark, moody prints based on watercolor sketches.

Scott Parker was born and raised in Denver. He attended the University of Kansas and then went abroad, returning to earn his degree from the Art Institute of Chicago. Primarily a painter, in 1995, he became aware of lino cuts. He made his own first linoleum block in 2001. In works like *Fort Belvedere*, *El Track 5*, *Washington Square Park* and *Wall Street*, one sees his interest in pattern and space. His most recent work in prints is a series of five-color reduction prints of a summer trip to Newfoundland. A passionate traveler, Parker has also spent two years on the road documenting, in painting, America's National Parks.

Following the artists' slide presentations, Club members were able to look at and purchase prints from portfolios brought by the artists. It was a wonderful evening in a most congenial setting.

New Prints 2005/Autumn, International Print Center New York, Saturday, November 5, 2005

Gillian Greenhill Hannum

Print Week festivities were in full swing on Saturday morning, November 5, when the International Print Center New York hosted a special reception, complete with artist talks, for members of clubs affiliated with the International Print Collectors' Societies. Their light, airy space at 526 West 26th Street greeted us with the scent of fresh coffee and platters of pastries as we looked at the wonderful variety of work included in *New Prints 2005/Autumn*. This is one of four juried shows the Center hosts each year, and over 1300 submissions were received. The Selections Committee was composed of: Lothar Osterburg, master printer, artist and professor; Nancy Princethal, Senior Editor, *Art in America*; Samantha Rippner, Assistant Curator, Department of Drawings and Prints, The Metropolitan Museum of Art; Lucas Schoormans, Director, Lucas Schoormans Gallery; Amy Sillman, artist and co-chair, Painting MFA Program, Milton Avery School of Visual Arts, Bard College; and Catherine Woodard, poet and former president, Artists Space.

The selected artists included: Kim Baranowski, Michael Barnes, Will Barnet, Jeanette Bokhour, Enriqu e Chagoya, Phillip Chen, Russell Crotty, Rupert Deese, Mike Elko, Laurent Gagnon, Jackie Gendel, Lynne Harlow, Kent Henriksen, Cooper Holoweski, Louise Kohrman, Nancy Lasar, Julie Mehretu, Heidi Neilson, Kingsley Parker, Mark Pease, Paula Praeger, Andra Samelson, Lisa Sanditz, Jean Shin, Noriko Shinohara, James Siena, Gary Simmons, Buzz Spector, Carolyn Swiszczy, Phyllis Trout and Melinda Yale. Lynne Harlow and Kingsley Parker were present and spoke to members about their work.

Harlow was represented by *Limitless and Lonesome*, a screenprint on paper, printed in an edition of 10, accompanied by recorded music. The print was a companion to a large-scale installation in her studio (located in the same building) featuring a large, pink rectangle with an original

music score composed to accompany it. This restrained visual representation paired with music was inspired by a residency in West Texas a few years ago where the particular shade of pink used reflected the underlying “feel” of the landscape. The piece is intended to evoke the vast, limitless space of the land, and the music was inspired by the West. The ratio of the print is the same as that of the installation, where the music plays from the underside of a wooden bench. In the presentation of the print, one hears the music through headphones.

Parker’s print, *Sanctuary*, is a portfolio of 24 two-color screenprints printed in an edition of six. Based on a photo of a church in the artist’s Brooklyn neighborhood, the image was bit-mapped on a computer to remove the gray tones and then printed as 24 separate “tiles.” It was left unframed so it could be portable; it all packs up in a special box. The huge, boldly graphic image deals with the growing presence of religion in public life. The theme of religion also inspired another portfolio by Parker, *Celestial Notes*, done on Vinalhaven, Maine and influenced by Galileo’s conflict with the Church.

Other interesting works in the exhibition were Baranowski’s Xerox transfer, *Empire: Brooklyn Bridge* (edition of 5), a fantastic landscape showing the Brooklyn Bridge, the Empire State Building, romantic cliffs and a waterfall within a decorative border, and Jean Shin’s *Pressed Jeans* (edition of 16), a blue on white collagraph—printed from physically inking a pair of blue jeans. Jackie Gendel’s Chagall-like *Dryad 6* and *Dryad 11*, unique mono-print/lithographs in a varied edition of 15, and Cooper Holoweski’s large black and white etching of an architectural detail, *Ether I* (edition of 6), were also eye catching.

As always at the IPCNY, the quality of the work was uniformly high, and those present enjoyed having an opportunity to see, first-hand, a selection of prints made during 2004 and 2005.

V.I.P. Tour of the Montclair Art Museum Saturday, December 10, 2005

Gillian Greenhill Hannum

Members of the Print Club of New York and their guests were invited to join Gail Stavitsky, Print and Drawing Curator, for a special guided tour of the Montclair Art Museum in Montclair, New Jersey. The highlight was an opportunity to view *A Celebration: Selected Works from the Hyman Collection*, on view from October 16, 2005 to January 8, 2006. Hung in the Shelby Family Gallery, the original library of the museum, which opened in 1914, and now a space for works on paper, the selection of prints honors the Hymans’ generosity in contributing over 40 works to the museum’s collection, beginning in the 1970s.

Noting that the Hymans have an eye for quality and always find something a little bit different or unique, Stavitsky spoke about their passion for collecting and the relationships and friendships Julian and Elaine have developed with artists, dealers and curators over the years.

Among the highlights of the exhibition was Paul Cadmus’ *Mother and Child* (1934), an etching that is a little different from the artist’s more familiar social satire; this piece shows his interest in the Old Masters. Lawrence Kupferman’s *The Printer* (c. 1935) is a lovely drypoint of a printer with his hands on the press; Kupferman taught for many years at the Massachusetts College of Art. Our club’s 2002 Presentation Print, Warrington Colescott’s *Picasso at Mougins*, a gift of the Print Club of New York to the Montclair Museum, looked splendid above the fireplace in the elegant gallery. Nearby hung Will Barnet’s *Poem 130* (1989), a lithograph of a woman looking out a window at a bird on a bare branch, inspired by an Emily Dickinson poem. It was hung next to Kiki Smith’s *Winter* (1999), part of a seasonal series by this artist who was originally from New Jersey; it expresses her interest in regeneration and life cycles.

Stuart Davis’ 1929 lithograph, *Rue de l’Echaudé*, is an especially rare print. It was among the artist’s earliest experiments in lithography, done in Paris between 1928 and 1929. This print so excited Montclair Museum Director Patterson Sims when he saw it during a visit for young collectors hosted by the Hymans at their home, that he called them the next day relaying that he had dreamed that night of a small gallery at the museum with their collection in it—a dream made tangible by the hanging of *A Celebration*. The print is the first by Davis to enter the museum; a painting by the artist, *Landscape in the Colors of a Pear* (1940), hangs in the East Gallery.

Other wonderful works in the exhibition included prints by Walt Kuhn, George Bellows, William Sharp, Reginald Marsh, Lester Hornby, Craig McPherson and Carol Wax, to name but a few. There was also a photograph by Julian Hyman, *Circles, Beauborg, Paris* (1979) from “Portfolio 1,” a color photo of crowds in the square outside the Centre Pompidou watching street performers, and a sculpture by Elaine Hyman entitled *Looking Out* (c. 1985), an abstracted figure carved in African wonder stone of a nude woman looking out through a small window.

Following our visit to the print show, Gail Stavitsky took those present in to see *Roy Lichtenstein: American Indian Encounters* (also October 16, 2005-January 8, 2006). Co-curated by Stavitsky and Curator of Native American Art Twig Johnson, the show was a revelation to many who thought they knew Lichtenstein’s work. The exhibit featured two bodies of work, the first done in Cleveland in the 1950s and the second done between 1979 and 1981. The former was influenced by the work of American artist George Catlin (1796-1872) who spent a number of years documenting the Plains Indians. A hand-colored lithograph from 1845 was on view, as well as a number of Native American artifacts. Lichtenstein always worked from reproductions, with themes of clichés and stereotypes—teepees, bows and arrows, feathers and the like. The style was Cubist, and there were several prints among the selection of works: *Two Sioux Indians* (1952), *A Cherokee Brave* (1952) and *Two Indians (Two Indians with Birds)* (1953)—all woodcuts. The later work was a series of large-scale paintings, influenced by Max Ernst, who collected kachina dolls. These figurines formed a link, for Lichtenstein, between Surrealism and Native American

art. Andy Warhol was working on Indian subjects at the same time (he and Lichtenstein were very close friends). *Face and Feather* (1979) and *Indian Composition* (1979), both oil and magna on linen, include zig zags, cross forms, checkerboards and other sorts of patterning also evident on Acoma pottery, displayed in cases nearby. The exhibition was perfect for the Montclair Museum, which specializes in American and Native American art.

Allison Tolman Presentation on Contemporary Japanese Woodblocks Tuesday, January 17, 2006

Gillian Greenhill Hamum

Members of the Print Club of New York and their guests had a rare treat in January when we were hosted by Allison Tolman, an expert on Japanese prints and current President of the Ukiyo-e Society, for a talk and print viewing at her Studio/Apartment on West 50th Street.

Ms. Tolman, who studied at Yale, was raised in Japan, where her parents first went as members of the diplomatic corps. While there, they became interested in contemporary Japanese printmaking and began not only to collect prints, but also to help Japanese artists to sell their prints to a wider audience. Today, the Tolmans have a gallery in Tokyo and a representative office in Shanghai.

Contemporary Japanese artists, including those involved in printmaking, are working in all media and have access to all kinds of presses; however, because we so often associate the woodblock tradition with Japanese prints, Ms. Tolman told the group that she had decided to focus her presentation on that medium.

She began by showing several exquisite examples of traditional 19th century Japanese woodblocks, including examples by Hiroshige and Hokusai. These works were loaned by Joan Mirviss, Ltd. for the presentation. Ms. Tolman pointed out that the early woodblock artists did not carve their own blocks or make their own prints. Professional block cutters and printers did this work, under the close supervision of the master. Every color required a different block, and editions were not numbered. It is conjectured that thousands of some popular images were printed.

By the early 20th century, Japanese artists were beginning to actually make their own prints. The year 1912 marks the beginning of the movement for artists to carve their own blocks and do their own printing. Hiroshi Yoshida, a member of a family with multiple generations of woodblock printmakers, created a 1935 print of cherry blossoms that we were able to examine. It is marked "self printed" and is signed in English. In this case, Yoshida would have cut the block, chosen the paper and printed the edition himself. Another print, from the 1940s, depicts a scene showing the traditional flying of the carp banner on "Boys' Day." This artist, Kawase Hasui, also did his own printing. We also looked at a large 1960 woodblock print of a tree by Hiratsuka Unichi—larger than most Japanese prints, it was bold in its black and white graphic quality.

Turning to the contemporary work, Ms. Tolman began by showing several prints by Clifton Karhu, the most popular and successful printmaker in Japan today. Ironically, Karhu is not Japanese; he came from Duluth, Minnesota and is of Scandinavian extraction. He went to Japan in 1954 as a missionary and decided he wanted to become a printmaker. His images make reference to traditional, 19th century Japanese printmaking in their choice of subjects and their wonderful, rich use of color. *Country Temple* (1982) is a lovely snow scene; *Asanogawa Trees* (2001) almost looks like stained glass. Karhu generally makes editions of 50 and uses all sorts of wood, including plywood, for making his blocks.

Hidehiko Goto makes simple, yet powerful, abstract works. Hasegawa Yuichi lives in the country and is inspired by nature, but also works in an abstract style. He uses a single block and keeps digging deeper and deeper into it. His editions are small, generally 18 or 22, and he uses special, handmade paper that he coats on the back with persimmon juice—a technique long used to add strength to the paper fibers. Ray Morimura, by contrast, is drawn to traditional kinds of subjects: fairs, festivals and temples. His work is highly patternized. One huge print, *Kamakura in Medieval Times*, includes recognizable "landmarks," like the famous Buddha statue there, but also emphasizes the play of pattern against pattern.

There are also some very successful women working in the woodblock medium today. Naoko Matsubara had a recent show at the Royal Ontario Museum in Toronto. Her father was a Shinto priest. Much of her work has to do with trees (the Shinto religion is very tied to nature). She attacks her blocks with vigorous carving and has papers specially made for her. She has traveled to Tibet and a tanka-inspired design, *Tibetan Monastery*, was among the examples of her work on view.

Yoshikatsu Tamekane's work combines woodblock with collagraph. The subjects of these large-scale, abstract pieces are imaginary landscapes. The textures are exquisite, and many of the works are sprinkled with gold. Kawachi Seiko has created a sort of humorous play on Hokusai's famous Great Wave (from his series *36 Views of Mt. Fuji*), itself a humorous scale-reversal of traditional Chinese landscape painting, making Seiko's work a sort of joke-on-a-joke.

Ms. Tolman was asked about the market for this contemporary work in Japan. She replied that Japanese corporations are just beginning to collect Japanese contemporary art, and that Karhu is the most popular artist, among those her family represents, with corporate buyers. Ironically, foreigners have led the way in collecting contemporary art in Japan; however, the tide is beginning to turn. In the last census, over 40,000 Japanese listed their professions as "artist." No printmaker has yet been made a "National Treasure," although there are several who could be seen as worthy of such a designation.

In addition to being an extremely knowledgeable speaker, Ms. Tolman was also a wonderful host—serving members wine and cheese and making us feel very welcome in her lovely apartment, with its breath-taking views of the New York skyline and harbor. We are most appreciative of her hospitality.

The 15th Annual IFPDA Print Fair Collectors' Tea, hosted by the International Fine Print Dealers Association Friday, November 4, 2005

Gillian Greenhill Hannum

Members of the Print Club of New York were fortunate, indeed, to be guests of the International Fine Print Dealers Association for an elegant Collectors' Tea (complete with cucumber sandwiches) in the sumptuous Tiffany Room at the Park Avenue Armory during Print Week 2005. The event was to commemorate the 15th year of the IFPDA Print Fair and to honor print clubs and societies. The tea, which allowed New Yorkers to meet and mingle with members of print clubs from across the country, also included a complimentary admission to this year's Print Fair. We thank Michele Senecal, Executive Director of the IFPDA, for this opportunity.

This year's Print Fair was a veritable treasure trove of wonderful images, far too numerous to do justice to in this brief column. The best this reviewer can do is to mention some of the booths that drew her in and some of the work that was showcased.

Arion Press of San Francisco was displaying Jim Dine's 1997 *Ape and Cat* portfolio of 18 photogravures. Crown Point Press, also of San Francisco, featured a large sugarlift aquatint by Nathan Oliveira in shades of orange—a single figure titled *Angel Rocker* (2005) that was especially powerful. Fitch-Febvrel Gallery of Croton-on-Hudson, New York, attracted viewers and purchasers with a gorgeous selection of etching and aquatints by Erik Desmazières. Mixografia of Los Angeles, which prints and publishes fine art prints in deep relief on handmade paper using a process developed in 1973 by Luis Remba, had a compelling display of John Baldessari's 3-D *Stonehenge* series. Stone and Press Gallery of New Orleans included Fred Mershimer's 2003 mezzotint of Grand Central Terminal—*Above the Rush*. Albuquerque's Tamarind Institute, a non-profit lithography workshop, featured a series of lithos of flower petals by Willie Cole. Tandem Press of Madison, Wisconsin, hung Sam Gilliam, Benjamin Edwards, Judy

Pfaff, David Shapiro and Robert Cottingham.

Among New York City galleries and dealers, a powerful Käthe Kollwitz *Self Portrait* drew one into the booth of Galerie St. Etienne. Gemini G.E.L. at Joni Moisant Weyl hung an eight-panel black and white lithograph series by Ellsworth Kelly and a 3-D screenprint and construction by John Baldessari. Hirschl and Adler Galleries had their elegant, dark green display space mostly filled with black and white prints by artists such as Stuart Davis, Childe Hassam, Thomas Hart Benton and Edward Hopper. However, a punctuating note of color was provided by Josef Albers' prints. Jim Kempner Fine Art was featuring work by Chuck Close, Robert Rauschenberg, Ellsworth Kelly and Robert Motherwell. Marlborough Graphics was showing exquisite color woodcuts by Richard Estes and Bill Jacklin's Venetian monoprints, as well as work in photogravure by several contemporary artists. The Old Print Shop, which had pride of place as one entered the fair (Robert K. Newman served as President of the IFPDA this year), featured John Sloan, George Bellows and Michael Lewis, as well as contemporary artists Linda Adato, Robert Kipniss and Michael Di Cerbo, to name but a few. Pace Prints also had Dine and Close but lured this reviewer with a gorgeous Helen Frankenthaler 16-color, *ukiyo-e* style woodcut, *Japanese Maple* (2005). Mary Ryan's display was eye-catching with Donald Sultan's bold, colorful color woodcuts of flowers, Wayne Thiebaud's ice cream cones, and works by May Stevens, Kiki Smith, Eric Fischl and David Hockney. Susan Teller showed both industrial realism and modernism.

International highlights included The Fine Art Society Plc of New Bond Street, London, which hung an eye-popping Patrick Heron screenprint as well as Whistler etchings of Venice. Jörg Maass Kunsthandel of Berlin had a wonderful display of Brücke prints—Ernst Ludwig Kirchner, Erich Heckel, Max Pechstein and Karl Schmidt-Rotluff. The Parisian galleries, as always, drew large crowds.

This brief commentary hardly does justice to this year's Print Fair, held in the Seventh Regiment Armory at Park Avenue and 67th Street, the catalogue of which lists some 90 galleries and dealers. The best that can be said is that, if you missed this year's Print Fair, be sure to plan ahead for 2006—nowhere else will you have the opportunity to see so many fabulous images all conveniently located in a single, climate-controlled space!

Submissions Welcomed

Gillian Greenhill Hannum

Items for "Member Notes" and "Upcoming Events," as well as articles and reviews for consideration, may be sent to the editor of the *Print Club Newsletter* at hannumg@mvil.edu. The best format is as a Word

attachment to an e-mail message. While we cannot guarantee publishing every submission due to space constraints, the newsletter staff welcomes your input. The next issue comes out in mid June, following our annual meeting. Contributions should reach the editor by the end of May 2006.

Prints With/Out Pressure: American Relief Prints From The 1940s Through the 1960s

A Talk and Exhibit Tour by Margaret Glover, Librarian III, New York Public Library

Gillian Greenhill Hannum

On Tuesday evening, January 10, Print Club members were invited by the International Fine Print Dealers Association to attend a talk and tour of the New York Public Library's wonderful print show, on view in the Print and Stokes Galleries from October 28, 2005 through January 29, 2006. Margaret Glover, a member of the Print Room staff since 1987, was our guide. She began by telling those assembled that the library's Print Room, which dates from 1900, is the oldest in the city. Its current home dates from 1911, and the collection is comprised of some 200,000 prints and is still growing. Most of the prints in the *Prints With/Out Pressure* show were purchased or donated at the time during which they were made, although a few are more recent acquisitions. Glover noted that we would see many immigrant artists represented as this was a period during which many Europeans came to America.

The initial wall was a "precursor" grouping that featured wood engravings. This medium, around since the 15th century, was used for book illustrations because images could be printed simultaneously with text. Below, in a beautiful glass case dating to the time of the building's construction in 1911, were samples of actual books illustrated using this technique.

The first section of the exhibition featured a number of woodcuts: a post-WPA example of Lozowick—*Barge Canal—Harlem* (1950) and a Gustave Baumann color woodcut issued in 1943 by The Woodcut Society of Kansas City, titled *Cordova Plaza*. Indeed, the exhibition brochure notes that print clubs and societies "played a significant role in the development and appreciation of graphic arts in the United States in the first half of the 20th century." Two lovely color woodcuts by Luigi Rist—still lifes of fruit—reveal a Japanese approach.

Will Barnet was featured on the next section of wall with two wonderful woodcuts from 1939: *The Butcher's Son* and *Early Morning*. These works were both purchased from the artist and are on a wonderful gray paper. Eva Hesse, a German-born artist who made very few prints, and those in small editions, was represented by an un-

dated, undated color woodcut (possibly from the mid-1950s) that was bold and abstract, featuring complementary colors. An early Cy Twombly from his time at Black Mountain College, a linoleum cut book cover for *The Song of the Border Guard* by Robert Duncan, dates from 1952.

Carol Summers' large color woodcut from 1967, *Rajasthan*, commanded the end of the opposite hallway. Its simple, bold shapes were "painted" with an ink roller. Nearby hung three Josef Albers relief prints, all done in 1944: *Astatic*, a woodcut from plywood, *Contra*, an elegantly simple linoleum cut, and *Involute*, a relief print from cork. Indeed, it was Print Room director Roberta Waddell's desire to add these Albers prints to the NYPL collection that provided the inspiration for the exhibition, as she looked to see what else the library owned from this period. Adolph Gottlieb's untitled color woodcut in the exhibition dates from the same year.

Other highlights of the show were John Ross's bold 1959 color cardboard relief print, *Duomo*, and wife Clare Romano's color woodcut of *Pebbles and Side Pools of Truro* (1963). Another husband-wife pairing featured the work of Leona Pierce and husband Antonio Frascioni.

Chinese-born Seong Moy was represented by five blocks and the final editioned print of *Two Circus Acts in One*, a color woodcut from 1953. The edition was issued by the International Graphic Arts Society; it really allows the viewer to understand how a color woodcut is "built."

Finally, among the more unusual techniques represented in the show was the cellocut—a print made by diluting celluloid with acetone and pouring it onto a smooth surface like a metal plate. The thickness of the matrix can be varied, and once it has hardened, it can be worked with etching or woodcut tools. A series of five cellocuts by Ukrainian-born Boris Margo showed the variety of effects to be achieved using this technique. Indeed, Margo sometimes further etched his "plates" by spraying on more acetone, even while he was working the hardened matrix.

The exhibit was a rich and varied presentation of American prints from the mid 20th century, and Ms. Glover's presentation was interesting and informative. We are most grateful to the IFPDA for inviting our members to participate in this wonderful event.

The Prints of Félix Buhot: Impressions of City and Sea

—press release from the National Gallery of Art, courtesy of Gregory Jecmen

Among the most original prints made in France in the late 19th century are those created by artist Félix-Hilaire Buhot (1847–1898), who became famous for reproducing the impressionistic effects of rain, snow, mist, and fog. Along with Edgar Degas and Camille Pissarro, Félix Buhot numbers among the most

experimental printmakers of his day. **The Prints of Félix Buhot: Impressions of City and Sea** presents more than 65 prints and drawings of the artist's two favorite subjects, urban and seaside scenes. Organized by the National Gallery of Art, Washington, the exhibition is on view September 4, 2005, through February 20, 2006, in the West Building, ground floor galleries.

The National Gallery of Art's outstanding collection of over 100 Buhot prints and drawings—which is featured

in this exhibition—is distinguished by its quality and the number of variant and rare impressions of major Buhot subjects. Nearly two-thirds of the works in the exhibition are gifts or promised gifts to the Gallery from Helena Gunnarsson, one of the most important collectors of Buhot's work today. Also included are gifts from Washington artist Jacob Kainen (1909–2001) and promised gifts from his wife Ruth Cole Kainen, as well as selections from the Gallery's Rosenwald collection and other donors.

"There is much to be learned from Buhot about the printmaker's art," said Earl A. Powell III, director, National Gallery of Art. "We are indebted to our donors, in particular Helena Gunnarsson, for their generosity in making a gift to the nation of the best of Buhot's work."

The Exhibition

The Prints of Félix Buhot: Impressions of City and Sea is the largest exhibition in the United States of Buhot's prints since the Baltimore Museum of Art's exhibition of 1983 and the first major exhibition since the 1998 French exhibition marking the centenary of Buhot's death.

Buhot's approach to printmaking, in which he explored the unique aspects of etching, was very painterly: he called his prints "paintings on copper." In the exhibition, multiple impressions of the same print are shown side by side—some in pairs, but many with three, four, or five in a group—in order to demonstrate Buhot's variations in technique.

A true printmaker's printmaker, Buhot delighted in all the technical variables, and regularly combined multiple processes to produce a single print. He employed the more traditional techniques of etching, drypoint, and aquatint with several less familiar methods that gave even greater tonal variation. Buhot also deliberately used different inks and papers for varied effects.

The first half of the exhibition presents Buhot's "city" prints, and the second, his sea and seaside prints, each section in chronological order. Buhot turned to his immediate neighborhood in and around the boulevard de Clichy in Montmartre, Paris, for inspiration for his prints of everyday city life. He portrayed the varied street life not only in different seasons, such as *Winter in Paris* (1879), but also in moments of public display, from *National Holiday on the Boulevard de Clichy* (1878) to *Funeral Procession on the Boulevard de Clichy* (1887). The exhibition includes many rare and unique prints, such as the one-of-a-kind print *Place Pigalle in 1878* (1878), inscribed as unique by the artist, or a rare impression of *National Holiday on the Boulevard de Clichy* (1878) printed in color with gold margins. Buhot's city views also include London scenes such as *Westminster Palace* and *Westminster Bridge* (both 1884).

Buhot's love for the sea is revealed by the many prints in which he explored its ever-changing atmospheric conditions and moods. His boat trips to England inspired two of his most characteristic prints, *A Pier in England* and *Landing in England*, both from 1879. The exhibition

includes what Buhot considered his best impression of *Landing in England*; he wrote he would only sell it to a true print connoisseur who would appreciate its beauty.

The exhibition also includes several striking drawings by Buhot, such as his preliminary drawing for the Frontispiece for "*L'Illustration Nouvelle*": *The Burial of the Burin* (1877), shown with the resulting print. *Fan with Wildflowers* and *Butterflies against the Norman Coast* (c. 1875), a colorful watercolor on silk, is an early example of Buhot's painterly approach. Unlike many contemporary printmakers who disliked photography, Buhot heartily embraced the medium and used it as a creative aid. The lithograph *Victoria Clock Tower, London* (1892) was based on a series of photographs Buhot commissioned from a friend.

Buhot's most original contribution to the formal aspects of printmaking is what he termed *marges symphoniques* (symphonic margins). These illustrations became an integral element that amplifies the main subject of the print. *National Holiday on the Boulevard de Clichy* (1878) was Buhot's first major print to have a symphonic margin. He created two different margins for *The Cliff: Saint-Malo Bay* (1886/1890) both versions of which can be seen in the exhibition. The major lithograph *Fisherman's Cottage* (1892) also has this distinctive feature.

The Artist

Born in 1847 in the small Normandy town of Valognes, in northern France, Buhot moved to Paris in 1865, where he enrolled in the *École des Beaux-Arts* to study painting and drawing under various artists. The young artist initially made his living by decorating fans and illustrating lithographic sheet music. He learned to etch by 1873 and quickly established himself as a successful printmaker. Buhot lived and worked most of his life in Paris, with frequent visits back to northern France. He also made extended trips to England, where he met Henrietta Johnston, whom he married in 1881.

Buhot achieved success for his prints at the annual *Salons* between 1875 and 1886, and a number of his works were published in leading periodicals and books. Buhot also found critical acclaim and support for his prints in the United States, particularly after his first one-man exhibition was organized by the New York print dealer Frederick Keppel in 1888. By 1892 Buhot had ceased making prints, and in 1898 he died prematurely at the age of 51 after suffering prolonged bouts of deep depression.

Curator

The exhibition curator is Gregory Jecmen, assistant curator of old master prints, National Gallery of Art.

Permanent Collection

Buhot prints in the National Gallery of Art's collection that are not part of the exhibition can be seen by appointment in the Print Study Room, East Building, Monday–Friday, 10 a.m.–12:00 noon, and 2–4 p.m.; call 202-842-6380 to schedule an appointment.

Exhibition Reviews

Paper Museums: The Reproductive Print in Europe, 1500-1800, Grey Art Gallery, New York University, September 13 - December 5, 2005 (exhibition, catalogue and symposium)

Mary Lee Baranger

Catalogue of the same title, edited by Rebecca Zorach and Elizabeth Rodini, Chicago, IL, The David and Alfred Smart Museum of Art, University of Chicago, c2005.

"A Treasury of Excellent Things, Reviewing the Paper Museum," Symposium, Institute of Fine Arts, New York University, Saturday, November 5, 1:30-5:30.

The Catalogue

The preface to the catalogue best describes the purpose and scope of the exhibit:

"In an age when digital imagery circulates at lightning speed and in quantities unimaginable to Cassiano del Pozzo, the mastermind behind the original "paper museum," it is important to remind ourselves of much earlier and no less extraordinary technologies for reproducing images.... As prints proliferated and circulated throughout Europe, they forged an ever-widening visual culture, a common currency accessible to all." Cassiano del Pozzo, a scholar and a diplomat, started but never finished a corpus of prints reproducing (or translating) famous works of art. The ambition was taken up over the centuries, with these prints being prime influences on the artists of Italy and European countries.

The exhibit, the symposium and the catalogue together presented examples of prints which show the complex aesthetic, legal and creative issues in the practice of reproducing, copying or varying the great paintings and sculptures of contemporaries, or the past, including ancient Greco-Roman sculptures, and even other prints. The subject is so vast that I will simply describe some of the topics covered in the catalogue, and then the symposium.

The Introduction to the catalogue ("On Imitation and Invention: An Introduction to the Reproductive Print" by the editors) presents the explosion of print making by contrasting the first and second editions of Vasari's *Lives of the Artists*. In the 1550 edition, prints are mentioned only a few dozen times; in the second edition of 1568, almost two hundred times. The most important artist doing reproductive prints at this time was Marcantonio Raimondi who, with others, made prints of most of Raphael's works. He also popularized the works of Albrecht Dürer and Lucas van Leyden. These prints (and those of the next several hundred years) did not have the negative connotation of "copies" that they would have in our time. They were legitimate homage to the "originals" and considered important by the "original" artists in establishing their oeuvre and popularizing their work. Indeed, artists

worked with the printmakers, often provided drawings based on the "original" work, or, like Rubens, hired their own printmakers. Printmakers, who signed their work at times using the Latin term "sculpsit," became intermediaries in the famous 16th century debate over the superiority of painting or sculpture. Indeed, Giorgio Ghisi's print after Michelangelo's Prophet Ezekiel in the Sistine Chapel, makes the painting look like sculpture.

In the next chapter, further issues of "Creativity, Authenticity, and the Copy in Early Print Culture" are considered by Alexandra M. Korey. Numerous comparisons show successive generations of an image, with left/right switching of little interest, except in correcting a monogram such as Dürer's so the letters read in the right direction. (More on this below in Peter Parshall's talk.) The printmaker considered his technique to be an important personal contribution, as when Ugolino da Carpi claimed protection from the Venetian Senate for his 1516 "invention" of the chiaroscuro print, using layers of tone (shading) and line blocks printed one on top of the other. (Lucas Cranach the Elder had been using the method already in 1506-1507.)

An important contribution is the chapter on "The Female Printmaker and the Culture of the Reproductive Print Workshop" by Lia Markey. A number of women are known by name and were able to work in family workshops, under the tutelage of fathers or brothers. However, they did attain their own identity and several went far in making creative variations of the "original" being reproduced.

Sarah Cree presents the very important subject "Translating Stone into Paper: Sixteenth- and Seventeenth-Century Prints After Antique Sculpture." Ancient marbles unearthed in Rome, and placed in the Belvedere of the Vatican or on the Capitoline, were primary images desired by artists and collectors. The Laocoon, the Apollo Belvedere, the Cleopatra (Ariadne), the Farnese Hercules, the figure of the Emperor Commodus as Hercules were all crucial to establishing the classical canon taught by the Italian and French academies, and defining "good taste" for collectors and connoisseurs for centuries.

The last chapter, "Conspicuous Imitation: Reproductive Prints and Artistic Literacy in Eighteenth Century England" by Dawna Schuld, deals with the role of Claude Lorrain's "Liber Veritatis," a collection of prints by Claude to document and protect his own oeuvre. This collection was acquired by the Duke of Devonshire and then reproduced by Richard Earlom. Turner, subsequently recognizing the importance of such self-definition, created his own "Liber Studiorum." The taste for the fruits of the Grand Tour came to include the prestige of owning such catalogues, even if the paintings themselves hung on grander walls.

The Exhibit

Of necessity, the installation at the Grey Art Gallery does not reproduce the first showing in Chicago, though the general outlines are followed, and the wall text is extracted from the catalogue. Due to space restrictions

and over-simplification, the exhibit needs the catalogue for full understanding. Nonetheless, we are grateful to New York University for providing a venue for this survey, with prints from the Smart Museum as well as loans from other major collections. The chance to see variations side by side is very valuable and allows understanding of the nature of these prints. As exhibits are ephemeral, it is fortunate that the catalogue illustrates all the prints and puts them into their historic context. The arrival of the show in New York was the occasion for the symposium.

The Symposium

The speakers and the topic were ably introduced by the Institute of Fine Arts' Steinhart Director, Mariët Westermann. Peter Parshall, Curator and Head of Old Master Prints, National Gallery of Art, asked "Why Reproduce Backwards?" It seems left-right orientation of prints was not of great import in these centuries, except where an inscription had to be read correctly, or the right hand on a sword or in blessing had to be maintained. Our sensitivity to the "right" orientation may be due to our focus on written text.

Lisa Pon, Assistant Professor of Art History, Southern Methodist University, discussed "Raphael and the Reproductive Print." The difference between Raphael's paintings and the prints was vividly illustrated by quoting Goethe. He, of course, knew the Stanza della Segnatura from Raimondi's prints. He found it hard to adjust to the "dirty" paintings. The prints' purpose was to render the composition and the motifs clearly, even if leaving out much of the painted quality. (In later centuries, other print techniques allowed closer emulation of paintings' effects.) The prints gave Raphael's name in added plaques, not present in the paintings. The purpose was to establish authenticity, more important than an "exact" copy. Even as late as 1888 in France, three decades after photography could have been used, Delaborde used Raimondi's prints as illustrations.

Walter Melion, Candler Professor of Art History, Emory University, spoke next on "The Religious Function of Hendrick Goltzius's Meesterstukjes." (This very interesting subject was not dealt with in the exhibit.) A series of five prints, typically used for pedagogy in churches, represented episodes in the Life of Christ. The astonishing tour de force of Goltzius was his "quotation" of the styles of five different artists of the past: Dürer, Parmigianino, Raphael, Bassano and Lucas Van Leyden. In four cases, he did versions of existing prints by those artists. In one case, he invented an entirely new composition in the style of the artist being evoked.

Suzanne Boorsch, Curator of Prints, Drawings, and Photographs, Yale University Art Gallery, presented "It All Began with Titian—A Cautionary Tale about Reproductions." She examined the successive generations of prints after Titian's *Triumph of Faith*, in which it is difficult to establish the sequence. Five wood blocks traveled from hand to hand and different publishers in both Italy and the North, with careless copies introducing errors. One seeks evidence even in worm holes to judge date and authenticity.

Stephen Bann, Professor of History of Art, University of Bristol, and Safra Visiting Professor, CASVA, dealt

with the latest period, the 18th and early 19th centuries: "From Bervic to Henriquel-Dupont: Changes in the Status of Reproductive Engraving in Post-Revolutionary France." This period saw a change in the support system for the production of prints and their distribution. The Academie des Beaux Arts had awarded Rome study prizes for engravers, giving them a status like that of the other artists. This is in keeping with the importance placed on the reproduction and dissemination of important works of art. In the 19th century, the major publishing firm Goupil became the principal patron, commissioning prints directly. Luigi Calamatta, an Italian, worked for years on exquisite prints of the *Mona Lisa*, and Ingres' *Virgin with King Louis*. The Louvre was also commissioning prints of works in its collection to be used as diplomatic gifts. (In this period in the United States, huge collections of prints were formed, and eventually donated to our museums and libraries.) Bervic and Henriquel-Dupont participated in new systems: private subscriptions, such as those made by the Société des Amis des Arts. These extremely fine prints sometimes took a decade or two to produce.

The Symposium concluded with a panel discussion and questions from the audience. Given the importance of the long tradition of reproductive prints, which were beautiful and collectable for so many centuries, your reviewer asked at what point did they fall out of favor? The answer is not that they were supplanted by photography, but rather by the modern cult of the genius of originality. They fell out of favor at the same time that our museums banished plaster casts of sculpture. And of course, our own Print Club commissions original art, not reproductions, as would have been the case in the 19th century.

Contemporary British Printmaking Brownson Gallery, Manhattanville College, Purchase, NY, October 7 - November 4, 2005

Gillian Greenhill Hannum

The cry, "The British Are Coming!" could be heard throughout the corridors of the Manhattanville College Art Department last fall. However, this was no call to arms. Rather, it marked the excitement surrounding a small, but choice, exhibition of contemporary British printmaking, organized by faculty member Jim Frank. Frank had gotten to know one of the artists, Eric Great-Rex, some 25 years ago when the English artist came to Pratt Institute on a Fulbright, and this friendship provided the impetus for the show. The exhibition included work by ten artists, three of whom came to Purchase for the opening and to give artist talks on October 12. Mark Hampson, Senior Tutor at the Royal College of Art in London, was accompanied by Great-Rex and Lesley Logue, both Senior Lecturers at the University of East London.

Hampson began the presentation by saying that the ten artists included in the show represent a good cross-section of what is going on in contemporary British art. He noted that there was a lot of figuration, narrative art and

humor in the exhibit, all of which have quite a tradition in England. Indeed, the contemporary work gives a lot of “nods” to the history of art, especially to William Hogarth—grand daddy of British prints. Hampson said that a lot of the attitudes that existed in the 18th century can still be seen in British prints today: the idea of prints as entertainment, prints as a more “democratic” form of art (due to their existence as multiples and their affordability), and the appeal of narrative themes. He noted that post-modern notions of appropriation have led many contemporary artists to engage in a sort of mixture of “pirating” and “homage.” Hampson also noted that there is a return to “craft” and a revival of interest in traditional methods in Britain today. A decade ago, many art colleges sold their old presses in favor of going digital, which they saw as the future of printmaking. Today, they are buying back the presses, and artists are combining traditional techniques with digital ones.

Eric Great-Rex said that Damien Hirst and other contemporary British artists who have made international names for themselves and established an English avant-garde have had a powerful impact on the print world as well. He noted that Grayson Perry, one of the artists in the show, who was represented by a pair of linocuts of *Mr. and Mrs. Perry as New Englanders* (2005)—a wonderful pair of pendant portraits of the type done by early Colonial limners, won the prestigious Turner Prize in London in 2003 when he exhibited ceramic and print hybrids. Perry is best known as a ceramicist, but he works in a wide range of media, including print, embroidery and photography. Great-Rex, himself, was represented in the exhibition by a series of works combining ceramics and inkjet transfer, such as *The Invisible Cathedral*, a 12 x 12” ceramic plate with what appears to be a family photo at its center

and the words “I have a story for you that will make you believe in God” and “The Invisible Cathedral” inscribed around the edge. Indeed, Eric Great-Rex noted a general difference in scale between British and American art work; “everything is bigger in America,” he said. He felt this was because the economic scale was different here. He also noted a resurgence of pride in the British print. The impact of the Saatchi collection has been enormous, he said.

Lesley Logue, who hails from Scotland, showed work that combined woodcut with digital photography. Her *Gladiator Boy* and *Battle Hats* (both 2005) incorporate simple woodcut images of children with photographs of swords and helmets of various types. She explained that funding for printmaking is especially strong in Scotland, where half a dozen print collaboratives have existed for a decade or more. Logue also felt there were more artist-run galleries in the U.K. than in the U.S.

Other artists included in the exhibition were Chris Wraith, represented by mixed-media collage; Paula Rego, whose lithographs *The Life Room I, II and III* (2005) were wonderfully whimsical; Adam Dant, who exhibited chiaroscuro relief prints such as *The Academy for the Improvement of the French Language* (2003) showing a group sitting at a sidewalk café; Rob and Roberta Smith, whose screenprints reveal an interest in typography; Cornelia Parker, represented by an abstract etching—*Spitting Sugar I* (2003); and Tim Mara, a Dublin-born artist who was a Professor of Printmaking at The Royal College of Art until his untimely death in 1997. A color catalog was published by Brownson Gallery for this exhibition and includes essays by Mark Hampson and Eric Great-Rex, in addition to the participating artists’ biographies and illustrations of their work.

Electronic Communications

Members with e-mail access who have not signed up for The Print Club of New York’s electronic communications are urged to do so. *The International Print Collectors’ Societies (IPCS) Newsletter* is published electronically twice a year, in January and July. The January 2006 issue was distributed in early January to all Print Club of New York members on our e-mail roster. In addition, we sometimes receive invitations to events where the lead time is not

sufficient to prepare and distribute a mailing. These opportunities are also disseminated to members electronically. The IFPDA-sponsored gallery talk at the New York Public Library is a recent example.

If you are not on the Print Club’s listserv and would like to be, please contact Board member Natalia Kolodzei at kolodzei@kolodzeiart.org.

Member Notes

Club member Marvin Bolotsky of Four Winds Fine Art presented a Holiday Show of Eastern European Prints at Kathy Caraccio’s Printing Studio, from December 9, 2005 through January 16, 2006. Kathy Caraccio is a renowned master printer with a studio on West 39th Street.

Print Club Board Member Stephen Fredericks and The New York Society of Etchers, Inc. organized *The Winter Print Salon 2005*, which was on view at The Garage on 8th Street in Park Slope, Brooklyn, from December 10, 2005 through January 27, 2006.

The Print Club of New York, Inc.

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