

The Print Club of New York^{Inc}

Winter 2007

President's Greeting

Leonard Moss

On Saturday, January 13, 2007, over 400 artists, curators, gallerists and print collectors gathered at the Mason Gross School of the Arts in New Brunswick, New Jersey, to celebrate changing the name of the Rutgers Center for Innovative Print and Paper (RCIPP) to the Brodsky Center in honor of the vision, creativity and tireless effort in support of the arts of its founder, Judith K. Brodsky.

The atmosphere was gala with works of art donated by renowned artists on all the walls of the main gallery. Judy had helped so many with their careers, as teacher and by providing them with the opportunity to create their works of art at the Center. To show their love and appreciation, 23 renowned artists who had worked at the Center over the past 20 years donated their personal treasures to the live auction conducted that evening for the benefit of the Brodsky Center endowment fund. Other donated works were sold in a silent auction.

There was an atmosphere of anticipation as guests browsed through the works of art in the main gallery, thinking to themselves, "How much am I willing to bid for the *Self-Portrait* in pulp pochoir by Chuck Close, or maybe I should try for the *Glitzy Fan* in acrylic, glitter and fabric on paper by Miriam Schapiro?" Faith Ringgold's *Joan and Henry*, mixed media sculpture, painted gourds, with fabric clothes by Willi Posey, attracted considerable attention.

I myself looked longingly at *Enclosure* (1959), watercolor and tempera on transparent paper by Will Barnet. Will

considered the historical work his special contribution to the American abstract movement and kept it in his private collection until the gala. Will, age 95, was among the guests that evening, escorted by Stephen Fredericks, Print Club of New York Board member.

In the several smaller galleries on one side of the main hall were works to be included in the silent auction, with tablets hanging below them for write-in bids. On the other side were recently published works by the RCIPP, including 12 prints by well-known women artists to be included in the larger *FemFolio*, and other recent editions, including the 2005 Print Club of New York commissioned print, *Gossip* by Elizabeth Catlett, and the 2006 commissioned print, *Oasis* by Joan Snyder.

Nicholas Lowry, President of Swann Galleries, conducted the auction with humor and expertise. *Sweet Dreams*, rubber tires and wood by Chakaia Booker, occasioned the most spirited bidding. *Receiver*, an artist's book with 22 etchings by William Kentridge and poetry by Wislawa Szymborska, was not far behind. Other works sold at auction included *Black Moccasins*, etching on handmade paper, handwork shellac, and linen thread by Lynne Allen; *Malcolm X Speaks for Us*, watercolor and tempera on transparent paper by Elizabeth Catlett; and *Modern Music*, acrylic, sparkles, rosebuds on panel (8" x 16") by Joan Snyder. Eventually, all donated works were sold.

After the auction, guests cheerfully climbed up to the fourth floor studios where the dining took place, chatting all the while, then later cheerfully walked down again. Many guests remarked that we were one large print-collecting family, united by Judy's energy and leadership.

Our relationship with Judy Brodsky began through a Print Club Artists' Showcase. Carson Fox presented at a showcase and suggested that Lynne Allen present at another. Lynne, in turn, suggested that we meet Judy at her home, where she was offering RCIPP prints for sale. So, nine years ago, my wife Muriel and I met Judy, bought a diptych, a large June Wayne lithograph and another large print, ran out of wall space, and became close friends with Judy. Lynne Allen subsequently became the Center's director from 2000 – 2006, and is now the Director of the School of Visual Arts at Boston University.

The Board of Directors of The Print Club of New York is proud that Judy Brodsky is an active member of our organization. She has addressed us on two occasions, once to discuss a portfolio of prints created at the RCIPP, and again in partnership with June Wayne to show us some of the works of art that June donated to RCIPP.

On January 18th, the Brodsky Center introduced their fellowship recipients for this year. As one of their first official actions, the Brodsky Center named a fellowship in honor of our late and dear Print Club member, Elaine Hyman, who was also on the RCIPP Advisory Board.

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, NY 10163
Tel: (212) 479-7915

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Recent Club Events

Thirteenth Annual Artists' Showcase The National Arts Club, October 10, 2006

Gillian Greenhill Hannum

The Print Club of New York's annual juried Artists' Showcase is among the club's most popular events each fall. Held at the venerable National Arts Club on Gramercy Square, this year's event did not disappoint the sizeable crowd who gathered to hear the artists speak about their work and to look through and buy from their portfolios. The idea behind this event was to bring to the attention of collectors the work of artists who do not have major gallery representation in New York City. Each spring and summer, members of the Events Committee visit various print shops and studios to see the work of a wide range of print artists. This year, the work of over 100 artists was viewed. Some were then invited to submit slides for consideration in the final round of jurying. The committee must then select five artists to present to our club members. This year those selected were: Gowoon Kim, Bernard Zalon, Justin Sanz, Brian Knoerzer and Chunwoo Nam.

In his welcoming remarks at the opening of the presentation, Print Club President Leonard Moss announced that this year, each of the five presenters is being given an honorarium in Elaine Hyman's memory. The president then turned the podium over to the Events Committee Chairwoman, Muriel Moss, who introduced the artists.

Gowoon Kim works at the Lower East Side Print Shop and also with master printer Kathy Caraccio. She received her Bachelor of Fine Arts degree from SUNY Binghamton, where she graduated with highest departmental honors and received the "Foundations" and "Printmaking" awards. Monotype is her preferred medium. As she showed her slides, she explained that her work is mainly about herself and her surroundings. Rembrandt and Kathä Kollwitz have been significant influences.

Kim's *See No Evil, Speak No Evil, Hear No Evil* series was a response to the shock of moving to the United States



Gowoon Kim and Chunwoo Nam. PHOTO BY GILLIAN HANNUM



Bernard Zalon, Brian Knoerzer and Justin Sanz.

PHOTO BY GILLIAN HANNUM

from South Korea. She said she initially felt like a deaf/mute; the work is figurative self portraits. She was also influenced by her reading of Kafka's *Metamorphosis* and made a series of insect images; but these, too, are about "self"—she saw herself growing and changing. Another series of self portraits followed. Kim noted that she found herself to be her own best model: "I never complained, and the price was right."

She then turned to her friends. A series of scenes set in the attic of a friend's apartment features silhouettes against a window. A 2004 trip "home" to South Korea resulted in a body of lovely landscape images and scenes focusing on relatives and on the grave of her grandfather. These prints reveal exquisite hatching and wonderful use of line. Upon her return to New York, she began her most recent body of work—scenes on buses and subways. This *Commuting* series recalls the earlier work focusing on her friend's apartment in that the silhouettes against windows appear again. This work, however, focuses on strangers, as Kim watches those around her as she travels through the city.

Brian Knoerzer received his BFA from Purchase College, SUNY and has exhibited in South Korea and New York, including the DUMBO Arts Festival. He worked for about a decade as a screen printer at Brand X in Manhattan. He is both a printmaker and a sculptor and currently prints at the Robert Blackburn Printmaking Workshop in New York City.

Not surprisingly, Knoerzer has been drawn to handmade paper, which allows him to combine three-dimensional, sculptural elements with printmaking. In much of his early work, a stream-of-consciousness narrative text is included with woodcut images on a handmade paper background. He also became interested in cast paper, resulting in embossed images and pulp painting. One embossed image projects nearly two inches from the wall. A lovely, Nabi-like woodcut of a river and dam also utilizes pulp painting. The grain of the wood is used most effectively. The artist also showed the embossed paper alone, without the image printed on it. A four-part series, *Horizon*, shows a skyline looking at mountains over rooftops, the images becoming increasingly abstract. Knoerzer noted that his work tends to gravitate towards paper texture and color.

The next presenter, Justin Sanz, also holds a BFA from Purchase College where he concentrated on printmaking. Recently, he has been a monitor at the Blackburn Workshop and is an assistant at the Elizabeth Foundation for the Arts Gallery and at the Kathy Caraccio Printmaking Studio. He has exhibited in South Korea, at

Upcoming Print Club Events

Monday, February 19, 6 pm

Members will have an opportunity to visit Derrière L'Étoile Studio, the printshop of master printer Maurice Sánchez, located at 313 West 37th Street, 7th floor. This event has been very popular in the past. Seating is limited, so attendees should wear comfortable shoes.

Monday, March 26, 7:15 pm

A panel presentation on "Social Issues in Art" will be held at The Society of Illustrators, 128 East 63rd Street (between Lexington and Park Avenues), (212) 838-2560.

Monday, June 4

Tentative date for the Print Club of New York's Annual Meeting.

Also of Interest to Print Club Members:

January 11 – February 24

New Prints 2007/Winter, International Print Center New York, 526 West 26th Street, New York, will show 52 prints and three artists' books by 39 artists selected from a pool of over 1,500 submissions. Call (212) 989-5090 or visit IPCNY's website at www.ipcny.org for exhibition hours.

January 15 – March 4

Winter '07 Exhibition, guest curated by Joanne Greenbaum and featuring Elizabeth Blomster, Sebastiaan Bremer, Michael Conlin, Erica Mapp, Sarah Nicole Phillips and Shino Soma, at the Lower East Side Printshop, 306 West 37th Street, 6th Floor, New York. Information at (212) 673-5390 or <http://printshop.org>.

January 18 – March 3

Night Vision: Printing Darkness will be on view at the Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT. Hours can be found at www.contemprints.org or by calling (203) 899-7999.

March 18 – May 12

6th Biennial International Miniature Print Competition, at the Center for Contemporary Printmaking in Norwalk (address and phone number above).

the Lower East Side Printshop and at The School of Art and Design at Purchase College. For the past three years, he has been focusing on the medium of reduction woodcut; he layers six to fifteen colors and seeks images that balance luminous tones with subtlety and contrast.

Sanz's process begins with sketches. After finalizing a drawing, he scans it and plays with various color combinations in Photoshop. Only then does he transfer the image to a block. Reduction woodcuts are all done on a single block, rather than on the multiple blocks used in traditional woodblock printing. A new cut is made for each additional color. Mr. Sanz calls it "suicide printing"; "you can never go back, and the edition size shrinks with each mistake." For this reason, perhaps, Sanz's images have a dark, expressive quality to them. *Your World is What You Make It* speaks of how one's perception shapes one's experience. Sanz represents personal emotions and feelings and says he gets his negative emotions out through his art work, but the images also deal with human nature in a more universal way. Some prints recall William Blake or Goya in their emotional intensity. The colors are bold and the linear patterns amazingly complex.

Bernard Zalon studied architecture at City College, etching at the Brooklyn Museum Art School and at the Institute of Art in Brussels, Belgium. He has exhibited at the Brooklyn Museum, the Donnell Library in New York City, Galleries Wakayama and Nishiwaki in Japan and in Nyack, New York. He focuses on etching and aquatint.

Zalon said his career as an artist began in 1969 when he was doodling in his notebooks at Brooklyn College. His earliest work was in rapidograph. He then went on to study architecture at CCNY. In the summer of 1971, his mother wanted him to get a job. He couldn't find a position with an architectural firm, so he wound up selling plastic flowers on the street. He met a fellow street vendor who was selling offset prints. Zalon followed suit, making prints from his early drawings. In 1974, he took his first etching class at the now-defunct Brooklyn Museum Art School; he did not "get into" etching immediately, however, and returned to hand-colored offsets. In 1981, he went to study at the Art Students League. He had planned to make a lithograph but found the medium too "flat" for what he had in mind; he returned to etching and fell in love with the aquatint process. Between 1983 and 1984, he lived and studied in Belgium and began to work from life. Upon his return to New York, he began to focus on street scenes.

His images include scenes of the Upper West Side, Rockefeller Center—with a skater falling through the ice, *Mediocrity*—where the people all have TV heads, and *Next Stop Willoughby*, a chine collé made post-9/11 that "shows all the stuff that used to be in New York, but isn't," such as horses with carriages and the Twin Towers. His *Route 66* imagery in soft ground is most effective, and *The American Night*, showing a motel in Ypsilanti, Michigan, represents "everywhere USA." In many of his works, he employs humor or irony, forcing us to think about the mundane aspects of our daily lives.

The final artist, Chunwoo Nam, was born and educated in Seoul, South Korea. He also studied at the Tamarind Lithographic Institute in New Mexico and received his MFA from the State University in Buffalo. In 2006, Mr.

Nam won "best in show" in "The Paper in Particular," Columbia College, Missouri. He teaches at the Herron School of Art and Design in Indianapolis, conducts demonstrations in woodcut and viscosity printing and has exhibited widely in group and solo shows. Sadly, while flying to New York to participate in our Artists' Showcase, some of his artwork was lost by the airline.

Nam has been printing for some fifteen years, and has worked as a master printer. He felt he really had to learn the various techniques and, as a result, has worked and studied in five countries. His work is based on his memories and experiences. His time at Tamarind, where he went to learn stone lithography, was a real turning point for him. He returned to school, got his MFA and began life as an artist and teacher.

Among the works he showed and discussed was a piece from c. 2001 that was about his teacher who had passed away, showing his memory (a shadow) of the man; a diptych was inspired by a woman who "offered herself" to him, but whom he had to refuse as he was married; another diptych featuring a chair and water is about fatherhood. Indeed, the empty chair appears repeatedly in his work, where memories of people and places also reoccur, shifting with his various moves. Nam noted that as physical memories fade, emotional memories become clearer. One wonderful image is of a bookstore he loved during his student days in Buffalo. He had to pay \$10 to draw there. An image of his wife expresses the first sparkling feeling of love. An aquatint/mezzotint with line overlay depicts the artist's face fused with an image and symbols of his wife. He also did a relationship series—again using the diptych format—of himself and his wife, showing animals, teapots and chairs joined together. He noted that the chair image reflects the realization that he cannot stand without the support of his wife. In 2005, Nam was commissioned to create the presentation print for the Print Club of Rochester, a black and white stone lithograph titled *Individual Memory*.

Following the artists' presentations, members had an opportunity to look through their portfolios and to purchase prints directly from the artists.

IFPDA Print Fair The Seventh Regiment Armory, November 3, 2006

Mary Lee Baranger

The International Fine Print Dealers Association fair was held at the Seventh Regiment Armory, November 2-5, 2006. This major event in the New York fall art calendar was reviewed in the *New York Times* on November 3, 2006 by Holland Cotter. More than 90 dealers from Europe, Japan and the United States offered work—from the earliest Renaissance period to contemporary works—a veritable museum. The 2006 *Membership Directory and Illustrated Catalogue* is a valuable reference tool, with a six page glossary of print terms, a geographical index of member dealers (as well as a data page for each) and an index of artists shown.

Members of the Print Club of New York were invited

to a lavish Collectors' Tea on Friday November 3, and offered complimentary admission. It is not possible to determine all of the attendees, but many enjoyed the hospitality, such as former Board members Norman Brock and Marvin Bolotsky, present Board members Leonard and Muriel Moss, Charles and Joan Blanksteen (and your reporter), Print Selection Committee members Ruth Bowman, Dennis Hall, Carol and Alan Silverstein. Others simply escaped notice in the vastness of the Armory and the maze of booths. There was a special program on Saturday about "Vollard as Publisher," in connection with the exhibit at the Metropolitan Museum, *Cezanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde*. The catalogue of the Met exhibit (which closed January 7) contains two essays of special interest, one on the print albums which he published, and the other on his "Livres d'Artiste."

Graphic Reality: Mexican Printmaking Today International Print Center New York, November 4, 2006

Gillian Greenhill Hannum

Print Club of New York members, along with members of other print clubs across the country, were delighted to be guests at the International Print Center New York's Print Week brunch on Saturday, November 4. This year's exhibit, *Graphic Reality: Mexican Printmaking Today*, was curated by Artemio Rodríguez, artist and printmaker, director of La Mano Press in Los Angeles.

Artists from Oaxaca, Puebla, Michoacan and Sonora, as well as Mexico City, were represented by some 40 prints in a variety of media: etching, drypoint, lithograph, woodcut, linocut, serigraph and animation. Represented artists included: Marcelo Balzaretto, Silvia Capistrán, Mizraim Cárdenas, Demián Flores, Oscar Camilo de las Flores, Verónica Gómez, Rogelio Gutiérrez, Darío Ramírez, Joel Rendón, Artemio Rodríguez, José Hugo Sanchez and Cesar Alberto Chávez Victoria.

Rendón's work greeted the viewer upon entering the gallery. A 2002 woodcut of *La Cucaracha (the Cockroach)* faced the door, and two large linocuts inspired by Mexico's Aztec past hung on the left wall. *Templo Mayor en la Nueva Tenochtitlan (the Main Temple in the New Tenochtitlan)*, also 2002, shows the Aztec pyramid and Mexico City's famous volcano surrounded by modern structures; *La Ciudad Come Maíz (the City Eats Corn)*, 2003, features stylized cacti, a guitar and a mask. Darío Ramírez exhibited an etching/aquatint titled *Procesos Matericos km. 45 (Series of Six: Material Processes km. 45)*. Made in 2003, the print shows the gradual "death" and decomposition of a Volkswagen mini bus—first the windshield is broken, then the roof becomes dented, the headlights go missing, and eventually all that is left is a dented shell.

José Hugo Sánchez, from Tijuana, created two huge woodcuts that dominated the center of the gallery space. Hanging from the ceiling, they are "icons of the border." *Minute Man* (2006), with a rifle on his shoulder, reflects

the increasing border tensions between the US and Mexico, while *Vendedora fronteriza* is a life-size representation of the women selling water ices along the roadside as one enters Mexico. These two, cut in single sheets of plywood and printed on painted canvas, are part of a 17 meter mural. Both are unique prints; the artist does not make editions.

Demián Flores was represented by the wonderful *Untitled (México, Playbol!)*, a serigraph series of 20 humorous and ironic images related to baseball. Silvia Capistrán's small etchings, *No Más (No More)* and *Por Juarez (Through Juarez)* focus on the plight of women in Mexico. Marcelo Balzaretti's *Black Sheep Insight*, 2003, is a digital video animation sequence. It relates to a larger traditional print in photogravure and drypoint. In display cases in the center of the gallery, viewers could see Mexican "novellas" (comic books and romance novels) bought in East LA, facsimile posters and broadside publications, c. 1910.

While enjoying pastries and coffee in IPCNY's airy and bright Chelsea gallery, collectors had an opportunity to hear Mr. Rodríguez speak about his experiences as an artist/curator. He began life as a house painter, but he wanted to be an artist. Printmaking gave him the possibility of making less expensive works that would sell. He worked as an apprentice to book printer Juan Pascoe in his hometown of Tacámbaro, where he learned about Medieval and Colonial Mexican woodcuts. His own printmaking technique uses a letterpress. His emphasis has been on woodcut and linocut. Among the examples of his own work in the show was a series of three large woodcuts from 2003—*Wrath*, a screaming face with budging eyes, *Avarice*, a man counting money surrounded by long-tongued devil heads with phrases like "stock," "money" and "all yours," and *Gluttony*, a huge, bloated face stuffing a pig and an oreo cookie in its mouth. Especially innovative was his *Puro Gallo Skateboard Series*, 2006, a series of five screenprints on wooden skateboard tops. Here one finds a variety of images—a death's head, the Virgin of Guadalupe, Superman and the Mexican farmer. Rodríguez even created a special work of art for the IPCNY show—a portable mural of 26 xeroxes entitled *War is Money*, 2006, to decorate the foyer outside the International Print Center's doors.

Most of the work in the exhibition came as a result of contacts with two artist friends in Mexico—Rendón and Demián Flores. Each recommended fellow artists. The work was submitted to the curator via e-mail. Rodríguez noted that IPCNY gave him a lot of freedom. Not all venues have been so open to young Mexican artists mounting a show. He noted a considerable ignorance in this country of contemporary Mexican graphic work. Hugo Sanchez and Silvia Capistrán were also present and Sanchez spoke a little about his work.

Graphic Reality travels to Columbia College in Chicago, where it will be on view from January 12 to February 24, 2007. Rodríguez's prints are also documented in a new book, *American Dream*, published by La Mano Press in 2006.

Appraising Contemporary Prints, a Talk by Alex Rosenberg The Society of Illustrators, January 22, 2007

Gillian Greenhill Hannum

A large group of Print Club members and their guests gathered at the Society of Illustrators for the first event of 2007. Club member Alex Rosenberg, currently Chair of the Salvador Dali Research Center, and formerly President of the Appraisers Association of America, a gallery owner and publisher of prints for over 20 years, was the reason for the crowd. A specialist on Cuban printmakers, Rosenberg hosted an event several years ago showcasing the work of those creating prints in Cuba with whatever materials were at hand, and ever since, members have been asking to have him present another program.

After being introduced by Club President Leonard Moss, Mr. Rosenberg told the audience that he planned to give his presentation in two parts: the first would address the issue of appraising and selecting contemporary prints, the second would be a discussion of 20 prints that he had published over the course of his career.

Rosenberg started out by saying that collecting contemporary prints is both the best and worst form of collecting art. He noted that no one can tell you whether something is good or bad, desirable or not, while the artist is still alive. A living artist can cause his or her reputation to plummet by bad press, an arrest, etc. Rosenberg asserted that one needs a "dead artist, dead wife, and dead dealer" to really be safe from this sort of risk. Further, he noted that a filtration process takes place when we look at art of the past—only the best make their way through the generations. There is no filtration with contemporary art; the hype can be horrible and sway public taste and opinion. However, Rosenberg said that 98 to 99 percent of contemporary work will disappear from the market; only a very few works will ever be worth more than you paid for them. It is almost impossible to predict which works will appreciate.

The "hot" art market of the 1980s seems to be resurging today, the result of large bonuses on Wall Street. Rosenberg noted that this leads to new galleries opening, which need to have new artists. When the market subsides, these marginal galleries and their artists are the first to disappear.

As a result of this instability, Rosenberg made four recommendations to members who are purchasing contemporary prints:

1. Do not spend "remarkable" amounts of money on contemporary work as you have no idea where that artist will be in 10 years.
2. Buy only what you like, not for "investment," and buy the best you can afford of what you like.

3. Buy only from established galleries who support and maintain their artists. These artists are most likely to survive market contractions. It's okay to buy things from other places, but it should only be because you are strongly attracted to the work.
4. Consult an impartial expert. Remember, gallerists and dealers are on a mission to sell to you! It is important to be knowledgeable about what you are buying—an original print, a poster edition, a reproduction—get as much advice as you can and do your homework.

Rosenberg completed the first part of his presentation by noting that collecting prints can be very gratifying; for a limited amount of money, you can get into the game and build a collection.

The second part of Alex Rosenberg's lecture included a slide presentation of 20 of the hundreds of prints he published over the course of his career. The first image he showed was his very first edition, an abstract lithograph by Sonia Delaunay based on a 1912 painting. Rosenberg spoke of Delaunay's wonderful sense of humor, talked about her work designing fabrics for Chanel and regretted that she and her husband, Robert Delaunay, have never really gotten the attention they deserve for their many contributions to modern art.

Jacob Lawrence's *Confrontation on the Bridge* was cited as Rosenberg's most important edition. Rosenberg approached Lawrence about collaborating on a project to celebrate the struggle for Civil Rights during a time when Lawrence was trying to regain his footing following a nervous breakdown. The edition was grabbed up by museums and sells today for \$15,000 to \$20,000. The gouache on which this image was based recently sold for \$450,000.

In showing an abstract print he published for Paul Jenkins, who created a Presentation Print for our club in 1999, Rosenberg told us that the artist came from a family of ministers in Kansas City. His dedication to abstract art had its roots in the biblical injunction against graven images.

Romare Bearden's *Train*, printed by Bob Blackburn,

cost \$15,000 to print. It was made using a brand new technique combining photo engraving and aquatint. John Loring called this work, which is about poor African-American kids who lived by the tracks in Charlotte and dreamed of Chattanooga, Memphis and other cities along the rails, "Bearden's best print."

Boomerang, a 1973 print by Calder, was designed to be kinetic. It includes the same shapes found in the artist's mobiles and stabiles. Rosenberg said Calder made 16 prints for him and never took any payment. Calder always printed with a chromist in Paris.

A wonderful Surrealist print by Dali from the *Twelve Tribes of Israel* takes as its subject the line, "While the men cried to God, the women carried the nation." Rosenberg got the commission for creating a portfolio for Israel's 25th anniversary; he selected Dali to create the works.

Rosenberg called Will Barnet "the most incisive thinker of all the printmakers of our time." He showed a lovely, round, monochromatic lithograph in shades of blue that he published for the artist. This was followed by an abstract work by Marino Marini, which cost \$25,000 to print—the most expensive image Rosenberg ever published. It was printed by the Crommelynck brothers in Paris before they came to New York.

Other artists among the 20 presented included Henry Moore, Tom Wesselmann, Matta, Robert Indiana, Marisol, Esteban Vicente, Mark Tobey and Rufino Tamayo. The last print Rosenberg published was a 1982 color lithograph by Willem De Kooning. The artist was already beginning to suffer from Alzheimer's disease, and working through the steps of the process with him was a real challenge. The final result, however, demonstrated that while the artist might have had difficulty remembering people or what his relationships with them were, he certainly had not forgotten how to create powerful, gestural works of art.

Mr. Rosenberg closed his lecture to enthusiastic applause, and many members quickly gathered around him wondering whether any of the prints he showed were still on the market!

New Print Club Board Members:

Laura Stirton Aust has had an interest in prints since college, when she studied printmaking. During graduate school in the conservation program at the Winterthur Museum/ University of Delaware, she studied repairing prints and drawings. As a paper conservator for museums, corporations and private collectors, Laura studies prints regularly. She has been a member of the Print Club of New York for about twelve years. Her knowledge of preservation has been shared with members of the Club through newsletter articles and lectures.

Benjamin Dineen is President of Saint Dominic Academy, an all-girls college preparatory school in Jersey City. He is a Trustee of the Jersey City Museum and the Brodsky Center at Rutgers University (formerly the Rutgers Center for Innovative Print and Paper); he is also a member of the Resource Council for Philigrafika. He has a passion for collecting works on paper and focuses mainly

on contemporary work and he particularly enjoys meeting the artists. He resides with his partner in Secaucus, New Jersey, a move brought on by the need for more wall space!

Raymond V. J. Schrag is an attorney in his own practice, specializing in estate and trust matters and representing various artists in that capacity. He attended the University of Chicago and Fordham Law School. He has two kids and hopes that his son will be the fourth generation in the law practice. Schrag is an avid mountaineer and skier. He sits on a number of not-for-profit boards: Selfhelp Community Services, Leo Baeck Institute, Jewish Philanthropic Fund of 1933 (president), and United Help. His uncle, Karl Schrag, was an artist (and did a Presentation Print for our club some years ago); Raymond recalls helping to turn the print wheel on the Hayter press when he was a child. As a collector, he has focused more on paintings than prints.

Rosalyn Weinstein lives in New York City and loves it. She works in the communications strategy function in the advertising profession. Ros has been a member of The Print Club of New York since its inception in 1992. She learned about it through Sylvan Cole, who knew that she grew up with prints and had continued going to shows and learning about them into her adulthood. Of her collection, Ros says, "Mine is not a print collection; in fact, I have purchased more photographs than prints; and, I

have a couple of paintings and sculptures as well. With prints I tend towards strong and accessible images. I'm not attracted to pure realism but also shy away from pure abstraction. Having said that, I love the Print Club of New York prints we have, and the 2006 image as well. My most recent print acquisitions are two from one of our 2005 Artists' Showcase artists, Andy Hoogenboon (whom I knew from a shared love of jazz), and a small woodcut called *Maine Landscape* by Alex Katz."

The PCNY Membership Speaks: Results of the Print Selection Committee's 2006 Survey

Kay Deaux, Chair, Print Selection Committee

Each year members of the Print Club of New York receive an original print in their mailboxes. The print, the most tangible and perhaps the most valuable benefit of being a member of the Print Club, is the outcome of a lengthy selection process conducted by the Print Selection Committee. This committee consists of approximately 10 members of the club, who are appointed by the president and serve staggered three-year terms, thus insuring both continuity and new perspectives each year for the selection.

What does the membership at large think about the prints that they receive, and what might they ask the committee to consider, were they themselves participating in the selection process? Some answers to these questions are given informally to the president and to members of the committee each year when the print is received. Last year, the selection committee thought that it might be useful and informative to find out a bit more about what members of the club think about the prints that they own. The Print Club Board enthusiastically supported this initiative, asking us to include a few questions about the membership and their involvement in the Print Club as well. For example, we asked members to indicate their age bracket and their state of residence. We also asked how often members attend our meetings, and we solicited suggestions about any aspect of the Print Club's activities. These questions were in addition to the main focus on the criteria for selecting prints.

We sent out 189 questionnaires to members of the PCNY. A total of 66 were completed and returned, for a response rate of 35%. That's not a bad response rate for this kind of survey, with no reminders sent, but still it is only a sample of our membership. Nonetheless, we learned quite a bit about our members and their artistic preferences from the survey results.

Of the members who returned the survey, 53% were over 60 years of age, and 45% were between 40 and 60. Only one member who returned the survey was under 40 years of age, showing that the membership of our club is generally quite senior. In terms of geographic location, approximately 63% of our members live in New York, 25% in New Jersey, and 12% in other states, including Florida, Louisiana, Maryland, Massachusetts, Ohio, and the District of Columbia. Although most members live in the tri-state area when they join the Club, some members

have moved but retain their membership in PCNY. We also asked members to indicate how often they attend club events. Approximately half of the respondents (49%) said they only go to one or no events per year. Only 10% said that they attend all or almost all of the events. As one of those 10% who attends almost every event, I can only say to those members who attend less often that they have missed a lot! Of course, people have many commitments, and it is difficult for some people to come to an evening meeting in the city. In fact, a couple of members suggested that we try to schedule some meetings on weekends, perhaps in the morning or early afternoon, and the Events Committee is trying to take this into account when they plan future events.

What about the prints themselves? What factors do members think that the committee should consider when they are selecting the Presentation Print? In one question, we asked members to rate the importance of four factors that have been mentioned from time to time when the Presentation Print is selected. These four factors are: the reputation of the artist, the age of the artist, the presence of New York themes in the image, and the physical size of the print. According to the members who participated in our survey, reputation of the artist is far and away the most important factor, rated very important by more than half of the members. None of the other factors seemed to make much difference to people. Age of the artist was virtually irrelevant, and two-thirds of those surveyed thought that having New York themes in the prints was not at all important, either. About half thought that size of the print was a slightly important factor. The main point that we learned, however, is that our members prefer to have prints by well-known artists.

Another question in the survey asked about characteristics of the prints themselves, such as whether images are realistic or abstract and whether the print is in color or black and white. A slight preference for realistic images over abstract images emerged, and a weaker preference for black and white over strong colors. Members also tended to agree that it is important to vary the medium and the style of the print from year to year.

These eclectic attitudes of our members are reflected in reactions to the prints that they have received over the years. Virtually all of the prints received ratings above the mid-point of the scale, indicating that members generally like what they have received. Perhaps another indication of the favorability of members is the fact that very few prints

have been given away. Most are either framed and hanging on the walls of our members' homes or are being stored (more frequently in recent years, perhaps because many of us are running out of wall space!). At the same time, for every print, we found that some people were highly enthusiastic while some others did not particularly care for the print. Not surprisingly, aesthetic taste varies among the approximately 200 members who make up our Club (or, in this case, the 66 members who shared their opinions with us). Members' descriptions of their own collections also show this diversity. One member said she liked "colorful, happy art," while another member prefers "little black and white pieces by dead people." Some members collect mainly 20th century American artists, while others are interested in Japanese woodblocks from the 17th through 19th

centuries or late 19th and early 20th century French works. Dürer and Rembrandt anchor some collections; Andy Warhol and Red Grooms are the centerpieces of other collections. Perhaps this diversity is best summed up by the comment of one respondent who said: "Life is a collection of various experiences, and art should be, too!"

Many people made suggestions for artists that they would like the Print Selection Committee to consider. It's a long list, with more than 70 artists represented, and the committee welcomes this input. We are also grateful to all of those members who took the time to fill out the questionnaire. For the first time, we have some concrete information about the tastes and the preferences of our members, and a sense of how enthusiastically involved we all are in the wonderful world of prints.

The Fall of Man

Maryanne Garbowsky

The moment of temptation, the offering of a bite.... Can we hear the dialogue? Can we surmise Adam's response? Of course, we know the answer already. We know the outcome. Here, however, we are living through it: the Fall of Man as Albrecht Dürer envisioned it.

What is Eve saying to Adam? Something like, "Do I have a treat for you?" Adam is expressionless, while Eve's mouth is slightly upturned at the corners in a smile. In her left hand, off to her side, she holds a spherical object—a piece of fruit? An apple? Although the fruit is never named in Genesis, it has been called an apple, even though some think it may have been a fig or a pomegranate. According to Rabbi Joseph Telushkin, "There is no reason to assume that it was an apple . . . although that is how it invariably" has been depicted "in Western art" (8).

With her left hand, Eve holds food that the serpent either eats or carries. She appears to be feeding him. Eve looks benignly at the snake, innocent of his deviousness, while Adam gazes at her. It is this precise moment, a moment of free will or what appears to be free choice, that Dürer chooses to memorialize, a moment that resonates through all time, the subsequent fall of mankind.

Let us go back to the beginning, to Genesis, Chapter 3. Here it is stated that the serpent approaches Eve first and asks about God's instructions. She answers, "We may eat of the fruit of the trees in the garden; but God said, 'You shall not eat of the fruit of the tree that is in the middle of the garden, nor shall you touch it, or you shall die'" (Gen. 3:2). The serpent argues that they will not die, and that God is afraid that she and Adam will "be like God, knowing good and evil" (Gen 3:4-5) and therefore warns them not to eat of that tree.

These instructions, by the way, were given to Adam, not to Eve, who was not even formed at that point. Even so, she repeats the instructions secondhand, adding her own detail – that they should not touch the tree.

The Bible continues:

So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the

tree was to be desired to make one wise, she took some of its fruit and ate; and she also gave some to her husband, who was with her, and he ate. (Gen. 3:6)

The expulsion from the Garden of Eden quickly follows within the next seven lines: "You are dust, and to dust you shall return" (Gen. 3:19). It is the moment of temptation where mankind's fate is sealed and all future generations are doomed. It is this moment that Dürer captures in his print.

The print, recently purchased by the Morgan Library and Museum, joins a drawing of *Adam and Eve*, which preceded this print and is already a part of the Morgan Library's collection. Charles E. Pierce, Jr., director of the Morgan, was pleased to acquire this print knowing that "it would be unlikely that such a pristine impression would appear on the market anytime soon" (Vogel). If we look closely at the drawing and also at the print, both of which date from 1504, we gain insight into Dürer's world and his perception of this dramatic moment, as well as into the development of the imagery.

First, it is instructive to notice the differences between the two. In the drawing, both Adam and Eve are naked, but in the engraving their nakedness is covered by leaves, even though the Bible states that the act of covering themselves comes after they eat the fruit. Here Dürer alters the timeline, dressing the two in leaves before "their eyes . . . were opened, and they knew that they were naked" (Gen.3:7). In his own day, this print had to be less graphic for his viewers because Dürer felt that "his northern audience was not yet ready to accept classical nudity presented for its own sake" so "he changed the subject from the secular to the religious" (Talbot 132) and added the leaves as well.

The body shapes are also different. The drawing depicts a softer, more rounded Eve, while in the print she is firmer and thinner, her waist more delineated. Adam, too, is leaner and more muscular in the print, appearing more youthful and less weary than he does in the drawing. In the drawing, he holds a fruit in his outstretched right hand, which touches Eve's thigh, whereas in the print he is holding something smaller – a fig? – and his hand does not touch her.

Panofsky explains that the drawing of Adam and Eve, which is listed as "constructed" in the Indices of his book (*Albrecht Dürer* 306), is actually two separate drawings joined together. In fact, the portrait of Eve was already dated and signed by Dürer before it was joined to Adam (Talbot 50). Panofsky continues that the drawings preceding the Adam and Eve engraving indicate that Dürer originally planned to present the "perfect male" and "the perfect female" in two separate engravings (*Albrecht Dürer* 86), but Dürer "decided to develop the . . . drawings into two entirely different compositions, one of them interpreting human beauty in terms of static form, the other in terms of dynamic movement" (86). Although the drawing figures importantly as a "preparatory" drawing for the engraving, it is itself "a study in human proportions in its own right" (Talbot 50). Both of these figures are products of Dürer's classical studies and can be traced back to his study of the art of Jacopo de'Barbari (Talbot 132). "Inspired by . . . de'Barbari's 'Apollo and Diana,' Dürer decided to combine the two figures into one composition: Thus did the representation of Adam and Eve materialize, and . . . the engraving will always recall its genesis from two independent conceptions" (Talbot 132).

The drawing's background, which is dark and empty, contrasts with the engraving. The drawing, thus, is simpler, with less detail and landscape. There is no tree that divides Adam from Eve. Because of this, the figures attract our focus, and we notice they are of equal height. Eve holds the forbidden fruit behind her, while Adam holds onto a tree branch. In Adam's hand, there is a fruit as well. Has he already accepted it, though the first bite appears not yet to have been taken.

When we place the drawing and print side by side, we notice that in the print Adam has been lifted to a higher, more dominant position. In the drawing, Eve's head is at the same level as Adam's, whereas in the print it is at least a third of a head's length lower. So, too, Adam's stance in the print makes him appear as if he is moving down to Eve's level, perhaps a theological reference to his moral slide into sin.

But it is the richness of the print's details that compels us to look closer, to consider the complexity of relationships between human, animal, and landscape, and to analyze their meaning. At Adam's left foot is a mouse, which appears to be contentedly eating some grass. Unbeknownst to him is that just opposite, within pouncing distance, is a cat who is eyeing him attentively. We notice the straight, outstretched tail of the mouse, which contrasts sharply with the cat's tail that coils like the sinews of the cat's musculature beneath his fur. Any moment the cat will spring, and the mouse will be caught.

This scene mirrors that of the major figures: Adam and Eve are unaware of what is about to unfold. The serpent, like the cat, is ready to spring the trap. The eyes of the serpent and those of the cat slant similarly. So, too, the coils of the cat parallel those of the snake as it entwines itself in the tree.

With his right hand, Adam holds onto a tree branch; the tree is the mountain ash and represents the Tree of Life. Alternately, the serpent rests in the Tree of Knowledge of Good and Evil, here represented as a fig tree. In contrast to the evil serpent, a parrot sits on the ash

tree branch, a symbol of "the virgin birth of Christ" (Talbot 132). It is interesting to note that the leaves that cover Adam's nakedness come from the mountain ash, while Eve's are from the fig tree.

In the far upper right corner is a mountain goat standing on a high precipice. He is "a traditional symbol for the unbelieving" (132), thus representing the man and the woman as they are about to disobey God's word and fall headlong into sin.

The remaining animals represent the humors or temperaments, a twelfth century belief that before the fall, man was pure and untainted. The animals, however, were always "vicious" and affected by them (132), the cat standing for "choleric cruelty," the rabbit for "sanguine sensuality," the ox for "phlegmatic sluggishness," and the elk for "melancholic gloom" (132). Once man sins, however, he too succumbs to the influence of these humors, which destroy his balance and make him "susceptible to illness and death" (132).

The Fall of Man is rich with suggestion and heavy with symbolism, but lest we forget its aesthetic beauty and craftsmanship, Erwin Panofsky reminds us that Dürer's impulse was less in the storytelling and more in "the splendor of technique which does equal justice to the warm glow of human skin, to the chilly slipperiness of a snake, to the metallic undulations of locks and tresses, to the smooth, shaggy, downy or bristly quality of animals' coats, and to the twilight of a primeval forest" (*Albrecht Dürer* 84).

The Morgan Library and Museum, which paid \$850,000 for the print, is to be commended for reuniting it with its preparatory drawing, "the last and most important of all known studies for the print" (Vogel). A study of both affords the lover of art a choice opportunity not only to fully appreciate the work of a great artist, but also to participate in its genesis.

The artwork discussed in this article can be seen on the Morgan Library and Museum's website under drawings and prints. The link to that screen is: <http://www.the-morgan.org/collections/collectionsThumbs.asp?page=2&id=Drawings>

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American Realist Prints

Mary Lee Baranger

Two talks were presented at the Arizona Senior Academy in Tucson, AZ in November. Norman Kraeft and Mary Lee Baranger talked about his collection of American Regionalists and Architectural Etchers from their different perspectives. He spoke as a dealer and collector who has many personal insights into the artists' work and lives, and she as an art historian put the work in its context. At each talk, about 50 prints were assembled on tables, as well as shown to the audience up close.

Mr. Kraeft has a large collection which still numbers about 1500, though many were auctioned at the Doyle Gallery in New York on November 7. Works by Norman Rockwell, John Steuart Curry and Thomas Hart Benton were the focus of the session on Regionalists, showing their depictions of the Midwest and the Northeast of the United States.

The second talk presented Architectural Etchers, whose subjects include American cities and buildings, as well as European. The time frame of these is somewhat earlier, as the artists were working primarily from the late 19th century through the 1920s. During these decades, there was a market for exquisitely rendered portraits of buildings. They were widely published, admired by

architects, travelers, print lovers and widely reproduced in books and other publications. Today, the artists are forgotten, unlike those who depicted the American traditional scenes. Perhaps this is because the Regionalists were also painters as well as printmakers, while the architectural prints have been tossed into the bin of "illustration" of no longer fashionable topics. But what splendid prints they are, of both great buildings and more modest and romantic medieval and later city scenes. Joseph Pennell is the only artist in this group well known today for his grandiose and operatic lithographs of the construction of the Panama Canal. Other great printmakers who specialized in architecture are also represented in the Kraeft collection: John Taylor Arms, Samuel Chamberlain, Charles Fredrick Mielatz, Stow Wengenroth, Sanford Ross, Luigi Kasimir, Armin Landeck, and Gerald Kenneth Geerlings. A member of the audience recognized the name of Geerlings, as she had known his daughter and had visited their home in the late 1950s. Geerlings had turned to restoring old houses as his primary occupation and was bitter about the change in taste and fashion in the American art world. Sad, but true: the market for realist prints had disappeared with the rise of abstraction. Note: There will be a second auction of prints from the Kraeft collection in April in Scottsdale, AZ: <http://www.MartinGordonAuctions.com>.

The International Fine Print Dealers Association Announces Winner of the 2006 Book Award:

Drawn from Nature: The Plant Lithographs of Ellsworth Kelly by Richard H. Axsom

NEW YORK, NY (November 17, 2006) – The International Fine Print Dealers Association (IFPDA) has selected Richard H. Axsom as the recipient of the 2006 Annual IFPDA Book Award for his exhibition catalogue *Drawn from Nature: The Plant Lithographs of Ellsworth Kelly* published in 2005 by the Yale University Press in association with the Grand Rapids Art Museum. Robert Newman, president of the IFPDA, presented the award to Mr. Axsom at the Curators Breakfast at the Sixteenth Annual IFPDA Print Fair on Thursday November 2, 2006 at the Seventh Regiment Armory, New York City. Richard H. Axsom is the third recipient of the IFPDA Book Award, which includes a framed citation and a monetary prize of \$2,000.

Nearly two hundred curators and art professionals were on hand for the presentation, including the artist Ellsworth Kelly and Jack Shear, Director of the Ellsworth Kelly Foundation. Mr. Kelly offered his congratulatory remarks to Mr. Axsom and the assembled group and also spoke briefly about the origins of the plant lithographs in Paris in the mid-1960s and his continuing creative engagement with this theme. All seventy-two plant lithographs created from 1964 onwards are reproduced in *Drawn from Nature* and are accompanied by Axsom's informative text and insightful discussion of how the lithographs relate to

the ink and pencil plant drawings that the artist has produced concurrently with them throughout his career.

Richard H. Axsom is Senior Curator of Prints and Photographs at the Grand Rapids Museum of Art and Professor Emeritus of Art History at the University of Michigan-Dearborn, where he lectured on the history of modern and contemporary art. His extensive scholarship in the field of contemporary prints also includes the catalogues raisonnés for Claes Oldenburg, Frank Stella, and Tony Winters. In the mid-1980s, he organized a retrospective exhibition of Ellsworth Kelly's prints and was co-author of the catalogue raisonné *The Prints of Ellsworth Kelly, 1949-1985* (New York: Hudson Hill; New York: American Federation of Arts, 1987). In speaking of his return to this subject matter and the focus on plant lithographs in particular, Axsom states: "Although I had addressed the plant lithographs in the catalogue raisonné, the current volume allowed me to explore with the artist additional layers of meaning and more detailed aspects of practice."

The catalogue, *Drawn from Nature: The Plant Lithographs of Ellsworth Kelly*, accompanied the exhibition of the same title curated by Mr. Axsom, which originated at the Grand Rapids Art Museum in 2005. The exhibition was composed entirely of works from the permanent collec-

tion of the Grand Rapids Art Museum and showed all seventy-two plant lithographs together for the first time. *Drawn from Nature* was the first national/international tour organized by the Grand Rapids Art Museum and is on view at the Centro Andaluz de Arte Contemporaneo in Seville, Spain until January 14, 2007.

Established in 2004, the annual IFPDA Book Award honors an outstanding publication that has made a significant contribution to the print community through the presentation of fresh ideas, original research, and creative interpretation of prior scholarship. Each submission is evaluated by a jury of specialists selected according to the area of expertise which is most appropriate to the publication. Jurors this year praised *Drawn from Nature* for its elegance of presentation and comprehensive overview of this important body of work. Juror Barbara Krakow noted, "books which document completely an entire body of work serve as a major resource when researching works of art and are invaluable for museum curators, dealers, and collectors."

Among the finalists shortlisted for this year's award were *Jakob Demus, The Complete Graphic Work 1983 – 2005* by Ed de Heer, published by the Hercules Segers Foundation, Den Haag, The Netherlands, and *Mary Cassatt, Impressions* by Michel Melot for the Musée d'Art Américain Giverny/Terra Foundation for American Art.

The IFPDA will begin consideration for the 2007 Book Award in early 2007. Books, articles, or catalogues

focused on the subject of fine prints and published during 2006 are eligible for consideration for the 2007 Award. All entries must be received no later than Friday, June 1, 2007. Entry instructions and award guidelines can be downloaded from the IFPDA website at www.ifpda.org, or may be obtained by calling 212-674-6095. The 2007 award recipient will be announced in November of 2007.

The IFPDA is a non-profit organization dedicated to ensuring the highest ethical standards and quality among fine print dealers, and to promoting greater appreciation of prints among art collectors and the general public.

For press information and images please contact:

Michele Senecal
International Fine Print Dealers Association
15 Gramercy Park South, Suite 7A
New York, NY 10003
info@ifpda.org
www.ifpda.org
Tel: 212.674.6095

Sophie Lindegaard Herzig
International Fine Print Dealers Association
15 Gramercy Park South, Suite 7A
New York, NY 10003
212 674 6095 fax: 212 674 6783
sophie@ifpda.org

Diane Villani Elected President of International Fine Print Dealers Association's Board of Directors

New York, NY [January 18, 2007] – The Board of Directors of the International Fine Print Dealers Association (IFPDA) has elected Diane Villani as its next President for a three-year term commencing January 2007. Ms. Villani replaces Robert Newman of the Old Print Shop who is stepping down after five years as President. As she moves forward in her new role, she observes, "This is an exciting time to head the organization; we're in our 20th year and I sense a more expansive notion of printmaking building as we move forward into the 21st century."

Villani brings to the role an entrepreneurial perspective forged by her years as an independent publisher/dealer who buys, sells, and commissions projects. While the IFPDA's membership consists of dealers across the art historical spectrum, from old master to contemporary, the independent character of her business is a trait she shares with many of the association's dealers. A hands-on dealer herself, she understands the challenges small dealers and independent print publishers face in today's art market.

A native New Yorker, Villani's career originated in American painting, but as her strong connection to contemporary art and especially prints grew, she joined the Martha Jackson Gallery in 1972 so she could begin to concentrate professionally on contemporary prints. She has been a print publisher since 1980, when she founded Diane Villani Editions, a move which enabled her to expand her connection to the medium by playing a role in

commissioning new works as a publisher. Commenting on this transition from gallerist to publisher, Villani says, "There is a sense of discovery when you find a new artist and witness their excitement as they make their first dry-point line and realize what can be done with the medium. It's an exciting moment and what I love about my work as a publisher." She has published numerous projects over the years with notable artists such as Mel Bochner, Sean Scully, and Alison Saar. Recent projects include editions with Ida Applebroog, Tony Fitzpatrick, Paul Henry Ramirez, Julia Jacquette, Suzanne McClelland, and Nicola Tyson. She is the New York representative for Cirrus Editions (Los Angeles) and Landfall Press (New Mexico) and represents the estate of artist Fred Sandback.

Diane Villani Editions was accepted as a member by the IFPDA in 1990, soon after the organization had voted to admit print publishers. Villani remembers this period as a turning point for the organization and says of the decision, "It made sense to be more inclusive as a group to have more clout to promote what you believe in." She has served as co-chair or chair at various times of the IFPDA's Program, Membership, and Print Fair Committees. Villani is also an active member of Art Table. When asked how she'll balance her new position with the demands of her business, she asserts, "When you believe in what you do and have grown to respect the people and the organization you work with and they ask you to serve, you do it."

Villani plans to build on the accomplishments of her predecessors in furthering the IFPDA's mission to enhance the public's awareness and understanding of fine prints through its support for exhibitions, catalogues, and scholarly publications. Her priorities include expansion of the organization's programming and outreach to develop connoisseurship. She is also committed to increasing opportunities for IFPDA members to expose more objects to the public through fairs and events, such as the newly launched Ink Miami Art Fair, as she sums up what is likely to be the theme for her stewardship: "It's all about the art."

The IFPDA is a non-profit organization dedicated to ensuring the highest ethical standards and quality among

fine print dealers, and to promoting greater appreciation of prints among art collectors and the general public.

For press information and images please contact:

Michele Senecal
Executive Director
International Fine Print Dealers Association
15 Gramercy Park South, Suite 7A
New York, NY 10003
info@ifpda.org
www.ipfda.org
tel: 212.674.6095
fax: 212.674.6783

Center for Contemporary Printmaking

Carolyn Vaughan

On the outside, it is a charming and serene 19th century stone carriage house, just a few steps from Norwalk Harbor. On the inside, it is a buzzing, bustling studio filled with state-of-the-art equipment and up-to-the-minute artists. The Center for Contemporary Printmaking in South Norwalk, Connecticut, a nonprofit institution dedicated to the art of the print, is the only printmaking facility of its kind between New York City and Boston. On any given day, you might find at its presses nationally celebrated artists, rising stars, first-time printmakers, and even children.

CCP was founded in 1995 with the mission of supporting, preserving, and advancing the art of original prints. It has evolved into a unique cultural resource, a place where professional and emerging artists can explore the entire spectrum of printmaking arts. In various studios on two floors there are six intaglio presses, a lithography press, a Vandercook press, an acid room, silkscreen equipment, a paper mill, a computer design lab, and exposure units for photoprintmaking. The Artist's Cottage houses oversize etching presses, as well. If you can imagine it, you can print it here.

For anyone who wants to learn a new technique of printmaking or delve further into a familiar one, the Center offers about one hundred workshops each year, in all printmaking disciplines. The Center also presents a full schedule of exhibitions, as well as lectures, tours and trips to other collections and exhibitions, educational and outreach programs, and an artist residency. Under the guidance of Artistic Director and Master Printer Anthony Kirk, formerly of Tyler Graphics, the Center provides edition printing services. Mr. Kirk, who has printed for such acclaimed figures as Helen Frankenthaler, Frank Stella, and Wolf Kahn, is in the studios daily and is available to assist and advise, as are the Center's other master printers.

The Center's exhibition program includes thematic group exhibitions—currently *Night Vision: Printing Darkness*, featuring nocturnal works by forty artists—and solo shows—such as Jim Dine and, most recently, prints by the landscape painter Eric Aho. This autumn a one-person show of woodcuts by Randi Bull is scheduled.

Coming up in March is the Biennial International Miniature Print Competition, a juried show limited to works no more than four square inches in size. This year's competition, the sixth, will be judged by David Kiehl, Curator of Prints at the Whitney Museum of American Art. To complement the miniature print show, the Center has just announced that in the alternate years, it will host a juried exhibition for works twelve inches square—the title of that exhibition, naturally, will be *Footprints*. Each year a members' show featuring themed prints—this summer, it's *Blueprints*—and a display of monotypes created during the annual Monothon, a monotype marathon, round out the program.

Also on the premises is a delightful Artist's Cottage, which has been recently renovated to provide a compact residential space combined with a studio equipped with a 39 x 72 inch Takach motorized etching press and a 28 x 48 inch Martech manual etching press. Artists can apply for residencies, for a week or up to a month, to pursue projects independently or in collaboration with the Center's master printers.

Memberships in the Center, which provide access to workshops and other artist services, range from individual "Artist/Friend" levels to corporate memberships with a bevy of benefits. A recent innovation, devised by Executive Director Leslie Nolan, is an Editions Club, members of which receive a print by a "mystery artist" commissioned by the Center.

The Center for Contemporary Printmaking is a small treasure, but hardly a secret one. Less than an hour from New York or New Haven—and only minutes from the lively gallery and boutique district of South Norwalk—it should be a destination for printmakers and print lovers from all over the region.

The Center for Contemporary Printmaking is located just off I-95 exit 14 (north) or exit 15 (south). Hours are Monday through Saturday, 9:00 a.m. to 5:00 p.m.

Center for Contemporary Printmaking
Mathews Park, 299 West Avenue
Norwalk, CT 06850
203.899.7999
info@contemprints.org
www.contemprints.org

Night Vision Exhibition Opens at Printmaking Center

Selections from *Black & White Since 1960* Also on View

NORWALK, CT, January 8, 2007 – A new exhibition of prints depicting aspects of darkness, the night, and nighttime illuminations opens at the Center for Contemporary Printmaking (CCP) in Norwalk on January 18. *Night Vision: Printing Darkness* features the work of more than forty artists who have captured the shades and shadows of the night as well as the lights that punctuate the darkness—the moon, the starry sky, the phosphorescent sea, or flickering fireflies. The exhibition will be on view through March 3 in CCP's Grace Ross Shanley Gallery, open to the public Monday through Saturday from 9:00 am to 5:00 pm.

As Anthony Kirk, the exhibition curator and CCP's Artistic Director and Master Printer, points out, Rembrandt was one of the earliest artists to depict the night in prints. And prints may be the ideal medium in which to portray the manifold qualities of nighttime. Artists can exploit the various printmaking techniques—including woodcut, mezzotint, etching, and silkscreen—as well as different inks and papers, to convey the infinitely varied tones and textures of darkness.

Among the artists represented in the exhibition are such celebrated figures as Ross Bleckner, Richard Bosman, Vija Celmins, April Gornik, Richard Haas, Yvonne Jacquette, Robert Kipniss, Sylvia Plimack Mangold, and Kiki Smith. Additionally, several artists from the Connecticut region

are featured, including Donald Axelroad, Ann Conrad, Sally Frank, and Eve Stockton.

Whether a view of a city lit by the glow from a thousand windows or a recreation of a disturbing nightmare, these visions of the night reveal the loneliness and scariness of the night as well as its quietness and velvety beauty.

Concurrently on view at CCP are six prints from the Reba and Dave Williams Collection in Stamford. These six works are from the exhibition *Black & White Since 1960*, from which a larger selection is on view at the Bruce Museum in Greenwich. The prints will be on view at CCP through February 16.

The **Center for Contemporary Printmaking**, housed in a 5,000-square-foot, historic-landmark, 19th-century stone carriage house in Norwalk, is a non-profit organization dedicated to the art of the print. In addition to exhibitions and workshops, education outreach programs for young people and an Artist-in-Residence program are scheduled year round.

The Center for Contemporary Printmaking is located in Mathews Park, 299 West Avenue, in Norwalk, Exit 14N or 15S off I-95. Open Monday through Saturday from 9 A.M. to 5 P.M., the Center's Grace Ross Shanley Gallery features world-class exhibitions throughout the year. For more information, please visit www.contemprints.org or call 203-899-7999.

Book Shelf

American Dream, Ten Years of Prints, Books and Drawings (Diez Años de Grabados, Libros y Dibujos) by Artemio Rodríguez, Los Angeles: La Mano Press, 2006 (Biblioteca de Ilustradores Mexicanos, 5). Published with the support of individuals and the Secretaría de Cultura, Michoacan, Mexico. Introduction by Ricardo Perez Escamilla. Interview by Salvador Ortiz. Essay by Juan Pascoe. In English and Spanish.

Mary Lee Baranger

Almost a reincarnation of José Guadalupe Posada, this young (born July 3, 1972) artist is a print-maker with overwhelming energy in black and white linoleum and wood cuts. Several of his prints were seen at the exhibit *Graphic Reality* at the International Print Center New York, in Chelsea, in November 2006, an exhibit which he curated. His topics are the rural Mexican, the urban immigrant with the quadruple mixture of Indian and Spanish in Mexican and U.S. society. As Salvador Ortiz says, "There is pain, criticism, imagination and humor" (p.44). When asked, "Who are the printmakers whom you most admire?" he said (in addition to his Mexican antecedents), "I am attracted to Francisco Goya because of the craziness, pain, and fantasy that fills his world. I also enjoy the strength of German expressionism, and European graphic work created

between and after the two world wars. I have recently discovered North American lithography from the 1930s and 40s" (p.54). A formative experience as an artist was his apprenticeship at Taller Martin Pescador with the book printer Juan Pascoe. The workshop was on the outskirts of his home town, Tacámbaro in Michoacan, in the middle of sugar cane fields in the main house of an 18th century hacienda, with a functioning antique printing workshop (p.50). An essay by Juan Pascoe describes Rodríguez's first experiments with linocuts in 1991, and then his increasing proficiency and mastery. He produced prints used as illustrations in books by Aesop (the *Fables* in Latin and Nahuatl), Gabriel Garcia Marquez, and a "Brief Christian Catechism in Mexican and Spanish" that was presented to the Pope John Paul II. He also designed Lottery cards, announcements of saints' days, weddings, girls' 15th birthday celebrations and Ex Libris plates. This book groups illustrations of these prints in sections entitled "Crossing" (i.e. the border), "Love," "Women," "Games," "Dead," "Creatures," "Devils," "Conflict," and "Sins." The "Dead" are, of course, the skeletons playing at life, as in Posada's prints and traditional Day of the Dead images. "Creatures" are surreal fantastic animals. "Devils" are all possible Christian, Western and Asian political satires. "Conflict" uses similar devilish imagery. There is a great fold-out, four-page spread of a modern cowboy/St. George riding over Miss America's

world. Under the horse are small military tanks labeled Pepsi, Ford, Enron. One of the buildings has a sign for Chevron. The cowboy/St. George lances a dragon in a flowered field of the dead, with flames raining down from the sky, whence appears the pointing hand of God, with a cuff link inscribed with a dollar sign. Other prints amplify the message of conquest over evils of the American dollar and the celestial hotdog. A tree growing out of skulls and bones and U.S. weapons is inscribed "My blood is your oil." Powerful stuff! The book is a sum-

mary of 10 years of fertile imagination and talent. It is more an art book than an academic one, with only a list of works giving measurements, titles and media. The brief texts are excellent. There is an end page with elegant typography informing us that "Most of the Images in this Book are Limited Edition Prints available at <http://www.lamanopress.com>." This reference to a website comes as a surprise after these powerful, raw graphics rooted in more than a century-old tradition of Mexican prints.

Exhibition Review

Eye on Europe: Prints, Books and Multiples/1960 to Now Museum of Modern Art, October 15, 2006 – January 1, 2007

Gillian Greenhill Hannum

MOMA's extensive *Eye on Europe* exhibition this fall was a veritable treasure trove for lovers of contemporary prints. The premise of the show was to look at the wide variety of ways in which European artists have explored print and print-related media, ranging from woodcuts to wallpaper, in a "period characterized by challenges to the dominance of painting and by the investigation of alternative art practices" (exhibition brochure). The work of over 100 artists from some 20 countries was organized into a series of thematic groupings.

Greeting the viewer upon entering the first gallery was "Mass Mediums," a grouping of images dating from the 1960s, when printmaking became a focus of the Pop artists of the day, including Richard Hamilton, who also took images from the mass media—magazines, newspapers, comic books—for inclusion in his collages. The screenprint, largely used for commercial advertising, became a medium of choice, reflecting the breaking of boundaries between "high" and "low" art. Sigmar Polke and Gerhard Richter explored mechanical offset printing for its expressive potential, enlarging and dissecting newspaper text and imagery.

The next section of the exhibit focused on "Language," a trend that emerged in the late 60s and early 70s. Artists began to focus on words and text as Conceptualism came to the fore. During this era, the artist's book became popular; artists such as Hansjörg Mayer also developed periodicals—his being titled *futura*.

Small, three-dimensional printed objects were the focus of the "Confrontations" portion of the exhibition. Pioneered by Swiss artist Daniel Spoerri through his pub-

lishing venture with Edition MAT in 1959, this approach was taken up by the French "Nouveaux Réalistes" in the 1960s. The German group Fluxus, with which Joseph Beuys was briefly associated, created all kinds of unusual "multiples," including Beuys' *Filzanzug (Felt Suit)* in an edition of 100 (1970). Artists like Dieter Roth created food "squashings," which he considered "prints," creating works that confronted the viewer and challenged traditional notions of what constitutes art.

Next to be explored was the "Expressionist Impulse" that examined the work of Neo-Expressionists such as Georg Baselitz, Anselm Kiefer and Per Kirkeby. Expressive carving of woodblocks and scratching of plates characterizes work of this period. This trend became a powerful force in Europe in the 1970s and 80s. Like the earlier expressionists from the turn of the 20th century, these artists explored deep human themes such as life, death and anxiety.

"Recent Projects" showcased Postmodernism with its irony, wit and tendency to subvert. Peter Kogler's wallpaper designs dominated this section of the exhibition—many, like his motif of marching ants that was featured on the exhibition brochure (on newsprint in tabloid format), explore nature gone awry. "Recycled" images also feature here—Sylvie Fleury's multiples of a *Slim-Fast* box, a play on Warhol with a feminist twist, and Christiane Baumgartner's woodcut *Transall*, based on found photographs of military aircraft.

A section devoted to the YBA (Young British Artists) completed the show. "British Focus" featured the work of artists such as Julian Opie, who became household names during the 1990s when Britain experienced an explosion of activity in printmaking and printed art. His simple but compelling wallpaper based on the image of his daughter, *Elena, schoolgirl (with lotus blossom)*, dominated the final room. Established British artists, such as Lucien Freud, have also jumped on the printmaking bandwagon as etching underwent something of a Renaissance in the UK. Finally, the printed books and pamphlets of David Shrigley and Adam Dant gave scope to the view of printed art in Britain today.

Member Notes

Print Club President Emeritus, **Dr. Julian Hyman**, hosted a pre-gala party on December 10, 2006, to celebrate the name change of the Rutgers Center for Innovative Print and Paper to the Brodsky Center, in honor of fellow Print Club member **Judith K. Brodsky**, the Center's Founding Director. The event, held at Julian's Teaneck home, allowed guests a preview of some of the art work to be auctioned off at the January 13 Brodsky Center Gala, as well as to see the amazing collection of 20th century European and American prints assembled

by Julian and his late wife, Elaine. The Brodsky Center was established in 1986, and over the past two decades has been a major force in the art world.

Club member **David Kiehl**, Curator of Prints at the Whitney Museum of American Art, is the judge of the Sixth Biennial International Miniature Print Competition, hosted by the Center for Contemporary Printmaking in Norwalk, Connecticut. Formats for the competition are limited to 1" x 4", 1.5" x 2.66" or 2" x 2". The last competition, held in 2005, drew 589 prints from 205 artists in 25 countries.

Letter to the Editor

Dear Print Club of New York Members,

I was saddened, as were all of you, on learning the news about the loss of Elaine Hyman, an admirable print enthusiast and collector who inspired so many. My deepest sympathy goes to Julian and their family and many friends. I was touched when several donors kindly made contributions to the Jane Voorhees Zimmerli Art Museum so that this museum could purchase a contemporary print in Elaine's memory. Our thanks go to Norman Brock and Seymour Thickman who launched this special fund so that the Zimmerli could honor Elaine in this important way. Since the Zimmerli's graphic arts collection is actively used for exhibitions, study room university classes, and for individual researchers, it is gratifying to be able to further develop a collection to further enrich this strong educational purpose. For any of you who may also wish to contribute to this contemporary print fund in honor of Elaine, your donations may be mailed to my attention.

I would be delighted to welcome the Print Club of New York members to the Zimmerli Art Museum whenever you wish to visit. It would be my pleasure to show you graphic arts highlights from the collection, which is strong in nineteenth-century French prints, American and contemporary prints, and Russian avant-garde books and posters. I also wish to let you know that the Zimmerli Art Museum is currently presenting a stunning exhibition, *Toulouse-Lautrec and the French Imprint: Fin-de-siècle Posters in Paris, Brussels, and Barcelona*, on view here through

February 18, 2007. Also, currently on view is the exhibition, *Inviting Words into the Image: Contemporary Prints from the Rutgers Archives for Printmaking Studios* (on view through January 28, 2007), which features prints by Ed Ruscha, John Baldessari, Margo Humphrey, Barbara Kruger, William T. Wiley, and others. From February 10 - July 29, 2007, the exhibition *Alone Together, People in American Prints* will feature prints from John Sloan and Raphael Soyer to Robert Longo and Philip Pearlstein. This exhibition will also highlight selections from the major recent gift from David and Ruth Robinson Eisenberg.

I know some of you from my previous professional associations, but I look forward to seeing you here in my new post at the Zimmerli Art Museum, with its glorious graphic arts collection.

Best regards,

Marilyn Symmes

Director, Morse Research Center for Graphic Arts
& Curator of Prints and Drawings

Jane Voorhees Zimmerli Art Museum
Rutgers, The State University of New Jersey
71 Hamilton Street

New Brunswick, NJ 08901-1248

T. 732-932-7237 ext. 617

F. 732-932-8201

E-mail: symmes@rci.rutgers.edu

Website: www.zimmerlimuseum.rutgers.edu

Spring Issue

The Spring 2007 issue of *The Print Club Newsletter* is scheduled to go to press in early June, immediately following the Club's annual meeting. Submissions for this issue should reach the editor, Gillian Greenhill Hannum (hannumg@mville.edu) not later than May 15th. You will be able to find archived pdf files of our newsletter, beginning with the Fall 2006 issue, on the Print Club's new website—www.printclubofnewyork.org. This will make it easy to share items of interest with friends.

Attention All Print Club Members!

This year's Presentation Print was sent out via United Parcel Service in December. If you are a paid-up member and have not received your print of Joan Snyder's *Oasis*, or if your print was damaged in any way, please contact our shipper immediately:

Dot Paolo
Rabbit Galleries
(732) 828-5150

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, N.Y. 10163