

The Print Club of New York Inc

Winter 2009

President's Greeting

Leonard Moss

The Print Club of New York is going public! Our 17 years of exceptional commissioned prints will be exhibited together for the first time in the Gregg Gallery of the National Arts Club, 15 Gramercy Park South, Manhattan from March 2 through 13, 2009. The opening reception will take place on Tuesday, March 3 from 6 to 8 pm, and on Thursday, March 12, from 6 to 8 pm. Stephen Fredericks, co-founder of the New York Society of Etchers and Print Club member, will moderate a panel discussion on "The Artist/Printer Collaboration." Artist Will Barnet and printer Maurice Sanchez will discuss the challenges of creating *Between Life and Life*, the Print Club's 1998 presentation print, and Master Printer Randy Hemminghaus and Master Papermaker Ann McKeown, both from the Brodsky Center for Innovative Editions, will share their experiences working with established artists and introducing them to new media.

When the Print Club of New York was founded in 1991, "The primary objective," according to founding president, Morely Melden, "was to create a great work of art each year for our members. The 1992 print, *Passage*, a mezzotint by Frederick Mershimer, was an astounding success, and we soon exceeded the 150 limit of members for that inaugural edition. The following year membership was increased to 200 to accommodate the many interested persons who were not able to join before the 150 limit was reached."

Mershimer's inspiration for *Passage* was noted in the February 1993 Premier Issue of the PCNY Newsletter.

"After wrestling with several images that could be developed for our inaugural print, he remembered a vision of a street with a bridge over it that had appeared in a dream. The street is East 41st where Park Avenue emerges from Grand Central. The architecture is pure Gotham Gothic, and the lights at night create sheer magic in an image that might otherwise appear to be bold realism. Such an effective night scene could only be created by the special capabilities of mezzotint – and only by an artist who knows how to make this medium work so successfully." Later that year, Mershimer entertained members at a fully subscribed workshop to demonstrate the mezzotint technique.

The tradition of the artist unveiling that year's commissioned print before a gathering of members and their guests began in November 1993 when Karl Schrag introduced *My Room – Bright Night*, a dramatic lithograph in violet ink on grey paper that depicted a moonlight scene at his studio barn on Deer Isle, Maine where he and his wife Ilse had summered for 40 years. That, and all subsequent PCNY events, have been conducted for the education of our members and have not been open to the public.

Today, 40 of the 150 avid collectors who founded the Print Club in 1991 are still on our roster. Many are involved in the proceedings of the Club. We welcome founding member Mona Rubin, who has been elected to the Board of Directors and will chair the membership committee, and we appreciate the advice of Morely Melden and Marvin Bolotsky in planning the exhibition at The National Arts Club. Founding members have received all prints published by the PCNY, but the majority of members who joined at a later date have not had the opportunity to view many of these works of art. The goals of the forthcoming exhibition of the Club's 17 framed commissioned prints, on loan by members, are to celebrate the accomplishments of the Print Club and enable our members to view these precious works of art "in person." Of equal importance is the decision by the Board of Directors to open our activities to an interested public and demonstrate the pleasures and complexities of printmaking.

Toward that end, we have added material to illustrate how the artist uses consecutive press runs to build the final image. The four woodblocks by Richard Bosman used to create *Brooklyn Bridge at Night* (1996), as well as two of the many states in the process by which Warrington Colescott created *Picasso at Mougins* (2002) will be on display. Metal plates from which John Walker created *Diagonal Hollyhocks* (2003), a hand-colored etching, and Richard Haas printed the etching with aquatint *57th Street Looking East* (2007) each have Xs scratched across them, indicating that the original plate has been destroyed and no further images beyond the edition of 200 plus an agreed upon number of artist's and printer's proofs can be printed.

Viewers who are not familiar with the complexities of printmaking may not appreciate the expertise that went into the creation of *Two Dancers* (2004), a lithograph by Ed Colker. He originally submitted a beautiful watercolor to the Print Selection Committee utilizing about 12 colors.

The Print Club of New York, Inc.

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Gillian Greenhill Hannum

The question before the Committee was whether a print could do justice to these shades of color, a very difficult lithographic assignment. Another artist might have used a computer-generated image that would preserve the colors but create a relatively flat appearance. Instead, working with the assistance of renowned printer Maurice Sanchez, Colker produced a 10 color print, three colors of which were added by the artist using a stencil on each individual print to give the final edition depth and a textural quality.

No image is complete until it is signed by the artist. While signing each *Oasis* (2006) print with a green marker, Joan Snyder was inspired to draw a green arrow from the margin into the image pointing to the oasis, emphasizing her message of safety and tranquility. And Ann McKeown carried the entire edition of *Gossip* (2005) to the hospital in Houston where Elizabeth Catlett was recovering from surgery to get the artist's signature so the photolithograph/giclée print could be distributed to our members.

McKeown has indicated that she will mention her involvement with the Combat Paper Project at our panel discussion of collaboration between the artist and the printer. Returning veterans of the Iraq war cut their uniforms into very small pieces, which were then turned into a pulp from which they made the paper used to create their works of art. McKeown noted the emotional tension evident as the veterans became absorbed in this unique form of self-expression, although each veteran denied

having experienced a post-traumatic stress disorder. As a psychiatrist and psychoanalyst, I believe that means of self-expression helped them deal with the pain and anxiety of their wartime experiences.

In a previous newsletter I quoted the psychiatric literature on the concept of the "social brain," which indicates that meaningful social interaction is as important to health and well-being as diet and exercise. I certainly have found that to be the case while collaborating with members of the Print Club Board of Directors to prepare for the exhibition of our presentation prints. Kay Deaux, chair of the Exhibition Committee, has, with grace and efficiency, kept us focused and moving forward. Gillian Hannum, in her usual intelligent and proactive manner, planned a flier, brochure and an expanded edition of the newsletter to acquaint those attending the show with the activities of the Print Club. Muriel Moss, long time events chair, has, with her usual timeliness and efficiency, made the necessary arrangements to enable the PCNY to undertake the exhibition. Joan and Charles Blanksteen are watchfully applying the appropriate financial constraints and President Emeritus Julian Hyman will provide several early prints for exhibition. Finally, Mary Lee Baranger has volunteered to greet all visitors to the Gregg Gallery during the course of the exhibition.

We hope to see you at the Gregg Gallery of The National Arts Club between March 2 and 13. Please be sure to bring along friends or colleagues who might be interested in joining the Print Club in the future.

Recent Print Club Events

Fifteenth Annual Artist's Showcase

**Monday, October 20, 2008,
National Arts Club**

Gillian Greenhill Hannum

The Print Club of New York held its fifteenth annual juried Artists' Showcase in the Sculpture Court of the National Arts Club from 6:00 p.m. to 8:00 p.m. on Monday, October 20th. Muriel Moss, Chairperson of the Events Committee, welcomed the artists and guests to this popular event designed to introduce artists not represented by New York galleries to Club members. Dr. Moss briefly explained that the five artists being featured had been chosen from a group of over 100 whose work had been viewed by committee members at a variety of print shops over the course of the late spring and early summer.

The first artist to present was Jane Cooper. She received her BFA at Dennison University and worked for ten years in professional theatre in New York. In 1991 she began work as a muralist, print maker and design consultant. She is now printing at the Center for Contemporary Printmaking in Norwalk, CT and recently received Best in Show, and 1st and 2nd place in Graphics as part of a juried competition at Beaux Arts, Katonah. Cooper



Jane Cooper and Tenjin Ikeda
PHOTO BY GILLIAN HANNUM

explained that she grew up in Kalamazoo, MI, in a house where art was a major focus; her mother and aunt painted and her father was a woodworker. This and the open land, farms, water and broad horizons shaped her art. She studied at the former Northern Westchester Center for the Arts and went to Italy six years ago to study fresco — this informed her printmaking. She learned about making prints at the Center for Contemporary Printmaking in the late 1990s, and in 2004 participated in her first Monothon

there. She has found in printmaking a perfect vehicle to illustrate her love of color, form and beauty. Cooper explained that her art is an extension of her personal life. As an "empty nester," she expresses in her prints a longing for the activity that surrounded her when her children were at home. She is drawn to the writings of Emily Dickinson, and her art is filled with vast vacant spaces. She works with carborundum plates and showed a series of slides demonstrating the process. She prints with oil-based inks, using Easy Wipe to soften the ink and often works with her hands. She does variable editions and loves using glazes and sometimes gold leaf. She especially

likes the element of surprise in monotypes.

Ellen Nathan Singer received her BFA in Theatre from Columbia University and studied printmaking at the Art Students League with Harry Sternberg. She has had her work in many shows throughout the United States and is in the Special Collections Division of the Newark Public Library as well as numerous corporate and private collections. She made woodcuts for nearly 20 years and then branched out into etching. New York City, which she loves, is the focus of her work. She has also spent many summers painting in England, another influence on her art. Singer said she wants the form of her art to convey

Upcoming Print Club Events

February 27 – 28, 2009

Sanford Smith again invites Print Club members to attend the annual *Works on Paper Fair* at the Park Avenue Armory, at 67th Street. You must submit your name, and any guests' names, in advance to Events Chair Muriel Moss at (609) 514-0346, no later than February 25.

March 2 – 13, 2009, Monday – Friday, 10 am – 5 pm

The Print Club of New York: Seventeen Years of Commissioned Prints, Gregg Gallery, The National Arts Club, 15 Gramercy Park South, New York City (jackets required for men). Print Club members are urged to bring friends and colleagues who may be interested in Print Club membership to the exhibit and its related events.

Tuesday, March 3, 2009, 6 – 8 pm

Opening Reception, *The Print Club of New York: Seventeen Years of Commissioned Prints*, Gregg Gallery, The National Arts Club, 15 Gramercy Park South, New York City (jackets required for men).

Thursday, March 12, 2009, 6 – 8 pm

Panel presentation, *The Artist/Printer Collaboration*, Gregg Gallery, The National Arts Club, 15 Gramercy Park South, New York City (jackets required for men). Participants will include: Stephen Fredericks, moderator; artist Will Barnet and master printer and gallerist Maurice Sanchez; master printer Randy Hemminghaus and master papermaker Anne McKeown, Brodsky Center for Innovative Editions, Rutgers University.

Saturday, April 25, 2009, 11 am

Visit to Pierogi Gallery in Williamsburg, Brooklyn. Joe Arnheim, an artist who founded this wonderful gallery, will greet members of the Print Club and conduct a guided tour of the collection.

Monday, June 15, 2009, 6:30 pm

Annual Meeting of the Print Club of New York at The Society of Illustrators, 128 East 63rd Street, New York. Guest speaker to be announced.

Also of interest to Print Club Members:

January 14 – February 21, 2009

New Prints 2009/Winter, International Print Center New York, 526 West 26th Street, Room 824, New York, NY, (212) 989-5090 or www.ipcny.org.

January 22–March 7, 2009

Interpretations: The Art of Transcription at the Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999. This members' show was juried by Denise Mullen, Dean of the School of Art + Design, Purchase College, SUNY.

January 23 – February 28, 2009

Publishing Printshops: VanDeb Editions and Olive Branch Press, The Ink Shop Printmaking Center and Olive Branch Press, 330 East State Street, Ithaca, NY (607) 277-3884.

February 15 – March 30, 2009

The Boston Printmakers 2009 North American Print Biennial, 808 Gallery, Boston University, Boston, Massachusetts.

March 31, 2009

Entry deadline for International Miniature Print Competition 2009, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT. For information call (203) 899-7999 or go to www.contemprints.org. Jurors: Lisa Hodermarsky, The Sutphin Family Associate Curator of Prints, Drawings and Photographs at Yale University Art Gallery and Craig Zammiello, Master Intaglio Printer, Two Palms Press, New York.

May 28 – August 15, 2009

7th Biennial International Miniature Print Competition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999. Opening reception: Thursday, May 28, 4 – 7 pm.



Ellen Nathan Singer and Lynn Hyman Butler

PHOTO BY GILLIAN HANNUM

meaning and especially expresses the tenuousness of life in her work. She is attracted, for example, to tightrope walkers at the circus, the subject of her print *The High Wire Act*. She showed work in a variety of media: *Street Scene* and *White Winter* in etching and aquatint, the latter also utilizing sugar lift, and woodcuts of a lobster shack in Nova Scotia and her most recent woodblock, *The Red House*. She goes to the League to print and loves it.

Flavia Bacarella studied at New York Studio School and received her MFA in painting from Brooklyn College (CUNY). She has had one person exhibitions throughout New York and New Jersey and participated in group shows as well. Reproductions of her work are in magazines and books, and she is in the public collections at Bryn Mawr College in Pennsylvania, Virginia Center for the Creative Arts, Sweet Briar, Virginia, and Arthur Andersen Contemporary Art, Minneapolis, MN. She teaches art at Lehman College (CUNY). It was there that she took up printmaking after a long career as a painter; she audited a class offered by one of her colleagues who, knowing her passion for color, felt she might enjoy color viscosity printing. Bacarella loved the element of surprise in printmaking and quickly branched out into experiments with etching — the first of which was an etching of a hen named *Henrietta* on the farm where she lives. Her husband is an organic farmer and received a contract for a book of essays on farming; he asked Flavia to illustrate it. Her woodcut, *Tomatoes*, her only woodcut up to that point, caught the eye of the publisher. The book, *It's a Long Road to a Tomato*, ultimately included 41 more woodcut illustrations. After the book, which came out in 2006, she did a series of woodcuts of animals and birds. She enjoys the challenge of the wood's grain — working with and against it. Her first woodblocks were poplar and birch; later she worked with cherry and oak. One of the images she showed is a 39" block of a *Great Blue Heron* printed in bluish gray ink. Landscapes, the focus of her painting, are among her most recent print subjects.

Lynn Hyman Butler received her degrees from Hamilton College, where she majored in printmaking, the Certificate Program of the International Center of Photography and the College of New Rochelle, where she earned her MA. She worked for LIFE magazine soon after college. She has earned many awards and grants for her

work in photography and printmaking, including a grant from the Zimmerli Art Museum at Rutgers University. Her photographs are also in many museum collections and have been published in Italy as well as the United States. Butler has a special interest in endangered areas, ranging from Coney Island to the Camargue region in southern France, famous for its wild horses. Currently, Butler is making digital prints and was included several years ago in Marilyn Kushner's *Digital Printmaking Now* exhibition at the Brooklyn Museum. This is the perfect medium for her as it is where printmaking and photography intersect. The computer is a tool for creating editioned work (giclée prints) made on high-precision printers, necessary for stable color within the edition. Generally, she makes editions of 25. Many of the images shown were of horses, some taken at slow shutter speed while galloping on horseback. She has recently been working on projects focusing on Native Americans (a project on the Esselen tribe at Big Sur, done for *Newsweek* with a book soon to come out), the Amish and Arles, France.

Tenjin Ikeda is an Afro-Puerto Rican artist, born and raised in Brooklyn, New York. He has been making art for the past 20 years using the various mediums of painting, sculpture, and printmaking. He attended the School of Visual Arts, first focusing on Graphic Design and then Fine



Flavia Bacarella PHOTO BY GILLIAN HANNUM

Arts. At the Art Students League he discovered printmaking, which has been his focus for the past nine years. He has works in private collections as well as acquisitions by the Schomburg Center for Research in Black Culture and the Art Students League. He's been in group shows in the United States, Ireland and Spain. The work he showed was in linoleum block, although he also makes woodcuts. He likes the immediacy of the lino cut; etching was too long and slow a process for him.

Much of his work is culturally informed. *The Gate Keeper* comes from a dream inspired by his mother's Puerto Rican culture and heritage. *The Wisdom of Ifa*, a color reduction print in an edition of 30, is based on Yoruba divination trays, on which palm nuts are cast and "read." He showed a series of black and white lino cuts with subjects such as a Cuban guitarist and a man from Sierra Leone who embraces his grandchild despite having only stumps for arms. He has also created a series focusing on the connection and disconnection between ourselves and our environment. *Rites of Passage*, a self portrait, shows the artist coming out of a sacred grove, part of an Ifa ritual. He depicts himself with a divination tray and explained that he studied to become an Ifa priest in order to pass forward the culture and rituals of his Yoruba ancestors.

Following the formal presentations, the artists took up their places at tables at the back of the room, where Club members eagerly viewed portfolios and purchased work for their collections.

New Prints 2008/Autumn, A Print Week Presentation by International Print Center New York

Saturday, November 1, 2008

Gillian Greenhill Hannum

As has become tradition, the International Print Center New York invited members of The Print Club of New York, along with members of other print collecting clubs in the United States and Canada, to its annual "Print Week Breakfast," planned to coincide with the annual IFPDA Print Fair. The exhibition on view was *New Prints 2008/Autumn*, with work selected by a jury including: Matthew Day Jackson, artist; Jacob Lewis, Director, Pace Prints Chelsea; Barbara Sahlman, collector and artist; Julie Saul, Director, Julie Saul Gallery; James Stroud, master printer and Director, Center Street Studio; and Roberta Waddell, former Curator of Prints (1985 – 2008), New York Public Library. This marked the 29th presentation in IPCNY's New Prints Program. Represented were: Lauren Abshire, Glen Baldridge, J. Catherine Bebout, Marieke Bolhuis, Matthew Brannon, Nicholas Brown, Ryan Burkhart, Susan Goethel Campbell, Stacey Cann, Kerstin Cedell, Phillip Chen, Briar Craig, Luke Dorman, Rick Finn, Quintin Gonzalez, Valerie Hammond, Adriane Herman, Tatana Kellner, Damon Kowarsky, Janet Marcavage, Teresa Gomez Martorell, Jiha Moon, Yoko Motomiya, Ethan Murrow, Heidi Neilson, Tom Orr, Krista Peters, Raymond Pettibon, Sarah Nicole Phillips, Ron Rocco, Nick Satinover, Joyce J. Scott, Scott Stephens, Sarah Sze, Ivanco Talevski, Richard Tuttle and John Yau, Joe Waks, Allan Wexler, and Wang Yuhui. The show included three artists' books and five three-dimensional objects. Richard Tuttle and John Yau showed a three-dimensional artists' book, *The Missing Portrait* (2008), a bound book with letterpress, silkscreen and lithography, published in an edition of 10 by the Brodsky Center at Rutgers University. The book was designed by Tuttle with a text by poet Yau and features an incredible 3-D cover of a lizard-like creature done in an alligator skin pattern. This piece was not for sale. Another of the artists' books was Tatana Kellner's *Iron* (2008), created in silkscreen, letterpress and archival inkjet in an edition of 45. The cover depicts the scorch mark left by an iron; the simple illustrations are free and painterly (\$800). The third book was Heidi Neilson's *Home Planetarium Survey* (2008), a digital offset, saddle-stitched book in an edition of 100 (\$15) which included a small telescope, a theme continued in Lauren Abshire's *Spyglass* (2008), which is a sort of telescope made of cardboard, paper and acrylic paint on a wooden stand through which one views a digital print on transparency (\$400).

Valerie Hammond's *Daphne* (2008), a collagraph/relief in a varied edition of six, looks like a constellation on diaphanous, textured paper (\$5,000). Teresa Gomez Martorell's *Narcissus* (2007), an eye-catching relief intaglio in an edition of eight, is a large piece at 60 x 42 inches; it is divided in half horizontally and shows a wolf looking at

its reflection in the water — all rendered in white lines on black ground (\$2,400). Raymond Pettibon's *Untitled (A Sea of Grinding Tectonic Plates...)* (2008) is a color lithograph in an edition of 48, printed by Maurice Sanchez at Derriere L'Etoile Studios and published by Brooke Alexander Editions (\$5,000). A large image depicting windblown grass by the sea, a river or a mountain lake, it includes text that references all three possible environments.

My personal favorite in the show was Scott Stephens' *Understory* (692) (2008), a cyanotype in hand-drawn Mylar printed and published in an edition of eight by the artist. This gorgeous print depicting a woodland landscape evoked the images of pioneer photographer Anna Atkins, who used the cyanotype process to document botanical specimens, especially algae, for her biologist father in the 1840s (\$1,500).

Club members enjoyed the coffee and pastries as well as the presentation by IPCNY staff members Kendra Sullivan and Rachel Kapelke-Dale. We also had the opportunity to meet several of the artists: Ethan Murrow, Valerie Hammond and Sarah Nicole Phillips. Arif Khan, Gallery Director at Tamarind Institute in Albuquerque, who was in town for the Editions/Artists' Books Fair, also said a few words.

This annual event is one looked forward to by Print Club members, who know they will see terrific new prints by a wide range of artists, as well as have an opportunity to chat with members of other print clubs who are in town for Print Week.

A Guided Tour at The Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

Saturday, November 22, 2008

Dark Dreams: The Prints of Francisco Goya

Julian Hyman

The Jane Voorhees Zimmerli Art Museum of Rutgers University opened a remarkable and exciting show entitled *Dark Dreams: The Prints of Francisco Goya*. The show ran from September 2 until December 14 and presented two complete series of Goya's prints, loaned to the museum by The Arthur Ross Foundation: *Los Caprichos* (1799) and *Los Disparates* (c. 1816 – 24). Both series depict social inequities, including physical violence.

Goya (1746 – 1828) lived two different lives as an artist. The first part of his life saw him an established member of the Spanish Royal Academy in Madrid and First Painter to King Charles IV; during the last three decades of his life, he mastered the arts of etching and lithography and established the first movement towards modern art. He not only inspired many of his contemporaries, but also was a great influence on future artists.

Los Caprichos is a set of 80 prints utilizing etching, aquatint and drypoint that depicts "the innumerable

foibles and follies to be found in any civilized society" (exhibition brochure). No segment of Spanish society escaped his scrutiny; the Church, the education system, the upper classes, marriage and family life and the Spanish Inquisition all had their faults displayed to the public. The set also includes many images of supernatural creatures, whose presence is anticipated in what might be the most well-known print in the series, *The Sleep of Reason Produces Monsters* (originally the frontispiece, but later resituated in the series by the artist, who used it to introduce the second half of the set where the supernatural subjects are featured), an image that refers to Spain's rejection of Enlightenment ideals (exhibition brochure). *Los Disparates*, 18 prints created in etching, aquatint and drypoint near the end of the artist's life, revisits many of the monstrous "follies" of the earlier series. These prints were first published in 1864 under the title *Los Proverbios* ("Proverbs"). The exhibit also included one print from a late series of four lithographs entitled *The Bulls of Bordeaux*, done during the artist's final years when he lived in exile in France.

Some important artists who were inspired by Goya were Daumier and Picasso. More recently, Enrique Chagoya has essentially brought many of the subjects of Goya's prints into the 21st century, and a number of these prints were included in the exhibition in a section titled "Goya's Legacy."

There is an important catalogue that was produced to accompany the exhibition that includes information on each of the prints. It can be obtained from the Zimmerli Museum (732-932-7237 or www.zimmerlimuseum.rutgers.edu). The show was curated by Marilyn Symmes, Curator of Prints and Drawings at the Zimmerli, and Christine Giviskos, Associate Curator of 19th Century European Art at the museum. We thank them for providing us with an insightful and informative tour of this important exhibition.

Pop And After: Prints And Popular Culture

Muriel Moss

Following the tour of the prints of Francisco Goya at the Zimmerli Art Museum at Rutgers University, the members of the Print Club of New York moved on to *Pop and After: Prints and Popular Culture*. Pop artists revolutionized printmaking by incorporating photography and commercial processes. This exhibition of sixty prints explored the interaction of popular culture and printmaking across four decades. The artists on display included Jim Dine, Red Grooms, Jasper Johns, Robert Indiana, Roy Lichtenstein, Claes Oldenburg, Eduardo Paolozzi, Mel Ramos, Robert Rauschenberg, Larry Rivers, James Rosenquist and Andy Warhol. The exhibition was co-curated by Marilyn Symmes and Joan Marter.



Club members at International Print Center New York on January 28 PHOTO BY HOWARD MANTEL

New Prints 2009/Winter, Talk and Gallery Exhibit

International Print Center New York, Wednesday, January 28, 2009

Jenny X. Liao

Despite a nasty mix of snow, freezing rain and rain, a small but enthusiastic group of about a dozen Print Club members assembled at the International Print Center New York in Chelsea on Wednesday evening, January 28, to enjoy wine and crackers and to hear about the new winter exhibition. Board Member Kay Deaux welcomed those in attendance and introduced Anne Coffin, Director of IPCNY, who told members a little about the process that went into putting the current exhibit together. This is the 9th season of the Print Center's "New Prints" program, one of the institution's core programs. The selection committee for the show was comprised of Matthew Day Jackson, Artist; Jacob Lewis, Director of Pace Prints; Barbara Sahlman, Collector and Artist; Julie Saul, Director of Julie Saul Gallery; James Stroud, Master Printer and Director of Center Street Studio; and Roberta Waddell, former Curator of Prints at the New York Public Library. Coffin explained that the 54 works by 48 artists on view in the gallery were chosen from some 2,000 submissions. Anyone is eligible to submit to the "New Prints" shows, and work comes from both well-known artists and those just completing their training. The jury spends many hours in multiple rounds, narrowing down the choices in order to arrive at the final grouping. Artists not selected for a particular show can resubmit on another occasion, and artists who've shown in the past are eligible to be chosen again.

This show, on view until February 21, 2009, includes a range of artists from emerging to established, from coast to coast in the United States, as well as from Greece, Canada, Mexico, Poland and Sweden. Thirty of the 54 works on view are by independent artists. Workshops and publishers in this exhibition include: Axelle Fine Arts, the Brodsky Center for Innovative Editions, Burnet Editions, Coronado Studio/Serie Project, Inc., Center Street Studio, Dieu Donné Papermill, Flatbed Press,

Inkonus, LeRoy Neiman Center for Print Studies, Carolina Nitsch, Plotzing Press, Robert Blackburn Printmaking Workshop, Strong Silent Type Press, TAGA, Tamarind Institute and Wildwood Press LLC.

The artists in *New Prints 2009/Winter* are: Romeo Alaeff, Desirée Alvarez, Michael Barnes, Anders Bergstrom, Laura Beyer, Marcin Bialas, Rolando Briseño, Eric Cain, Nathan Catlin, Jean Cencig, César Chávez, Willie Cole, Michael Dal Cerro, Aurora De Armendi, Richard Dupont, James Ehlers, Cecilia Enberg, Eduardo Fausti, Fred Hagstrom, Takuji Hamanaka, Anita Hunt, Alysia Kaplan, Colleen Kinsella, Pelagia Kyriazi, Karen Lederer, Beauvais Lyons, Franco Marinai, Robert Mueller, James Mustin III, Michele Oka Doner, Lothar Osterburg, Ardan Özmenoglu, Chris Papa, Ellen Price, Ross Racine, Jenny Robinson, Richard Ryan, Jean Shin, William Skerritt, Hills Snyder,

Shino Soma, Buzz Spector, Barbara Takenaga, Tomas Vu, Carol Wax, Mark Wilson and Tammy Wofsey.

My personal favorites in the show were two artists' books. The first, *Eight Winds* by Robert Mueller, is silkscreen and lithograph in an edition of eight, printed in 2007 and 2008 by Phil Sanders at the Robert Blackburn Workshop. We had seen this project when the Print Club was hosted by Sanders last year. It is selling for \$16,000. The second was Tammy Wofsey's book, *Games Theory, A Guide* (2008); it explores all the different games people play, using etching, letterpress, white ground and dry-point. This project was printed by the artist and Plotzing Press in an edition of 35 and is selling for \$2,000.

If the bad weather kept you home on January 28th, there is still time to see this excellent exhibit. Coming soon at IPCNY will be Indian prints from Bombay.

Two "Takes" On The IFPDA Print Fair

Notes on IFPDA Print Fair, November 2008

Maryanne Garbowsky

Pinch me. I must be dreaming. I am standing all by myself in front of Rembrandt's *Three Trees* (1643) valued at \$600,000. No one is elbowing me to move on. Instead, I alone am drinking in the lines, swirls, tonalities of this magnificent print.

So, too, I walked up to and stood entranced by Whistler's *Nocturne*, one of two on view priced at a mere \$150,000. I also saw Albrecht Dürer's *Adam and Eve* from 1504, as well as *The Prodigal Son*. I basked in its artistry, its precision, and its craftsmanship without having to fight for a quick peek or move on to placate hordes of others vying for my place. No, this wasn't a blockbuster museum spectacular, but rather the annual International Fine Print Dealers' Association Print Fair held at the New York Armory the first weekend in November. Where else could one in relative peace and calm see these great works of art undisturbed and unhurried?

And these were only some of the great masterpieces that I saw. There were numerous Whistlers on display, a whole series from his work in Venice. So, too, there were prints by Edvard Munch, Elie Nadelman, Henri Matisse, Joan Miro, and Picasso, to name a few. These were my first choices. Before arriving at the Armory, I had done my homework. On Friday evening, I read the *New York Times* review by Karen Rosenberg and marked off those "must see" galleries. Thus I made my way directly to The Fine Art Society, David Tunnick, Allison Gallery, and Frederick Mulder, among others.

But along the way and after my stops, I saw many other prints: contemporary, Canadian, British, etc. There was so much to see — and that was the exhibition's only problem. One can only absorb so much. After three hours, I reached my limit. Not that there was no more I wanted to see, but rather that I had taken in all I could.

I went home with catalogues, pamphlets, brochures, business cards, and my own notes about what I had seen

and what I saved for another time. These I would review at leisure.

I felt happy and content; the great art transfixed and transformed me. I felt privileged to have been in the company of such great artists as well as the gallery professionals who not only love their work, but also are eager to share their knowledge. R. Stanley Johnson, President of R. S. Johnson Fine Art, was such a one, giving me a mini-course in dating Dürer's prints and establishing their value.

It was a wonderful way to spend my day, and it has given me much to think about until next year's Print Fair returns once more.

The IFPDA Print Fair

Julian Hyman

The 2008 IFPDA Print Fair opened at the old and famous 67th Street Armory on October 30th. The beneficiary of the first evening was the Print and Fine Art Books Department at The Museum of Modern Art.

There was considerable concern about attendance and sales because of our current economic situation, but despite the financial crisis, the fair was well attended with approximately 80 galleries representing the United States, England, France, Germany, Japan and several other countries. I had a very pleasant experience meeting three artists who have created Presentation Prints for the Print Club of New York, and I encountered them in an unusual order. I first met Fred Mershimer, who created our first print in 1992; the next was Richard Segalman, who just presented our last print in 2008. Finally, just before I left, I ran into the artist who is to present our next print, in September 2009 (he will remain nameless until the official announcement is made). All three artists were friendly and delightful.

The prints on display represented many centuries and cultures, and it would have been difficult for any visitor not to find something exciting. A number of the booths were managed by print dealers who have presented events to our Club over the years. Many artists familiar to

me were seen, including George Bellows, Martin Lewis and Sybil Andrews. Robert Newman, who manages The Old Print Shop, was showing the work of a number of

artists who have been included in one of the Print Club's Artists' Showcases. I thoroughly enjoyed my visit, and the importance of the show requires more than one visit.

The Editions/Artists' Books Fair

Gillian Greenhill Hannum

This fall marked the 11th E/AB Fair, offered in conjunction with Print Week and coinciding with the annual IFPDA Print Fair uptown. Held in The Tunnel (269 Eleventh Avenue, between 27th and 28th Streets), this free, public art fair featured 64 contemporary art dealers and publishers from six countries. It, too, held a benefit event on Thursday, October 30, to support programs and exhibitions at P.S. 1 Contemporary Art Center.

The first booth I stopped at was that of Aldrich Editions, the print publishing arm of The Aldrich Contemporary Art Museum in Ridgefield, CT. On display were two arresting images entitled *Self-Portrait* by artist Michael De Feo. The name was familiar to me; then a tall gentleman turned around — the artist; he had been a graduate student in an Impressionism seminar I taught a number of years ago at Manhattanville College! Now an established artist, De Feo has exhibited not only at the Aldrich, but also at MASS MoCA, the Museo de Arte in Puerto Rico, The New Museum of Contemporary Art in New York, the A3 Art Fair in Paris, Manifesta 7 in Trento/Trentino, Italy and The National Gallery of Bangladesh, among others. He is well known as a street artist, particularly for his ubiquitous flower image [your reviewer came upon several of these during a recent trip to New Orleans, LA], and has been featured on the cover of *New York Magazine's* "Reasons to Love New York" issue (twice in as many years) and in film documentaries. He is also the author of an award-winning children's book, *Alphabet City: Out on the Streets*, now in its third printing; it uses his paintings, glued on the streets of Manhattan, to illustrate each letter of the alphabet (Gingko Press). De Feo's print in the Aldrich Editions series is available as an eight-color silkscreen on 290 gram Coventry archival paper, printed by Gary Lichtenstein Fine Art, for \$175 unframed, all proceeds benefitting The Aldrich Museum of Contemporary Art (please contact Lise Sharfin at lsharfin@aldrichart.org or go to www.aldrichart.org and click on "editions"). He has also created a self portrait in a limited series of ten unique prints on antique maps mounted on canvas (\$350 unframed). Other examples of De Feo's work can be seen on his website at <http://mdefeo.com>.

My next stop was Harlan & Weaver, Inc. of New York City, where I was attracted to the work of Joanne Greenbaum. Born in New York and a graduate of Bard College, Greenbaum is a painter who works with layered images. Her first print with Harlan & Weaver, titled *Twizzler* (2008), is her largest; the three-plate etching and aquatint involved 3 x 4' plates. The edition of twelve is lyrical and intricate with overlapping lines and color.

Exit Art, New York City, a non-profit gallery at 36th Street and 10th Avenue, creates an annual portfolio in an

edition of 50. This year's features young artists and is titled "Expose." It sells for \$8,000 and includes pieces by Sanford Biggers, a collaborative called the Bruce High Quality Foundation, Richard Dupont, Chitra Ganesh, Mika Rottenberg and Allison Smith. Michael Woolworth Publications of Paris was displaying the graphically powerful work of Irish artist Richard Gorman, who currently lives and works in Paris. A set of five woodcuts on Japanese paper, entitled *Cinq*, was selling for \$3,200; the edition size is 15. David Krut of New York and Johannesburg, South Africa, was featuring the work of contemporary South African artist William Kentridge. His "nose" series, referencing famous works of art, relates to an opera on which the artist is currently at work.

Next, I came across Phil Sanders from the Robert Blackburn Workshop. On the wall of the booth were abstract lithographs in black, white and red by John L. Moore. Sanders explained that this was only the second time that the artist has made prints. He was a curator for many years and became a full-time artist in the 1980s; he is primarily a painter. *Three Viewers, Deborah* (lithograph, 2008, edition of 20), *Fire #1, Tina* (lithograph, 2008, edition of 30) and *Phil's Team* (lithograph and silkscreen, 2008, edition of 25) — my personal favorite — are arresting works, and I hope Moore continues to explore printmaking. I was also attracted to the work of Francesc Torres, shown by Raiña Lupa Galeria Ediciones of Barcelona, *Boomerang-2* (2008), etching and monotype on Arches paper in an edition of six.

Brooke Alexander of New York was showing Rauschenberg's *Dante's Inferno*; Jean-Yves Noblet of Brooklyn had a charming series of photogravures of dogs by Dietmar Busse and Kara Walker's *The Emancipation Approximation* (2000); and Sue Scott Gallery/One Eye Pug displayed British artist Malcolm Morley's colorful and playful images, including the 2008 monoprint *Abandon Ship I*. I was also attracted to two monotypes with collage by Suzanne McClelland: *Lullaby #39, Hillary with web* and *Lullaby #31, blue hoop with god* (both 2006).

I spoke at length with Luther Davis, master printer with Axelle Editions in Brooklyn, who was manning the booth for Forth Estate, founded in 2005 by Davis and Glen Baldridge to produce works by emerging artists; it is located at 19 Thames Street, Brooklyn. Davis works with more established artists making prints for the first time. On the wall was a wonderful four-sided, 12-color screenprint of school lockers with open doors. Titled *Do/You Flat* (2008), it is the work of a sculptor named Ian Cooper.

Among the highlights at the Lower East Side Printshop's booth were works by Sebastiaan Bremer, Joe Fig, Deborah Grant and Danica Phelps. Mike Karstens of Münster, Germany, had a Sigmar Polke portfolio, *Vollmond im Widder*. The venerable Tamarind Institute of Albuquerque was displaying a new book, *Tamarind*

Techniques for Fine Art Lithography by Marjorie Devon (Abrams 2008) and the work of artist Jim Dine, among others, whose arresting *Big Diana with Poem* (three-color lithograph, 2007) and *Now* (2007) were attracting much attention. New York's Brand X Projects, Inc. was showing work by Jennifer Bartlett, Philip Taaffe, Vija Celmins and James Siena. The Brodsky Center for Innovative Editions at Rutgers had wonderful dog images by Michael Waugh (*The CIA Commission, Part 1 and Part n*, 2008), as well as the Tuttle and Yau artists' book from International Print Center New York (see review of *New Prints 2008/Autumn* under "Recent Club Events").

My final stop was the booth of Dieu Donne Papermill; among the featured work was a sculptural suite in handmade paper by Richard Tuttle entitled *WHB* (2008) and two new editions in handmade paper by James Siena: *When I Was Ten* and



Michael De Feo, Self Portrait, 2008, eight-color silkscreen
COURTESY OF THE ARTIST AND
GARY LICHTENSTEIN FINE ART

Floppy Combs (both 2008, cast cotton in an edition of 15). Also on display was Kirsten Hassenfeld's 2008 print for the Dieu Donne Editions Club, *Blue Ware Ornamental*, hand-stenciled and screen-printed pigmented-linen pulp with watermarked linen and abaca collage on cotton base sheet in an edition of 100, and Ernesto Caivano's print for their Collector's Series 2008, *Reverse Pendulum in Blue*, stenciled pigmented-linen pulps and screenprint on pigmented cotton base sheet in an edition of 50.

This report only scratches the surface of the many wonderful things to be found at the E/AB Fair and represents a fully biased view. Be sure to allow time to attend next year's event (The Tunnel is right around the corner from International Print Center New York, making a Print Week visit to both extremely convenient).

Exhibition Reviews

Grand Scale: Monumental Prints in the Age of Dürer and Titian

Yale University Art Gallery,
September 9 – November 30, 2008

Gillian Greenhill Hannum

This impressive exhibition of monumental Renaissance prints originated at the Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts in the spring of 2008. It is accompanied by a scholarly catalog of the same title, jointly edited by Larry Silver and Elizabeth Wyckoff with a foreword by the Print Club's own David Mickenberg, Director of the Davis Museum and Cultural Center. The show can be seen at the Philadelphia Museum of Art from January through April 26, 2009.

Hung against dark green and gray walls at the Yale University Art Gallery, the exhibition opened with several wonderful prints of Venice — Jacopo de' Barbari's (Italian, 1460/70 – 1516) 1500 *View of Venice*, a six block woodcut measuring 132.7 x 281.1 cm, and Erhard Reuwich's (German, c. 1455 – c. 1490) 1486 *View of Venice*, a 31 x 103 cm long, horizontal foldout from Bernhard Breydenbach's book *Peregrinatio in Terram Sanctam*, c. 1505, reproducing a woodcut printed from eight blocks. There was also an engraving of Andrea Mantegna's *Battle of the Sea Gods*, printed from two plates by 1494 and measuring 28.5 x 78 cm.

Highlights in the second room included several prints after Titian: *Sacrifice of Isaac* (c. 1514 – 15), a woodcut from four blocks measuring 80 x 106.5 cm, the upper right portion of which is a design by Titian, and the huge

Submersion of the Pharaoh's Army in the Red Sea (c. 1513 – 16), 118 x 215 cm, printed from 12 blocks and showing wonderful linear patterning, especially in the water. A 1517 woodcut by Domenico Campagnola (Italian, 1500 – 64) of *Massacre of the Innocents* is probably also after Titian. Printed from two blocks, it measures 53.2 x 82 cm.

The third gallery showcased German prints. Dominating the room in a large glass case was *The Triumphal Arch of Maximilian I*, 1515 (Bartsch edition, 1799), a woodcut created from 42 woodblocks and two etchings (original edition printed from 192 blocks) by Albrecht Dürer (1471 – 1528), Wolf Traut (active 1477 – 1516), Hans Springinklee (c. 1495 – after 1522) and Albrecht Altdorfer (c. 1480 – 1538) after Jorg Kölderer (active 1497 – 1540), which measures a massive 357 x 295 cm. The program was designed in consultation with Maximilian and serves as a monument to the emperor's genealogy. At over 11 feet tall, it is comprised of nearly 200 sheets of paper. On a smaller scale, Lucas Cranach I's (1472 – 1553) *The Stag Hunt*, c. 1506, is a charming print giving a bird's eye view of knights on horseback, hounds with their keepers and a German village in the background. Lucas van Leyden (c. 1494 – 1533), the Dutch master, is represented by *The Nine Heroes (or Worthies)*, a woodcut from three blocks measuring 30 x 150 cm, created between 1515 and 1517, showing Hector, Alexander the Great, Caesar, Joshua, David, Judas Maccabeus, Arthur, Charles the Great and Godfrey of Bouillon. Other highlights included *The King of Cochín*, a 1508 print by Hans Burgkmair I (1473 – 1531), the earliest image of "exotic races" produced in Europe, based on Balthasar Springer's 1508 report of his trip to Africa and the East Indies, and several other works by Dürer. Perhaps the most unusual image was "What Do You See?" by Erhard Schön (c. 1491 – 1542), an anamorphic image like fellow German artist Hans Holbein's famous *Ambassadors* (1533) in London's National Gallery, which — when viewed from a single, specific perspective — shows a squatting, defecating peasant, but when stretched shows a

sea monster, men in a boat and a landscape. It dates from c. 1531 – 34.

Lovers of Renaissance prints should make an effort to see this important exhibition during its run in Philadelphia. It will not disappoint!

Michael Mazur: Monotypes

**Center for Contemporary
Printmaking, Norwalk, CT,
September 20 – November 8, 2008**

*Rachel Wilkins**

The Center for Contemporary Printmaking invested a great deal of time and effort in introducing *Michael Mazur: Monotypes*, their fall exhibit. The monotype process allows for the artist's drawing or painting to be transferred directly to paper from the original plate upon which it was drawn or painted. This is the process Michael Mazur used in the 59 monotypes showcased in this exhibit. This intriguing show, displayed in a small but lovely space, revealed the evolution of his masterful, artistic abilities and interests through selected works completed between 1973 and 2006.

Michael Mazur's monotypes maintain a certain fluidity in which the artist's hand becomes apparent. His works prove to be dramatic and inspiring. Mazur's paint application and the pressure he uses to produce the prints are evident even in his earliest still lifes. Both the edges of his paper and the unique texture of the paint, which results from the printing process, create a remarkable finished product. Mazur's abilities to have created the monotypes in this collection represent his exceptional dedication to the art of printmaking.

The earliest works by Mazur included in this exhibit spanned the decade between 1973 and 1983. These works were monotypes involving depictions of the night sky, women, flowers, printmaking tools and monkeys. If color was used at all in these early works, it was subdued and consisted only in a very limited color palette. These works also revealed his stylistic approach to working large and his decision not to be constrained compositionally by the edges of the paper. His 1974 *Studio Still Life* is a perfect culmination of his muted and pastel color palette. The stroke of his brush is evident, and the wash of color ties the work together. Mazur transitioned from varied compositions to works such as his 1981 *Single Calla # 3 10-81* monotype, in which he focuses on centrality, placing his subject at the center of his work; it is an elegant and isolated depiction of a calla lily. Mazur continued this notion of centrality when he approached his self-portraits. These monotypes, some of which are on rice paper, like his 1985 *Self Portrait*, are dedicated to line and contrast. The black background of this portrait seems to illuminate the white and gray facial features, which afford the monotype three-dimensionality.

Abstractions could be found while viewing the series of works he entitled *Harvard Evening*. Strong contrasts, highlights and outlines allow his work to project. An ele-

gant, classic, single female nude centrally placed on the paper is the focus of all of these monotypes. They convey a mood of solitude. Repetition of centrality seems to have been a focus for Mazur between 1981 and 1991. His 1991 *Harvard Evening* monotype uses blocks of negative and positive space, which define the female silhouette. His unique tendency to create central compositions and to exclusively use shades of black and white differs greatly from his later abstract works that boldly provide flashes of color. These works, completed between 2002 and 2003, offer beautifully composed shapes and lines. He seems to have returned to ideas he explored in his earliest works, such as varied compositions and color. This obvious color becomes refreshing after viewing the works done purely in black and white. One of my favorite pieces was his *Untitled* (watercolor and ink over a monotype), from 2003, in which Mazur seems to have incorporated motion into his work. His use of watercolor and ink in this and other abstract images is reminiscent of the fluidity seen in his early still lifes. In these striking monotypes, his attitude towards composition seems to have been unrestricted. Again, between 2004 and 2006, Mazur seems to have valued centrality. These monotypes are more composed and precise. A specific dedication to design with new revolutionized shapes and lines is present in his late works. Color is used, but not as strongly as in his early abstractions.

Michael Mazur: Monotypes certainly exuded the confidence of the artist to experiment without restriction. The evolution and progression of his technique was noteworthy. His ideas and abilities only seem to have developed and expanded. Although Mazur's choice of style and subject changed throughout his artistic career, his medium remains the same and brings an authentic quality to all of his monotypes. This contributed to the success of the exhibit, which showcased his diverse talents.

The Center for Contemporary Printmaking strives to educate the public about the art of printmaking (gallery brochure). In the Michael Mazur exhibit, they accomplished their efforts quite well. Mazur has advocated for monotype printing, a once unnoticed artistic medium and process. His diptych *Window Sequence (Fire)* belongs to The Metropolitan Museum of Art's permanent collection (gallery brochure). His work is truly brilliant, and his efforts to elevate the process he has used throughout his career are certainly recognized and appreciated.

Rhythms of Modern Life: British Prints 1914-1939

**Metropolitan Museum of Art,
September 23 – December 7, 2008**

*Rachel Payne**

Rhythms of Modern Life: British Prints 1914-1939 was an exhibition at the Metropolitan Museum of Art that ended on December 7, 2008. The show explored the impact of Italian Futurism on the pre and post-World War I British art world. This exhibition was

organized by Samantha Rippner through a collaboration between the Museum of Fine Arts, Boston and the Metropolitan Museum. Ms. Rippner, Associate Curator in the Department of Drawing and Prints, carefully arranged these prints so the viewer could see the impact of Italian Futurism through an evolution of style in British art and culture.

C.R.W. Nevinson (1889-1946), Edward Wadsworth (1889-1949) and Paul Nash (1889-1946) were followers of Futurism, a style based on sharp lines and movement. They held a fascination for modern machinery and warfare because it had the ability to wipe out the old and bring in the new. This fascination with warfare is best shown in Nevinson's etching, *Returning to the Trenches (Troops Marching to the Front)*, 1916. The soldiers are packed so closely together they seem to be one individual moving quickly, expressed with sharp angled lines. Nevinson renounced Futurism after seeing the brutalities of war while working in northern France as an ambulance driver. He continued to create with the elements of dynamism and geometric angularity, but he rejected Futurism's political agenda.

The exhibition had eight subgroupings: *Vorticism and Abstraction*, *World War I*, *Urban Life/Urban Dynamism*, *Industry and Labor*, *Speed and Movement*, *Sport*, *Entertainment and Leisure*, and *Natural Forces*. The subgroupings, each displaying about twenty pieces, were divided between three rooms. The simple blue colored walls attracted the eye to the small prints hanging along each wall.

The show began with British Vorticism, which was inspired by Italian Futurism, in the section *Vorticism and Abstraction*. Vorticism was a short-lived, pre-war, avant-garde art and literary movement written about by the likes of Percy Wyndham Lewis (1882-1957) in his journal, *Blast*. Henri Gaudier-Brzeska (1891-1915) and Wadsworth created geometric abstractions with a hard-edged mechanical quality that typifies Vorticism. Copies of *Blast* were found in the center of the room displaying the Vorticist Manifesto.

World War I focused on Nevinson and his admiration for warfare. In the third section, *Urban Life*, Nevinson's shift away from politics could be noticed, and a new artist was introduced, Claude Flight (1881-1955). He began working with linoleum block prints rubbed onto translucent Japanese paper. Linocuts were seen as a democratic medium that enlightened the audience to a broader view of modern art. Flight's style was influenced by Futurism in its movement and line, but its essential mechanical quality does not exist in these new prints. Rather, Flight created a pop style relating to popular culture in Britain. Daily life and activities became the subject matter. The use of movement, repetition, and angular lines best describe his works and those of his followers: Cyril Powers (1872-1951), Sybil Andrews (1898-1993) and Lill Tschudi (1911-2004).

The last six groupings included the works of Nevinson, Wadsworth, Flight, Powers, Andrews and Tschudi. Their prints show an interest in ordinary life as art, such as people riding the Tube and going up escalators (*Urban Life*), men installing power lines and putting up posters (*Industry and Labor*), and race car drivers (*Speed and*

Movement). In *Sport*, Powers' print *The Eight*, 1930, showed men rowing. In the grouping for *Entertainment and Leisure*, Andrews' *Concert Hall*, 1929, portrayed a simple scene through the repetition of black printed heads all gazing at the main stage. Finally, Andrews' *The Gale*, 1930, expressed the wind in the group of prints dedicated to *Natural Forces*. The prints were all small in scale, but some had immense detail, while others remained tied to their simplicity.

The title of this exhibition, *Rhythms of Modern Life*, was truly accurate as the prints in the show began with strict movement, Vorticism, then shifted into a more simplified Futuristic approach, for which Flight is known. The selection of prints demonstrated the shift of British culture from anticipating war, to being at war, to the post-war era and the elevation of the individual. The incorporation of daily life with popular art, conforming to fine art, began in Britain. The end of this show, with its rhythmic quality of movement, introduced the beginning of a new style that changed the art world. This style led towards post-World War II Pop Art, epitomized by Richard Hamilton in England and Andy Warhol in the United States.

Two Print Shows, Manhattanville College, Purchase, NY

January 20 – February 8, 2009

Gillian Greenhill Hannum

The beginning of spring semester has brought an abundance of prints to the Manhattanville College campus in two small, but interesting exhibitions. In the Brownson Art Gallery is *Indian Printmaking: An Exchange Exhibition* between students of Manhattanville College and students of Rabindra Bharati University and Government College of Arts and Crafts, both in Kolkata (Calcutta), India. Organized by Professor Alka Mukerji of the Department of Studio Art, the show brings the work of 13 young artists from these two Indian institutions to Manhattanville; an exhibit of the work of Manhattanville College art students will then travel to the G. C. Laha Art Gallery in Kolkata this summer. The work in the current show incorporates a range of techniques, from linocuts to lithographs and etchings. Some artists, such as Arijit Chowdhari and Krishna Sardar, show figurative work, while others, like Hiron Mitra, are abstractionists. A number of the pieces explore Indian cultural traditions, while others seem that they could have been made anywhere.

An active printmaking tradition dates back to the 18th century in India. It was encouraged and fed by the many foreign-born etchers and engravers who settled in India during that time period. Throughout the 1800s and into the 1900s, the country continued to adopt and adapt printmaking, making it truly an art form all its own. The Indian Printmakers Guild, founded in the 1990s, is a working artists' group comprised of young artists active as students at Ravindra Bharti University, Kolkata, and the G. C. Laha Gallery (Kolkata), which is going to host

the Exchange Program show in July.

Across the quad, in the Student Center Art Gallery, new works from three provocative and exciting artists — James Prosek, Nomi Silverman and Ramendra Nath Kastha — are on display. In this exhibition, all three artists explore the tradition of the hand-produced book and the medium of printmaking. Prosek is presenting his limited edition *Peacock & The Cobra*, an artist's book which focuses on the idea of taxonomy, the scientific discipline of categorizing living things. Its five original etchings explore the ambiguities and tensions of the natural world as it defies the human desire to name, order and classify. Intricately detailed etchings with drypoint culminate in *The Resolution* (2008), a lovely print in which the cobra and peacock merge — the hood of the former becoming a frame to the bird's neck. *Mangoes* (2008) is a lovely hand-colored etching with drypoint. The book, designed in the form of an oversized matchbook, includes an essay by literary critic Harold Bloom, Sterling Professor of the Humanities at Yale. Also on view are several etchings of birds from Prosek's recent book, *The Day My Mother Left*, a 2007 publication.

Nomi Silverman's *The Shepard Cycle* is a moving portfolio of 13 original etchings and lithographs documenting the senseless death of Matthew Shepard, a young man who was murdered in Wyoming in 1998 for being gay. The images express the kind of power and intensity of emotion that recall the work of a master like Käthe Kollwitz. *The Shepard Cycle* portfolio, produced in a limited edition of 25, also includes an essay by well-known artist and printmaker Ann Chernow. Finally, Ramendra Nath Kastha, who works in woodcuts, lithography and silkscreen, presents his *Authentication* series, a tribute to celebrated filmmaker Satyajit Ray: a collection of intaglio, lithographs, and relief printing — the collection which established him as a renowned contemporary printmaker. Subjects range from a young girl, seen through the cleft in a rock wall, at the end of a stone staircase in a photoetching/aquatint and chine collé titled *Stone in story – I* (2007) to an image of a young woman in a sheer negligee set against a broad plain and a stormy sky in the photoetching and aquatint titled *Tsunami — I* (2007) to a cardboard and silkscreen rendering of the famous Robert Capa photo of Picasso following the young Françoise Gilot up the beach holding an umbrella over her head in *Popular Image* (2008). As a result of Kastha's conscious use of organic color and natural materials and his limited reliance on toxic chemicals, he is becoming known as an international artist with a commitment to the environment. This exhibit was mounted through collaboration between Manhattanville and the Center for Creative Printmaking in Norwalk, CT.

At the opening reception on January 30, artist Nomi Silverman spoke about the seven year process that ultimately led to the completed *Shepard Cycle*. She said that when she heard the story on the news of this young man who had been beaten, tied to a fence and left to die in Wyoming, she wanted to do something, but she wanted to be sure that the resulting work was more than just a narrative. Her initial plan was to create a five print portfolio, but the project evolved to use the Christian iconography of the Stations of the Cross as a point of departure;

this increased the number of prints to 14. This allowed her to explore some of the Church/State issues that arose when a minister from Kansas and members of his congregation came and protested at Matthew Shepard's funeral, labeling him a sinner. *Plate IX: The Crucifixion* was actually the first print she did — the figure bowed with the cross behind his shoulders. *Plate I: Ecce Homo* sets up the narrative with a double entendre — the traditional words of the Passion of Christ ("Here is man") and a reference to the homosexuality that apparently precipitated this unspeakable crime. The most critical and violent image in the series is *Plate VI: The Beating*; here the artist added brown to the black and white image for emphasis. Silverman explained that she worked and reworked the sequencing of the images, and that many of the prints had to be pulled multiple times in order to get the result she wanted. Ultimately, one plate was removed — leaving the final number at 13. Silverman spoke about how central drawing is to her art; as she created this series she hired models and had them "act out" scenes for her while she sketched. These became the basis of the later prints. She studied painting and drawing from the age of 13 on at the Art Students League and National Academy School, studied art history in college, then worked for 10 years at the Bob Blackburn Printmaking Workshop before moving to Connecticut and becoming involved with the Center for Contemporary Printmaking. She mentioned as her influences: Kollwitz, Goya, Rembrandt and more recent artists such as Leon Golub, Antonio Frasconi, Michael Mazur and William Kentridge.

Prints Past and Present: Limited Editions from Louisiana

New Orleans Museum of Art, through March 1, 2009

Gillian Greenhill Hannum

While vacationing in New Orleans in early January, your reviewer happened upon a splendid print exhibition at the New Orleans Museum of Art. The show was a collaborative effort, drawn from the permanent collections of both the museum and the Historic New Orleans Collection and features works from the 19th to the 21st centuries.

The vast majority of the work (with just a few exceptions) is by American artists. Among the highlights is a lovely 1882 etching by Joseph Pennell (1857 – 1926) entitled *Pilot Town Grocery*, a sensitive landscape of bayou cottages. Henrietta Davidson Bailey (1874 – 1950) is represented by a simple, angular color woodcut of *Charcoal Schooners*, c. 1910. In the 1920s, Louis Orr (1879 – 1961) created a very delicate etching of *Loading Riverboats, New Orleans*, which has lovely, subtle effects. It is one of a number of prints, including *Old Buildings to New Basin Canal*, a 1940s aquatint by Earl Horter (1881 – 1940), showing the industrial life and architecture of this port city.

There are also several mysterious, moody scenes playing upon the romanticism of the region. Most notable in

this category are Mabel Dwight's (1876 – 1955) *Old Southern Graveyard, New Orleans*, a 1929 lithograph of a crumbling graveyard draped with Spanish moss and inhabited by grazing sheep, and Thomas Hart Benton's (1889 – 1975) famous 1941 lithograph, *Swampland*, with its skull and empty boat.

A wide range of artistic styles is represented in the show, from John Canaday (1907 – 1985), whose *Modernist Still-life*, c. 1945, is an abstract color serigraph, to Léon René Pescheret (1892 – 1971), represented by *New Orleans Courtyard*, a c. 1940 realistic color etching of one of the French Quarter's lovely hidden courtyards. Ralston Crawford (1906 – 1978) created *New Orleans Shutters* in 1954, an abstract lithograph, and Jack Fisher (listed only as "20th Century") created a lovely graphic woodblock in the 1940s of the famous *Streetcar Named Desire*.

A particularly strong graphic image is Jack Jordan's (1925 – 1999) linocut of an African-American farm worker headed to his cabin — *Going Home*, c. 1975 — in which the exaggerated size of his hands, the stoop of his shoulders and the large hole in the sole of his shoe reveal the reality of his hard life. Noel Rockmore (1928 – 1995) is represented by two color screen prints from 1978 — *Mardi Gras* and *Jazz Band*.

Elizabeth Catlett (born 1915) taught in New Orleans and is represented by a portrait of Frederick Douglass done in 2004 as a linocut. She is not the only Presentation Print artist included in the show. Warrington Colescott (born 1921) has two prints, both color etchings: *Suite Louisiana: The Music of the Folks*, 1996, and *Family Night at Fred's Pleasure Club*, 1997. Both really capture the mood of New Orleans, with people of all ages dancing, drinking and making music.

One wall is filled by *Six Louisiana Artists Portfolio*, 1981, which includes work by Clifton Webb (born 1930), George Dureau (born 1930), Ida Kohlmeyer (1912 – 1997), Jim Richard (born 1943), Terry Weldon (listed as "contemporary") and Franklin Adams (1933 – 2008). John Scott's (1940 – 2007) large woodcuts from 2002 – 2003 dominate the last wall of the exhibition. Entitled *Old House* and *Stop Sign*, they are more black than white with a wonderful graphic power. My only regret is that this splendid exhibition was not accompanied by a catalogue.

New Orleans is clearly a great place for prints. I also visited several wonderful galleries, including Earl Retif's Stone and Press Gallery at 238 Chartres Street, familiar to many Print Club members. During my January visit, the walls were filled with wonderful mezzotints (the gallery's specialty) by Fred Mershimer, Craig McPherson, Carol Wax and Art Werger, among others. I discovered the work of Belgian printmaker Anne Dykmans (both mezzotints and etchings), and admired wonderful prints by Mexican artists Miguel Covarrubias (1904 – 1927) and José Clemente Orozco (1883 – 1949). In the bins, I found some wonderful etchings by John Taylor Arms (1887 – 1953) and lithographs by Stow Wengenroth (1906 – 1978) and Albert Winslow Barker (1874 – 1947), an artist about whom I'd written a catalogue essay for the Brandywine River Museum in the early 1990s.

My last evening in the Crescent City, I attended the

opening of an Elizabeth Catlett exhibition at the Stella Jones Gallery. An artist's proof of our Presentation Print, *Gossip* (2005), was included, priced at \$4,000. A pair of studies for the print, in pencil and ink, framed together, was selling for \$7,500.

New Orleans has lots to offer beyond prints, of course — great food, fabulous jazz, beautiful architecture — but that goes beyond the scope of *The Print Club Newsletter*. Suffice it to say that I recommend a visit.

The Printed Picture

Museum of Modern Art, New York, through June 1, 2009

Gillian Greenhill Hannum

MoMA's exhibition *The Printed Picture*, which opened last October 17 and will run through the beginning of June, is a "must see" for those interested in the wide variety of printing techniques and their evolution. This extensive show is organized into sections based on the type of printing being explained, from the woodcut to the inkjet print. Each room presents two or three printmaking techniques, with multiple examples of each, as well as photographic enlargements (50x) showing details of some of the works of art in a way that allows the viewer to really see the various kinds of marks made by etching needles, lithographic crayons, roulettes, and so forth. Works from the Renaissance to the present by a wide range of artists, including Albrecht Dürer, Alfred Stieglitz, Edward Weston and many others, are featured.

Mounted to coincide with the museum's publication of the book *The Printed Picture* by Richard Benson, many of whose own images are included in the exhibition, the show is clearly focused on the technological evolution of printed images rather than on individual artists or styles. Each section includes a clear, concise description of the technique featured — whether the mezzotint process or Cibachrome — and several examples. Photographic processes are presented from the standpoint of making prints, rather than looking at them in terms of the technology involved in capturing the image. It provides a terrific overview of the wide variety of processes used, from daguerreotypes to salted paper prints, tintypes, carbon prints, Woodbury types, photogravures, rotogravures, Kodachrome and C-prints to name just a few.

This is such an encyclopedic exhibition that it requires time to view carefully. It is not easily reviewed in the traditional way. Its organization is roughly chronological, and the galleries are packed with interesting and instructive examples. For those wanting to really understand the different qualities found in a woodcut, an etching, a steel-plate engraving, a chromolithograph and more, a trip to this massive MoMA exhibition is in order!

**Rachel Wilkins and Rachel Payne are undergraduate art history majors at Manhattanville College in Purchase, NY.*

Member Notes

Gillian Greenhill Hannum

We regret to report the passing of **Mary Cole** this past Thanksgiving Day. As the wife and constant companion of the late Sylvan Cole, a founding member of the International Fine Print Dealers Association and its President during the years 1995-97, she was the animating presence in Sylvan's life and beloved by many. The family has decided to schedule a memorial service for late spring on Fire Island, a setting that brought Sylvan and Mary immeasurable peace, pleasure and camaraderie.

Ruth Bowman and **William J. Dane**, along with artist Richard Tuttle, were honored on Wednesday, January 21, 2009 at the Brodsky Center Gala 2009 at The West Side Loft in New York City. The Judith K. and David J. Brodsky Center for Innovative Editions (BCIE) at Rutgers University was founded by **Judith K. Brodsky** in 1986 as the Rutgers Center for Innovative Print and Paper. In 2006, it was renamed in honor of Professor Brodsky and her late husband. **Ben Dineen** currently chairs the Advisory Council, on which numerous club members serve.

Natalia Kolodzei recently curated the exhibit *From*

Non-Conformism to Feminisms: Russian Women Artists from the Kolodzei Art Foundation, on view at the Chelsea Art Museum, Home of the Miotte Foundation, from November 13, 2008 to February 7, 2009.

Lynn Hyman Butler's work was featured at the Leica Gallery in Manhattan from November 14, 2008 to January 10, 2009 in an exhibit titled *True Fiction: A Retrospective*. Butler, a distinguished member of the New York Stereoscopic Society, also had her three-dimensional (3-D) photography exhibited last year at the American Museum of Natural History in New York. The subject of these 3-D images, taken from horseback, was the wetlands of the Stewart State Forest, a 7,000-acre wildlife preserve in Orange County, New York. Butler often photographs at slow shutter speed from horseback or anything else that moves. According to the Leica Gallery, "The images in this retrospective exhibition, while highlighting both the diversity of her subject matter and the variety of her photographic techniques, are unified by a stylistic tone that leaves room to the imagination where the line between fantasy and reality is blurred. As the specific is avoided, the photographs have an impressionistic quality capturing both the past and the present."

Presentation Print Artists

Ed Colker, who created the Print Club's 2004 Presentation Print, announces a new portfolio edition of *DESERTSTONES*, with texts by Edmond Jabès, translated by Rosmarie Waldrop, and five original prints by Colker. The edition is limited to 50 numbered copies, signed by both the translator and the artist.

2008 Presentation Print Artist **Richard Segalman** was the subject of a one-man show at Katharina Rich Perlow Gallery on 57th Street from January 10 to February 7, 2009. *Memories of Coney Island* featured paintings and watercolors with similar subjects to our editioned print.

Volunteering to Assist at Our Exhibition

If you would like to assist by serving as a gallery monitor at the National Arts Club for the Print Club of New York's upcoming exhibition during the first two weeks of March, please contact Board member Mary Lee Baranger at baranger@alum.barnard.edu. We will need to have a member present during all the hours that the exhibition is open, Monday through Friday from 10 – 5.

Lisa Breslow – The City Through A Landscape Painter's Eyes

Fran Alexander

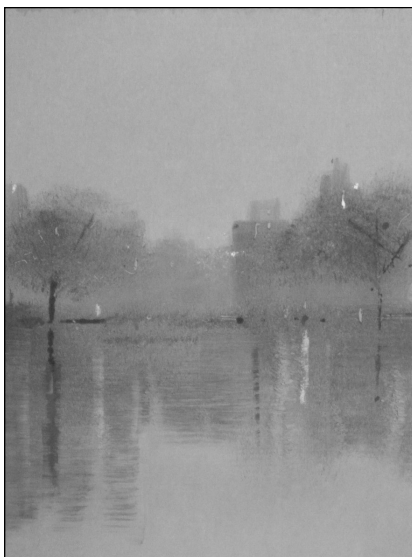
Lisa Breslow's cityscapes, recently shown at Kathryn Markel Fine Arts in her ninth solo show in New York, envelop the viewer with a dreamlike calmness. There are no hard edges, no hint at crowds or noise to be found here, for this landscape painter's vision is one of strangely unpeopled scenes in the quiet of nighttime. Far from the pulsating and vividly colored sharp edges of Mondrian's *Broadway Boogie-Woogie*, the viewer is immersed in the feeling of a Monet sunrise or a Whistler nocturne. The city through Breslow's eyes is one of soft lights reflecting off rain slicked streets, monochromatic tones with occasional flecks of bright color emerging through a veil of gauze, and the inwardness and contemplation that nightfall can evoke.

A relative newcomer to both cityscapes and printmaking, Lisa Breslow was steeped in landscape painting until she was invited to participate in a New York cityscape show, "New York at Night," at DFN Gallery in 2007. It was then that she had to meet the challenge of applying her sensibilities to the city where she lived, and she quite logically started with Central Park, entering the show with the painting *Central Park #4*. While this two-time grant recipient of the Pollock-Krasner Foundation who attended the School of Visual Arts never formally studied printmaking, she had begun to explore it eight years ago on her own after being repeatedly told that her work would translate well into the medium. She had built her reputation on her meditative oils on wood panels, which reference her own photographs, by building up layers of paint, sanding and scraping to produce a luminous surface.

Raised on eastern Long Island, Breslow grew up inspired by the ocean, and she admittedly views the world through the eyes of a landscape painter first and foremost. She cites 17th century Dutch and 19th century American landscapes as major influences. Breslow innately sought fusion of nature and urbanity in her cityscapes, for which she chose to work from photographs taken at night — both of Central Park Lake and the empty city streets surrounding her new studio in Long Island City.

After the DFN show in 2007, Breslow collaborated on monotype suites with master printmaker Brian Pilliod at Cheryl Pelavin Fine Arts' print shop. The result was a series of nocturnes that later led to dawn and dusk images as well, all of Central Park Lake. These were painted in oil on plexiglass and then transferred onto handmade Indian paste-toned papers. Breslow explains that she started the Central Park series as one or two paintings, but then began exploration of the subject with monotype. "It's a great way to explore and investigate something new that will inform my painting. It allows me to gain new ideas through the process.... Monotype is called the painterly print since it is made in one session and you are left with a unique one-of-a-kind print. There is freshness, spontaneity, and accidents happen that spark an idea."

As she has delved further into the theme of cityscapes in her painting, so has she further developed her printmak-



Lisa Breslow, *Nocturne 7, 2008*, monotype COURTESY OF KATHRYN MARKEL FINE ARTS

ing. It started out as a very labor intensive and painstaking process, whereby Breslow would paint in oil on a piece of plexiglass and then transfer the image by hand onto very light-weight handmade Japanese paper by applying pressure with a wooden spoon. While rendering very satisfying results, this was taking time away from painting as well as limiting her in both paper size and weight. She therefore recently acquired a press in her studio, which frees up her time and offers her the opportunity to experiment with heavier papers.

Breslow feels she now has the perfect balance; she divides her time between both media, often starting a new series of paintings with monotypes. She is looking forward to exploring more and more, maybe trying etching and aquatint also, since her monotypes and oil on wood panels have informed each other so effectively.

Reflecting on her evolution into cityscapes, Breslow says, "As I am shifting more into urban landscape my style has changed somewhat. If ten years ago someone said I'd be painting New York City street scenes, I would have said they were crazy. I've found beauty in something I might not have been able to years ago; a street lamp or crosswalk or window in a building suddenly becomes beautiful because of the way light hits it. It is apparent why things are beautiful in landscape, but in the urban there is more of a challenge to finding beauty."

Reba and Dave Williams' Collection of Prints Acquired by the National Gallery

Press Release

WASHINGTON, DC (January 2009) – The National Gallery of Art has acquired the renowned collection of American prints belonging to Reba and Dave Williams and The Print Research Foundation in Stamford, Connecticut, which was established by the couple in 2003. With more than 5,200 works spanning a century from roughly 1875 to 1975 and representing 2,070 artists, the collection is unrivaled in its scope and is among the largest and finest private collections of American prints in the world.

The acquisition includes a gift of some 5,000 works, as well as the research library and related assets of The Print Research Foundation. In an independent transaction, the National Gallery of Art purchased 250 works from the Williams' personal collection.

"This is a transformational acquisition," said Earl A. Powell III, director, National Gallery of Art. "Reba and Dave Williams' collection has extraordinary quality and breadth and gives the National Gallery of Art an entirely new standing in the field of American prints."

The Williams' collection fills innumerable gaps in the

National Gallery's holdings, including what is considered to be the only extant impression of Winslow Homer's *The Signal of Distress* (1891); Childe Hassam's greatest print, *The Lion Gardiner House, Easthampton* (1920); important linocuts by Hale Woodruff; Paul Cadmus' inimitable *Shore Leave* (1935); Charles W. White's moving *We Have Been Believers* (1949); Charles Burchfield's haunting *Autumn Wind* (1952); Lee Krasner's dynamic abstract lithographs; and Jim Dine's outstanding *Five Paintbrushes* (1973). Of the 2,070 artists represented in the Williams' collection, more than three-quarters of them are new to the National Gallery's holdings.

Ranging from the etching revival to Pop art, the collection tells an all-encompassing story and includes major and minor figures alike. For every illustrious print by Thomas Moran, George Bellows, John Marin, and William H. Johnson, there are remarkable examples by George Henry Smillie, William Zorach, Jolán Gross Bettelheim, and Blanche Grambs.

With exceptional strength in the first six decades of the 20th century, the collection includes prints by Ashcan School artists John Sloan and Peggy Bacon; American

modernists and precisionists Louis Lozowick, Charles Sheeler, Howard Cook, and Stuart Davis; American scene printmakers Martin Lewis, Armin Landeck, and Reginald Marsh; and regionalists Thomas Hart Benton, Grant Wood, John Steuart Curry, and Wanda Gág.

The collection is particularly strong in depression-era and Works Project Administration (WPA) prints, surpassing all others in private hands. It additionally encompasses prints from the 1960s and 1970s, including such significant prints as Ed Ruscha's *Standard Station* (1966), Andy Warhol's pink *Marilyn* (1967), and Jasper Johns' screenprint *Target* (1974).

The Williamses also focused on American prints made before the 20th century, and the collection features some 200 works from the 19th century, including Thomas Moran's outstanding *Mountain of the Holy Cross* (1888), in addition to exquisite etchings by Mary Nimmo Moran, George Loring Brown, Henry Farrer, Fitz Henry Lane, and others.

Reba and Dave Williams

Reba and Dave Williams started collecting prints by American artists in the mid-1970s. Reba Williams went on to study art history at Hunter College and The Graduate

Center at the City University of New York (CUNY), from which she received her PhD in 1996. Her dissertation focused on the Weyhe Gallery and its role in American printmaking between the wars, 1919-1940. The Williamses have coauthored essays in exhibition publications, and Reba Williams has written extensively on a variety of scholarly topics, contributing regularly to the journal *Print Quarterly*.

The Print Research Foundation

The Print Research Foundation was created by Reba and Dave Williams to provide research facilities for the study of prints made by American artists during the last 150 years. Since 1987, the Williamses have organized and circulated 18 separate exhibitions from their collection that have traveled to more than 100 venues in the United States, Canada, Mexico, Europe, and Japan. The exhibitions include *American Screenprints*, *Graphic Excursions*, *Alone in a Crowd: Prints of the 1930s-40s by African-American Artists*, and *New York, New York: Prints of the City: 1880s-1990*. The Print Research Foundation has housed the print collection of Reba and Dave Williams, background files on more than 2,000 printmakers, and an extensive library.

The Print Club of New York, Inc.

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