

The Print Club of New York Inc

Spring 2010

President's Greeting

Leonard Moss

The Print Club of New York has no permanent home. Our annual meeting this year took place for the first time in the Stone Room of the National Academy Museum and School of Fine Arts, on Fifth Avenue in Manhattan, where we were surrounded by marble floors, a crystal chandelier and marble statues in the front and back of the room. But where will we be at the same time next year? The National Academy Museum is going dark for construction.

There are venues where we conduct some of our regularly scheduled activities. The unveiling of the 2010 Presentation Print, a woodcut by the British artist Paul Binnie, will take place, as last year, at The National Arts Club on September 20, 2010. The annual Artists' Showcase will once again be held at the Society of Illustrators on a date in mid-December to be determined.

But members of the Print Selection and Events Committees as well as the Board of Directors are like nomads. We hold our meetings before events at the National Arts Club or the Society of Illustrators or The National Academy Museum and in the Manhattan apartments of Kay Deaux, Joan and Charles Blanksteen or Corinne Shane.

I find it remarkable that even though we have no place we call home, the Print Club has had a year of extraordinary accomplishment.

Club members had the opportunity to personally

observe various forms of printmaking. On November 17, master printer Phil Sanders demonstrated etching, woodblock and chine collé printing techniques to about fifteen club members draped over and around the printing presses and tables at the Robert Blackburn Printmaking Workshop. A private tour of the VanDeb Editions print shop/gallery on April 13th continued our education in printmaking. Master printer Marjorie Van Dyke conducted a demonstration of etching techniques with special emphasis on the art of inking and wiping the etched plate. We were fascinated by her ability to ink and wipe the plate exactly the same way for each print in the large edition.

For the lover of conventional black and white prints, and I consider myself in that category, we scheduled a visit to the exhibition, *Manhattan at Night*, at The Old Print Shop on February 23rd. Thirty of us crowded into the gallery where Bob Newman shared his extensive collection of prints depicting night scenes of the "city that never sleeps." The artists ranged from early Martin Lewis to contemporary artist Michael Di Cerbo. Many of us lingered to look through his huge inventory before venturing forth into the Manhattan night.

Muriel and I returned home with a greater appreciation of the prints hanging on our walls that we had acquired through the Print Club. We admired Bill Behnken's untitled night scene, which we had acquired from him following his participation in the Club's 1996 Artists' Showcase. In his words, "This is the deep black I've always wanted to achieve." It shows black buildings silhouetted against the lights of Manhattan reflected on the night sky. We viewed Richard Bosman's woodcut, *Brooklyn Bridge*, the PCNY's 1996 Presentation Print showing the lighted bridge at night over the blue of the East River with Brooklyn buildings in the background.

The trip to the Philagrafika 2010 Festival in Philadelphia on March 23rd, where we saw new concepts of what constitutes a print, and the tour of the Lower East Side art world in May, where we visited an exhibition of highly sophisticated works by renowned street artists (both events are described elsewhere in this newsletter), expanded our knowledge of techniques used by contemporary artists to create their images, which most often expressed social commentary.

Muriel and I had planned a buffet dinner at our home in Princeton for Club members, their guests, and the staff of the Brodsky Center for Innovative Editions following our outing at the Philagrafika Festival in Philadelphia. But on the way home on the bus to Princeton, as we drove cautiously through wind and rain, we received word that our house had lost electricity and the police did not know when it would be restored. We had to call off the buffet dinner. The trains to New York were not running, so we took our unexpected overnight guests to the only

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restaurant in Princeton that had power and later distributed the food we had prepared for 25 people to our guests and friends in the area.

What was noteworthy about that day was the good nature, the togetherness and the sense of adventure felt by all as we braved hurricane-force winds and torrential rain to visit five art locations in Philadelphia. We were brought together by our mutual dedication to the print world and our interest in the new horizons on display at the Philagrafika Festival.

Other accomplishments this year: Mona Rubin, Chair of the Membership Committee, took the initiative to create a beautiful full-color brochure to attract new PCNY members, and we began planning for a major exhibition of prints acquired by PCNY members from artists who had exhibited at our previous sixteen Artists' Showcases. Like our exhibition of the PCNY commissioned prints at the National Arts Club two years ago, the exhibition of prints displayed at previous Artists' Showcases will take place at the National Arts Club during two weeks in March 2011. Showcase artists will be invited to join in a panel

discussion of how their careers have progressed, and the opportunities for print artists today.

To me, the pleasure of participation with committee and Board members is in the planning, preparing, and completion of an activity or an event that will inform our membership. We appreciate each other, and communicate and make decisions via email and telephone when necessary as we promote the Club's mission. We enjoy meeting artists, gallery owners, curators, master printers and other persons in the print world through the International Print Center New York and the International Fine Print Dealers Association, among other organizations.

We have begun an active outreach program to find present members who will enjoy participating in the planning and preparing of Club activities. We are interested in hearing from our members about those activities they would like the PCNY to pursue. There is always a place for others on the active committees, such as the Print Selection or Events or Membership or Publication Committees. There is also the opportunity to join the Board of Directors, where you can become an officer, and, yes, even president.

Recent Print Club Events

A Visit to the Old Print Shop's "Manhattan at Night" Exhibit

Tuesday, February 23

Naomi Zeveloff

On February 23rd, a group of Print Club members gathered at the Old Print Shop on Lexington Avenue to view the "Manhattan at Night" exhibit, one of two theme shows this year at the gallery, which was on display through the end of March.

A meditation on the mysterious nature of the city after sundown, "Manhattan at Night" spanned 100 years of New York printmaking. Contemporary pieces hung alongside decades-old works. And yet the entire show—primarily black and white with a few somber color prints spread throughout—was imbued with a retro sensibility. This was Woody Allen's Manhattan, a city unencumbered by advertising, a city whose buildings spoke to the solitude and the great possibilities of urban life. You could practically hear George Gershwin's piano sounding boldly as you moved from print to print.

Though the Old Print Shop originally specialized in 19th century American prints (living up to its name), it has been working with contemporary artists since 1992, currently representing 75 living artists. Among them is Frederick Mershimer, whose mezzotint prints of Brooklyn and Manhattan nearly stole the show. Favorites included *Museum Night* (\$600), a streetscape of the Metropolitan Museum of Art on a



Visit to Old Print Shop. PHOTO BY HOWARD MANTEL

rainy fall evening with passers-by casting long shadows on the wet street, and *Manhattan Bound* (\$400), a picture of the above-ground F train heading from Brooklyn to Manhattan, passing the familiar-to-Brooklynites Kentile Floors sign as it speeds into the city.

Martin Lewis, a drypoint printmaker active in the 1930s, also had several pieces on display. One in particular, *Glow of the City* (\$50,000), touched on tenement life in the Lower East Side. On a hot summer night, a woman standing on her fire escape looks Midtown bound. The stark geometry of the skyscrapers contrasts with the loosely hanging laundry that surrounds her on all sides.

John De Pol, a woodcut printmaker, also made an appearance with two pieces. One, *Hudson River from Hoboken* (\$350) looked like a scene out of "Moby Dick." A greenish stormy sea and a cloudy sky flank the Manhattan skyline while a boat makes headway

Upcoming Print Club Events

Save the dates for the following Print Club events!

September 20

The Print Club's annual Presentation Print meeting, to be held at the National Arts Club on Gramercy Square.

October 12

An evening at the China Institute, featuring a guided tour of "Woodcuts in Modern China, 1937 – 2008: Towards a Universal Pictorial Language."

March 7 and 14, 2011

Special events at the National Arts Club in conjunction with a Print Club exhibition of prints purchased at the Club's annual Artists' Showcases.

Also of interest to Print Club members:

Through August 15

"Art for All: British Posters for Transport," Yale Center for British Art, 1080 Chapel Street, New Haven, CT (203) 432-2800 or www.yale.edu/ycba.

Through September 5

"Footprint: 2nd Biennial International Print Competition and Exhibition," Center for Contemporary Printmaking, Matthews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

November 4 – 7

Annual IFPDA Print Fair at the Park Avenue Armory.

toward land.

Then there was Ernest Fiene, a lithographer whose 1933 print, *End of Bowery*, injected a bit of insouciance into the exhibit. It's late night in Manhattan, and men and women—dressed to the nines—walk down the street in twos and threes, smiling vaguely as they go.

Michael W. Arike, Ernest Fiene, Emilio Sanchez, Art Werger, and Richard Haas all used neon greens and blues in their prints—shades that reflect an eerie, electric side to the city, rather than a cheerful ebullience.

John Sloan's black and white *Fashions of the Past* (\$2,500) inadvertently poked fun at itself, providing a glimpse of flappers of yesteryear pointing at a window display with clothing from the Victorian era.

Edward Hopper, the most well-known printmaker represented, made an appearance with a single print. *Night in the Park* (\$125,000), an etching, features a man reading a newspaper in Central Park at night. A

broad-shouldered businessman, he appears diminutive next to the lush trees.

The most modern prints in the show, *End of the Season—Coney Island* (\$250) and *Eight P.M.* (\$225) by Steven E. Walker and Tokoha Matsuda respectively (both produced in 2009), reflected a distinctly un-urban side of New York, picturing beachgoers lounging on a boardwalk and the slumped, small buildings beyond downtown.

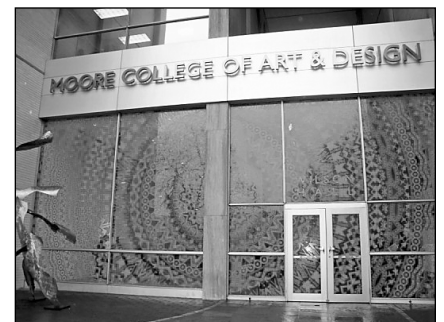
Armin Landeck, Howard N. Cook, Richard Sloat, and Michael Di Cerbo rounded out the exhibit with several abstract pieces. Di Cerbo, present at the Print Club event, had eight etchings in the show, six providing a bird's eye perspective of Manhattan's tallest buildings. Though Di Cerbo's pieces stood out from the rest of the prints as a stunning tribute to architecture, he credited his work to the printmakers who toiled before him. "It's wonderful to be hanging with people like this," he said. "Most artists have a great sense of art history. All art comes from other art. You have to find your niche."

Philagrafika 2010 Saturday, March 13

Gillian Greenhill Hannum

One of the highlights of the spring season was a day-long tour of Philagrafika 2010, the city-wide graphic arts festival "celebrating the role of print in contemporary artistic practice." The core event, a five-venue exhibit titled "The Graphic Unconscious," ran from January 29 – April 11, 2010 and featured work by 35 artists from 18 countries; it was housed at Moore College of Art and Design, the Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, The Print Center and Temple University's Tyler School of Art. The hope is that Philagrafika, the first international print and graphic art exhibit, will become a recurring biennial event in the city.

The day of the Print Club's visit dawned wet and gray; in fact, it was the weekend of the March storm that left many (your author included) without power for several days. However, this did not dampen the enthusiasm of Club members who joined our tour guide, Print Club member and member of the Philagrafika organizing committee, Judith Brodsky, for a day exploring the wide variety of expressions of "print" in contemporary art. Club members were able to join a group from the Brodsky Center who



Exterior of Moore College showing Brand New View.

PHOTO BY JENNY X. LIAO



Installation by Regina Silveira at Moore College.
PHOTO BY GILLIAN HANNUM

came by bus from Princeton, NJ, arriving at Moore College of Art and Design in Center City promptly at 11 a.m. There they were met by others who arrived on their own to begin our day of artistic exploration.

Moore was founded as the Philadelphia School of Design for Women, the first textile design school in Philadelphia, dating back to 1848, founded by a woman for women. The work at this venue, therefore, focused on ornamentation, pattern and design. All the work here was site specific.

Liz Gilly, the college's Outreach and Public Programs director, led our group through the five-artist exhibition, housed both in the school's gallery space and also incorporating the building itself. The first work we encountered was Swedish artist Gunilla Klingberg's *Brand New View* (2009-10), which covered the windows of the college's entrance hall with plotter-cut vinyl patterns using logos of everyday commercial products and businesses in the Philadelphia area: Wawa, Tastycake, Target, Rite Aid, Pathmark and so forth. These were repeated to form a large, abstract mandala pattern in bright orange; light passing through it cast a lovely lacy shadow on the floor. The artist also provided a stack of smaller black and white reproductions of the piece, which visitors could take home as souvenirs.

We then followed our guide into a hallway adorned with the project of Mexican artist Betsabée Romero—*Always Finding Another Cage* (2010). She "repurposes" large bus tires, which in Mexico City are often used well beyond the point of safety, re-treading and carving into them repeated patterns of Mayan symbols, flowers, birds, etc. She then "inks" the tires and "prints" the decorative patterns on long sheets of transparent paper. These were festooned from the ceiling to the tire that was the source of each one's imprint.

Next, we turned right and found ourselves facing the project of Brazilian artist Regina Silveira; here we had to pause to put special "slippers" over our street shoes. *Mundus Admirabilis and Other Plagues* was a room full of bugs and insects—on the floor, on the

walls, on the ceiling and on a table setting of china and table linens—utilizing plotter-cut and digitally printed vinyl, screenprinting on porcelain and embroidery on fabric. Intended to evoke the biblical plagues of the past, it also symbolized modern social "plagues" such as crime, unemployment, and societal degradation. The artist created the work on a small scale, and interns at Moore College enlarged and printed the elements. The plotter-cut vinyl took two weeks to put down. Silveira was very particular about wanting soft lighting. The effect is rather de Chirico-like, with the bugs appearing as huge, foreboding shadows.

Virgil Marti, a Philadelphia artist, created the *V.I.P. Room* (2010), metallic wallpaper mounted inside a windowed gallery that projects its exhibits outward, to the sidewalk and the Parkway. This space always features local artists. Marti's installation of silver Mylar wallpaper, mirror balls and faux fur at first gave off a Rococo vibe until one noted that the curvilinear pattern was made up of skulls and bones; Marti chose this theme to reflect Philadelphia's historic role as a leading center of medicine. The reflective surface of the wallpaper picked up both the viewers in the gallery as well as the scene outside, making for a very unique optical effect.

The final installation at Moore College was British artist Paul Morrison's outdoor "wall" on 20th Street. The 40-foot long work in black and white was filled with a collage of different types of trees and plants native to the Philadelphia area. The final product was created using stencils and black and white acrylic paint.

The next stop was the Philadelphia Museum of Art, where we saw two unique installations—*dolefulhouse* (2007) by Japanese artist Tabaimo and Colombian artist Oscar Muñoz's series of unique video portraits, *Biographies* (2002) and his dissolving self-portraits, *Narcissus* (1994 – ongoing). Tabaimo's single channel video installation featured an oversized doll house. As the viewer watches, giant hands furnish the house with bourgeois furnishings. Fingers poke in; an octopus climbs in the window. The house then begins to show a pattern of blood veins, like it is a living creature. The hands scratch first at each other, then at the floors of the house. The wallpaper begins to peel and water floods in as the house comes completely undone. The work references Japanese issues of identity; the Western doll house is a façade for an underlying life force wanting to assert itself. The installation is inspired by both traditional *ukiyo-e* as well as contemporary *anime* and *manga* comics; it translates aspects of printmaking into animation. Muñoz's installation began by pigment printing images from newspaper obituaries into water in a sink and filming their disintegration as the water drained. These videos were then shown in reverse, recreating the image again. His self-portraits were created by screenprinting charcoal pigment onto shallow water in paper-lined vitrines. As the water evaporated, the image would "settle" onto the paper. The work deals with the "disappearance" of people in

South America, and with the variability of the self, just as Tabaimo's work deals with the disappearance of the self behind a façade.

After a break for lunch at the Philadelphia Museum, we boarded our bus and headed for our third venue, the Pennsylvania Academy of the Fine Arts. Our first stop was the new Samuel M.V. Hamilton Building. Founded in 1805 by artist Charles Willson Peale, the PAFA is still a very prestigious art school today, where students begin with traditional training but are encouraged to then move beyond. The new building houses the school and gorgeous new gallery spaces—the large downstairs gallery showcased a variety of installations. PAFA-trained Israeli artist Orit Hofshi was showing *If the Tread is an Echo* (2009), a huge piece which took as its point of departure the traditional figure in landscape, but moved from two dimensions to three, combining printed sheets with the actual carved pinewood blocks.

Mark Bradford of Los Angeles showed a mixed-media collage, *Untitled (Dementia)* (2009), with text from posters referring to services for Alzheimer's patients traced in silicon over a relief surface. The ghostlike image evokes the ravages of the illness on the human mind. *Monuments: Revolutionary Slogans of Successive Dynasties* (2007) by Chinese artist Qiu Zhijie was comprised of 16 ink rubbings on paper, accompanied by a series of cubes of concrete and steel constructed of a series of layers with each carved inscription being obliterated in turn. The work links personal and collective memory in China. German artist Christiane Baumgartner was showing *Luftbild* (2008/09), woodcut on kozo paper based on an image taken from TV film of World War II bombers in action. The work was recorded for television with a video camera and then translated to woodcut. Also by Baumgartner was a series of images of roadways titled *Nachtfahrt* (2009). American artist Kiki Smith had a full wall showing works from between 2007 and 2009, all of which dealt with the body. Combining collage, etching and glitter, they were hung as a series.

Tromarama, an Indonesian collective founded in 2004, focuses on contemporary urban culture. Their multimedia work for Philagrafika combined drawing from graphic design, advertizing and animation with woodcut, photo copy, collage, embroidery, painting and drawing. A 402 woodcut DVD projection featured rock musicians playing guitars and drums, each frame from an individually inked woodcut. The woodblocks themselves were displayed at either end of the "theatre" showing the film.

There was much more to see at PAFA, including "Push, Press and Pull: Prints Since the 1960s" and "C. R. Ettinger Studio Selections from 2000-2010," but it was time to move on to The Print Center, where we were warmly welcomed by the Director, Liz Spungen, who explained to us that each venue in Philagrafika tailored the artists and projects to the institution's mission. The Print Center's theme was dissemination and access. Included was Eric Avery's



Inside the Yurt at the Print Center.

PHOTO BY JENNY X. LIAO

Paradise Lost (2010), which depicts Adam and Eve in an urban setting, showing man out of grace with the natural world. The piece shows the spread of infectious diseases via rats, bugs, etc. and was created by a practicing psychiatrist who is, himself, engaged in the treatment of infectious diseases. His installation continued in the tiny powder room, where the wall-paper dealt with the use of condoms and the toilet seat was sandblasted with words from Dante's *Inferno* that imprinted on the posteriors of those who sat upon it.

Two large linoprints by Art Hazelwood dealt with the homeless, one was right side up, the other upside down. Temporary Services, an artist collective in Chicago founded in 1998, showed a series of hanging booklets printed by the group, each featuring an interview with a controversial contemporary figure. Erick Beltrán, a Mexican artist who works in Barcelona, created an installation based on a giant game of RISK; visitors select a story from newspapers that have been provided, construct a game piece and then "play" by putting their personal interpretation of the event into the work of art. The artist is interested in information systems and how they can distort ideas. Sue Coe, a British-born artist who lives and works in New York, is passionate about animal rights. Her woodcut, *Vick's Dogs* (2010), was her response to football player Michael Vick's having joined the Philadelphia Eagles. Coe also created a

small print for \$20 with 100% of the proceeds going to an animal shelter. A second woodcut on display, *Turning a Blind Eye* (2009) explores circus cruelty.

Space 1026, a silkscreen collaborative of over 20 artists founded in Philadelphia in 1997, created a yurt-like "reading room" in the gallery on the second floor. They collaboratively printed the fabric, pieced it together and laced it with leather strips. They also comfortably furnished it, making a great place for weary Print Club members to rest for a few minutes. Nearby was Austrian artist Julius Deutschbauer's *Library of Unread Books*; people were asked to donate unread books about which they were then interviewed to be depicted on a series of posters.

The gallery store at The Print Center had available a number of works commissioned as fund-raisers for Philagrafika, including Enrique Chagoya's etching with chine collé, *The Headache, A Print After George Cruikshank* (\$1,000), Oscar Muñoz's etched mirror evoking a daguerreotype, *Ante la imagen* (\$1,000), presented in a cloth-bound box, Regina Silveira's metal hook with vinyl cutout, *Pendent (silhouette)* (\$1,200) and Cannonball Press's letterpress book *The Bounding Billow – Reinterpreted and Published in the Interest of Olympia's Legacy* (\$20).

The final stop of the day was Locks Gallery on Washington Square, where we were treated to a tour of "Politics of Snow" led by the artist, Diane Burko, herself. Burko is one of Philadelphia's pre-eminent artists and was crucial to the realization of Philagrafika. A painter for over 40 years, she has a special interest in climate change. For this show she decided to revisit subjects she had painted in the 1970s. She had read about "repeat photography" where glacial geologists regularly return to sites to document the effects of global warming. She used images by these geologists for her paintings, the titles of which are based on the data—photographer, glacier, date, etc. The work evokes the "terrifying sublime" of the 19th century landscape tradition of artists such as Thomas Moran and Frederic Church. Upstairs, we enjoyed a display of Iris prints of Burko's aerial photographs as well as her digital prints of beaches, canal views in Bucks County and other landscape elements.

The bus collected everyone and headed north, its pathway repeatedly hampered by downed trees and wires, the result of the day's storm. Unfortunately, the storm had also taken out the power at Leonard and Muriel Moss's home, forcing the cancellation of the buffet dinner they had prepared for the tour's participants. Luckily, the Mosses were able to give food away to friends and neighbors who had power, and eventually everyone made it home. Despite the challenges of the day, participants were so glad they had participated in this history-making event.

Visit to VanDeb Editions Tuesday, April 13

Gillian Greenhill Hannum

An enthusiastic group of Print Club members and their guests gathered at VanDeb Editions, the print shop and gallery space of Marjorie Van Dyke and Deborah Freedman. Marjorie was a master printer for 15 years with Robert Blackburn at his Workshop, and she was the collaborating printer on our Club's 2001 presentation print by Paul Resika.

Van Dyke was kind enough to do a demonstration for our group, printing a steel-plate engraving by artist Arden Scott. The print is a multi-plate work, printed from three plates, in an edition of 15.

Primarily a sculptor, Scott likes to work on steel since it is a material with which

she is comfortable and familiar. The finished work combines etching, engraving and aquatint. In an aquatint box, rosin is blown about and settles on the plate which is first heated then placed into acid (steel is hard to aquatint and plates often remain in the acid for over an hour).

As members watched, Van Dyke applied ink with a plastic tool, then rubbed off the excess with cheesecloth followed by newsprint (pages from an old telephone book). The bed of the press is dampened before the paper is laid down; this dampens the paper, which is then flipped back. All three plates are then set on the registration lines of the press, the paper is positioned over them and the whole is run



Marjorie Van Dyke
and Deborah Freedman.
PHOTO BY GILLIAN HANNUM



Marjorie Van Dyke Demo. PHOTO BY HOWARD MANTEL

through the press. The paper is French Arches paper, and the final print has a sculptural feel since the artist has engaged directly with the metal as part of the creative process. Arden's forms, which were influenced in part by David Smith, are very similar in both sculpture and prints.

We then moved to the bright and airy gallery portion of VanDeb's space. On the walls were prints by Nancy Lasar, Eric Holzman, K.K. Kozik, Mimi Gross and Cris Gianakos, among others. Marjorie and Deborah love their collaboration with a variety of artists. They are always on the lookout for people whose work they like, and they then invite them to do a print project. Many of those they work with are primarily painters or sculptors rather than print-makers.

Finally, our two hosts began to pull wonderful images from their flat files, showing us a variety of projects by diverse artists, including Randy Williams' "Scholar Rocks" series, Daniel Berlin's abstract, watercolor-like etchings, Mark Salz's gestural works done in sugarlift and aquatint, Cheryl Goldsleger's abstractions, Claire Seidl's monotypes and Joe Haske's wonderfully textural prints influenced by Etruscan art. Clearly, these partners have an outstanding eye for art.

New Art in an Old Neighborhood: Lower East Side Art Walk Saturday, May 22

Kay Deaux and Leonard Moss

Contemporary galleries and historical background were combined in a tour of the Lower East Side planned and led by PCNY member Joanne Bernstein. Nineteen members and their guests, including one of our newest members, Delton Vandever, met at the Henry Street Settlement on May 22, 2010 at noon for a 3-hour tour of the Lower East Side art scene. Joanne and her husband Michael were there to greet us and provide everyone with a packet of material, which included a walking map of the area and a historical account of the opening of the Williamsburg Bridge (visible from our starting point).

The tour began at the Abrons Art Center, located within the Henry Street Settlement complex, where a visual Artist-in-Residence program provides free studio space to 6 visual artists each year. Jonathan Durham, the Director of Visual Arts, was our guide through the exhibits of this year's artists, several of whom were present for the open studio day. Three large paintings by Ella Kruglyanskaya were a commanding presence on the



Lower East Side Art Tour. PHOTO BY MICHAEL BERNSTEIN

lower level of the gallery, their colorful abstract female figures and cubist forms making strong statements. A particular favorite was *Lobster Picnic*, in which a large red lobster shared a blanket with two women in a delightful picnic scene. Later, Club members had an opportunity to talk with the artist, who told us a bit about her background and her goals in her work.

The resident artists are exploring a variety of media. Mikhail Iliatov works with sounds, developed from field recordings, and souvenir pieces of audio-tape were available to visitors. Caitlin Masley uses pieces of glass, combining rough-edged sheets of clear glass joined to each other at angles and set on the floor or hung from the ceiling. As she explained, glass used in this way is a difficult medium, and recent changes in weather caused one of her ceiling hangings to shatter shortly before we arrived! Perhaps the most unusual example of new media was the "Fermentation work station" of Ginger Brooks Takahashi, who was making nettle beer, sauerkraut, kim chi and other fermented foods on location.

Our second stop was the New York Studio Gallery at 154 Stanton Street, which had an exhibit of oil paintings by UK artist Charming Baker. The main gallery featured a set of large oil paintings, frequently featuring animals against a patterned background, and all of which had been sold prior to the May 14 opening. In a back room, screenprints by the same artist, generally with similar themes, gave us print-collecting fans a chance to see some contemporary work from this British artist.

The Essex Street Market, the next stop on the tour, provided a welcome opportunity for members to satisfy their food needs as well as their artistic desires. Shopsin's Deli was the solution for some members; others found tamales, apple turnovers, and cheese plates that did the trick. A small gallery within the market, Cuchifritos, displayed work in a variety of media from a number of international artists, both established and emerging.

Refreshed, fed and rested, we walked to the Woodward Gallery on Eldridge Street to view "The Great Outdoors," an exhibition featuring the work of renowned street artists. Two years ago, Kristine and John Woodward had moved their gallery from SoHo, where they had flourished for 13 years but had outgrown their space, to the Lower East Side. On their block they discovered a Buddhist temple, a synagogue, and an excellent bakery and café, and across the street, the hip Milk and Honey. Because the color red signifies good luck in the eyes of their Chinese neighbors, they painted the trim of their building fire-engine red.

When we entered the gallery we were greeted by



Joanne Bernstein. PHOTO BY MICHAEL BERNSTEIN

two hand-cut wood signs, one with *SLOW Learner* and the other with *Insubordinate* drawn by artist RD with oil-based marker. In the spacious gallery were thirty other works of all sizes and shapes in a variety of media created by street artists. These included *Pegasus*, oil and enamel marker on round plastic sign, and *Police Shield*, oil and enamel marker on police shield, by LA II, and *No Calm, Only Storm and Dead End*, both oil on metal by artist Darkcloud. The featured work of art was a startling, complex figure, *Queen Matilda*, a 68 x 44 inch acrylic on canvas by Lady Pink with a price tag of \$30,000. Other outstanding images included *Concrete Jungle 4*, a New York street scene created by Kenji Nakayama using enamel, spray paint with 10 layer stencils on wood, and Swoon's *Myrtle Avenue Windows*, a tall narrow image created by mixed media on wood.

Street art is expected to be raw, irreverent and iconoclastic, and that is the impression one gets from the titles of the works and the names of their creators. However, the overall impression created by this group of carefully selected works by celebrated outdoor artists is one of incredible creativity and profound artistry. Our viewing pleasure was enhanced by an attentive gallery staff.

The next scheduled stop was White Box on Broome Street where "Tomato Grey New Media Collective" shows artists from Hong Kong. But the gallery was temporarily closed and we had spent more time than we had allotted at the Woodward Gallery, so we proceed to the final stop on the tour, the M'funda Kalunga Garden, located at the intersection of Forsyth and Rivington Streets. This beautiful community garden is named for an African-American burial ground that was located nearby; the name of the garden translates as "Garden at the edge of the other side of the world." The park itself was established more than 25 years ago and is now a lush and peaceful hideaway filled with trees and flowers and places to sit and enjoy a piece of nature in the midst of the decidedly urban surroundings.

For many of us who were not acquainted with the new artistic developments on the Lower East Side of New York, the tour that Joanne organized was a wonderful introduction to the area. Without a doubt, many of us will return in the months to come to sample more of the dozens of galleries now located in the area. Thanks, Joanne!

Print Club Annual Meeting Monday, June 14

Gillian Greenhill Hannum

The Print Club of New York, Inc. held its annual business meeting in the Stone Room of the National Academy Museum and School of Fine Arts at 6:30 p.m. on Monday, June 14th. After a brief "meet and mingle" over hors d'oeuvres, President Leonard Moss called the meeting to order. He explained that as an educational organization with

not-for-profit status, we must hold a business meeting for the membership annually. The treasurer's report was presented by Joan Blanksteen, who announced that we were finishing the year with 184 members, a slight increase from last year. She also presented a brief summary of the club's financial position, which is very solid. Next came a report on the election of members to the Print Club Board of Directors. A total of 103 proxies were returned, and all nominees were elected with over 95% of the vote. The following individuals were elected to two-year terms: Mary Lee Baranger, Charles Blanksteen, Joan Blanksteen, Kay Deaux, Natalia Kolodzei, Howard Mantel and Julian Hyman. Finally, President Moss reviewed the year's events, beginning with last September's wonderful meeting at which Craig McPherson unveiled our annual Presentation Print, *New York Water Tunnel*. In October, we held our 16th Annual Artists' Showcase at the Society of Illustrators. In early November, Print Club members were treated to two wonderful events surrounding the annual Print Fair at the Park Avenue Armory. The IFPDA extended an invitation to all our members to attend the Preview Party—an invitation that many members eagerly accepted—and we also enjoyed the annual tradition of the Print Week breakfast and gallery talk at the International Print Center New York. In late November, we were the guests of Phil Sanders, director of the Robert Blackburn Printmaking Workshop, where we enjoyed an evening of printing demonstrations and the opportunity to look at the wide range of prints produced at the workshop. Spring saw us at the Old Print Shop in February, taking a trip to Philagrafika in March, visiting VanDeb Editions for another printmaking demonstration and a look at their editioned prints in April and participating in a gallery tour of the Lower East Side in May. Finally, a taste of things to come was given to those present as Dr. Moss told us to save September 20 for the annual Presentation Print unveiling and also announced that the Print Club would be mounting another exhibition, from March 6 – 20 at the National Arts Club, this time featuring work purchased by club members at the annual Artists' Showcases.

Dr. Moss then introduced our speaker for the evening, Phil Sanders, who shared with us *The History of the Robert Blackburn Printmaking Workshop and What We Do Today*. The RBPMW is like a pirate ship, Phil Sanders told us—completely democratic in the way it operates and always evolving with the needs of its "community." It began in 1948 on 14th Street when Bob Blackburn, an African-American artist, could not find anywhere that he could make prints. Initially, the focus was on lithography, and Will Barnet was an important early supporter. In 1952, Stanley Hayter asked Bob to also take on etching when he closed up his New York operation. These were the roots of the workshop.

Bob Blackburn (1920 – 2003) learned printmaking at age 14 in Harlem. He later served as a studio assistant to Jacob Lawrence. Sanders noted that Blackburn led the way in bringing printmaking from

craft to fine art. He became the first master printer at Universal Limited Art Editions (ULAE) in 1957, a position Sanders later held himself. Bob helped conceptual artists create something they could sell, which did much to provide financial support for some of the more avant-garde art of mid-century. Sanders noted that print making is basically ink on paper; beyond that, it can be and do whatever the artist wishes.

The RBPMW today is much as it was when Blackburn founded it in 1948. Membership dues are \$35 a year, making it highly accessible. They are one of the few places in New York City, outside academic institutions, that is actively doing stone lithography. In their well-equipped studio (of which we saw a number of photos) there are some 150 stones. Sanders feels there is a great need today for people to know how to operate and maintain printing equipment, and he sees the workshop as an important player in keeping this knowledge alive. Fellowships bring international artists to New York to do residencies at the workshop; guest master printers are invited in to do projects; programs are offered for high school students (Bob Blackburn had been especially keen on working with youth); all sorts of classes and workshops are offered. Indeed, the place is always a hive of activity. They have consciously chosen to have their publishing take place in the community shop so that younger artists can watch the professional artists at work. Contract work and grants provide the needed financial support for the enterprise.

Sanders then showed a series of images of different projects he has worked on in recent years. One was with ceramic artist Tom Spleth, and through a

series of slides we were able to see how the lithograph progressed through a series of layers, resulting in a stunning red, yellow and black print inspired by (and loosely evoking) the signs in Chinatown. Sanders also showed some of Blackburn's work and that of artists with whom he collaborated during the course of his career—Helen Frankenthaler, Robert Rauschenberg and Jasper Johns. Sanders then showed some projects he had done as a master printer, including work with Johns, Terry Winters, Elizabeth Murray, James Siena and Carol Dunham.

One of Robert Blackburn's contributions was his international outreach. In 1971 he incorporated the Print Making Workshop as a non-profit. This allowed him to raise funds, and he began to reach out to international artists. He and Camille Billops went to Morocco and set up a print workshop that was so successful it helped to head off a civil war. Sanders carries on that tradition today. He helped set up a workshop in Johannesburg, South Africa a few years ago, which is thriving and helping to provide needed income to South African artists. The RBPMW is also using technologies like Skype to organize multi-artist international "conferences," to provide for an exchange of artistic ideas and methods.

Finally, we had an opportunity to see, both in slides and actual prints that Phil Sanders brought with him, some of the work he has done with contemporary artists, including Chakaia Booker, Glenn Baldridge, Eddie Martinez, Chung-woo Nam and others. As our time at the National Academy drew to a close, members were still crowded around our guest—admiring prints and asking questions. What a perfect way to end the year!

Whoever thought it could be so difficult to ship a print?

Mona Rubin

*A*s the new Membership Chairperson, this was my first year in charge of mailing the commissioned print. It was also the first year that we hired the Blackburn studio to handle the process. This unlikely, and not to be repeated situation (we're both experienced now), made the process a stunning example of Murphy's Law. Like the ingredients for a perfect storm, everything that could go wrong did go wrong.

Happily, in the end, everyone received their print in fine condition and only one print was lost and FedEx covered the claim.

I just wanted to share a few of what are now comical stories, although, at the time, they made me wish I never took on this task. The primary error occurred because the new shippers did not understand that when I gave them two sets of labels one was for the general mailing and the second set was for the print mailing. After all the careful efforts to make sure nothing went to a PO Box address, this is exactly what happened. I apologize to all of you

who were inconvenienced by this inadvertent error. The second thing going against us was the weather. Some of you will remember what a heavy downpour we had the day most of the prints were in transit. FedEx left some prints uncovered on porches, and I can only say that a miraculously successful packing job protected all the pieces that ended up in the rain. One of the more unusual deliveries happened right near where I live. A change of address was never updated in our system, and I received a frantic call from one member that the print was delivered to their old house, which was in the process of being torn down! Sure enough, I went to the location and found the print lying behind a construction fence with wrecking crews all around. Even this print survived, but what was that FedEx employee thinking when he left it there?

In the end, almost all members were helpful and appreciative as we sorted through the problems. Many members particularly liked the idea that we sent a tracking number so they could follow the often circuitous path of their print in transit. I assume the process will be smoother next year....

Warrington Colescott: Cabaret, Comedy, and Satire

Milwaukee Art Museum, June 10–September 26, 2010

Since the 1940s, printmaker Warrington Colescott has trained his brilliant artistic eye on the fashions and foibles of human behavior. A satirist in the tradition of William Hogarth, Francisco de Goya, Honoré Daumier, and George Grosz, Colescott utilizes his sharp wit and vivid imagination to interpret contemporary and historical events, from the personal to the public, the local to the international. As a satirist, he sees himself as an equal-opportunity artist—his targets include Greek gods, American presidents, newspaper tycoons, print collectors, academics, gangsters, cowboys and Indians, Pilgrims, scientists, generals, curators, joggers, hunters, show girls, movie stars, and even the artist himself. His satire is as sharp and complex as his technique, which combines cut copper plates and found material for the matrix, with skillful *à la poupée* wiping, stencils, rainbow rolls, and occasional hand-coloring and glitter for the color. Now 89 years old, Colescott is one of the elder statesmen of American printmaking and, perhaps, the reigning dean of color intaglio.

Warrington Colescott: Cabaret, Comedy, and Satire is a major retrospective of sixty years of Colescott's printmaking career to be held at the Milwaukee Art Museum, June 10–September 26, 2010. More than one hundred of his screenprints, drypoints, lithographs, and etchings will enliven the walls of the Museum and demonstrate the evolution of this singular artist. The exhibition explores Colescott's lively, narrative art in several sections: his early screenprints; his fascination with the Depression-era gangster John Dillinger; his political prints ranging from the 1960s protests to the war in Iraq and Afghanistan; his interventions and



Warrington Colescott, *Picasso at Mougins* PRINT CLUB OF NY 2002

reinterpretations of art history, as seen in *The History of Printmaking* series of the 1970s, and *Picasso at Mougins: The Etchings* (2002) commissioned by the New York Print Club; his social satires; and his recent collection of prints dealing with New Orleans, *Suite Louisiana* (1994–present).

The exhibition is accompanied by a new publication *The Prints of Warrington Colescott: A Catalogue Raisonné, 1948–2008*, and several book signings and lectures by the artist are planned. Please see the Milwaukee Art Museum website, www.mam.org, for details or to purchase the catalogue. [Press Release – MAM]

Book Shelf

Chapin, Mary Weaver. *The Prints of Warrington Colescott: a Catalogue Raisonné, 1948–2008*. Madison, WI: University of Wisconsin Press and Milwaukee Museum of Art, 2010.

The *catalogue raisonné*, which was published to coincide with the Milwaukee Art Museum's exhibition of Colescott's prints this summer, is an impressive volume indeed. Chapin, the museum's Associate Curator of Prints and Drawings, has put together a book that is at once readable and visually enticing. It begins with a biographical sketch of the artist, illustrated with photographs of Colescott and examples of his work, including his June 1942 cover design for the *California Pelican* and his humorous 1979 *Berkeley Vegetarian Potluck Party*.

The second chapter, "Research Printmaker and Mad-Dog Attack Artist," sets Warrington Colescott's art into context. As Chapin notes, "A deep appreciation of the absurd, a talent for satire, and a love of vaudeville and burlesque animate his oeuvre, making him a key figure to hold a mirror to our own society" (23). Chapin then goes on to trace the evolution of Colescott's style, from the 1940s to the dawn of the 21st century. This section of the

book also illustrates the work of various other artists that engages in a kind of dialogue with Colescott's work—George Cruikshank, James Gillray, George Grosz, Toulouse-Lautrec and Goya to name just a few. As the author tells us, "Colescott's art historical references were not accidental. He was an avid student of history and art..." (Chapin 30). This is especially evident in his series "The History of Printmaking," which includes *The History of Printmaking: Lunch with Lautrec* (1977) and *The History of Printmaking: Picasso at the Zoo* (1978).

The catalogue itself is lavishly illustrated with color plates and notations on each print; our Club's presentation print, *Picasso at Mougins: The Etchings* (2002) is #346 and the entry notes that the Print Club owns the canceled printing plates and the progressive proofs for the image. There are 359 prints illustrated in all; the final one is from 2008, *Suite Louisiana: Mardi Gras – at the Gay Ball*. It is a fitting end to the catalogue as New Orleans was the artist's ancestral home, and Mardi Gras is a theme he has explored on a number of occasions.

The final pages of the book include a listing of selected public collections, selected print exhibitions (the first solo

exhibit being at Serigraph Galleries in New York in 1952 and the first group show being the Fifty-fourth Annual at the Denver Art Museum in 1948). There is also a bibliography of writings by and about Colescott.

Club members will surely want a copy of this handsome catalog to display on a coffee table adjacent to their 2002 presentation print.

Exhibition reviews

“Wallworks: Contemporary Pictorial Wallpapers”...Not Just Your Grandmother’s Wallpaper, International Print Center New York, March 11 – April 24, 2010

Fran Alexander

The pineapple, a colonial symbol of wealth and hospitality (and currently celebrated in Ania Soliman’s installation at the Whitney Biennial), greets the viewer in IPCNY’s “Wallworks” spring show. Studio Printworks’ *Petit Pineapple*, enlarged from an 18th century engraving, is but one example of this NY/Hoboken based producer’s hand-printed wallpaper designs inspired by diverse moments and places. But further exploration of this show reveals that emerging studios are about much more than just tradition.

IPCNY’s survey of contemporary pictorial wallpapers spans over 200 years and ranges from classic designs to completely innovative ones. Long considered just a backdrop, even a symbol of deadly domestic boredom as in Charlotte Perkins Gilman’s 1892 story *The Yellow Wallpaper*, in which the narrator is driven to madness by a woman she believes to be trapped in her wallpaper, the medium is experiencing a bit of a renaissance.

Sarah Richardson, decorative arts specialist and curator of the IPCNY show, culled about 35 papers, mostly from an internet search, which illustrate the trends of both continuity and change. Some producers specialize in reproduction of historical papers; Adelphi Paper Hangings copies them so faithfully that it even uses the original block printing and color mixing techniques. Newer, emerging studios reinterpret traditional patterns with an element of visual surprise and feature individual designers who are departing from tradition entirely.

Ms. Richardson finds that old practices continue in today’s wall covering studios, as new ones are being introduced. The interplay between patterned papers and textiles still exists, as does the relationship between fine art and wallpaper, which dates back as early as Albrecht Dürer’s time (his 1505 satyr family wall covering was recently discovered) and is probably best known through Andy Warhol’s foray starting with *Cow* in 1966.

Most of today’s manufacturers have now gone “green” with recyclable papers and water-based stains in the now widely used hand-screen printing process. And consumers, including retail and corporate, are using papers

Prints Needed for Exhibition

If any members have framed prints that were purchased at one of the Print Club’s annual Artists’ Showcase events, the exhibition committee working on the March 2011 show to be held at the National Arts Club would like to hear from you. Please contact committee chair Kay Deaux at kdeaux@gc.cuny.edu.



Four and Twenty, created by C.F.A. Voysey (1928), silkscreen reproduction, Trustworth Studios Wallpaper.

differently by selectively installing them on wall sections versus wallpapering entire rooms. Additionally, hand drawing has been gaining ground, as well as unconventional roll sizes, and even an element of political statement.

Historical Reproductions

Some of the earliest examples in “Wallworks” date back to the late 18th century, such as Adelphi’s 1776 (c. 1790), commemorating the American Revolution, and *Toile de la Fontaine* (c. 1815-20), a pastoral figure pattern based on a 1780 engraving and possibly an earlier textile, for which one very old block still in use is on display.

The Carter and Co. collection, which features hand-printed historic European and American wallpaper reproductions from the early 19th through the mid 20th century, contributed two American West papers. *Wild West*, per the 1875 American machine print, of horses, wagons, cowboys, teepees and bison, is based on Buffalo Bill’s Wild West Show, and the 1940s American print of *Cowboy Scenic* features yet more cowboys, here accompanied by cacti and log cabins... a paper that caused many viewers to shake their heads in recognition.

Trustworth Studios Wallpapers focuses on period flora and fauna reproductions. While mostly hand silkscreened,

some of these patterns can be scaled to suit a client's requirements with new digital technology. Two excellent examples here were British Arts and Crafts designer C.F.A. Voysey's *Four and Twenty* (1928), inspired by the nursery rhyme "Sing a Song of Sixpence," and French Art Nouveau designer M.P. Verneuil's *Bat and Poppy* (1897).

Twists on Tradition: Damask/Toile Redux

A number of the papers appear to be traditional toile and damask repeating patterns at first glance, but upon closer inspection they reveal some surprises. Another cowboy inspired print, this time updated in the context of Texas mythology, is Studio Printworks' *Yee-Ha!*, Paul Loebach's first wallpaper design. It presents the illusion of a "demure damask design" (S. Richardson), but the pictorial elements actually include cowboys on bucking broncos, oil rigs and football helmets.

New Orleans' Flavor Paper, recently opened in Brooklyn, as well, touts itself as being dedicated to "designs with clever twists on tradition." Artist/designer Dan Funderburgh's *City Park* pays homage to Central Park, a damask illusion of a pleasant, bucolic scene, which really features the urban iconography of fire hydrants, parking meters, pigeons and even rats. And why not, didn't C.F.A. Voysey weave bats through flowers in his *Bat and Poppy*? Cooper-Hewitt added this design to its wallpaper collection in 2008. And designer Emily Minnie's *Shore Leave* weaves pin-ups and maritime motifs into a seemingly bucolic damask scene that is playfully flagged as "every seaman's dream" on Flavor Paper's website. Palace Papers' *Deerly*, designed by Casey Gunschel, is yet another example of a misleading damask design, whose interlocking deer legs and antlers appear as just another pastoral design rather than the camouflaged deer that they are.

Famed New York interior designer Sheila Bridges, who designed President Clinton's Harlem office, has always been intrigued by the historical narrative of decorative arts, particularly traditional 17th century French toile with pastoral motifs. Unable to find something that reflected the African-American experience to her satisfaction, she created her own *Harlem Toile de Jouy*, also now on permanent display in the Cooper Hewitt wallpaper collection. Reminiscent of Adelphi's *Toile de la Fontaine*, Bridges has injected this historical precedent with contemporary satire in her depiction of figures picnicking in early American dress, dancing to a boombox, shooting hoops at a lynch-like tree branch, and braiding each other's hair. Another contemporary satirical toile is Studio Printworks designer Jessica Smith's *Spying on China*, inspired by classic *chinoiserie* layout in its depiction of an embarrassing international incident in 2001, when an American spy plane collided with a Chinese jet. This design features American surveillance planes over Asian motifs in a western interpretation of eastern design.

Contemporary Innovation

And then there are the complete departures from the past with freer form design, including hand-drawing, and larger panels intended to stand on their own or in a series. Pottok Prints, founded by L.A. commercial graphic artist and designer Geoff McFetridge, was developed as a liaison between artists and retailers. He came up with the black and white silkscreen *All of Us Together* to be used as a mural. It can be found on the walls of community centers and schools.

British-based Art of Wallpaper designer Belynda Sharples' papers display unique hand-drawn, silkscreened patterns reflecting an updated vision of toile, as shown in her *Beach Toile* umbrella groupings against a muted striped background and her *Countryside Toile* cows (much friendlier looking than Warhol's). More hand-drawn designs are exhibited by Palace Papers, with Casey Gunschel's *Fossil Fuel*, dinosaur skeletons on natural brown paper, and his *Cockney* chickens.

New York based Sum-Design founder Susie Mendive, who has a background in cosmetic packaging, is interested in a non-traditional approach to a traditional medium. Instead of classic repeats, she prefers to "imagine what would look great splashed along a wall." Her first foray into wallpaper design was a series of individual silkscreened panels that can be reconfigured into a client's own custom arrangement. *Floral Femme Fatale* depicts female silhouettes which seem to emerge from the ground in florals. Similarly, her *Animalia* is a series of panels in which letters of grass grow into words and then animals, which are composed of letters that spell the animal's name in different languages. And Dan Funderburgh's alarming *Sharp Descent*, designed for Flavor Papers, is a repeating vertical pattern of everyday instruments that can be dangerous: darts, hypodermic needles, knives, nails, scissors and cleavers.

In a gallery talk, Ms. Richardson spoke of wallpaper as an art form we rarely see in museums. One notable exception is the Cooper Hewitt in NY, but that is closed for reconstruction until 2014. The Met has a fine but uncatalogued collection, and there are some small collections in Boston, but for the most part, "wallpaper is not the thrust of museums." Other well known collections exist in Europe, such as the German Wallpaper Museum at Deutsches Tapetenmuseum in Kassel, Germany, and the Whitworth Gallery at the University of Manchester, England, which just showcased British artists' wallpapers in *Walls are Talking—Wallpaper, Art and Culture*, grouped around contemporary themes of subversion, commodification, imprisonment and sexuality.

IPCNY Director Anne Coffin added that the "Wallworks" show is available for touring. Her contact information is anne@ipcnyc.org, 212 989-5090.

For those who may be interested, Studio Printworks offers tours of its Hoboken facility, and their *Maiden and Moonflower*, designed by Kiki Smith, can be seen at the Brooklyn Museum. Flavor Paper's new showroom in Cobble Hill will have a street-level printing studio open to the public.

**"Emily Mason and Wolf Kahn:
Monotypes and Monoprints"
Center for Contemporary
Printmaking, Norwalk, CT
March 18 – May 9, 2010**

Gillian Greenhill Hannum

The trend trackers say that this is the "year of color." The spring exhibition at the Center for Contemporary Printmaking in Norwalk certainly bore this out. The rooms were ablaze with vibrant hues in a landmark exhibition pairing the work of husband and wife artists, Emily Mason and Wolf Kahn. The two have been married for some 56 years, and their work is highly complementary, but rarely is it exhibited together. As I stepped through the door on a bright April day, the outside scene paled in comparison to the brilliant palette to be seen on the prints adorning the Center's walls.

Kahn's work in monotype (which implies a repeatable element) uses landscape as a point of departure. Many of the works were done in Vermont and feature wonderful New England barns. His *Outside Charlotte II* from 2009, selling for \$3,400, is a monotype in black, white and gray with a touch of violet and pale green. The image is powerfully evocative of very early spring. Another work in the show, *Dunkley's Barn, VT II*, also from 2009 (\$2,700), depicts a vividly red barn with attached sheds in white and black. The plate for this particular monotype was on display at the CCP during my visit and provided some insight into Kahn's working methods. The artist tends to cover an entire zinc plate with aquatint, then draws on it with watercolor crayon and applies washes. The result is very autographic; his *Outside Charlotte I* (2009, \$3,400) features a long, horizontal, sketch-like white barn.

There was very recent work, as well, such as *Black Barn with White Doors I, II and III* (2010, \$2,700 each) and *Optimism/Magenta and Yellow* (2010, \$4,000), a very free composition with dark tree trunks silhouetted against a painterly magenta and yellow background, and also some older work, like the large *Across the Grand Canal*, a wonderful Venetian scene in shades of gray, brown and peach done in 1989 and selling for \$5,000.

Kahn's approach to landscape seems to be moving towards a more subjective, abstract rendering, as can be seen in *Connecticut River after Sunset* (2010, \$4,000), a freely rendered, abstract response to the landscape in vibrant purple and orange. It is here that we see him come closest to the work of Emily Mason, which explores chromatic combinations in a non-objective way. Utilizing a square format, her work evokes elements of Albers and Rothko, yet is at the same time uniquely her own. Her *Untitled* (21) from 2003 is a carborundum aquatint monoprint selling for \$3,000. Its rich greens, blues and yellows make the viewer feel as though he or she is diving into a cool, deep pool. *Untitled* (38) from 2004 (\$3,000)—also a carborundum aquatint monoprint—features a vibrant cobalt square on a saturated red that bleeds at the edges and also shows through the blue in a few places. *Untitled* (05) from 2005 (carborundum aquatint monoprint, \$3,000) is all various

shades of red. There were also a number of solarplate monoprints selling for \$1,000 each, such as the jewel-like *Untitled* (14) from 2010, a small (approximately 8 x 10) image of iridescent shades of blue, purple and green that recalls the complexity and luminosity of fire opals.

Ultimately, the show wound up being a dialog of color and shape, with the two artists' works complementing each other beautifully, allowing the viewer to explore both the roots of color in nature and the potential of color to speak for itself.

**"A Force for Change: African-
American Art in the Julius
Rosenwald Fund," Montclair Art
Museum through July 25, 2010**

Maryanne Garbowsky

If you have a chance to see the Montclair Museum's small but significant show running until July 25th, 2010, you won't be sorry. The exhibition is based on the largesse of Julius Rosenwald, philanthropist and CEO of Sears, Roebuck & Company, who funded African-American artists from 1928 through 1948, giving young, struggling black artists the opportunity to pursue their creativity without financial concerns. Providing artists as well as writers and scholars a stipend, he gave them the freedom to explore their talent. Artists such as Elizabeth Catlett, Aaron Douglas, Jacob Lawrence and Gordon Parks, among others, were the recipients of his generosity.

The exhibition includes 60 works of art, ranging from painting to sculpture to prints. Of these, more than 20 are prints, including lithographs, etchings, linoleum cuts, and silkscreen. For the print enthusiast, they are deeply satisfying, not only because of the quality of the work, but also because of the subject matter and its historical and cultural relevance.

The show begins with the lithographs of Lamar Baker (1908-1994) - four in all - my favorite is *Negro Head* done in 1938. Included also is an unsettling etching, also done in 1938, entitled *Fright*, which shows the upper torso of a black figure with haunting and haunted staring eyes. *The Slave Plant* done in 1939 shows a cotton plant with shackles and knotted rope reflecting the enslavement of the black workers, nature portrayed in an unnatural way.

Elizabeth Catlett, who today is in her 90's, is represented by no less than 15 linoleum cuts from a series entitled *The Negro Woman* done between 1946 and 1947. In the series, she pays tribute to such outstanding black women as Sojourner Truth, "who fought for the rights of women as well as Negroes," Harriet Tubman, who "helped hundreds to freedom," and to the first African-American poetess, Phyllis Wheatley, who "proved intellectual equality in the midst of slavery." But it is not only the outstanding Negro women she celebrates, for within the series are the working-class women who undertake the domestic chores and work "in the fields" wielding a hoe. Five of these are from a private collection, so seeing them exhibited here is especially satisfying.

Another favorite artist of mine is Jacob Lawrence, who

has eight silkscreen prints from "The Legend of John Brown series." They are strikingly modern in design, especially John Brown portrayed as the crucified Christ, described as "a man who had a fanatical belief that he was chosen by God to overthrow black slavery in America." Colorful and artistically arranged, the prints follow the narrative of John Brown's life through his death by hanging in Virginia on December 2, 1859. The last image - a stark perpendicular of the hanged John Brown - black against a light background of white cloud and blue sky - is unsettling to the viewer in its dramatic reminder of the hatred of prejudice.

Along with these memorable prints is an additional exhibition of the prints of Martin Puryear, from the J.P. Morgan Chase Art Collection. Puryear, who is foremost a sculptor, made prints for Jean Toomer's book *Cane*, first published in 1923 and described as "the highest literary achievement of the Harlem Renaissance." Puryear came across the book while teaching at Fisk University in Nashville, Tennessee and suggested it to Arion Press as a "book I might want to develop a visual response to." The exhibition, which consists of 12 woodcuts, includes 7 of the original 10 prints for the book that was published by Arion Press in 2000. Using the women characters from the text, Puryear creates original abstract images for them and their stories. They are "not . . . portraits but . . . graphic responses to his reading."

Of the seven included in the show, *Karintha* is one of my favorites. It is a print alive with nature, an intrinsic sense of grace emanating from its organic form, like Karintha herself who is described in the text as "perfect as dusk." She is "lovely as a November cotton flower . . . a growing thing ripened too soon."

The last five prints include three etchings and two spit-bite aquatints done between 2002 and 2008. Unrelated to the *Cane* edition, they were published by Paulson Press and clearly reflect Puryear's sculpture, demonstrating "variations of his sculptural forms." They are striking in their counterpoint of black against white and full versus empty.

All in all, the show is well worth a visit. You will applaud Julius Rosenwald for his foresight and philanthropy in helping these struggling artists fulfill their potential at a time when such financial support was difficult, if not impossible, to find. His contribution is a lasting legacy that the Montclair Museum beautifully highlights and celebrates in this meaningful show.

(All quotations come from the museum's press releases and label descriptions.)

"Footprint: 2nd Biennial International Print Exhibition 2010," Center for Contemporary Printmaking, May 20 – September 5, 2010

Gillian Greenhill Hannum

The summer exhibition at Norwalk's Center for Contemporary Printmaking is true to its title. A truly international show with artists from Europe

(Denmark, Sweden, England, Scotland, Ireland, Germany, Luxembourg), the Middle East (United Arab Emirates), Asia (China and Japan), Australia, Canada and the U.S., the exhibit contains prints exactly one foot square. There are lots of great prints in this show, which was juried by Anne Coffin, Founder and Director of the International Print Center New York. There are bargains, too, so if you are looking for something to fill a little empty spot on your wall, this is the show for you!

Among the works that caught this reviewer's eye was Margaret McLoughlin of Ireland's *Tall Trees*, an etching selling for \$500, Amy Keith of Connecticut's *Kimono*, a monoprint selling for \$300 that evokes textile patterns in black, teal and red on gold, and Karen Goodwin Legg's *trompe l'oeil* silkscreen *Ants on Wood*; Legg, who is from the United Arab Emirates, is selling her print for \$60.

The Australian and Irish work seemed especially strong, with Australian Sandra William's *Reed Beds Splashed by Rain*, a \$200 intaglio and photopolymer with *chine collé* being among my favorites. Deborah Weiss of Connecticut's delicate woodcut, *Half Light II*, has ferns and tropical plants with a woodgrain overlay (\$375). Another Connecticut artist, Ann Conrad, won an Honorable Mention for her solar intaglio *Interpolation I* (\$200), a wonderful abstract work that looked like an aerial map or diagram rendered in bright colors. Among the Irish offerings were Heike Heilig's etching *Dreamy Falls* (\$110), which looks like an old photomontage of a farmhouse, wooden boat and floating figures, and Aiden Flanagan's silkscreen *Deserted Village, Achill* (\$400), showing the ruins of the old Irish stone cottages in the West Country. Catriona Leahy got an Honorable Mention for an untitled pair of photo etching and silkscreens (\$285 each) that combine what appear to be old photos from family albums overlaying a map of a region of Ireland.

New Yorker Richard Sloat was represented by an Escher-like aquatint and etching, *Going Home* (\$400). The Print Club's own Sheila Fane of New York had a lovely monotype, *Lavender Field I* (\$480), a simple landscape with rows of lavender growing on rolling hills, evoking Provence or the countryside of Tuscany.

Joan Gleeson of Ireland had two attractive images that combined etching and embossing. *Ebb Tide I* and *Deep Down* are \$330 each and are based on shell and seaside forms. Lene Bennike of Denmark was showing two photogravure and paper lithographs, *In* and *Out*, based on photographs of older ladies, in one case in a car, in the other in what appears to be a courtyard or barnyard (\$490 each).

Possibly my favorite "footprint" was a monotype by Frances Ashforth of Connecticut, *Untitled II*, a very spare simple landscape of what one imagines to be the Long Island Sound. Its price—\$400. Japanese printmaker Kouki Tsuritani showed a photogravure, *The Tuesday Evening* (\$440), with what look like early spring budding branches seen through a pattern of 25 small, round holes. Lise Vézina of Canada had a photo etching and soft-ground titled *Glasgow* (\$350) based on a vintage photo of a woman with a lace overlay covering the portrait.

In all, more than 400 prints in virtually every printmaking medium from 24 countries were juried. First prize went to German printmaker Marianne Riss for her etch-

ing *Ancient City*; second prize was awarded to Australian Cleo Wilkinson for her mezzotint, *Abeyance*; and the third prize winner was a Canadian artist, Souleima Basha, for a pair of lithographs—*Sultan al Ashraf Barsbay* and *Leaving Calvary*. In addition to the previously-mentioned artists who won Honorable Mention, the following artists also received recognition: Nicci Haynes (Australia), Monika Meler (Kansas), Marjorie Tomchuck (Connecticut) and Annika Zetterstrom (Sweden).

Summer is a great time to visit coastal Connecticut, and this diverse and interesting show will not disappoint!

News of Former Presentation Print Artists

Paul Resika has just had a month-long exhibit (May 5 – June 5), *Paul Resika: Recent Paintings*, at Lori Bookstein Fine Art, 138 Tenth Avenue, New York. A full-color catalog was produced. Print Club members will find Resika still exploring coastal scenes (boats, lighthouses, etc.), a theme he embraced for his 2001 Presentation Print for our Club, *Still Boats and Moon*.

Ed Colker has issued *Gatherings*—a new portfolio of 15 poems by various authors, including Pablo Neruda, Deborah Pease and Barnett Zumoff, with visual responses by the artist. The project is in celebration of the 50th year of Colker's fine print editions inspired by poetry. Each poem is accompanied by a color lithograph frontispiece and also a color vignette. Further information is available from Haybarn Editions (914) 666-6760.

Members' Page on Facebook

The Print Club now has a Facebook page. You can find us at: <http://www.facebook.com/#!/group.php?gid=137000562977133&ref=ts>. Please join, which will allow us to expand the ways in which we can reach you and share information.

Member Notes

A memorial exhibit in memory of former Print Club member **Joseph A. Haller, S.J.**, who passed away in 2008, was mounted at Georgetown University Library's Fairchild Memorial Gallery this winter. Titled "Collecting to Teach: The Extraordinary Legacy of Joseph A. Haller, S.J.," the exhibit showed the extraordinary influence of the Print Curator Emeritus, who began to establish a print collection for the university after retiring as its Treasurer in the mid 1970s. Ultimately, Father Haller built a print collection for Georgetown that numbers over 12,000 works. A day-long symposium on Thursday, February 18th complemented the exhibition and featured keynote speaker Eric Denker, Senior Lecturer, National Gallery of Art. [Thank you to Ed Colker for sharing this information with us.]

Contributions Welcomed

The Print Club Newsletter welcomes contributions from members. For the fall issue, items should reach the editor by September 1, 2010. Please send to Gillian Greenhill Hannum at hannumg@mville.edu or 170 Caterson Terrace, Hartsdale, NY 10530.

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