

# The Print Club of New York<sup>Inc</sup>

Fall 2012

## President's Greeting

*Mona Rubin*

In previous correspondence, I have encouraged you to get more involved in the activities of the Print Club. This past Spring, I decided to follow my own advice and was greatly rewarded. For the first time, I joined the Artists' Showcase Committee, superbly run by Kay Deaux. One of the meetings was held at Forth Estate, a print workshop in Brooklyn. This experience, after a slightly harrowing subway ride, finally helped me get connected to the new art scene that has sprung up in Williamsburg. Master Printer Luther Davis spoke to us about a whole new print world happening on the internet. I was surprised to learn that young printmakers, working in traditional ways, are making a living by selling their prints online. It is a huge new market. Mr. Davis was a fascinating speaker, and we hope to have him host one of our events later this year. We also had the pleasure of visiting the Blackburn Printmaking Workshop, and Phil Sanders showed us a varied array of work by talented young artists. It is always amazing to hear and see how much he contributes to the print world, and he is a great friend to our Club. I missed one of the sessions, at the Art Students League, but soon the committee will meet to finalize our selection of five artists. I can only say that whoever attends The Artists' Showcase event in December will be in for a treat. I already have my eye on purchasing work from one of the artists. It was also a good opportunity to get to know some of our members I hadn't met before. I enjoyed the experience on many levels.

Our Fall events are lining up well. At the time of this writing, I am looking forward to seeing Will Barnet present our 2012 commissioned print on Sept 10th. We follow with an art tour in October led by member Joanne Bernstein. It seems this event will coincide with the Gowanus open studio day, which can only enhance the art experience for all who attend. Please watch for updates. The IFPDA has already contacted me about providing passes to our members for the Print Fair in November. This is truly a superb benefit for all of us. Their generosity is much appreciated.

One bit of exciting news is that our Chakaia Booker print is in the last stages of being accepted into the permanent collection of the Metropolitan Museum of Art. It is such an extraordinary image. I continue to be taken by the dynamic interactions going on in the piece. This is not only an extreme compliment to our presentation artist from last year, but also to our Print Selection Committee. In reviewing the prints that the Club has commissioned over the past twenty years, the diversity and level of excellence is truly remarkable. In our last *Newsletter*, we asked members to let us know where prints have been donated, and our list is almost complete and is now posted on our website. Thanks to those of you who made donations and informed us about it. The list will be regularly updated, so please let us know anytime a donation is made.

For those of you who have not yet sent in your renewal forms, please do so as soon as possible. We do have a waiting list, and we don't want to lose any of you. Our Will Barnet prints should ship by November. I extend a huge thank you to Sarah Burney at the Blackburn Printmaking Workshop. There are always unimaginable challenges in shipping 200 prints, and she does the job with tremendous skill and grace. We did finally manage to get all the Booker prints delivered. Thanks for your patience and understanding.

It's hard to believe that I am starting my 3<sup>rd</sup> season as President. As we are continually re-formulating our goals and exploring new possibilities for the Club, it would be helpful to have input from our members. Please share your ideas with us. I am personally looking forward to our upcoming events, reading our newsletters, contacting artists for the next Presentation Print, and generally just feeling connected to the vital NY print world that has become more accessible through the Print Club.

### **The Print Club of New York, Inc.**

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

Mona Rubin, *President*  
Gillian Greenhill Hannum, *Vice President*  
Paul Affuso, *Corresponding Secretary*  
Joan Blanksteen, *Treasurer*  
Morley Melden, *Founding President*  
Julian Hyman, *President Emeritus*  
Leonard Moss, *President Emeritus*

**Board Members:**  
Charles Blanksteen  
Kay Deaux  
Natalia Kolodzei  
Julian Hyman  
Howard Mantel  
Rick Miners  
Leonard Moss  
Muriel Moss  
Michael Rubin  
Corinne Shane  
Allison Tolman

**Publications Committee:**  
Chair: Gillian Hannum  
Fran Alexander  
Mary Lee Baranger  
Maryanne Garbowsky  
Natalia Kolodzei  
Joseph Russell  
Eleanor Nadler Schwartz  
Sara Teitler  
Allison Tolman  
**Newsletter Editor:**  
Gillian Greenhill Hannum

## Recent Print Club Events

### Unveiling Of *Gramercy Park* By Artist Will Barnet

Gillian Greenhill Hannum

On Monday evening, September 10, an excited group of Print Club members and their guests assembled at the National Arts Club for the unveiling of the Club's commissioned print for 2012, *Gramercy Park* by artist Will Barnet. Print Club president Mona Rubin welcomed members and guests from the National Arts Club's membership to this special evening featuring Barnet and Master Printer Randy Hemminghaus of the Brodsky Center for Innovative Editions. Every seat in the house was taken, and the print was displayed on an easel at the front of the room. She noted that Barnet is the only artist who has ever been asked to do a second print for the Club, but that when Print Selection Committee member Charles Blanksteen had the idea of commissioning Barnet in his hundredth year, the Print Club's Board members had been unanimous in their enthusiasm.

The program began with President Emeritus Leonard Moss, who had met with Barnet about the commission, sharing details of his conversation with the artist:

"On June 13, 2012 I had the honor of meeting with Will Barnet in his studio at the National Arts Club to discuss the creation of the color lithograph *Gramercy Park* commissioned by the Print Club of New York to celebrate his centennial year. The studio is two stories high with a huge window facing north and many familiar paintings lining the walls. I had hoped to catch a glimpse of the painting he was currently working on, but the easel was empty. I suppose he was still sketching the image. Based on previous experience, we arranged our seating around the small table so we could best hear each other.

Will began the conversation. 'My first print for the Club, *Between Life and Life* in 1998, was a large black and white lithograph on the theme of a poem by Emily Dickinson. *Gramercy Park* is more personal. The theme is



Randy Hemminghaus, Mona Rubin and Will Barnet.  
PHOTO BY HOWARD MANTEL



Artist Will Barnet with *Gramercy Park*.  
PHOTO BY HOWARD MANTEL



Artist Will Barnet speaking about the creation of the 2012 commissioned print. PHOTO BY HOWARD MANTEL

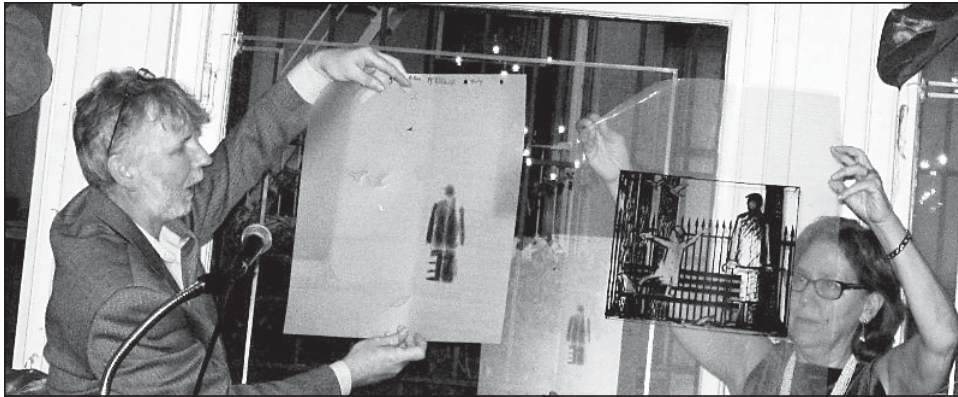
an intimate moment between grandfather and granddaughter. It is a more moderate size so people can put it on the wall and it won't overwhelm.'

He explained that he and his 5-year-old granddaughter Ellie were enjoying a stroll through Gramercy Park when she jumped onto a bench and started to dance. 'It was an exciting and intimate moment for me. I drew a picture of the dance, and later made a painting of the scene. When asked to do the 2012 commissioned print I decided to begin with those images of an event that had taken place almost two decades earlier.'

I wondered how that scene would appear to Will as he created the print. Memories change over time and the relationship between grandfather and granddaughter evolves as they each engage life.

Will confided: 'Ideas came in the making of the print. Simple as it looks it was carefully conceived. It took a lot of time to reduce the scene to its basic elements. I worked the whole summer with scores of studies and proofs, perhaps more than any print in recent years. It is a strong print in the sense of structure. The trees are supporting forms, and the fence brings the sides together. I removed





Hemminghaus and Rubin with some of the mylar sheets. PHOTO BY HOWARD MANTEL

the traditional Barnet pipe and changed the grandfather figure to look like a strong and upright statue. Ellie dancing in a red dress is the center of the scene. I am watching her with my cane held in front of me. It was toward fall, and the sunlight was streaming through the trees. I mixed that color over and over to achieve the right background. Sunlight gives everyone hope.' He concluded, 'I wanted in a print the simplicity I get in a painting. The print speaks for itself. The print speaks about ideas and emotions.'

The moment of Will's creative insight was described to me by Master Printer Randy Hemminghaus at the Brodsky Center for Innovative Editions in New Brunswick, New Jersey where the printing took place. Randy had carried the five mylar sheets on which Will drew and redrew the image between the New York studio and the Brodsky Center several times for Will's consideration and for proofing. Finally, Will gave Randy the go-ahead to start the editioning.

Randy was on his way home when he received an urgent call, 'We have to make a change.' This time they met at the Brodsky Center to make the final critical decisions. Will decided to eliminate the blue and green colors ('They are too decorative') and replace them with grey. Randy commented, 'It became a more moody, hauntingly dramatic personal statement of a grandparent making himself disappear as the child takes over to become the dominant figure in the scene.'

As our discussion of the creation of *Gramercy Park* came to a close, Will mentioned that his granddaughter Ellie is now 23 years old and he is 101. They were having a joint exhibition of their work - *Ellie Barnet & Will Barnet: Paintings and Drawings* - from July 11 to August 3, 2012 at the Aucocisco Galleries in Portland, Maine. Of the exhibit, Will said, 'Ellie is a good professional painter of Maine landscapes. This is her show.'

Will had recently returned from the White House where he was awarded the National Medal of Arts by President Obama for having left an 'indelible mark on American culture.' I asked how he felt about that experience. He responded, 'I had to be 100 years old before that happened. That's a long time to wait.'

We continued to chat casually. Will appeared relaxed and pleased with his accomplishments. I was about to leave when I had a thought about my several meetings with Will that I shared with his wife Elena who had just

entered the studio. 'As Will grows older he seems to get younger, an inspiration to us all.'

The artist then took the microphone, thanking Dr. Moss for his remarks, saying that they captured well the thinking that led to the print before us that evening. Barnet then told those assembled a little of his history in the world of printmaking. He said his interest in graphic arts was first piqued when he saw Daumier's lithographs at the public library. He determined to study stone lithography himself. His career began at the time of the

Great Crash in 1929 - he worked with stone lithography throughout the 1930s as a young printmaker at the Art Students' League. Printmaking in the 30s was primarily black and white; there was very little color. Barnet helped to develop the Print Department at the League and worked there as master printer.

Barnet moved from lithography to etching, woodcut and then silkscreen. The latter had been considered "commercial" in the 30s, and was thus a "no no." During the early part of his career, prints sold for about \$5 each, making them readily accessible to a broad public.

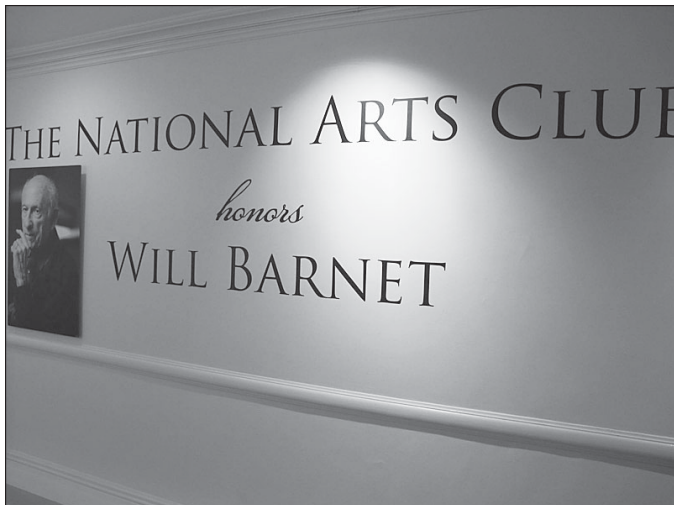
The artist reflected that he'd really seen printmaking change in the eight decades he's worked in the medium. His printmaking and painting have always been closely connected; both place a strong emphasis on a sense of structure. He noted that many of the finest printmakers were painters - Rembrandt and Goya being excellent examples.

Barnet then spoke in a bit more detail about the long process of making our print, which took him half a year to bring to completion. His initial compositions on the mylar seemed to him "too soft," so he began again in a new, more structured direction. The process was one of paring away, in search of the scene's essence.

Master Printer Randy Hemminghaus then joined the discussion. He described the creative process as "Will's



Mona Rubin and Randy Hemminghaus. PHOTO BY GILLIAN HANNUM



Will Barnett Poster Exhibit at National Arts Club.  
PHOTO BY GILLIAN HANNUM

dialogue with his memory," which played out in a series of painted and pastel sketches, which became increasingly structured as he worked. The final print is based on five mylar sheets, one for each color – orange for the background (the color of the setting sun), red for Ellie's coat, two shades of gray and black for the structural outlines. Earlier versions of the image had additional colors (blue and green); it was lovely and childlike, but more decorative. As Barnett worked and reworked the image, it was tightened and became more haunting. Hemminghaus had worked with Barnett before and said how much he enjoyed collaborating with him as they developed and proofed the final image. Will thought he drew more than 100 images in the process of creating our print; Hemminghaus brought and showed the mylars used in the process. The mylars were transferred to photo lithographic plates, one for each color. Our print was editioned in early January, each color requiring a separate trip through the press. Hemminghaus showed some of the early states – with one color, three colors, etc. Barnett noted that he experimented with oil paint in his effort to find exactly the right shade for the sky.

The floor was opened for questions, and several had to do with stone lithography, which utilized special slabs of limestone weighing up to 250 pounds, which had to be



Print Club members enjoying the show.  
PHOTO BY GILLIAN HANNUM

"grained" in order to be ready to receive drawings made with greasy crayons on their surface. The greasier the crayon, the darker the line. The surface was then wiped with a solution of nitric acid and gum arabic before being "rolled up" with greasy ink, which sticks to the crayon lines and is repelled by the wet portions of the surface.

Hemminghaus was asked if one can tell whether a litho was made from a stone or a plate. He replied that a well trained eye could probably tell as the texture would be a bit different. Lithographic plates, such as those used for *Gramercy Park*, were adopted by artists from commercial printing due to their flexibility of use.

Finally, the artist was asked why he removed the blue and green from the final image. Barnett replied that he felt it did not capture the mood he wanted — something more human and less decorative.

As the formal program ended, guests surged forward for a closer look at the print and to examine the mylar sheets and proofs that Hemminghaus had brought along to share with us. We were then able to go to the lower level corridor at the National Arts Club, where a beautiful exhibition of Barnett's many poster designs was on display. It was easy to see that the clarity of design and sense of structural simplicity evident in the posters is also what informs the Print Club's *Gramercy Park*.

## Exhibition Reviews

**"Print/Out," Museum of Modern Art,  
February 19 – May 14, 2012**

*Elena Kakuriev*

The print medium has come a long way since Gutenberg's Bible first hit the press. The *Print/Out* exhibit in the special exhibits hall on the 6th floor at the Museum of Modern Art, New York leaves absolutely no doubt with regard to this fact. The sheer volume of material threatens to overwhelm the first-time visitor,

who may find it difficult to engage with the admittedly fascinating contents of the exhibition. However, making the effort to do so is well worthwhile. *Print/Out* presents cross-cultural examples of print as a public medium, starting from the 1980s and 90s, an era of massive political and social transformation. Social reality and artistic vision blend in the works of Rirkit Tiravanija, Philippe Parreno, Robert Rauschenberg and Martin Kippenberger, and many others – about forty in total. Obscuring the boundaries between original and copy, these artists' works expand the definition of art.

As mentioned, the visitor's ability to relate to and com-



prehend this compelling material is somewhat compromised by the arrangement of the pieces, which, at first glance, appears chaotic. This is due in part to the presence of many small pieces, grouped in varying arrangements in the two rooms of the exhibition space. The sleek white and dotted walls and wide expanse of shiny hardwood floors are initially inviting. However, one has to step back and take a deep breath before taking in the multitude of prints and images.

It is only through further observation and reflection that clearer messages begin to emerge. There is a wealth of material gathered here: twenty years of printed material from artists all over the world. The “flow” of the exhibit takes some time and careful attention to grasp. Nevertheless, the overall sense of disorganization is, surely, deliberately orchestrated to appear that way, since no exhibit at MoMA is ever put together without precise attention to the smallest detail. The Benday dot patterns that provide a backdrop for many of the works add a dizzying sense to the overall view, at times distracting, but reminiscent perhaps of the grey screens that intersperse televised images. The arrangement of prints against this background speaks to both the ubiquity of the printed image and the seeming randomness with which these images appear in our cultural landscape. Moving through the maze-like arrangement from one section to another, one begins to recognize a sense of continuity in the layout, a resonance rather than a progression. In order to truly appreciate *Print/Out*, however, it is necessary to take the time and examine one portion of the show at a time, before coming to understand and appreciate the challenge of putting such a variety of materials in this medium in a single exhibition. For here there is a coming together of high and low, a reflection of two decades of print media that manages to exhilarate and dazzle viewers while providing background information that helps add to one’s overall sense of knowledge of the print medium.

Having weathered the assault on the senses and sensibility provided by one’s initial impression of the exhibition, one can move on to learn a great deal from the work of the forty or so artists featured here. Notable works by a handful of artists — Thomas Schütte, Felix Gonzalez-Torres, Damien Hirst, Rirkrit Tiravanija, Martin Kippenberger, Aleksandra Mir and Ai Weiwei — will be discussed in this review.

### Thomas Schütte

Object labels for Thomas Schütte’s work indicate that the artist’s usual style emanated from his sketchbooks, but had undergone a shift in recent times. For this exhibit, the artist himself installed the 139 etchings that appear before us. We are informed that each of these reflects his reactions to events over the last two decades, most notably the attacks on the World Trade Center in September of 2001. However, neither the title, *Low Tide Wandering*, nor the etchings themselves seem to indicate the horrors of that time period. The etchings are hung from wires so that one has to gaze slightly upward, making it uncomfortable to study any one of them at length. As individual pieces, they do not reflect the darkness one associates with the turmoil and tragedy of 2001, but taken from a distance of several yards away, there is a sense of forlornness and dis-

jointedness. This is one instance in which the object labels are a useful addition to the understanding and appreciation of the artist’s vision.

### Damien Hirst

No review of this exhibit can omit mention of Damien Hirst; his *Last Supper* prints are here, although their impact is lessened by their placement. Like the etchings of Thomas Schütte, these are above eye level, causing a bit of discomfort in viewing and perhaps making it difficult to appreciate them (unless you are exceedingly tall).

### Felix Gonzalez-Torres

The primary work of Felix Gonzalez-Torres seemed to be quite popular, and indeed, it was one worth coming back to during the exhibit viewing. It is a huge print based on a photograph, and it is known only as *Untitled*. Object labels are not necessary to recognize a massively large bed, complete with rumpled pillows. The mere scope of this photograph mesmerizes; it provides, literally, a welcome rest for the eyes. Returning to it after the stimulus overload of some of the rest of the exhibit provides a much-needed sense of perspective, a bit of an oasis that soothes one’s vision after the rigorous demands of the other works.

### Rirkrit Tiravanija

Another work that serves to counteract the overwhelming number of smaller works is Rirkrit Tiravanija’s *Map of the Land of Feelings*, which is the working title given to it by the artist. Its enormity alone — the work measures more than 80 feet — is mesmerizing, as is the concept of autobiography through passport entries and a variety of other documentation records that Mr. Tiravanija has kept from his extensive global travels. In fact, this is one area of the exhibit that has a sense of continuity and uniformity that seems to be lacking elsewhere. It is an informative, engaging, and thought-provoking work, bringing to the viewer a sense of the passage of time in a nostalgic but nonetheless positive sense.

### Martin Kippenberger

*Content on Tour* is the title of Martin Kippenberger’s contribution to this exhibit, although the enigmatic title would seem to fit Rirkrit Tiravanija’s work more aptly. Object labels inform viewers that these prints have a layered history, having been based on “a photograph of a sculpture containing paintings,” but even without this knowledge, it is possible to enjoy the vibrancy and dramatic energy of these works by simply enjoying them on their own. Kippenberger’s work is best appreciated when viewed, in this reviewer’s opinion, one by one. Otherwise, they blend into each other and lose their poignancy and urgency.

### Aleksandra Mir

In keeping with the multicultural world that globalization has made very intimate, Aleksandra Mir’s works represent the print medium in an exemplary fashion. *Print/Out* includes *Naming Tokyo* and *Venezia* (all places contain all others). In order to appreciate Mir’s work, close study is imperative; that is possible in this exhibit by the careful arrangement of maps, legends, postcards, and the other

minutia of world travels under glass. When viewed as a whole, the works take on an impersonal, commercial air. When viewed as separate pieces, however, they are intriguing representations of the print medium.

## Ai Weiwei

Ai Weiwei's work has been in the news quite frequently in recent years, as has the artist and political activist himself. Seeing his work here is initially a surprise, and it was very nearly overlooked by this reviewer until I caught sight of the familiar name. Weiwei was, in fact, an important figure in this genre, and his work here is worthy of mention.

Despite the overstimulation and the sheer amount of material available, *Print/Out* is an exhibit well worth the time and effort taken to explore and appreciate it. Perhaps a clearer sense of organization would have made some of the works more accessible. Object labels, wall introductions and labels, always a useful source of explanation to this museum visitor, could have been more detailed and perhaps a bit easier to read. However, all in all, the purpose of *Print/Out*, to encompass and present the best and brightest of print artists active over the past two decades, has been admirably achieved. Taking in this exhibit is a process, requiring the visitor to do a considerable share of "work" and discernment; however, the very process provokes a reconsideration of the role of print media in our lives as well as its relationship with artistic vision. In this way, the exhibition meets its own implied objectives.

[Elena Kakuriev is a graduate student in Art History at Hunter College, CUNY.]

## "On Vacation with Winslow Homer," the Morris Museum, Morristown, NJ, June 7 – October 7, 2012

Maryanne Garbowsky

In a small, compact gallery, the Morris Museum affords the viewer a taste of Winslow Homer's prodigious graphic work. With a selection of 28 wood engravings published in magazines such as *Harper's Weekly*, *Appleton*, and *Every Saturday*, the exhibition captures the range of skills of Homer's graphic work done in the 1860s and 1870s. The title of the show, "On Vacation with Winslow Homer," explores a topic that Homer personally enjoyed: vacation. These scenes "not only reflect his own indications and pleasures in the open air of the sea and the countryside: they also reflect a growing trend in American life" when "Americans found the time in summer for a country vacation, a ramble in the White Mountains, or a stay at the seashore" (Gardner 162).

Thus we see the post-Civil War period when new trends were emerging, when there was more leisure time and activity, and the role of women was changing. Indeed, women were the principal audience for these magazines, which featured images of mothers with their children, women dressed in the latest fashions, and women engaged in outdoor sports, such as croquet. The illustrations do not avoid controversy; Homer deals with

these subjects with a "quiet ambiguity" that suggests changing "attitudes of mind that marked so strongly the closing decades of the nineteenth century" (Gardner 230).

The issues are presented in a forthright manner. For instance, croquet was considered by some to be "immoral" because it allowed for unchaperoned encounters between men and women as well as revealing women's ankles as they played the game. This dilemma is clearly highlighted in the title of the print *What Shall We Do Next* (1869). In a cleverly designed composition, a structural column divides the scene. On one side an "old fashioned woman" sits doing handwork--sewing-- while two young girls stand nearby looking beyond the column to where the new women appear. These women are fashionably attired, off to play croquet, that "immoral" game that gave the modern woman more exciting activities as well as more physical exercise. The two young girls look longingly on this scene of fun and freedom and may secretly yearn for a new role free of domesticity. Women's lives were certainly in flux.

As the exhibition unfolds, there are more sensitive and serious issues displayed. One of the most interesting is *Our Watering Places—The Empty Sleeve at Newport* (1865). Here, a woman drives the carriage while her husband sits beside her. His arm has been amputated as a result of a war injury, and he "gazes wistfully at the sea while her eyes are focused on the road ahead" (Tatham 15). Although the image accompanied a story that concludes with this sentence "... in reality, she is only his left hand, and he, the husband, drives," the subtext indicates that the woman has accepted the demands of her new role and has confidence in her new responsibilities.

Another window into women's changing position in society is seen in the prints dealing with courtship, another popular theme in these illustrations. In *The Summit of Mount Washington* (1869), we see women as "independent individuals engaged in outdoor recreation." The print was based on an earlier oil painting—as many of Homer's prints were—entitled *Bridle Path, White Mountains* (1868), a clever pun on women's marital aspirations.

Another print that deals with courtship is *Flirting on the Sea Shore and in the Meadow* (1874). In a single print consisting of two scenes, Homer juxtaposes the different ages of the participants. In one, we see two young adults engaged in flirtatious behavior, a prelude to romance, while, in the other, two boys and a girl too young to understand the complexities of romance watch as a family of ducks walks by.

There are many other prints that bear mentioning, like *Snap the Whip* and *Low Tide*, but it is worth a visit to see them all yourself. We see a progression from Homer's earliest graphic work to his later prints and appreciate his developing expertise as well as the evolving thematic sophistication. The prints move from purely journalistic objectivity to more aesthetically pleasing images, one of my favorites being *Waiting for a Bite* (1874) where we see the "simplicities of rural life" (Gardner 230). The boys, who could be characters in *The Adventures of Tom Sawyer*, await the fish they yearn to catch. At the same time, the viewer is aware of a "phase of American life" that is "just about to disappear" (230). Homer has immortalized these simple moments in his prints, allowing us a chance to

revisit and enjoy them again.

The exhibition is well worth the museum-goer's time. Not only does it present a side of Homer's art that is often overshadowed by his watercolors and oils, but it also demonstrates the artist's ability to reflect his time and forecast the changes that were coming, whether society was ready or not.

#### Works Cited:

Gardner, Albert Ten Eyck. *Winslow Homer, American Artist: His World and His Work*. New York: Bramhall House, 1961.

Tatham, David, Guest Curator. *Winslow Homer's Empire State, Houghton Farm and Beyond*. Syracuse, New York: Syracuse University Art Galleries, 2009.

## Member Notes

Print Club President Emeritus Julian Hyman is part of a group show, "Is There a Doctor in the House?" on view at the Belskie Museum of Art in Closter, New Jersey through September 30. Eighteen doctors and dentists will be exhibiting oil paintings, watercolors, photography and sculpture. For exhibition hours and contact information, see our Upcoming Events box.

## Upcoming Print Club Events

### Saturday, October 13, 11 a.m. to 1:30 p.m.

Walking tour of Gowanus area galleries in Brooklyn led by Print Club member Joanne Bernstein. The visit will begin at the studio of Linda Adato, a wonderful printmaker known to many members of the Club. Subsequently, we will sample other artists' studios in conjunction with the Gowanus Open Studios event. In between these studio visits, Joanne will lead us to some of the historically and culturally interesting sites of this area of Brooklyn. The day will be a great opportunity to become acquainted with the Brooklyn art scene—don't miss it! Due to space constraints in the studios, this tour will be by reservation only and limited to 25 participants. Contact Kay Deaux at [kdeaux@gc.cuny.edu](mailto:kdeaux@gc.cuny.edu) or (212) 260-7521 to reserve a place.

### October 31 – November 4

Print Week! Watch for special invitations to the IFPDA Print Fair, International Print Center New York and other related events.

### December 4, 6 to 8 p.m.

Annual Artists' Showcase, to be held at The Society of Illustrators, 128 East 63rd Street, New York (212) 838-2560. Come to hear five selected artists discuss their work and have an opportunity to purchase prints directly from their portfolios with no middle man mark up.

## Also of Interest to Print Club Members:

### September 29 noon to 6 p.m.

Chelsea Print Crawl, sponsored by the IFPDA. Visit member galleries including: Sragow Gallery, Pace Prints, Mary Ryan Gallery, Senior and Shopmaker Gallery, Gemini G.E.L. at Joni Moisant Weyl, Carolina Nitsch, Jim Kempner Fine Art and International Print Center New York. Free! Download map and schedule at [www.ifpda.org](http://www.ifpda.org).

Through September 30

"Is There a Doctor in the House," Belskie Museum of Art, 280 High Street, Closter, NJ (201) 768-0286 or [www.belskiemuseum.com](http://www.belskiemuseum.com). Museum is open Saturdays and Sundays, 1:00 – 5:00 p.m.

### Through October 13

"The Master Printer in the Collaborative Process: Conversations from the Print Studio," International Print Center New York, 508 West 26<sup>th</sup> Street, 5<sup>th</sup> Floor, Room 5A. The presentation brings together ten projects on which **Master Printer Craig Zammiello** collaborated with ten contemporary artists - **Mel Bchner, Carroll Dunham, Ellen Gallagher, Jane Hammond, Suzanne McClelland, Chris Ofili, Elizabeth Peyton, Matthew Ritchie, Kiki Smith, and Terry Winters**. The majority of the works involve intaglio techniques, which are Mr. Zammiello's specialty, and they document the use of his technical skill in combination with the motivations and distinctive processes of each of the ten different artists. The scope of the projects ranges from individual prints to suites and portfolios, and all were published in recent years by Two Palms Press, New York, NY and Universal Limited Art Editions, Bay Shore, NY. **The exhibition itself is a collaborative project** between IPCNY and Elisabeth Hodermarsky, Sutphin Family Senior Associate Curator of Prints, Drawings, and Photographs at the Yale University Art Gallery. The works in the show mirror those discussed in a forthcoming publication from the Yale University Art Gallery (and distributed by Yale University Press) titled *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists*, and co-authored by Ms. Hodermarsky and Mr. Zammiello. Through conversations between the authors and the ten artists, the book describes the evolution of the works, "from inception to completion, tracing each artist's initial vision, the artist's and printer's creative strategies, and reactions to the final product" (Yale University Press). The publication will be released on August 20, 2012, and will also serve as the catalogue for the exhibition. For further information contact (212) 989-5090 or [contact@ipcny.org](mailto:contact@ipcny.org).



**September 12 – November 4**

"Read Between the Lines," new works by Daniele Genadry, Shanti Grumbine, So Yoon Lym, Kymia Nawabi, Felix Plaza, Linda Plotkin, David Rios Ferreira, and Julian Wellisz, guest curated by Micaela Giovannotti, Lower East Side Printshop, 306 W. 37th Street, 6th Floor, 212-673-5390 or <http://printshop.org>.

**September 16 – November 4**

"Will McCarthy, Paintings and Monotypes: Atmospheric Landscapes Remembered and Imagined," Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemprints.org](http://www.contemprints.org).

**September 18 – December 31, 2012**

"Regarding Warhol: Sixty Artists, Fifty Years," Metropolitan Museum of Art, 1000 Fifth Avenue, New York (212) 535-7710 or [www.metmuseum.org](http://www.metmuseum.org).

**October 20 – November 17, 2012**

"New Prints 2012/ Autumn" is the forty-third presentation of IPCNY's New Prints Program, a series of juried exhibitions organized by IPCNY several times each year, featuring prints made within the past twelve months. The Selections Committee was comprised of Judith Dobrzynski (freelance writer),

Raymond Foye (writer, publisher, freelance curator), Erik Hougen (artist, Master Printer at Lower East Side Printshop), David W. Kiehl (Curator of Prints and Special Collections at the Whitney Museum of American Art), Kakyoun Lee (artist) and Janice Oresman (collector and art advisor). Artists in the show are Desirée Alvarez, Rosaire Appel, Ann Aspinwall, David Avery, Jebah Baum, Anders Bergstrom, Simon Brejcha, Victoria Burge, James Dormer, Elizabeth Dove, James Ehlers, Rick Finn, Joscelyn Gardner, Jennie Jones, Oksana Judakova, Travis Lawrence, Janet Marcavage, Ania Matuszewska, Lothar Osterburg, Sunghee Pae, Lynn Peterfreund, Clarissa Plank, Ross Racine, Laurie Szujewska, Sandy Walker and Rachel Perry Welty. In addition, workshops represented in this show are Lower East Side Printshop (New York, NY) and Center Street Studio (Milton Village, MA). International Print Center New York, 508 West 26th Street, 5th Floor, Room 5A. For further information contact (212) 989-5090 or [contact@ipcny.org](mailto:contact@ipcny.org).

**Saturday, November 17**

"Monothon 2012," Auction and Party, 6 – 8 p.m., Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemprints.org](http://www.contemprints.org).

**The Print Club of New York, Inc.**

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