

The Print Club of New York^{Inc}

Fall 2013

President's Greeting

Mona Rubin

The fall is always an exciting time for print fans as we gear up for a new season.

Once again we will be receiving our VIP passes for the IFPDA Print Fair in November, and we have already been invited as guests to the breakfast hosted by International Print Center New York on November 9th. Watch for details about these great membership benefits and hope there won't be any big storms this year.

Be sure to mark your calendars for October 21st. Kay Deaux has arranged a remarkably interesting event at a relatively new studio that combines digital printing with traditional techniques. I was lucky to visit the studio with her, and the printers there have a whole new level of creativity. There is much to learn about their cutting-edge techniques, and participating in this event is certain to be a great education.

On a sad note, we lost one of our long-term members during the past year. Syril Rubin was a personal friend. She came to many events and through her enthusiasm she brought many new members to the Club. She was an avid art collector and philanthropist. She attended the same gym I belong to and was often in one of my exercise classes. In her eighties, she always pushed herself to the limit, and if I ever felt like slacking, I just had to look to her for inspiration. I will miss seeing her at upcoming events.

I am writing this in mid September and already we have received the bulk of our renewals. Thanks to all of you who have returned them so promptly. This is a

reminder to those of you who still have to send in your dues. We will move to the waiting list in mid October, and we don't want to lose any of you.

We will keep you updated about the shipping of the prints. Our goal is to get the first batch out by early November and a second batch in the spring. Therefore it is best to rejoin now and make it onto the initial shipping list.

As always, we welcome your input about ideas for events, and please let us know if you would like to join any committees. That is always the best way to get the most out of the Club.

In a few days, my husband and I are heading off to Amsterdam, home to some of the greatest artists of all time. We will be staying in an apartment in the neighborhood where Mondrian lived. And after seeing all the amazing art work there, I look forward to coming home to Audrey Flack's presentation, which is guaranteed to be provocative. I hope to see many of you there.



Artist Audrey Flack with Charles Blanksteen.

PHOTO BY HOWARD MANTEL

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The Print Club of New York's 2013 Presentation Print by Artist Audrey Flack

Gillian Greenhill Hannum

The annual presentation of the Print Club of New York's commissioned print was held on Monday evening, September 30 at the Society of Illustrators on East 63rd Street. A large and enthusiastic crowd was on hand to hear renowned artist Audrey Flack talk about making our print and, of course, to see it unveiled! After members had an opportunity to meet and mingle and enjoy some wine and snacks, Print Club President Mona



Early States of the 2013 Presentation Print.
PHOTO BY GILLIAN HANNUM

Rubin called the meeting to order and welcomed Club members back for the new print season. She also urged members to attend the October 21 event at Ribuoli Digital Studio, which she said she'd visited with Events Chairperson Kay Deaux. She promised a fascinating evening! She then introduced Board member Charles Blanksteen, who had attended a panel discussion with her at Baruch College last May at which Audrey Flack was a featured speaker.

Charlie gave a short synopsis of Flack's extensive résumé, which includes a B.F.A. from Yale, where she studied with Josef Albers, a graduate degree and honorary doctorate from Cooper Union. She has taught at and held honorary professorships at a number of institutions, including George Washington University and the University of Pennsylvania. She "hung out" with Jackson Pollock at the peak of the New York School's ascent, and she was on the cutting edge of Photorealism, being the first artist in that movement to have had a work purchased by the Museum of Modern Art. Her work is in numerous important public collections, including – in addition to MoMA – the Metropolitan Museum of Art, the Guggenheim, the Whitney, the National Museum of American Art in Washington, D.C. and the National Museum of Art in Canberra, Australia, to name just a few.

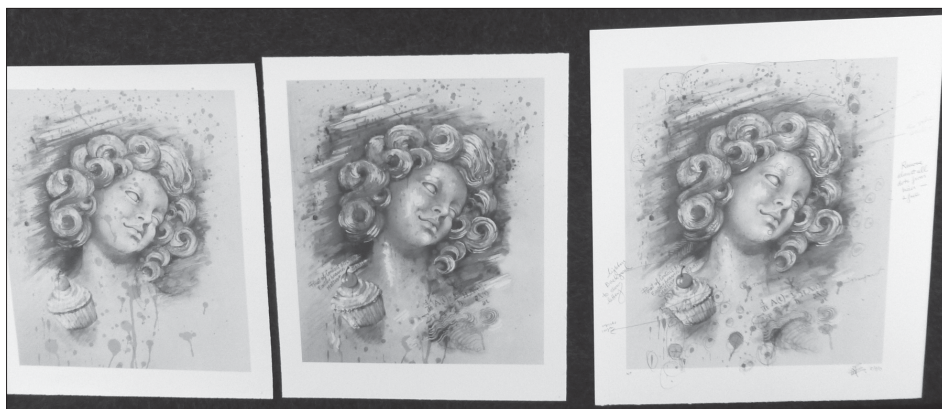
Audrey Flack then took the stage and told Club members how our print project began a "very interesting journey" for her, one she plans to continue. Best known as a painter and a sculptor of large pieces, Flack had made a few prints over the years — one for a Presidential portfolio, which had also included a photograph by Ansel Adams — but only recently has she come to feel that printmaking is really "her medium." Working on the Print Club's commission really reinforced that feeling.

With the framed print on the easel still turned backwards, the artist told the audience that the project grew out of her love for the work of Gian Lorenzo Bernini. As a

sculptor herself, she felt a connection with the greatest sculptor of the 17th century and worked on a series of drawings based on his sculptures. Our print began with drawings made of the sculpture group *The Ecstasy of Saint Teresa* in Bernini's Cornaro Family Chapel (1645 – 52) in the church of Santa Maria della Vittoria in Rome.

Flack then introduced master printer Jase Clark of the Experimental Printmaking Institute at Lafayette College in Easton, Pennsylvania, with whom she worked on our project. She said that one of the things she especially enjoyed about the printmaking process was the artistic collaboration between artist and master printer. Clearly, she and Clark had "clicked," and future projects are already in the works. The process used in creating the final edition involved lots of back and forth, trial and error, with some 30 different "states," about 10 of which Clark had brought along to show Print Club members. As he spoke, he held up various versions of the image, which began with Audrey's drawing of the angel in the Bernini sculptural group. Jase then digitized the drawing, and Flack drew on it some more. It would then go back into the computer and the two would experiment with various color combinations. The two worked back and forth for about a year, playing with color, scale and paper, since different papers also produce prints with different "feels." This initial experimentation just involved drawing and digitization.

When they had attained an image that Audrey was happy with there, they began to introduce silkscreened elements on top of the digitally-printed angel. The final edition has about four or five different layers.



Later States. PHOTO BY GILLIAN HANNUM

Silkscreened portions include the "drips" – a reminder of her interactions with Pollock – as well as written elements (more about these in a moment) and highlights. Clark showed us a state done about half or two-thirds of the way through the process that was covered with written annotations. At this point, the framed image on the easel was turned so the audience could view it, and murmurs of admiration and applause filled the room.

Audrey Flack then took the microphone to speak a little bit about the subject and meaning of the print. She said she loves angels and *really* loves *this* angel. She read to the group the passage from St. Teresa of Avila's writings that inspired Bernini's piece (to hear it and see images of the chapel itself, see <http://smarthistory.khanacademy.org/>

bernini-ecstasy-of-st.-theresa.html). She noted the sensuality of the experience of the angel plunging the golden spear with its tip of fire into Saint Teresa's breast, the mingling of intense pain and pleasure of which the Counter Reformation saint speaks.

Flack went on to share a definition of angels: supernatural beings, usually in human form, who act as intermediaries

between heaven and earth. She noted that in ancient Kabbalah, angels exist in the realm above. They are sent to earth to complete a task, and when that is done, the angel disappears. Audrey believes there are "angels all around us; when someone does a good deed, they're an angel." In the lower left of our print, just above the cherry-topped cupcake, she added the silkscreened inscription: "Point of contact between earth + heaven, matter + spirit." This is what the Club's print is intended to convey, the function she hopes it will serve. She has titled the work *Une Bouchée d'Amour* (A Taste of Love).

As the print evolved, Flack added an additional inscription to the lower right of the angel – a mathematical equation that references "wave theory." She shared with the audience her thoughts about Einstein, who talks about binary star systems that emit gravitational waves and about light as continuous fields of waves. These ideas all started to come together around the Print Club's image: work takes time; she works in space; she uses energy; she makes



One of the Final Proofs.
PHOTO BY GILLIAN HANNUM

waves; she is certain and uncertain....

Finally, Audrey introduced art historian Bob Mattison, Marshall R. Metzgar Professor of Art at Lafayette. Mattison noted that Flack is "a cutting edge artist with a great 'Old Master' hand." He said she is always relevant because she deals with questions that are at the heart of our modern age. Lafayette is in the process of organizing an exhibition of Flack's work, and he promised that the Print Club will be notified so that we can make a "field trip" to Pennsylvania. He noted that the academic setting at Lafayette allowed Flack the freedom to work in ways she may not have been able to in a commercial context. She got interested in the Marquis de Lafayette's wife Adrienne while spending time at the college and is already working on a project focused on her.

As the evening drew to a close, Flack took some questions from the audience. The first — "Why the cupcake?" — produced the response, "It has the cherry." Audrey went on to point out that the cupcake is sensual and sweet, like Saint Teresa's experience with the angel.



Master Printer Jase Clark Unveiling the Presentation Print. PHOTO BY GILLIAN HANNUM

Upcoming Print Club Events

Monday, October 21, 6-7:30 p.m.

Visit to Ribuoli Digital Studio; talk and demonstration of state-of-the-art digital techniques, combining traditional printmaking and innovative technology, led by Andre Ribuoli. In Chelsea (526 West 26th St.); limited space; open only to Print Club members and their guests; R.S.V.P. required; watch for flyer.

Also of interest to Print Club members:

August 10, 2013 – February 17, 2014

Rembrandt the Etcher, Boston Museum of Fine Arts, 465 Huntington Avenue, Boston, MA (617) 267-9300 or www.mfa.org.

August 31 – December 1, 2013

Telling American History: Realism from the Print Collection of Dr. Dorrance T. Kelly, The Bruce Museum, 1 Museum Drive, Greenwich, CT (203) 869-0376 or www.brucemuseum.org.

September 14, 2013 – January 12, 2014

Femfolio, an exhibition of prints featuring the work of 20 artists who were central to the feminist art movement of the 1970s, including Joyce Kozloff, Faith Ringgold, Miriam Shapiro, Joan Snyder, Nancy Spero and June Wayne, among others, and published by the Brodsky Center for Innovative Editions at Rutgers in 2006 - 07, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE (866) 232-3714 or www.delart.org.

September 15 – November 3, 2013

Vijay Kumar Etchings: A Retrospective, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

October 24 – November 11

Annual Members' Show, Robert Blackburn Printmaking Workshop, Elizabeth Foundation, 323 West 39th Street, New York, (646) 416-6226 or rbpmw@efanyc.org. Opening reception Friday, October 25, 6 – 8 p.m. Closing reception Friday, November 8, 6 – 8 p.m.

November 7 – 10

IFPDA Print Fair, Park Avenue Armory, Park Avenue at 67th Street, New York. Preview after October 30 on ARTSY.NET.

She went on to say that she almost titled the work *Transverberation*, the point of contact between heaven and earth. She said it has led to ideas for a whole Bernini series, including some of the angels from the Ponte Sant' Angelo. She's also working on an image of Marilyn Monroe, whom she loves and sees as a beautiful, loving, but needy person. She noted that her skin was so translucent that it glowed.

Next, the artist was asked if she could ever go back to "traditional printmaking" after her work on this print. Audrey's response was a definite "no." She said she'd done beautiful work a number of years ago on a litho stone, but that the new



techniques allow her to do so much more. She's not interested in producing something just using technology, however; she likes the mix and back and forth of the process she and Jase used here.

Both she and the master printer noted that they don't usually do such large editions, but they agreed they were glad they had taken on the challenge and that it had moved Audrey in new directions and had launched a very fruitful collaboration!

2013 Presentation Print by
Audrey Flack. PHOTO BY
GILLIAN HANNUM

Exhibition reviews

Picasso's "Vollard Suite" at the Hood Museum, Dartmouth College, Hanover, New Hampshire, through December 20, 2013

Maryanne Garbowsky

One of the pleasures of summer vacations is the opportunity to visit museums in different areas. That was one of the highlights of our recent trip to New England: a chance to revisit the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts to see two new exhibits — "Winslow Homer: Making Art, Making History" — featuring not only oil paintings and watercolors, but also prints, engravings and drawings as well, and "George Inness: Gifts from Frank and Katherine Martucci." But the one show that surpassed my expectations was Dartmouth College's Hood Museum's exhibition of "Picasso's Vollard Suite," on view through December 20th. The museum is one of the few that owns the complete set of prints.

When you visit the "Vollard Suite," a series of 100 prints done by Picasso between 1930 and 1937, you will feel as if you have struck gold: a rich vein that transports the viewer into the artist's creative mind, revealing his passions, conflicts, emotions, artistic mentors and recurring imagery. Many art critics see this series as the "workshop" for some of Picasso's most famous and iconic works, among them *Guernica* (1937). Jonathan Jones, in his review of the show in England, has remarked that "this famous painting is simply a translation to mural scale of the intense symbolism and mythic power of the etchings of the Vollard Suite."

The series was done for art dealer and gallery owner Ambroise Vollard, who commissioned the series in exchange for two paintings — a Cezanne and a Renoir — that Picasso wanted for his own private collection. Vollard was a distinguished and well-known art dealer, who championed Cezanne's art in the 1890s and gave Picasso his first Paris exhibition in 1901.

The prints loosely follow a short story — *Le Chef-d'oeuvre inconnu* (*The Unknown Masterpiece*) by Honore de Balzac, which relates the story of an artist who depicts the beauty of his young model on canvas and subsequently falls in love with her. At the time, Picasso was making sculptures of his model Marie-Thérèse Walter, with whom he had fallen in love and was having an affair. In etching after etching, we see the classical head of Walter replicated. According to a publication of the British Museum, which purchased a complete set of the prints and put them on public display in 2012, this is one of the "predominant" themes of the series with "46 etchings" in all that refer to the sculptor's studio. In one of the etchings, we see the artist gazing intently at the distinctive sculpted head of Walter while the lovely model stares out from the frame at the viewer. In his own life, Picasso was still married to his first wife, Olga and was reluctant to divorce due to financial difficulties that would arise.

As the affair develops, the etchings reflect its changes. Although the prints are untitled by Picasso, the artist carefully inscribed the date — the month, day, and year — on each print. However, even without this information, we can "read" the course of the relationship. We see the gentle lover transformed into a demanding and violent lover in the guise of the mythical Minotaur, half man and half beast. In one etching, we are not sure if the Minotaur is caressing or assaulting the sleeping female figure. This ambiguity only adds to the print's complexity and richness.

Before the series was begun, Picasso worked on prints for Ovid's *Metamorphosis*, which was published by Albert Skira in 1931. The Minotaur was a widely recognized figure appearing in the classical works of Homer, among others; in keeping with the artist's classical interests at the time, the figure appears over and over again, but it takes on personal references — Picasso seeing the Minotaur as an alter ego. Thus, there are 15 etchings of the Minotaur in the series, displaying different aspects of the artist and his experiences: the heightened emotions, the ebb and flow of his love and passion for Marie-Thérèse as seen in such prints as *Bacchanal with Minotaur* done in 1933.

One of the most poignant shows a vanquished Minotaur (1933) where the mythic creature lies defeated

and dying as the flower-crowned Marie-Thérèse looks on with little emotion. Later, we see the Minotaur, like a blinded Oedipus, being led by a young Marie-Thérèse as he moves through the starry night. There is one other print that was on display at the Hood Museum that, though it uses the same imagery, is not considered part of the series. It is *La Minotaure* (1935), which predates *Guernica* by two years, but uses the same iconography: the prominent Minotaur, the rearing, screaming, disemboweled horse, the young girl with a candle. The print reflects the “darkening political situation in Europe during the 1930s” (Hood Museum press release) and “brings together so much of Picasso’s iconography” that it reveals how “closely” *Guernica* was “based upon it” (Castleman 96).

Along with these prints, we see others that demonstrate Picasso’s debt to his predecessors—the self-portraits of Rembrandt and the bullfighting scenes of Goya. In all, the exhibition is a feast for the eye as well as a rich source of Picasso’s future work. According to Jonathan Jones, “You can watch the mind of Picasso at work.” When you see the prints, you will be swept away with their energetic swirl of lines, their emotional intensity, with Picasso’s mastery of the printmaking medium, as well as given a deeper insight into the man and his demons. I promise you will leave the exhibit hungry to know more.

Works Consulted:

Barr, Jr. Alfred H. *Picasso: Fifty Years of His Art*. New York: Museum of Modern Art, 1980.

Castleman, Riva. *Prints of the Twentieth Century: A History*. New York: Museum of Modern Art, 1976.

Jones, Jonathan. www.theguardian.com April 25, 2012.

Picasso’s Vollard Suite. Introduction by Hans Bollinger. London: Thames & Hudson, 1956.

Rubin, William, ed. *Pablo Picasso: A Retrospective*. New York: Museum of Modern Art, 1980.

Sutton, Keith. *Picasso*. Middlesex: Spring Books, 1962.

Telling American History: Realism from the Print Collection of Dr. Dorrance T. Kelly, Bruce Museum, Greenwich, Connecticut, through December 1, 2013

Gillian Greenhill Hannum

Over the past several years, the Bruce Museum has mounted a series of impressive print exhibitions with work drawn from the collection of Dr. Dorrance T. Kelly. This third show in the series focuses on work from between the two World Wars, although there are a few slightly earlier and slightly later prints included. The collection is a virtual who’s who of early 20th century American printmakers.

Presented thematically, the exhibit begins with “Urbanization.” This was, after all, the era of the Chrysler Building and the Empire State Building. Indeed, most of the work that can be tied to a specific place in this section explores aspects of New York City. Among the gems are several lithographs of the Brooklyn Bridge, a masterpiece of an earlier age, by Stow Wengenroth, this reviewer’s personal favorite being the ghostly *Brooklyn Bridge in Winter* (1959). John Sloan’s *Night Windows* (1910), among the earliest works in the exhibition, gives an intimate view of life inside urban apartments as one sees a woman getting ready for bed and another bringing in the wash from the clothesline. Edward Hopper’s famous etching *Night Shadows* (1921) is here as is a lovely Martin Lewis drypoint, *Rain on Murray Hill* (1928). The less-than-lovely side of urban life is here, too, in George Bellows’ litho of *The Hold-Up* (1921).

Another theme explored is “Leisure Time.” Here we find romantic encounters on a laundry-filled rooftop in Sloan’s *Love on the Roof* (1914), Bellows’ prize fighters in *Preliminaries to the Big Bout* (1916) and *Dempsey Through the Ropes* (1923) and *Introducing Georges Carpentier* (1921), which features an outdoor boxing ring. We also see folks at barber shops, tattoo parlors and even at an art exhibition, the latter the subject of Bellows’ *Artists Judging Works of Art* (1916), which seems like a modern day version of Daumier’s famous Salon illustrations. There is a Reginald Marsh of *Coney Island S. 159* (1935), which is such a tangle of bodies one barely sees the sand. Lewis’s *Butter and Egg Man’s Holiday* (1926) shows a more sparsely populated beach, but with a very rotund bather in the foreground.

A grouping of prints focuses on “Transportation,” a popular theme during this era of American history. Lewis’s *Subway Steps* (1930) provides the viewpoint of people coming up from the underground, while Sloan’s *Subway Stairs* (1926) shows a young lady descending. Wengenroth’s gorgeous lithograph of *Grand Central* (1949) shows a huge American flag hanging at the entrance to the main concourse of the glorious railway terminal, while Benton Murdoch Spruance celebrates (and warns of) the modern world of the automobile in his litho *Road from the Shore* (1936), in which a skull hovers over a well lit gas station with cars, headlights ablaze, streaming past. Thomas Hart Benton and Martin Lewis both explore locomotives, in lithography and etching respectively, with Benton’s *The Race* (1942) showing horse and locomotive challenging one another.

The final selection is titled “Rural,” and includes Benton’s *Prayer Meeting* (1949), Martin Lewis’s drypoint *Grandpa Takes a Walk* (1935) and other similar themes. One unusual (and in its time controversial) print in this grouping is Grant Wood’s lithograph *Sultry Night* (1939), which shows a nude man, with sunburned arms and neck but lily white torso (a farmer’s tan) cooling off by dumping a pail of water over himself, presumably after a long day’s work. According to the museum’s wall label, the frontal nudity offended American sensibilities.

This exhibit is highly recommended for fans of American prints from the first half of the 20th Century.

Marketplace

A group of prints have been made available for purchase from colleagues at the Montreal Print Collectors Society. The prints all come from one of Canada's major print collections.

The collector in question is Irwin Browns. He has been a serious collector of old master and modern master prints since 1970. In 2007, his connoisseurship was recognized by a four month exhibition of 140 selected prints entitled *Impressions of Humanity* at the Montreal Museum of Fine Arts, with a catalogue. In 2009, Freda and Irwin, as major donors to the new Graphic Arts Center of the Museum, were honored by the opening of the Montreal Museum's Graphic Centre as the Freda and Irwin Browns Gallery. Aside from major gifts and promised gifts to the Montreal Museum, they have donated to 17 other museums and art galleries across Canada — from Vancouver, British Columbia to St. Johns, Newfoundland. Their home and collection was a visiting destination for the 60th meeting of the Print Council of America, held in Montreal recently. They have both been active members of the Montreal Print Collectors Society since 1989.

All of the prints below and most of the Kollwitz prints were in the *Impressions of Humanity* exhibition.

1. Paul Helleu - Portrait of Whistler 1897. Purchased from Galerie Candilier in 1994. Drypoint state 1/1, 34.3 x 25.4 cm. Signed in pencil, edition of 30. Originally in the collection of H. Neuerburg (Lugt 1344/a). Also exhibited in the Musée Bonnat, Bayonne show of Helleu in 1990. \$20,000.00



Paul Helleu, Portrait of Whistler, 1897, drypoint. IMAGE COURTESY OF GALERIE DONOHUE

2. Paul Helleu - Young Woman Leaning (Jeune Femme Accoudée), Madame Helleu about 1900. Purchased in 1995 from W. Weston Gallery. Drypoint in sanguine state 1/1, 39.7 x 29.9 cm. Signed in pencil, very small edition, exact number of impressions not known. \$7,500.00

3. Marie Laurencin - La Romance, 1912, etching, (Marchesseau 12) 25 x 19.8 cm, ed. of 25, signed and numbered with handwritten poem (not shown in image), excellent impression. \$7,500.00

4. James Tissot - Soirée d'été, 1882, (Wentworth 56), etching/drypoint, state 1/1, 22.9 x 39.6 cm. An exceptionally fine impression with strong burr, printed on cream laid paper, signed in pencil by the artist and stamped with red signature stamp (Lugt 1545). \$8,500.00

5. Chagall - Self Portrait with Decorated Hat, 1928. Drypoint, 20.5 x 14.5 cm. Unique in Chagall's oeuvre as he incorporates various motifs such as the bride, the cow, the violinist, and the church in and surrounding the hat. Excellent condition. \$25,000.00

6. Barthel Beham - Cleopatra, etching, state V/VI, 1524 (B.12 Holl., P.23 V/VI). 5.7 x 4 cm. A very fine impression of this scarce print. Extremely rare fourth state! Excellent condition. \$7,800.00

7. Hans Sebald Beham - Moses and Aaron, engraving 1526 (Hollstein; Pauli 9), 7.8 x 11.3 cm. Excellent, contrasty dark impression, finest available, cut to the plate mark, on paper with a partial watermark, some mount staining on verso.

This impression has been in several noted collections over the centuries: C. Schloesser (Lugt 636), Peter Gellatly, and later in the Wien (Lugt 2770) and the Blume collection (Lugt 79/b). \$8,500.00

8. Jacques Villon - Miss Bea, 1934, etching/drypoint, state 1/1, 18.5 x 14cm, signed and numbered 32 of 50, Ginestet Pouillon Number 376. Only state, annotated (pour M. Guiot). Perfect condition. \$4,200.00

The following Käthe Kollwitz prints are also available from the Browns' collection:

1. Self Portrait at the table, 1893. Klipstein 14 IIIa; Knesebeck 21 IIIc, before the 1918 numbered edition. Etching, drypoint, aquatint and brush etching on wove paper. Signed and titled in pencil by the artist and also signed by Otto Felsing her printer. 6 5/8" x 4 13/16"; 16.83 x 12.22 cm. Price \$11,000

2. Self Portrait, 1924. Lithograph. Knesebeck 209 b/e; Klipstein 198a, on thin Japan paper. A fine, luminous impression. Signed in pencil, from the scarce edition of 25 on this paper (there were another 150 signed impressions on laid paper). Price \$17,000

3. Portrait of a working-class woman with blue towel, 1903, Lithograph in colors (Kn.75 A iii b/b), on stout wove paper. A fine, bright early impression, published by Verlag der Gesellschaft für Vervielfältigende Kunst, Vienna in 1906. Signed in pencil. Provenance: Nachlass Dr. Petersen (red stamp on verso). Fresh colors; large margins. Scarce in this quality. Price \$36,000

4. Self Portrait, 1912. Original etching with softground in brown ink. Signed in pencil with the early signature. From the first edition issued as a supplement to the Sievers catalogue, Dresden 1913. Ref: Klipstein 122, seventh state (b) as completed. Rare in the first issue. Extremely fine tonal impression on thick white wove paper. Generally excellent condition; a few residual creases at outer corners, remains of old mount hinges on reverse of sheet. Was featured in the Montreal Museum of Fine Arts exhibition, *Impressions of Humanity*. Margins: 2 1/4" x 4 3/8". Sheet: 12 1/8" x 9 1/4". Plate: 5 1/2" x 3 7/8". Price \$10,000

5. Self Portrait with Hand on Forehead, 1910. Etching printed in brown. Klipstein 106/IIa of IVb; Knesbeck 109/IIa of V. Signed and inscribed "Druck von der unverstahlten Platte" (translates to "Impression before steel plating"). Knesbeck can only account for one more impression before steel facing. On paper. Image 6.1" x 5.3" on paper 17.7" x 12.4". Grand impression. With the handwritten address of the printer. Knesbeck records only black copies. This impression is brown. Was featured in the Montreal Museum of Fine Arts exhibition, *Impressions of Humanity*. Extremely rare. Price \$25,000

6. Self Portrait, 1934. Original crayon lithograph, 200 x 185mm on sheet 338 x 266 mm. Klipstein 252 a of b. Signed, titled and dated in pencil beneath the image. On tan wove paper with deckle along the vertical sides. Kollwitz's last self portrait. Was featured in the Montreal Museum of Fine Arts exhibition, *Impressions of Humanity*. Price \$18,000

If you are interested in acquiring any of these prints for your collection, please contact Joe Donohue of the Montreal Print Collectors Society at joedonohue2000@gmail.com or through galeriedonohue.com at joedonohuephoto.com.



Hunt Slonem, Bird Wing-F, 2013, monograph/hand painted pigment print with Diamond Dust, sh: 28.5" x 41". Image courtesy of Stewart & Stewart.

Stewart & Stewart at the IFPDA Print Fair

Norm Stewart would like to let PCNY members know that Stewart & Stewart will be at the November IFPDA Print Fair with many of the prints he showed during his talk at the Club last spring, plus Hunt Slonem's exciting new monographs with Diamond Dust. He looks forward to seeing his friends from the Print Club again.

Renewal reminder

Members are reminded to renew right away if they have not already done so. The VIP passes for the IFPDA Print Fair will only be sent to paid-up members, and Audrey Flack prints will likewise go only to those who have renewed. The Print Club now has a waiting list, and unfilled spaces will go to those on the list on a first-come, first-served basis.

Center for Contemporary Printmaking, Norwalk CT

For immediate release

The 15th annual fundraising party for the Center for Contemporary Printmaking (CCP), www.contemprints.org, takes place on Saturday, November 16, 2013, from 6 to 9 p.m. at the Lillian August Flagship Store, 32 Knight Street, Norwalk, CT. The event includes a Silent Auction, a Live Auction, refreshments donated by local area purveyors of fine foods, and an open bar. The party is open to the public; tickets are \$50.00/person at the door, and may be purchased in advance by calling 203-899-7999.

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PRESS RELEASES:

Calendar of Events Listing for Miami Art Week

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The INK Miami Art Fair is held annually in December during Art Basel Miami Beach. The Fair is unique among Miami's fairs for its focus on modern and contemporary works on paper by internationally renowned artists. It is sponsored by the International Fine Print Dealers Association and exhibitors are selected from among members of the Association for their outstanding ability to offer collectors a diverse survey of 20th century masterworks and just published editions by leading contemporary artists. Since its founding in 2006, the Fair has attracted a loyal following among museum curators and committed collectors of works on paper.

Closer: The Graphic Art of Chuck Close **September 28, 2013 - January 26, 2014** **The Bruce Museum, Greenwich, CT**

*This exhibition is on view in the main Love, Newman/Wild Galleries through January 5; the portion on view in the Lecture Gallery continues through January 26, 2014.

With a body of work composed almost entirely of portraits, the American artist Chuck Close has been astounding us with his artistic verisimilitude for more than four decades.

His prints, especially, are adventures in problem solving: working from the particularities of each print medium — woodcut, etching, silkscreen, linocut, aquatint, pulp-paper multiple — he gives his imagination free rein to reconceive their aesthetic possibilities. Although a spirit of experimentation characterizes Close's work across all media, it is particularly evident in the wide-ranging scope of his printed production.

"Any innovation that is evident in my paintings is a direct result of something that happened in the course of making a print," the artist has said.

The Print Club of New York, Inc.

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