

# The Print Club of New York Inc

Winter 2015

## President's Greeting

Mona Rubin

December 2014

Time seems to race by at an ever-quicken pace, and it's hard to believe that we are entering a New Year. I'm pleased to report that the Print Club continues to achieve its goals and to develop in new directions. At the time of this writing, there are only a handful of membership openings available. Therefore, now is the time to reach out to any friends and colleagues while they can still join. It is extremely satisfying to know that since I became President about five years ago, the membership has either been filled or very close to it in each of these years.

I hope you are all enjoying your Faith Ringgold prints. Once again, I would like to extend a special thank you to Nora Rodriguez from the Robert Blackburn Printmaking Workshop for the amazing job that she does organizing the shipping. Not a single problem has been reported. The second and final shipping of prints should be going out by March. I remember the first year I managed this process, and prints seemed to end up in some strange places, so we have really perfected it!

Events surrounding the Print Fair always make it an exciting week for our members. It's great that so many of you took advantage of the very generous invitation from the IFPDA. Our next presentation print artist, Donald Teskey, is represented by Stoney Road Press from Ireland. I spotted his work at the Fair last year, and this led to our

collaboration. Donald has already worked on the image, so a few of our members were lucky enough to view it at their booth this year. I discovered that there are a number of members who are Teskey collectors, and they are thrilled that he will be our next artist. For those of you not yet familiar with his work, which is widely recognized in Europe, we will be sharing more information about him during the year.

The highlight of Print Week for me was a visit with Board member Kay Deaux to the E/AB Fair in Chelsea. I was overwhelmed by the quality and range of the work there. I discovered many outstanding print studios, many of which are local. Member dealers and Print Club guest speakers were there, including Sue Oehme of Oehme Graphics, and André Ribuoli of Ribuoli Digital, as well as our recent hosts from David Krut Projects.

One of the more negative experiences I faced since my last Greeting was the intrusion into my gmail account by hackers. I apologize to any of our members who had any problems as a result of my stolen address book. I realized how many personal contacts I have made through the Print Club when I visited dealer booths, and they all reported reactions to my unintended attachments. These sophisticated pirates were able to infiltrate so many of my contacts. Google did a ten day investigation and hopefully they were able to catch some of these thieves. My account is functioning normally again, and I will be more careful in the future and hope that no one has experienced any harm from this.

I send everyone my best wishes for a festive and productive new year. The Board will work hard to continue to bring you great prints, events off the beaten track, and our widely admired newsletter. Once again, I urge you to become more involved to get the most out of your membership.

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

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## Recent Print Club Events

### Chakaia Booker in Conversation with Phil Sanders, David Krut Projects

Gillian Greenhill Hannum

On Monday evening, October 6, Print Club members were warmly received at David Krut Projects at 526 West 26th Street for a delightful evening with artist Chakaia Booker and master printer Phil Sanders. On the walls was an exhibition of Booker's hand-cut *chine collé* prints, made in collaboration with Sanders, titled "A fluid space projective space." This is the second exhibit of Booker's work at David Krut.

Events Chairperson Kay Deaux welcomed members and introduced our hosts, Miranda Leighfield and Meghan Allyn Johnson of David Krut Projects. They shared with us a little information about David Krut Projects New York as well as about the venues in South



Artist Chakaia Booker at David Krut Projects.  
PHOTO BY GILLIAN HANNUM

Africa. In introducing the evening's featured presenters, Deaux noted that the Print Club, "feels like Phil and Chakaia are family." She noted that Booker was the Print Club's commissioned artist for 2011, and that the edition was printed under Sanders' supervision at the Robert Blackburn Printmaking Workshop. Kay then held up a copy of *Chakaia Booker: Print Me*, a book published by David Krut Publishing on the occasion of Booker's first show at the New York gallery in the spring of 2012. Our print is illustrated on pages 22 and 23. Deaux spoke with enthusiasm about the Club's print, expressing how much she enjoys the layering and complexity of Booker's work. She noted that Booker, best known as a sculptor, also has had an installation this fall in the Garment District, on Broadway between 36th and 39th Streets. The exhibit, on view from June to November and titled *The Sentinels*, was mounted as part of the Broadway Arts Program.

Phil Sanders began by saying that he and Chakaia have created a number of works over a period of nearly six years, since they first met in the spring of 2009. Each print in the show, he noted, has its own history. Some have taken six months or more to complete. Some of the pieces of paper involved have been in process for years. He noted that Booker's sculpture largely has involved repurposing tires — cutting and recombining them in myriad ways. He approached her with the goal in mind of challenging her to make something flat. In the end, though, as the work clearly shows, they developed a special way of working in the printmaking realm that wasn't flat at all! Working with a variety of papers, including many imported from Asia, they created works that combined woodcut, *chine collé* and paint. Sanders explained the difference between collage and *chine collé*. The former is layered and opaque; the latter is done wet and the press literally bonds the layers as one. The result is very translucent; you can see through the layers.

Sanders revealed that he had to develop a printmaking method that fit with the way Chakaia works. The results have sometimes included up to seven layers. When you look closely at the resulting prints, you can see one piece

of paper actually mold around another due to the pressure. He pointed to one large work in the exhibit, which includes a variety of papers, woodcut, hand painted sections and embossing.

Booker then began to talk about how much she enjoyed the freedom to create at will, which she found at the Robert Blackburn Printmaking Workshop. She said she especially likes the tactile quality of the papers and finds the printmaking process to be similar to making ceramics. She noted that putting a work through the press is somewhat akin to putting a ceramic piece in the kiln. It is transformed, and there is often an element of surprise as well. Many of her images take five or six runs through the press. Wet paper is used from both the front and the back. Phil noted that because of the very interactive way Chakaia works, creating during the printing process, he prints when the artist is present. Decisions are made as they go along, with decisions about embossing coming last. She is, therefore, able to manipulate the image at every step.

She does not edition many of her works. The question is one of financial viability. However, her prints are conceived of in such a way that each element included potentially makes them editionable. The piece for the Print Club involved over 20,000 pieces of paper by the time the edition was complete. The fact that it was going to serious collectors, and in some cases directly into museum collections, was a unique opportunity and one that Sanders felt made the time and effort worthwhile. The two discussed the challenges of an edition they did recently in Hawaii, with only a small staff of student helpers. In that case, Sanders told Booker that they had to keep the piece relatively simple if they were going to succeed within the time span allotted with the materials they had at hand.

Sanders then drew our attention to one of the colored prints. He noted that the translucence of the layers creates unique colors. Booker said she puts different papers into folders so that she can look easily for a project that she has at hand. Nothing goes to waste. Scraps from one project go into another. Sanders pointed out some scraps of the Print Club's edition that could be seen in several of the works in the exhibition. He also talked about how they had begun to experiment with digital technology to allow her to rescale and repeat marks, especially marks made during the woodcut process that she particularly liked.

As the press release for the exhibition notes, "Booker takes full advantage of the tools in the printmaking workshop, marking woodblocks with drills, chisels, and grinders before inking them to create elaborate patterned papers from which she excavates her cut and rearranged pieces. The resulting lyrical compositions of finely layered Japanese papers act as emblems of her intuitive process — creating an optical duel between the two-dimensional picture plane, and the physical fact of paper's raw materiality."

Listening to the two artists talk about their collaboration was exciting and inspiring. Booker revealed that when she'd spoken with other printers about some of her ideas, they had simply said "no." Sanders, on the other hand, saw it as his role to provide the technical know-how that would allow Booker to realize her artistic vision. The experience and collaboration pushed both to a new level of creativity and artistry.

## “Multiple Impressions” of Print Week 2014

### IFPDA Print Fair Highlights

Maryanne Garbowsky

Beginning with our cab ride up Park Avenue to the Armory and our lesson—courtesy of our voluble cab driver — about Yemen’s present political turmoil, the day was memorable. We arrived at the magic hour — 12 p.m. — when the IFPDA Print Fair opened. Upon entering the show, we were greeted by the Alan Cristea Gallery, which displayed the work of one of my favorite artists, British artist Howard Hodgkin, whose new work *Green Thoughts* was on display. I was especially taken by *Sundown* (2014), a hand-painted carborundum relief print done from three plates sequentially printed and painted in various shades of yellow.

From there, I made my way to David Tunick, always a favorite stop, with its Rembrandts and Dürers. But this year, a more modern work, a color woodcut by Helen Frankenthaler, caught my eye. *Essence Mulberry* (1977) is one of her finest prints—a “classic,” one of the exhibitors assured me. I couldn’t agree more.

Is it possible for this annual event to improve each year? The answer is a resounding yes. Although last year’s was very good, 2014 was even better. If I have one

complaint, it is that there is too much to see. The quality of the work, equal to top museum exhibitions, is superior and offered a broad range of work from the classical to the contemporary. I saw art that I hadn’t ever seen anywhere before and probably wouldn’t have seen were it not for this show. For instance, at Frederick Mulder, I saw the complete series of Picasso’s *The Vollard Suite*, a hundred prints on sale for a mere two million plus. Another outstanding work was at Daniela Laube, a series of twenty prints by Dürer depicting the *Life of the Virgin*. It began with the announcement of the conception of the Christ child and followed the span of her life through the pregnancy, birth, and death of her son.

Almost as a relief from this more serious, classical work, there was Damien Hirst’s *Schizophrenogenesis* at Paul Stolper. Pills, as well as various types of medically-related paraphernalia, make up this series of prints and sculptures. According to Hirst himself, “Pills are a brilliant little form, better than any minimalist art.” The exhibition was a facetious, though for Hirst—profitable, footnote to the event.

Among the most outstanding work was Donald Teskey’s *Fractured Shoreline* at Stoney Road Press. An Irish artist based in Dublin, he makes prints that immediately catch one’s eye with their vitality and energy, their color

### Upcoming Print Club Events

#### Saturday, February 7, 9 - 10 a.m.

*Sublime: the Prints of J.M.W. Turner and Thomas Moran*, a guided tour with curator Dr. Madeleine Viljoen, Curator of Prints, New York Public Library, staff entrance on 40th Street. RSVP required to [kdeaux@gc.cuny.edu](mailto:kdeaux@gc.cuny.edu).

#### Saturday, March 7, 1 p.m.

Special guided tour of *Robert Blackburn: Passages*, an exhibition organized by the David Driskell Center, University of Maryland, at Kenkeleba Gallery, 214 East Second Street, New York, NY (212) 674-3939.

#### Monday, May 18, 6 - 8 p.m.

*Print Club Annual Meeting and Artists’ Showcase*, Society of Illustrators, 128 East 63rd Street, New York, NY.

### Also of interest to Print Club members:

#### January 15 – March 14

*50/50: New Prints 2015 / Winter*, International Print Center New York, 508 West 26th Street, 5th Floor, New York, NY (212) 989-5090 or [kirsten@icpn.org](mailto:kirsten@icpn.org).

#### January 17 – March 15

*Kindred: Annual Members’ Exhibition*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemporaryprints.org](http://www.contemporaryprints.org).

#### February 14 – October 4

*Félix Bracquemond: Impressionist Innovator – Selections from the Frank Raysor Collection*, Virginia Museum of Fine Arts, 200 North Boulevard, Richmond, VA (804) 340-1400 or [www.vmf.org](http://www.vmf.org).

#### February 25

Lower East Side Printshop Benefit Sale, 6 – 9 p.m. Contact [info@printshop.org](mailto:info@printshop.org) for further details.

#### April 10 – June 21

*A Sense of Place: Modern Japanese Prints*, Arthur Ross Gallery, University of Pennsylvania, Philadelphia, PA, for details see <http://www.arthurrossgallery.org/events/event/a-sense-of-place-modern-japanese-prints/>. There will also be a related symposium, “A Sense of Place: Modern Japanese Prints in Context,” April 18, 2015; 9:00 a.m.-5:00 p.m. at Kislak Center for Special Collections, Van Pelt Library, 6th floor, University of Pennsylvania <http://www.sas.upenn.edu/arhistory/events/2015-04-18/symposium-sense-place-modern-japanese-prints-context>

#### Through May 10

*Francisco Goya: Los Caprichos*, Palmer Museum of Art, Penn State University, Curtin Road, University Park, PA, for details see <http://www.palmermuseum.psu.edu/>



and form. So, too, the work of Frances Gearheart, a California woodcut artist shown at The Prints and the Pauper. Gallery owner Roger Genser is an authority on her work and has already curated an exhibition of her prints. As a professor of English, I was especially intrigued by the Weyhe Gallery's display of Rockwell Kent's prints from Herman Melville's three volume edition of *Moby Dick*. Although they were meant as illustrations, the prints stand alone as artworks themselves.

The atmosphere of the Fair was charged with excitement and enthusiasm. The exhibitors were gracious and courteous as well as knowledgeable and willing to answer questions as well as introduce you to artists using new techniques. A case in point was at the Old Print Shop where owner Robert Newman described the work of Peter Milton, an octogenarian who has embraced new technology. His work *Sight Lines* (2011) is a series of intaglio prints in black and white created from digital files of various works of art that the artist manipulates in Photoshop. Milton uses these images and rearranges them to create new works of art. On Milton's website, the viewer enters the artist's creative process as he works through variants or "drafts" of his print until he finds the one that satisfies his aesthetic goal.

From the first to the last booth I visited, I was impressed by the quality and range of the art. Here there was something for everyone. No matter what a collector was looking for — whether a master or a modern print — he or she could find it. Even children were immersed in the Fair, encouraged to get a "star" for identifying each of the six artworks illustrated on an "eye-spy" handout. It is never too early to begin one's art education as witnessed by this young audience. And with Fairs like this, art lovers will never outgrow their admiration and appreciation of the fine art of prints.

## Satellite Print Fair

*Gillian Greenhill Hannum*

The Second Annual Satellite Print Fair was held at Bohemian Hall, 321 East 73rd Street from November 7 – 9, 2014. With fourteen exhibitors, proximity to the IFPDA Print Fair and complimentary admission, the Satellite Fair was a stop on many members' Print Week itineraries. Galleries represented included: Annex Galleries, representing the estates of Gustave Baumann, Edmond Casarella, Bernard Childs, Augusta Rathbone and William S. Rice; Davidson Galleries from Seattle, which specializes in both contemporary and Old Master work; Kramer Fine Arts of Wellesley, MA with large collections of the work of Anders Zorn and Stow Wengenroth; Floating World Gallery of Chicago, which specializes in *ukiyo-e*; Goodfriend Drawings and Prints, with a large selection of Old Master, 19th and 20th century European and American work; Oehme Graphics of Colorado, owned by Print Club member Susan Oehme, publisher of etchings and monotypes; Edward T. Pollack Fine Arts of Portland, ME, with a wide selection of 19th c. through contemporary prints; R. E. Lewis and Daughter of San Rafael, CA, which deals in both Old Master and Modern prints; New York's Stragow Gallery, specializing

in WPA, Abstract Expressionist and prints by African-American artists; M. Lee Stone Fine Prints of San Jose, CA, which is especially strong in Depression era and WPA work; Steven Stoops of Phoenix, who focuses on the period from 1850 – 1950; Steven Thomas of Woodstock, VT, who specializes in woodblock prints, especially the Provincetown group; and Van Deb Editions of New York, run by Marjorie VanDyke and Deborah Freedman, who met at Bob Blackburn's Printmaking Workshop in the late 1980s and, since 1999, have collaborated with a wide range of contemporary artists to create etchings and monoprints.

The quality of the dealers represented suggests that the Satellite Print Fair will only grow in the future, and those who missed it this year will not want to do so next!



E/AB Fair. PHOTO BY GILLIAN HANNUM

## 2014 E/AB Fair

*Gillian Greenhill Hannum*

This year's Editions/Artists' Books Fair was the 16th and was, in my view, one of the best. Comfortably housed in the Art Beam Building at 540 West 21st Street, it provided a wealth of high-quality prints in a location that was conducive to browsing. Organized by the Lower East Side Printshop, the show drew a lot of traffic and received positive reviews. The LESP, housed in Booth #25, showcased its latest editions with artists Sebastiaan Bremer, Ryan McGinness, Janaina Tschäpe, Hank Willis Thomas and Kate Shepherd.

Ribuoli Digital displayed work by Jeff Koons, David Shapiro and Tauba Auerbach as well as still lifes André Ribuoli has created using "The Painting Machine" (Club members who visited Ribuoli Digital last year will know what this is). Both Aspinwall Editions and International Print Center New York also provided opportunities to see familiar faces and terrific art. Oehme Graphics of Steamboat Springs, CO, run by a Print Club member, was another booth requiring a stop. Susan Oehme, who was a master printer at Tyler Graphics and director and master printer of Riverhouse Editions before opening her own press, has worked with former presentation print artist Richard Bosman, among many others. VanDeb Editions,

which prints for former presentation print artist Paul Resika, was keeping very busy with booths at both the E/AB and Satellite Fairs this year.

Monotypes by Carrie Moyer caught my eye at the booths of 10 Grand Press in Brooklyn and Center Street Studio in Milton Village, MA. I was not previously familiar with her work, so it was a new discovery! Our friends from the Brodsky Center at Rutgers always have wonderful things to show at the E/AB Fair, and this year was no exception. A Faith Ringgold quilt and work by William Kentridge, Farah Ossouli and Alexandre Arrechea drew lots of visitors.

The LeRoy Neiman Center at Columbia University had a wall devoted to the *Floating World Series* by Sanford Biggers (2013). The variable edition combines paper collage and silkscreen and was among the most beautiful work in the show. Running a close second were a series of monotypes by Jennifer Marshall, published by Jungle Press Editions of Brooklyn. Recalling the cyanotypes produced by Anna Atkins in the 1850s, these delicate botanical prints are truly things of beauty. LAX and Associates of Brooklyn presented work by Kara Walker and Ghada Amer, both key figures on today's contemporary art scene.

I was pleased to see our friends from David Krut Projects, who so kindly hosted our event during their exhibit of Chakaia Booker's work earlier in the fall. They were featuring work by South Africans William Kentridge, Diane Victor, and Stephen Hobbs, Ethiopian artist Endale Desalegn, Australian Locust Jones, and Americans Joseph Hart, Brian Shure and, of course, Booker.

Dieu Donné Papermill showed James Siena, Ann Hamilton, Arturo Herrera and fascinating work by German sculptor Ursula von Rydingsvard using thread. The gorgeous photo portfolios being shown by 21st Editions of South Dennis, MA caught my eye, as did the display by Landfall Press of Santa Fe, which included pieces by Christo, Kathryn Lynch, Mary Mito and Allen Ruppersberg.

Finally, each year the E/AB Fair commissions an artist to create a limited edition benefit print to support the Fair. This year, Enoc Perez created a screenprint on mirrored paper titled *Fontainebleau, Miami*. Perez is especially known for his somewhat nostalgic paintings of modernist buildings, a theme captured in this print as well.

## International Print Center New York, Annual Print Week Breakfast

Gillian Greenhill Hannum

The tradition of Saturday morning open house with coffee, pastries and artist talks continues at International Print Center New York. This year's event, held on November 8, coincided with the exhibition *Somewheres and Nowheres: New Prints 2014/Autumn* — Selected by Nicola López. Fifty projects by 54 artists were chosen from more than 4,000 submissions. The exhibition marked the 49th in the New Prints series. This show, with its theme about "place," was really cohesive and success-



Artist Evan Summer at IPCNY.  
PHOTO BY GILLIAN HANNUM

ful. Peter Baczek was represented with *Shadow Abstract*, a 2014 aquatint with a lovely abstract pattern that evoked the architectural photos of Paul Strand or Charles Sheeler. Also somewhat photographic was Nils Karsten's *Hotel California*, also 2014; this large, starkly contrasting work (66 x 66 inches unframed) was printed and published by the artist.

Anna Hutchings' *Untitled* (2014) is a photolithograph and silkscreen of the ruins of derelict buildings with sections torn away, while Jennifer Manzella and Cathie Crawford explore landscape in *Color Landscape 2 (Maine)*, a 2014 reduction linocut, and *Dayenu*, a woodcut monograph vaguely suggesting a Western landscape. Elizabeth Ferrill's pochoir on paper, *Border #1* (2014) depicts a turnstile — not a New York subway turnstile, the artist is from Yuma, AZ, rather, it is part of a series she has done exploring the "architecture" of the U.S. border with Mexico.

The IPCNY draws artists from all over the world, such as Peeters Goedele of Antwerp, Belgium, whose *Swimmingpool III*, a 2014 reduction woodcut, has lovely shades of blue and white in its reflections. There were also some wonderful artists' books and 3-D pieces. Nadia Kliendanz of Inverell, Australia, was showing *Au Revoir Paris* (2013), an accordion-fold, linocut artist's book with silhouettes of people on the street with architecture as their backdrop. Krista Peters, Beka Goedde, Rachel Ostrow, Noah Breuer and Katie Douglass collaborated on *Collapse of the Home*, a charming 2013 artist's book using lithography and letterpress. Robin Koss's aquatint and collage of Venice, *The Tides Pull Us Through no. 1* (2013) has a tall, vertical format and uses cut outs so that one can see the various layers in the work.

Four of the artists were present and discussed their pieces. Victoria Burge, from Pennsylvania, collaborated with Ann Aspinwall of Aspinwall Editions in New York to



create *Island* (2013), a complex combination of collagraph, silkscreen, inkjet and *chine collé*. Burge began with a page from an 1897 atlas — an antique-looking map of Pacific islands. This she obscured with a line and dot pattern reminiscent of airline flight maps. Aspinwall has been working with Burge for about two years to translate her ideas into prints. The dots represent where people live, and the effect is almost like looking at a constellation; terrestrial and celestial viewpoints produce a dual vision. It was fascinating to hear the two artists talk about their collaboration, which has been very fruitful for both of them.

Gary Groves, from Bainbridge, WA, discussed his woodcut *Untitled* (2014). This is Groves' fifth New Prints exhibition. The moody black and white image evokes an overgrown, ruined building. Groves was a photographer for 20 years, studied architecture and has a hobby doing woodworking, and so this image tells his own story in many ways. It depicts a military training structure near Tacoma, WA. Like Thomas Cole's famous final painting in the *Course of Empire* series, this shows man's footprint with nature claiming it back. The block for the print was carved of Honduras mahogany, and it speaks to his interest in wedding photography, printmaking and woodcarving.

Emily Gui of Brooklyn is also influenced by photography. *Living Space (Night Studio)* (2014) is a cyanotype. Drawn on Mylar and then exposed outside on a Brooklyn street, the print is made by the same process used for architectural blueprints. Inspired by photographic pioneer Anna Atkins, Gui has taken her studio interior as her subject, rather than nature. We see a table, pendant lamps, a ceiling fan and flat files. Gui, a Bard graduate, says she is drawn to the simplicity of this printmaking process, which uses an iron solution to create the trademark blue coloration.

Evan Summer was enjoying his first IPCNY New Prints experience. His etching, drypoint and collograph, *Landscape L.I.* (2014) evokes childhood nightmares about being lost, but also the desire to explore despite being afraid. Its de Chirico-like spatial ambiguity presents alternative pathways, none of which are easy to follow. Like Groves, he is also exploring the conflict between nature and the manmade. The artist is from Kutztown, PA.

Thank you to Anne Coffin and her staff for hosting this popular annual event.

## Beyond Connoisseurship: Rethinking Prints from the Belle Épreuve (1875) to the Present

Gillian Greenhill Hannum

A new addition to this year's Print Week was a print symposium held at the CUNY Graduate Center on Friday, November 7. Organized by Allison Rudnick and Britany Salsbury, doctoral students at the Graduate Center, the event was free and open to the public. The Baisley Powell Elebash Recital Hall provided an excellent venue for what proved to be a most interesting series of presentations and discussions about the role of prints in society.

The morning began with an introduction by Dr. Claire Bishop, Professor and Executive Officer for the Ph.D. Program in Art History. Remarks by the two organizers followed. Session One took as its theme "Subject, Form and Technique." Presentations included Bridget Alsdorf, Assistant Professor at Princeton University, speaking on *Bonnard's Sidewalk Theater*; Alison Chang, Andrew W. Mellon Curatorial Fellow in the Department of Prints, Drawings and Photographs at the RISD Museum, talking about *The Circus and the Weimar Republic: Die Hölle and Jahrmarkt as Cultural Critique*; Christina Weyl, a Ph.D. candidate in Art History at Rutgers, presenting her paper *Size Matters: Abstract Expressionism and the Epic Print at Atelier 17*; and Elizabeth DeRose, a Ph.D. student at the Graduate Center, discussing *Printmaking as Conceptualist Strategy in Postwar Latin American Art*.

Session Two focused on "Redefining the Traditions of Print." Presentations included Marsha Morton, Professor in the Department of Art and Design History at Pratt Institute, speaking about *Max Klinger and the Illustrated Press*. She was followed by Shannon Vittoria, a Ph.D. candidate at the Graduate Center, presenting her paper *Etching New Paths: Mary Nimmo Moran and the Development of America's Etching Revival, 1879 – 1885*. The final two presentations in this section were *Rethinking the Print Room: Its History, Present, and Future* by Katherine Alcauskas, Collection Specialist in the Department of Drawings and Prints at MoMA, and Fleur Roos Rosa de Carvalho, Curator of Prints and Drawings at the Van Gogh Museum in the Netherlands, speaking on *Looking for Unicity in the Medium of the Multiple: The Private Cult of the Belle Épreuve*.

The final session took as its topic "Originality and Reproduction." Jay Clarke, Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Art Institute, spoke on *Intermediality and the Photogravure*. Sarah Schaefer, a Lecturer at Columbia University, presented on *New Translations: Modern Biblical Print Culture and the Limits of "Reproduction."* The afternoon session was rounded out with Lisa Conte, Assistant Paper Conservator at the Met, speaking on *Images of Resistance or Violence: The Early Prints of David Wojnarowicz* and Ruth Iskin, Associate Professor at Ben-Gurion University of the Negev in Israel, discussing *The Birth of the Modern Art Print and the Multiple Original*. The afternoon wrapped up with Susan Tallman, Editor-in-Chief of *Art in Print*, serving as respondent followed by a reception in the Art History Department Lounge.

While most of the audience seemed to be from the Graduate Center or connected with the various speakers, this is an event that could really gain traction as an annual part of Print Week.

We also learned of the launch of a new organization, the Association of Print Scholars. APS is a non-profit organization that encourages interdisciplinary study of printmaking. Membership is open to anyone with an interest in prints, including academics, curators, students, artists, critics, collectors, conservators and dealers. Britany Salsbury and Christina Weyl are co-presidents, Alison Chang is vice president, and Katherine Alcauskas is events coordinator. For more information, go to [www.printscholars.org](http://www.printscholars.org).

## Exhibition Reviews

### ***“Vida y Drama de México: Prints from the Monroe E. Price and Aimée Brown Price Collection,” Yale University Art Gallery, October 17, 2014 – February 1, 2015***

Rozanne Cohen

**V**ida y Drama de México: Prints from the Monroe E. Price and Aimée Brown Price Collection at Yale is a powerful and dynamic expression of the collective workshop in Mexico City called the Taller de Gráfica Popular (TGP, People's Graphic Workshop). The focus of the prints produced was to help improve the lives of peasants and laborers and support social justice. The exhibit of 53 prints and posters expresses the Taller's vision of both national and international equality. Included are a few works that were given by Professor Norman Holman Pearson, B.A. 1932, Ph.D. 1941, who founded Yale's program in American Studies (Gallery label).

At the end of the Mexican Revolution in 1920, artists in Mexico were faced with a unique set of opportunities and challenges. They were heirs to brutal conflicts grounded in the legends of pre-Conquest Mexico, and in 1810, Father Miguel Hidalgo's initiation of the first revolution against Spanish control. Benito Juárez later attempted reform, but in the late 19th and early 20th century, a home-grown dictator, Porfirio Díaz, came to power (Gallery label). The Revolution broke out in 1910, and Díaz was forced to flee to Spain in May of 1911.

In late 1937, Leopoldo Méndez (1902 – 1969), a distinguished printmaker, proposed a collaborative graphic workshop separate from the Liga de Escritores y Artistas Revolucionarios (LEAR, League of Revolutionary Writers and Artists). He invited Luis Arenal (1909 – 1985) and Pablo O'Higgins (American-born and honorary Mexican citizen, 1904 – 1983) to join what became the Taller de Gráfica Popular. TGP focused from the beginning on Mexican and international current events. O'Higgins stated the first plan of action was to decide how to connect graphic art with the immediate problems of Mexico. This led the group to look for political content in various parts of the country that was needed as a base for the TGP, content that would bring the most open forum possible to the widest sectors of the people. It created a secure base that let it interpret not only Mexican events, but also international affairs, such as the struggles for national liberation in other countries (Caplow 125). The TGP was established and located in a working-class quarter of Mexico City's historic center. Its first workshop was a small rented space made up of a gallery, salesroom, work areas and a room with mechanical and hand presses (Miliotes 6).

The iconic hero of the Mexican Revolution is seen in a linocut of 1948 by Méndez. During the 1920s, Emiliano Zapata (1879 – 1919) was becoming one of the most important figures in the new mythology of the Revolution. From 1911 to 1919, Zapata fought for radical

agrarian reform, promoting his *Plan de Ayala*, which advocated communal land ownership and local control. The Constitution of 1917 incorporated many of his demands. After his death, Zapata's image began to take on iconic proportions (Caplow 54). Zapata's stature among the indigenous people in the state of Chiapas led the 1994 uprising of Mayan people to invoke Zapata in the name of their army, the Ejército Zapatista de Liberación Nacional (EZNL) (Caplow 258).

From a political standpoint, it can be noted that Zapata was fighting against the forces of the aristocratic statesman — Venustiano Carranza — when Pablo González persuaded Jesús Guajardo, a colonel in Carranza's army, to pretend to be interested in going over to Zapata's side. Guajardo then arranged a meeting with Zapata at the Hacienda Chinameca in southern Morelos. When Zapata entered the hacienda with a small contingent of his men, he was gunned down in an ambush. On August 25, 1931, the Mexican Congress voted to declare both Zapata and his compatriot and fellow revolutionary, Pancho Villa, national heroes (Caplow 258).

The promotion of literacy was one of the goals of the Taller. Méndez's image *Primero de Mayo — CTM (May Day — CTM)*, a 1947 linocut, shows his affection for his own children; he portrays Pablo and Andrea walking on a Mexico City street. The boy wears a worker's overalls, and the girl carries a school book. It could suggest two parts of Mexican society, the worker and the teacher. The two march together celebrating trade unionism. In contrast, the street children are lying on the sidewalk symbolizing poverty and oppression. The slogan of the Confederación de Trabajadores de México (Confederation of Mexican Workers — CTM) is on the bottom of the poster, which underscores the importance of workers' rights to the youth of Mexico (Caplow 195). At the time of the Revolution, very few young children attended school, and Mexico's literacy rate was very low. In 1910, only 30% of children between the ages of six and ten were in school, and the literacy rate was around 32% for men and 24% for women (Caplow 260).

In an interview with Deborah Caprow in Mexico City on July 20, 1996, Pablo Méndez stated: "We often went to the countryside. My father didn't know his mother, who was an indigenous woman from near Amecameca (a town in the State of Mexico), but his way of enjoying being where he was was like an indigenous person" (Caplow 194). *Día del indio, abril 19, 1954*, linocut (*Day of the Indian, April 19, 1954*) by an unknown artist addresses the issue of preserving and supporting indigenous communities in the Americas. The poster was created in Chiapas, the southernmost and historically poorest of Mexico's 31 states, which to this day has a larger percentage of its people self-identifying as "pure Indian" than any other state. The majority of people still speak in the indigenous languages derived from ancient Mayan (Gallery label). Against a tan background, two men stand together, one in Indian dress with his arm over the shoulder of the other, who is in contemporary Western clothing.

Vincente Lombardo Toledano (1894 – 1968) founded the Congreso de Trabajadores (CTM) in 1936. Dagoberto

Garcia (dates unknown) produced a zincograph c. 1938 titled *Unidad obrera (Unity of the Workers)*. In this image, Toledano's head looms above the workers themselves as three young people watch the scene at the lower left. The Mexican flags on top of the oil rigs indicate that the print was made after the oil companies had been nationalized, which took place in March 1938 (Gallery label).

A 1939 lithograph by José Chávez Morado (1909 – 2002), *El clero y la prensa (The Clergy and the Press)*, shows a sense of humor in its biting satire. Casting the representatives of the Church as corrupt fiends and portraying the journalists as a motley group of bizarre-looking birds and animals, he uses a distinctive curvilinear line to portray the fantastic scene (Caplow 151). The Mexican press occupied no small amount of TGP production during their early years as the press was portrayed as fools, willfully ignorant and beholden to the Church, while politicians were featured as satirical figures (Miliotes 15).

Angel Bracho's (1911 – 2005) linocut *1945* celebrates the end of World War II and the destruction of fascism in victory. It signals the anti-fascist concerns at the end of the war. Here, a hallucinatory image of conquest and destruction and an ode to the Allied victory explodes. As the nation faces the crossroads at the end of the war, Bracho points toward internal rather than external threats (Miliotes 5). After World War II, linocuts became the TGP's preferred technique, especially for collective work, replacing lithography, which had dominated earlier production and was now largely reserved for individual projects (Miliotes 22).

Although the artists of the Taller shared a somewhat amicable view of the United States during World War II, their ideology was at odds with conservative administrations in both countries after the war. In 1951, the United States declared the Taller to be a Communist front organization, and for two decades, its artists were *personae non gratae* in the United States. Francisco Mora (1922 – 2002) made a 1950 linocut titled *Libertad (Liberty)*. In it, the Statue of Liberty displays the face of Secretary of State John Foster Dulles. She brandishes a whip, which looks like a heavy, twisted rope, while in her other hand she holds a hydrogen bomb close to her chest. Her skirt is cut away like curtains through which the viewer sees "manipulators of her belligerence" — President Dwight David Eisenhower, Vice President Richard Nixon, CIA Director Allen Dulles, as well as a member of the Ku Klux Klan (Gallery label). Elizabeth Catlett (1915 – 2012) was married to Mora. She was an African-American printmaker who went to Mexico in 1946 and remained there the rest of her life. In 1962, she became a Mexican citizen. The *Negro Woman* linocut of 1947 is part of a series called *My Reward has Been Bars Between Me and the Rest of the Land*. In this image, a black woman stands behind barbed wire (Gallery label).

While significant artists did join the TGP in the 1950s and 60s, the workshop lost the prominence of its first 15 years, especially after the departure of Méndez and other key members in the 1960s. Still, the TGP's importance to political printmaking in Mexico and internationally had already been secured. Seven years ago, shortly after the violence connected with teachers' strikes in Oaxaca erupted, poet and novelist Carmen Boullosa stated:

"Recently, the TGP has been given a new lease on life. In Oaxaca a group of exceptional young artists has sprung up that could be called the new children of the TGP" (Gallery label).

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## "A Place in America," Zimmerli Art Museum, Rutgers University, through February 8

Maryanne Garbowsky

Like finding the prize in the box of Cracker Jacks or getting an unexpected gift during the holidays, I was delighted to discover *A Place in America: Celebrating the Ralph and Barbara Voorhees Legacy*. Intending to see another exhibit at the Zimmerli Museum, I came across this special show on view from September 2014 to February 2015. The exhibit has 38 well-chosen prints from its impressive print collection, much of it made possible by the generosity of donors like Mr. and Mrs. Voorhees, whose funding has helped to build their extensive print collection. Named for Alfred Stieglitz's influential gallery, An American Place, the word place in the show's title refers to several things at once; it is a tribute to Stieglitz's encouragement and support of fledgling modern artists, a reference to "a specific place" and time in America, and finally, an indication of what the exhibition clearly demonstrates—the high quality of prints that comprise the American landscape tradition. Following a chronological survey from the 1880s through the 1940s, the exhibition moves through a variety of print techniques, including etching, woodcut, and lithography, highlighting the strength of this genre and its impact on American art in the 20th century.

Among the array of prints, a few standouts deserve special attention. One of these, Anders Aldrin's *The Sycamore Tree*, a color woodcut done in 1936, is simple yet effective. A practitioner of traditional Japanese printmaking, Aldrin celebrates the Southern California landscape where he lived and studied. For the prints, the artist used different colored inks to suggest the various seasons and times of day. In this particular woodblock, the season is spring, the blooming tree covering the whole expanse of the print in celebration of nature's beauty and variety.

Another standout, and one of my favorites, is Arthur Wesley Dow's poetic *Rain in May* (1907), another color woodcut in the Japanese tradition. Inspired by a poem written by the artist's friend Everett Stanley Hubbard, the



scene depicts Plum Island, which was clearly visible from Dow's studio in Ipswich, Massachusetts. The poem compares the "sweep and gush of rain" to the "faint echoes of a flute." Dow imaginatively renders the words with light color strokes to "evoke the gently falling rain." Delicate, almost faded shades of blue make the print at once both evocative and haunting.

Leon Bibel, a Polish immigrant, came to the United States in 1926 and studied art in San Francisco, California. Moving east in 1936, he worked for New York's WPA Federal Art Project. It was during this period in 1936 that he completed *Farm Scene*, a color screenprint. Its rich shades of blue, red, and yellow, and its organic, curving lines delight the eye. It depicts a welcoming place with a thresher in the foreground and a neat, well-maintained farm house in the rear. The full moon above the distant hill lends a peaceful glow to the scene. Perhaps drawn by such a bucolic setting, Bibel himself became a farmer from the 1940s until the 1960s, only returning to his art after that time.

In contrast to these prints which portray natural settings, John Marin and Louis Lozowick chose to explore an urban landscape. Marin, in his etching of *Brooklyn Bridge 'No. 6' (Swaying)* (1913), emphasizes the energy and vitality of this 20th century icon. In all, Marin made eighteen etchings of the Brooklyn Bridge, depicting it from various perspectives, but this is one of his best. The print has a sketchy quality typical of Marin, yet the strong black lines emphasize the bridge's powerful presence. Set high on the paper, the bridge dominates the print's upper half, while winged seagulls fly in the bottom left. The sweeping, slanting lines suggest the rhythms of the modern age as well as the animated grace of the structure.

Louis Lozowick also depicts the Brooklyn Bridge in a lithograph done in 1938. An artist who worked almost exclusively in lithography, Lozowick portrays the bridge as an engineering feat. His *Repairing Brooklyn Bridge* displays the complexity and skill of its construction, its cables forming a grid through which the New York skyline appears like a vision. An immigrant, Lozowick faithfully records a scene that certainly impressed newcomers to America. Here he celebrates the promise and future of his own adopted land.

But these five prints are only a fraction of this impressive exhibition on view at the Eisenberg Gallery until February 8. The work of other well-known artists, such as Gustave Baumann, Stuart Davis, Walt Kuhn, Blanche Lazzell, John Sloan, and Marguerite and William Zorach

is also included. The range of the work is stunning, taking visitors through more than a half century of prints. For the print lover, the exhibition is a must see. I guarantee once will not be enough.

## "The Paris of Toulouse Lautrec: Prints and Posters," Museum of Modern Art, through March 22

Gillian Greenhill Hannum

Lovers of late 19th century French art will want to be sure to catch MoMA's exhibition, *The Paris of Toulouse Lautrec: Prints and Posters*. The show provides an intimate glimpse into the artist's world as well as providing particular insight into his love affair with the lithographic medium. Though of aristocratic background himself, he bridged the gap between high society and Paris's *demi-monde* at just the moment when popular entertainment was beginning to blur the social demarcations and bring the two worlds together.

The show is organized around five major themes: popular *Belle Époque* entertainments like the café-concert and the dance halls of Montmartre; celebrities within this "night-life" culture, such as Jean Avril and Loie Fuller; behind-the-scenes, sensitive renderings of Parisian prostitutes; work relating to the artistic circle in which he moved, including collaborative works he produced with friends in the musical and theatrical worlds; the final section focuses on the pleasures of life in Paris — from horse races, to strolling in the Bois de Boulogne and, of course, dining.

With walls painted in bold reds and yellows, colors featured in the artist's iconic works, the exhibit is eye-catching and inviting. The inclusion of audio and film clips, allowing viewers to hear the famous singers or to see Loie Fuller doing her famous *Danse Serpentine*, provides welcome context for 21st century viewers. Also less well known than the artist's famous posters and prints is the work he did for avant-garde publications of his day, a number of which are on view. There are also photographs of the artist. The majority of the exhibition is drawn from the Museum of Modern Art's extensive holdings of Toulouse-Lautrec's art. Since this is the first show solely devoted to this artist that the museum has mounted in three decades, print enthusiasts will want to be sure to take the time to see it. A catalogue is also available.

## Chakaia Booker Visits Manhattanville College

Sheila M. Fane

On November 12, 2014, Chakaia Booker came to Manhattanville College to give a printmaking workshop to the studio art students. She was invited to come to the college by Professor Alka Mukerji. She arrived in her signature large, vivid head turban, a plaid shirt and funky sneakers — an art work in herself.

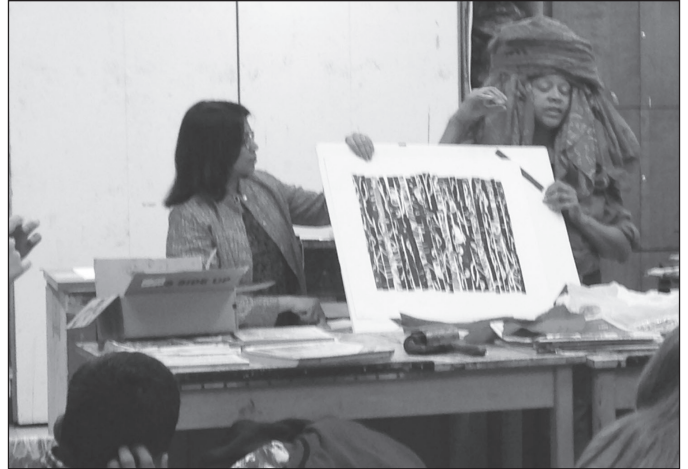
Using the print that she created for our Club, she explained her creative process. This print is composed of

65 pieces of various Japanese papers printed with wood-cut imagery. After Booker created the master print, the workers at Blackburn Press deconstructed it in order to edition it. Each piece was printed separately and then cut using specially constructed jigs before being re-constructed. The cutting jigs were used to cut several pieces of printed papers stapled together and passed through a press. Several coats of a specific methal cellulose was the glue used, after experimenting with different brands, to attach the pieces to the heavy printing paper. This was a

labor-intensive process since each layer of glue had to be brushed on evenly and let dry before the next of the three coats was applied. A Mylar matrix was used when positioning the 65 paper pieces on the wet, heavy base paper. The print was passed through the press several times as each layer of the thin printed papers was applied, creating the *chine collé* applique process. Continual wetting of the paper was necessary to release the glue on the printed-paper pieces.

Ms. Booker passed around a smaller print for the students to get a close look at her work. Then she had the students cut and apply three coats of glue to one side of several thin papers. While the glue was drying, the students went with her to the gallery to watch a video of her talking about her work and showing the processes that she and Phil Sanders of Blackburn used. Returning to the studio, the students wet their base papers, applied the glued papers and passed the work through the etching press.

Chakaia Booker was an enthusiastic and articulate artist who explained her artistic goals and the processes used in making her prints in a clear, understandable manner. The students and faculty were attentive and appreciative.



Professor Alka Mukerji with Artist Chakaia Booker.  
PHOTO BY SHEILA FANE

It was a valuable artistic and educational experience for all.

## Edvard Munch And Printmaking

Rozanne Cohen

Edvard Munch was born on December 12, 1863 to Dr. Christian Munch and Laura Bjølstad in Loten, Norway. The following year, his mother died of tuberculosis; her sister Karen joined the household in 1868. In 1877, Edvard's sister Sophie also died of TB. Munch initially studied engineering and, later, art history, then, in August of 1881, he entered a school of design. Throughout his life, he suffered from acute anxiety. Another sister spent most of her life in a mental institution, and his only brother died of pneumonia as a young adult. Anxiety and loss were to become recurring themes in his art (Prelinger and Taylor 23).

At the age of 26, Munch declared a new vision of art: "there should be living people who breathe and feel, suffer and love." Like his Scandinavian contemporaries, fellow Norwegian Henrik Ibsen and the Swede, August Strindberg, Munch exploded the dullness of daily routines and let loose the demons of passion, murder, anxiety, lust and jealousy. Loneliness and disease replaced pleasant images of tea parties and chamber concerts (Hall-Duncan 8). These are the themes that play out in the artist's *oeuvre*, whether in his expressive paintings or in his prints.

In particular, the artist was haunted by images of demonic females. He explored this theme in shockingly real terms, seeing this sexual monster as capable of infinite guises, like the devil (Hall-Duncan 10). *Woman* (1895, drypoint, etching and aquatint) is one of many versions of this theme. It represents three women who represent the three different stages of a woman's life. The Virgin, on the left, is a young girl wearing a long, white, loose-fitting gown. Her hands are held together at her back, and she gazes toward the moon, which casts a phallic path of light

on the water. In the center is the Temptress; here woman is shown at the height of her sexual powers. Her arms are stretched up behind her head. She flaunts her nude body in an expression of triumph as her sensuously serpentine hair spills over her upper arms. The Widow/Mother at right is an older woman. She holds her hands in front of her body in resignation. Disappointed in love and life, she is dressed in black. The group is symmetrical, anchored by the moonlight, the central tree and the large tree at the right.

The eruption of sex is disclosed in intimate scenes as well. *The Kiss* (1895, etching, drypoint and aquatint) depicts a nude couple. Their faces blend into each other with the complete loss of individual facial features. They are in front of a large window, flanked by heavy drapery on either side. The rows of windows of the building across the street look like many eyes, visible beyond the studio walls (Prelinger and Taylor 90). This atmospheric image powerfully portrays the psychological sensation of the melting together of a couple into one.

Munch also embraced woodcut, a graphic medium that could capture flat planes, abstraction and roughness. It powerfully conveyed the rawness of an image. *The Scream* (1895, woodcut) takes place on a walkway high above the Kristiana fjord (Prelinger and Taylor 127); "... this victim of what today we might call an anxiety attack becomes a skull before our eyes...so close is this head to the bone below that even its sex remains hard to determine" (Hall-Duncan 16). The ghostly form confronts the viewer with the feeling of loneliness in the confines of society's pressures (Prelinger and Taylor 127). The scream of nature collides in fusing contours of the sea, bridge and cloud, with dizzying perspective lines enhancing hysterical emotion (Hall-Duncan 24).

With the clear purpose of depicting formative child-



hood experiences, Munch relived the death of his sister, Sophie. In *The Death Chamber* (1896), he shows himself, along with his family, in the sick room. A deathlike silence is conveyed through masked faces and the absence of emotion (Elderfield 44).

The theme of jealousy also loomed large in Munch's life, as seen in *Jealousy II* (1896, lithograph). Here he devised an image that transformed his personal life to the level of universal human feelings. On the right, shown half length, is the head and torso of a man who stares out at the viewer, displaying mental agony over the two lovers. The woman is partially clothed, her dress open, showing her nude figure beneath. The man with her is fully clothed and seen from the back. They are standing in front of what appears to be a fruit tree, suggesting an Adam and Eve motif. The stark black and white emphasizes the strong emotion of the scene (Prelinger and Taylor 116).

In the 1890s, sperm cells are another recurring element in the artist's language. They are the ultimate symbol of death and life (Hall-Duncan 16). Munch wrote of his *Madonna* (1895, lithograph): "Your face holds all the love in the world. Moonlight steals across your face so full of Earthly beauty and Grief. For now Death extends her hand to Life and a bond is made between the thousands of generations who are dead and the thousands of generations to come" (Eggum et. al. 94). Robert Rosenblum writes about the *Madonna* images:

Polarizing the virgin and the whore...he presented the alternate persona of the sacred Christian Madonna. Enframed, like an icon, by a decorative border, she professes her naked body to the male viewer, her sultry eyes half-closed, her arms stealthily concealed in the darkness behind her head, and her black, flowing locks crowned by an arched luminescence that might be the satanic counterpart of a halo. (Cited in Hall-Duncan 12)

*Madonna* treats the miracle of existence with woman as the starting point of life.

Dr. David Abrahamsen, a psychoanalyst, was born in Norway and immigrated to the United States during World War II. A fellow countryman, Abrahamsen has studied and collected Munch's work since the 1930s. He has noted that the artist was born to sickness, sorrow and death. The creativity of children is rooted in the imagination, in fantasies seated in the unconscious. Munch, he believes, instinctively identified with the afflicted, and drawing, not speech, was his medium of expression. He compulsively expressed the themes of alienation, grief, love and death. As a child, he shared intimacy with his mother, but after her death, Edvard became quiet and reserved. He went from being an outgoing child to being an introvert. Grief became an integral part of Munch's psyche, and his art was anchored in it (Hall-Duncan 36). Though the aura of mortal sickness was always present, and despite an unstable life, as a printmaker and a painter, Munch created his own truth and beauty (Hall-Duncan 52).

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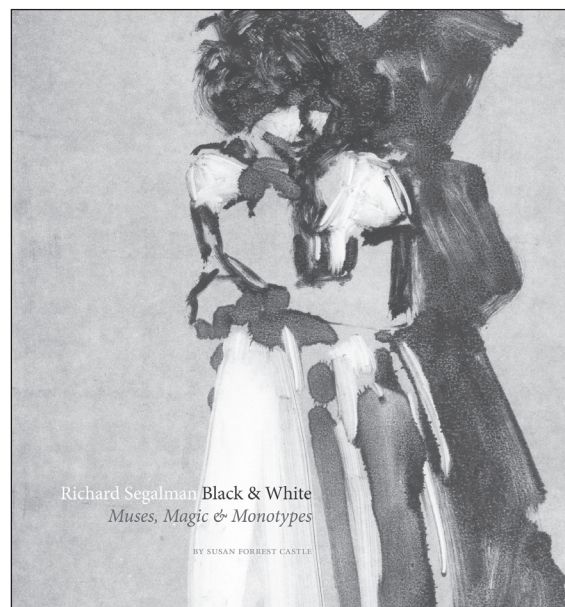
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## Past Presentation Print Artists

Richard Segalman, who created the Print Club's 2008 commissioned print, is the subject of a new book, due out this spring from The Artist Book Foundation – *Richard Segalman: Black & White, Muses, Magic & Monotypes* by author Susan F. Castle, with a foreword by Philip Eliasoph, Professor of Art History at Fairfield University in Connecticut, and an introduction by master printer Anthony Kirk. The book will explore Segalman's move into monotype, a medium in which he began working in the 1990s. For further information, or to pre-order a copy, contact [www.artistbook.org](http://www.artistbook.org) or call (212) 939-7567. The book will be reviewed in an upcoming issue of the *Print Club Newsletter*.



Cover design for *Richard Segalman: Black and White*. PHOTO COURTESY OF THE ARTIST BOOK FOUNDATION



## Member Notes

Frank Raysor writes, "I am a charter member of PCNY. I have deposited my entire print collection (including all of the PCNY commissions) at the Virginia Museum of Fine Arts pending bequest, and I have moved to Richmond to work on the collection with museum staff. The PCNY membership may be interested in our upcoming Félix Bracquemond exhibition" (see details under Upcoming Events).

## IPCS Newsletter

The January issue of the *IPCS Newsletter* is now available on the Print Club website at <http://www.printclubofnewyork.org/index.php/ipcs-newsletters>. Read about what other print clubs around the country and in Canada are doing.

## Past Prints Available

The Club has a limited number of impressions of the following commissioned prints available: Ed Colker (2004), Richard Segalman (2008), Paul Binnie (2010), and Audrey Flack (2013). Members having an interest in obtaining any of these prints should contact [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org) and direct your inquiry to President Mona Rubin.

## Nominations Sought For Board

There are several anticipated openings for next year on the Print Club's Board of Directors. We are especially in need of members with experience in legal and financial areas. If you would be interested in being nominated to fill one of these vacancies, please contact [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org) and direct your message to current Print Club President Mona Rubin.

## Support For Robert Blackburn: *Passages*

The David C. Driskell Center at University of Maryland is seeking financial support for the New York showing of the exhibit they put together last fall, *Robert Blackburn: Passages*, which is opening at Kenkeleba House Gallery on January 28. Print Club members will have a guided tour of the exhibit on Saturday, March 7 (see Upcoming Events). Blackburn (1920 – 2003) was a hugely influential presence in the world of printmaking. If you are interested in helping to support this effort, contact Curlee Raven Holton (the master printer who printed our 2014 edition by Faith Ringgold), Executive Director of the David C. Driskell Center at (610) 657-4203 or [anholtan@gmail.com](mailto:anholtan@gmail.com). Thank you.

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