

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

Winter 2017

## President's Greeting

Kimberly Brandt Henrikson

**H**appy 2017! The new year has begun and the activities of the Print Club of New York are already underway with members having attended a curator-led tour of the Martin Luther exhibition at the Morgan Library. We also have another event scheduled for next month at Columbia University, this one a talk on February 15th on the Russian artist Oleg Vassiliev. I hope to see a good many of you there and at other events through the spring.

In reviewing the events of this past fall, the Print Club of New York recognized a major milestone in its history, marking its 25th year of membership with a celebratory party exhibiting all 25 commissioned prints (26 counting both versions of the 2016 print) and an accompanying book documenting our prints and history. It was a real pleasure getting to speak with long-time members, including our founder, newer members, as well as some of our print artists who were in attendance. I hope many of you had the opportunity to visit with each other and take in both the fabulous view as well as the varied scope of artists and prints the Print Club has supported through its commissions over the past 25 years. As a one-time event requiring an enormous amount of time and effort from volunteers, I thank those who helped get the event off the ground, and I thank everyone who came out to make it as joyous and inclusive an event as possible.

Not long before the anniversary, the Club hosted its annual Artist's Talk at the National Arts Club featuring our annual print artist, Judy Pfaff. That evening we unveiled this year's print, which unlike those from previ-

ous years, was created in two variations of 100 prints each. Our members received one print from either the A or B variation, which you all should have received around Thanksgiving. During Judy's talk, we learned how she carved ten individual 12 inch square woodblocks, then lined them up into two groups of five for each print, producing prints measuring 60 inches wide. The printing process as explained during the talk was fascinating and, I thought, quite daring. The artist printed the images from the woodblocks on the paper in white ink, resulting in an almost unreadable white on white image. Once the ink dried, Judy hand painted the reverse side in black ink providing a background for the white imprint, revealing the image. Since I am a very organized, plan-ahead sort of person, I cannot begin to imagine not knowing what I had created and not being able to see what it would look like until having 200 imprints already complete with only one step remaining. That she had the confidence to move forward with such an idea and that it would produce such stunning images is a testament to her skill and experience as an artist. The Print Club of New York is very lucky to have this print to mark our 25th year. I hope you all are enjoying yours as much as I am mine.

Looking ahead, my desire is that the Print Club of New York maintain its course learning about and supporting the printmaking community and its history. By keeping to our goals, I am sure that the Print Club will recognize another 25 years and have more milestones to come.

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

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Kay Deaux, Judy Pfaff, Kim Henrikson and Mona Rubin.  
PHOTO BY GILLIAN HANNUM

## Recent Print Club Events

### Unveiling of 25th Anniversary Commissioned Print by Judy Pfaff

Gillian Greenhill Hannum

**O**n Tuesday, October 18, Print Club members and their guests assembled at the National Arts Club on Gramercy Square for the annual unveiling of the Print Club's commissioned print for its membership. This year, there was an especially excited buzz in the room as this print would be the Club's 25th anniversary

print and it had been done by well-known installation artist Judy Pfaff.

After a half hour of enjoying wine and *hors d'oeuvres*, President Kimberly Henrikson called the meeting to order at 6:30 p.m. She reminded members of the upcoming IFPDA Print Fair, and told them to watch for their VIP passes via an email link. She also noted that on the Monday following the Print Fair, our Club would be hosting a 25th anniversary reception with all 25 commissioned prints on display and a commemorative book for each member. She then spoke about how thrilled she is to have Judy Pfaff as our 25th anniversary artist. She thanked Natalia Kolodzei for arranging our event at the National Arts Club, Paula Cangialosi for coordinating the packing and shipping with the Robert Blackburn Printmaking Workshop and Allison Tolman for being our contact with Tandem Press in Wisconsin, which editioned our 2016 print. Finally, she thanked and introduced President Emerita Mona Rubin for her role in recruiting the artist.

Mona shared that she had been following Judy Pfaff's work since the 1970s, when she first saw one of her installations. She noted that she is truly an innovative artist, having won a MacArthur "genius" award and grants from the Guggenheim Foundation and the National Endowment for the Arts. Her work is in the Museum of Modern Art, the Whitney Museum of American Art and the Brooklyn Museum of Art, to name just a few. She is a Professor of Art at Bard College, and Mona is certain that she never sleeps! In addition to her work as an installation artist, Judy produces paintings, drawings and prints. Mona noted that she and fellow Board member Kay Deaux had gone to hear Judy give a talk at the New York Studio School with the express idea of approaching her about doing a print for the Club. Not long after, Judy was commissioned by the Barnes Foundation to create an installation, and she decided to focus on Mrs. Barnes, whose focus was the gardens and arboretum; her role has been diminished by the Foundation's move to Philadelphia. Mona noted that clearly, Judy put her heart and soul into our print — creating a woodcut in two variations with handwork on each piece.

Judy Pfaff told the assembled members that, when approached by Mona and Kay, she had said "yes" quite readily, then later thought — "What was I thinking?" — realizing that an edition of 200 is a substantial project. She noted that she has a long history of working with Tandem Press in Madison, Wisconsin, but she was not able to get out there at the time she accepted our commission, so she cut the blocks herself by hand. She was inspired by the textiles used for Japanese *yukatas*, lightweight summer kimonos. The ten blocks were assembled into two sets of five (*Yukata A* and *Yukata B*) and were printed at Tandem in white ink on Japanese Kozo paper. Sumi ink was then brushed on the back of each print and it was sprayed with shellac, the latter causing the black ink to bleed through to the front of the image, making the pattern visible. She noted that each print is a little different, but she likes all of them.

She began by showing images of some of her early relief sculptures from the 1980s including a spiral building installation in Japan. She also showed a photo of herself working at Crown Point Press, where she did some wood-

cuts at an earlier point in her career. She noted that her prints and sculptures share a certain linearity, and that in addition to woodcut, she has done a lot of work with aquatint and spitbite. She showed images of a show in Madison that included both prints and sculptures. She also showed photographs of several of her studios, noting that she has a habit of "filling things up" as she likes to work on a large scale. The first set of prints she did with Tandem, for example, included some that are over 10 feet tall. She is drawn to the elongated format (either vertical or horizontal) as she feels it gives a narrative sense to the work.

The artist explained that she'd studied painting at Yale and frequently got into arguments with other painters. Al Held was her primary teacher, and she noted that he forced her to articulate her ideas about her work, something that had a huge impact on her later career. Pfaff noted that her *Year of the Dog* series, a set of 12 prints completed in 2008, was inspired by Held's and her mother's deaths and the fact that she was born in the Chinese year of the dog. She worked on them at Tandem where they are used to her complicated projects.

Several years ago, Pfaff accepted an invitation to teach a class in Laramie, Wyoming in the winter. The experience resulted in a series of large, mixed-media wall pieces with cowboy imagery. She showed photos from a solo show at Loretta Howard Gallery and of the Barnes Foundation installation, which included a lot of organic imagery. A current exhibition in Akron, Ohio is very graphic, with a lot of black and white work. She has a show coming up in a 14th century tithe barn in England with a gorgeous trussed ceiling, something she is very excited about.

Pfaff used the money from the MacArthur prize to build a large studio complex near Bard College where she teaches. She noted that she has made some 130 installations in her career, but until she had this new space on a site that used to be a bottling company, she had not been able to save the work due to space limitations. Now she can. She noted that it "takes a village" to look after this much art work. She hopes in the future to build a house on the studio property; for now, she commutes from her home across the Hudson in Kingston, where she owns a Victorian house that was once the headquarters of "Father Divine."

Judy Pfaff then took questions from the audience. When asked what inspires her, she replied that she often responds to places; she talked about the various neighborhoods in New York City where she's lived and how they were sources of inspiration as were trips to Japan and India. She noted that at 70, her imagery is beginning to include decay, but that she is also really inspired by the land and growth. She notes that her art is really a dialogue with herself, about her life. The images forming the Print Club project are flowers. She wanted something simple and handmade, something that felt "warm." She was able to do much of the work at home.

One member asked if the block degraded with such a large edition. Pfaff said that really wasn't a problem. She had used luan wood, which is like an inexpensive mahogany; the ink was thick and opaque. The paper is a natural colored Japanese rice paper. The plates were inked in white, run through the press, then sumi ink was brushed



on the back of each and it was sprayed with shellac, which makes the black bleed through to the front and seals the paper.

Members agreed that the end result was visually stunning and very representative of the artist's work — a perfect print for the celebration of the Club's 25th anniversary!

## Print Club of New York 25th Anniversary Gala

*Gillian Greenhill Hannum*

On Monday, November 7, the Club had a gala anniversary celebration at 50 United Nations Plaza. We were able to use a gorgeous penthouse space through the generosity of Zeckendorf Development. Over 100 people attended, including a number of the commissioned artists — Paul Binnie, Chakaia Booker, Richard Bosman, Ed Colker, Fred Mersheimer, Paul Resika and Richard Segalman — as well as master printers Randy Hemminghaus, Justin Sanz and Marjorie Van Dyke and Stoney Road Press publisher David O'Donoghue. All 25 commissioned prints were displayed on the walls next to huge windows with jaw-dropping views over the East River. Board members Allison Tolman and Gabriel Swire served as co-chairs of this special event. They were joined on the

organizing committee by Paula Cangialosi, Gillian Greenhill Hannum, Kimberly Henrikson, Natalia Kolodzei and Mona Rubin. Founding President Morley Melden and Presidents Emeriti Julian Hyman, Leonard Moss and Mona Rubin, as well as a number of "founding members," were present to celebrate. Wine flowed, delicious *hors d'oeuvres* were passed and those assembled admired the results of our Club's 25 years of commissioning prints for its members. The work was hung chronologically by Allison Tolman and her assistant, Daisuke Maruoka, who had come from Japan to help her at the Print Fair. Members loaned framed prints for the occasion.

The organizing committee also produced a commemorative 25th Anniversary book, with a history of the Club, illustrations of all 25 prints and statements from most of the artists or their master printers.



The Club's 25th Anniversary print, *Yukata A* and *Yukata B*, by artist Judy Pfaff. PHOTO BY GILLIAN HANNUM



Artist Fred Mersheimer standing next to the Print Club's first commissioned print. PHOTO BY GILLIAN HANNUM



25th Anniversary Gala co-chairs Allison Tolman and Gabriel Swire. PHOTO BY GILLIAN HANNUM





Artist Richard Bosman with the Club's 1996 commissioned print.  
PHOTO BY GILLIAN HANNUM



Artist Paul Binnie with the Club's 2010 commissioned print.  
PHOTO BY GILLIAN HANNUM



Artist Ed Colker with his *Two Dancers*, the 2004 commissioned print.  
PHOTO BY GILLIAN HANNUM



Paul Resika discussing his 2001 commissioned print with Club president Kimberly Henrikson.  
PHOTO BY GILLIAN HANNUM



Gala co-chair Allison Tolman with Founding President Morley Melden. PHOTO BY GILLIAN HANNUM



The Print Club's 2008 artist, Richard Segalman, with *Coney Island*.  
PHOTO BY GILLIAN HANNUM



Artist Chakaia Booker, who created the Club's 2011 print, with Club member Muriel Moss.  
PHOTO BY GILLIAN HANNUM





Director Ann Sievers welcoming Print Club members to the art museum at The University of Saint Joseph. PHOTO BY STEPHANIE FEINGOLD

## A Day of Japanese Art in Connecticut

*Dorothy Cochran*

On a blustery cold Saturday morning in December, a group of enthusiastic members of the Print Club of New York and the Japanese Art Society of America boarded a beautiful white bus to head north to Connecticut to view JAPANX3. Allison Tolman, our knowledgeable leader and guide, explained how three institutions collaborated on presenting different aspects of Japanese Art in different parts of the state, emphasizing the strength of their interest and history in this area. There was much excitement in the group of participants to learn and experience how that vision would be shared in the exhibitions.

Our first stop was to the University of Saint Joseph in West Hartford where Ann H. Sievers, Director and Curator of the Art Museum, welcomed us to the **Hanga Now, Contemporary Japanese Printmakers** exhibition on display. This beautifully designed and expansive survey of contemporary prints highlighted the individual printmakers who are successors to the early 20th century *sosaku hanga* (creative print) movement inspired by the Western approach to original prints in which the artist executes every stage of production from designing the image, to preparation and inking of the matrix and to the final printing of the limited edition. This movement diverged from the traditional process of *ukiyo-e prints* and *shin-hanga* (new print) works of the 20th century, which involved collaboration among separate designers, block carvers, printers and publishers.

Our group engaged the stunning works and marveled at the technical virtuosity of the prints, ranging in approaches from abstract to representational while employing the of traditional Japanese themes of nature, the four seasons and the passage of time. A wide range of techniques were highlighted such as color woodcuts, etchings, mezzotints, lithographs and screenprints demonstrating the artists' diversity, creativity and sensitivity to materials

While it was hard to leave this magnificent exhibition of prints, we did enjoy our bento box lunch upstairs and the camaraderie and conversation of like-minded people before boarding the bus for our next adventure.

Next stop was to marvel at the contemporary ceramic works in **Crafting the Elements, Ceramic Art of Modern Japan** from the collection of Carol and Jeffrey Horvitz, one of the most distinguished private collections in America. More than thirty works focusing on innovation and creative interpretation of this traditional art form by contemporary artists was on display at the Fairfield University Art Museum. Here an impressive team of those responsible for the museum and exhibition welcomed us, including Dr. Linda Wolk-Simon, Director and Chief Curator.

Joan Mirviss, renowned New York art dealer, gave us a detailed tour of the exhibition, speaking of the traditions in Japanese ceramic art from a long succession of family craftsmen and how new traditions are being established, often based on regional geographics and individual focus. She expertly described the history, materials, irregularities and exquisite beauty of the vessels and forms on display. The exhibition was a presentation of both functional and non-functional examples of this venerated Japanese art form created from the fusion of earth, fire and water.



Greenwich Historical Society Curator and Exhibitions Coordinator, Karen L. Frederick. PHOTO BY STEPHANIE FEINGOLD

Once again we headed south on Interstate 95 to the Greenwich Historical Society that was featuring **An Eye to the East: The Inspiration of Japan**. The Curator and Exhibitions Coordinator, Karen L. Frederick, graciously invited us to view the works displayed, which included paintings, prints, photographs, carvings, ceramics and textiles. In this intimate setting they illustrated the influence that Japanese art and culture had on American artists in the late 19th and 20th centuries, specifically on this Cos Cob art colony. Artists, John Henry Twachtman, J. Alden Weir and Childe Hassam, who were from Cos Cob, made frequent trips to Paris shortly after Japan opened to the West. They embraced the fascination that Europeans had of Japanese Art and brought those enthusiasms back to Connecticut with items they collected including Hiroshige

prints and Ehon by Ogata Gekko and Katsuishika Taito II. A lovely selection of their own prints and paintings plus other items of the times were also featured. The visit to the Bush-Holley House next door was postponed for another visit, as we needed to journey back to Manhattan after a full day's schedule.

As the sky greeted us with an artistic display of clouds, departing sunlight and changing atmospheric charm, we headed back with happy hearts and a better understanding of the enduring influence that Japanese art has had on our culture.

Thank you to all who made these visits possible, especially for the curators who shared their time and expertise with us. We give special thanks to Allison Tolman, who kept our group moving along to each new venue and was always ready with an answer to our questions and queries. It was truly a great day!

## "Word and Image: Martin Luther's Reformation," Curator's Talk at the Morgan Library

*Gillian Greenhill Hannum*

On Friday evening, January 20, Print Club members were treated to a special tour of the exhibition **Word and Image: Martin Luther's Reformation** led by the show's curator, John McQuillen, Assistant Curator of Printed Books and Bindings at the Morgan Library. He explained that the Morgan had been approached three years ago by a consortium of German museums in advance of 2017's 500<sup>th</sup> Anniversary of the Reformation. It became one of three venues, the others being the Minneapolis Institute of Art and the Pitts Theology Library at Emory University, to host exhibitions of art works, printed texts and hand-written manuscripts related to Luther. The exhibitions share a single, two-volume catalogue.

For his exhibition, McQuillen chose to focus on what he calls "the media" of the Reformation. The show is organized chronologically with a red gazebo in the center of the gallery space functioning as a sort of "treasure room." The Print Club's tour began with the works displayed there. Two boxwood sculptures of Adam and Eve by Conrad Meit (c. 1480 – c. 1550) of c. 1510 are the earliest known freestanding sculptures of the German Renaissance. There are three apples, a feature somewhat unique to German sculptural renderings of Adam and Eve. McQuillen sees it as a way of rendering one apple in motion, being passed from Eve to Adam. The sculptures, undoubtedly a private commission, are very Germanic in their hairstyles and body proportions. While they have nothing specifically relating them to Luther, they do identify German art as different from Italian, and nationalism wound up playing an important role in the success of the Reformation. Behind the sculptures hung a painting of the same subject by Lucas Cranach the Elder dating from 1532. Cranach, a neighbor and friend of Luther, was the most prominently featured artist in the exhibition. In this central space were also found portraits of all the leaders of

the German Reformation, including pendant portraits of Luther and Katharina von Bora by Cranach dating from 1529 and, from the Morgan's own collection, a pair of roundel wedding portraits of Luther and Katharina. Cranach gave the bride, a former nun (Luther, of course, was a former monk), away at the couple's wedding on June 13, 1525.

Moving to the perimeter of the room, the first section featured documents and art works relating to **Young Martin**. This section gives a sense of what Luther would have grown up with in terms of religious practice. The focus of Christian devotion was the saints, who served as intercessors with God. Luther called his hometown of Wittenberg a "backwater on the edge of the German empire," but it held a collection of reliquaries second only to Rome because Friedrich the Wise, Elector of Saxony, was a major collector. At this time, visiting relics was an indulgence, reducing one's time in purgatory. Here we saw a polychrome wood sculpture of St. Anne teaching the young Virgin from the early 16th century. A 1520 portrait of Luther by Cranach shows him as a young theology professor. An engraving by the same artist's workshop from the following year shows Luther in profile, the only known profile portrait by Cranach and the only profile portrait of Luther. Nearby, in a glass case, one of Luther's chasubles was on display. An elaborate crucified Christ was embroidered on the back. At the time, Catholic priests had their backs to the congregation during the mass.

The next section centered on **Indulgences and the Ninety-five Theses**. An engraving by Cranach of Luther as a monk introduced the topic. In 1515, Pope Leo X needed money to complete Michelangelo's dome for St. Peter's so he issued papal indulgences to raise funds to pay for it. On display was an example of an indulgence form, in this case one not purchased so no name was filled in, as well as an indulgence instruction book telling the pricing structure for indulgences for various individuals (they were dispensed on a sliding scale based on one's ability to pay). Cardinal von Brandenburg, Archbishop of Mainz (1490 – 1545) sold indulgences and gave Johann Tetzel authority to sell them in northern Germany. Tetzel was corrupt and enriched himself; his money chest was on display. In 1517, Luther wrote his 95 Theses as debate points for a lecture at Wittenberg University. No copy exists in Luther's own hand. Six typed copies exist, four from Nuremberg and two from Leipzig; there is some inconsistency in the numbering. The theses were also printed the same year in pamphlet form in Basel. Written in Latin, they were intended for religious intellectuals, not the general public. Luther himself sent them to von Brandenburg, and they were ultimately forwarded to the Pope. On display was a letter from Leo about the "heretical monk." On the back wall of the red gazebo, the 95 Theses are presented in English.

**Luther on Trial** shows the reformer's response to being threatened with excommunication. In 1520, he published three important pamphlets – one in German, one in Latin and one, on Christian freedom, published in both languages. The first known "author portrait," by Cranach, appears on one of these pamphlets. In April 1521, Luther was brought to trial in Worms. On display was a draft of



the introduction to his defense speech; the crux of his argument was that his teaching was all in accordance with Scripture. Nevertheless, the Emperor issued the Edict of Worms, forbidding anyone from receiving, defending or sustaining Luther. There are only two extant copies of this document; one was in the show. The edict had little effect as friends “kidnapped” Luther and put him under the protection of Friedrich the Wise. A letter of defense from Luther to Emperor Charles V from April 28, 1521 was in a case nearby. J.P. Morgan had purchased it at auction in 1911 and gave it as a gift to Kaiser Wilhelm shortly thereafter. The letter cost Morgan the equivalent of \$800,000, and the purchase, and gift, made headlines.

**Spreading the Word** focused on Luther’s translation of the Scriptures. Wartburg Castle, where Luther was being hidden, was very remote. During this period, he focused on translating the Bible into “accessible” German to allow for wider dissemination. Two editions of Luther’s New Testament came out in 1522. One is illustrated with woodcuts by Cranach and was printed in Cranach’s shop; its first printing was in September with a second printing in December. Luther utilized the printing press to great effect. Everything he wrote came out in print. Indeed, he produced something for the printing press every three weeks. Many broadsides and pamphlets were also on display. Many were overtly anti-Rome and were not subtle in their criticism! An early Lutheran hymnal was displayed next to seven pieces of type that had been used in its printing; the latter were discovered in an archaeological dig in 2012. It took Luther 12 more years to translate the Old Testament; a complete Luther Bible, with 200 hand-colored woodcuts by Cranach, showcased the finished project. In a final glass case were early Lutheran documents from the 1530s, statements of faith signed by every major reformer.

The final work discussed by McQuillen was an unusual Cranach painting of *Christ and Mary* dating from 1516 – 20. The painting shows just two faces – no halos, no symbols and no inscriptions. As a result, it is extremely human and accessible, just like Luther’s writing. It is not certain whether the “Mary” being depicted is the Virgin or Mary Magdalene. Jesus’s eyes are intense and blue. This unique painting, being shown for the first time in the United States, is painted on parchment that was then mounted on board. McQuillen noted that Luther and Cranach, friends and neighbors, rose to prominence together, and that the success of Luther’s movement was largely the result of his ability to effectively use the newly-invented printing press.

## The International Print Fair

Maryanne Garbowsky

The International Print Fair celebrated its 25th year beginning this past October with many special events throughout Manhattan. There was a special tour of the Agnes Martin exhibition at the Guggenheim Museum as well as trips to the Morgan Library and Museum, to the New York Public Library, and to the Whitney Museum for a look at its new print room. But

for print lovers, the main event was the show itself with both classic and contemporary works to see and enjoy.

One artist whose work I have always liked was Martin Lewis. At The Old Print Shop’s booth, I was struck by two wonderful prints: *Shadow Dance* and *Moonlit Farm Scene*. The first, *Shadow Dance*, is a drypoint done in 1930 and has been described as the “artist’s most famous and recognizable image.” It is both “abstract and erotic,” realistic in detail with a shadowy cast that creates a romantic mood. Three young ladies walk side by side down the New York street, their faces darkened by a heavy curtain of shadow that descends at the end of the day. Their legs, on the other hand, are sharply silhouetted by the fading light, making them appear to be moving towards the viewer and out of the picture frame. An evocative image, it is highly reminiscent of the prints of Edward Hopper.

The second print, *Moonlit Farm Scene*, is an etching and drypoint done in 1916. It is in the collection of the Detroit Institute of Arts and is rarely seen. Although it depicts an ordinary country farmhouse, there is a magic about it due to the towering circular form that surrounds it. Known as a moon ring, it is an atmospheric halo that surrounds the house and is caused by the “refraction of Moonlight ... from ice crystals in the upper atmosphere.” Popular folklore has it that it presages the snow that will soon be falling. Either of these prints would make wonderful additions to a print collection; however, they are both costly, the first offered at \$65,000 while the second is \$22,000.

Since I am particularly fond of portraiture, I was taken by two of Lucian Freud’s: one, *Head of an Irishman* done in 1987, and another done the same year of his daughter *Bella*. They were priced at \$78,000 for the first and \$142,000 for the second. They were incredibly drawn with cross hatchings and short dashes that made them appear to be three dimensional. Freud’s craftsmanship is clearly apparent in both of these portraits. Another beautiful though rarely seen print was done by Auguste Rodin in 1885, of writer Henri Becque (1837-99). It was a drypoint priced at \$23,000. Although we think of Rodin primarily as a master sculptor, his drawings are exquisite and attest to his prowess in this medium.

But the highlight of the show for me was not a drawing or a print, but rather something very special that Ursus Books had on display. It was an original scrapbook done in 1953 by Joseph Cornell for the Russian ballerina Tamara Toumanova. “Illustrated with 10 original Cornell collages interleaved in coloured and textured papers,” it was a gem offered at \$125,000. Cornell was a great admirer of the ballerina, assembling “over 20 objects inspired by” her performances in such ballets as *Swan Lake*, *The Nutcracker*, and *Romeo and Juliet*. Cornell gifted this book to Ms. Toumanova, and it remained in her possession until it was eventually sold to a Cornell collector.

Overall, the show was delightful, though it seemed a bit smaller than last year. Perhaps the Satellite Show at Bohemian Hall drew more visitors this year. Unfortunately, this is the last year that the Print Fair will be held at the Park Avenue Armory. Next year it will be at the Javits Center, a much larger space. I plan to be there—wearing my running shoes.

## Exhibition Reviews

### Two for One at Center for Contemporary Printmaking

Gillian Greenhill Hannum

CCP in Norwalk has just opened two exhibits, on view through March 25th. They are well worth a visit for a look at the wide range of styles and techniques being employed by printmakers today. In the formal gallery space, one finds "The Second East Coast Screenprint Biennial," curated by Nathan Meltz, who teaches at Rensselaer Polytechnic Institute in Troy, New York. Indeed, Meltz was responsible for launching the Screenprint Biennial, having discovered that there was nothing along those lines already existing. He notes that he is especially drawn to screenprinting due to its combination of industrial and fine art connections. The first biennial, organized in 2014, was invitational, but this year's juried show, which includes 27 works by 17 artists, drew from over 200 entries. Sage Dawson was represented by three abstract works showing fragmented forms, some with architectural references; serigraphy was combined with acrylic and pencil and, in one case, gold leaf. Jeffrey Dell had three large screenprints of abstract, curved forms looking like curling sheets of paper that explored nuanced transitions of color. Nature's Intent produced a silkscreen and mixed media piece titled *Super Silky Sample Snakpak* (2015); the beauty products in a plastic pack and related images explored stereotypes of female beauty. Mark Hosford is represented by three large screenprints of pierced blocks stacked in various ways with bold dripping color flowing over the edges. Dennis Schmickle's *Migraine Wallpaper* (2016) is a modern take on William Morris with densely packed repeated circles and geometric patterns. Christopher Cannon has two images featuring what seem to be fairly banal houses, but with strange additions and heightened color. Tom Baker was represented by two 3-D prints, silkscreen on BFK and

laser-cut book-binder board. Amze Emmons had created a group of coat hangers from wire with screenprinted paper covers like those from the dry cleaner; Ruthann Godellei utilizes text in many of her images — her work is also dark and expressive. John Hitchcock, a Native American artist, was represented by a large 3-D screenprint on wood, *The Protector* (2015); it overlays images of helicopters, tanks and other weaponry on surfaces showing birds and animal skulls in a powerful political statement. Other included artists are Joseph Lupo, Greg Stone, Janet Ballweg, Evan McLaughlin and Travis Janssen. The show received funding from the International Fine Print Dealers Association.

In the lithography studio next door, one can explore a range of printing approaches in the "Horizons" exhibition. This is an international traveling show featuring work of CCP members. There are 35 works by 16 artists. The exhibit premiered at the Quay Gallery in Cork, Ireland and has also been shown in Denmark. The show takes as its theme horizons — both literal and figurative — and was juried by art historian Faye Hirsch, who was a senior editor at *Art in America*. Christine Aaron, a new PCNY member, showed lithographic monoprints; Linda Adato, a former Showcase artist, had color etchings of New York City; Shirley Bernstein showed color woodcuts of clouds; Claudia Cron was represented by several paper lithographs. William Evertson had a series of *Japoniste*-inspired color woodcuts; Print Club member Joan Lane was represented by woodcuts of silhouetted smoke stacks. Nancy McTague-Stock was showing drypoint with hand coloring. Tim Ross played with repeated forms in kaleidoscopic patterns in several digital prints. The largest number of artists showed monotypes of one sort or another: Frances Ashforth, Betty Ball, PCNY member Jane Cooper, Deborah Freedman, Joan Potkay, Alan Singer, Karen Vogel and Deborah Weiss. As a result of its hosting the annual "Monothon," CCP's member artists have developed special skills in this medium. An online gallery of work in the "Horizons" show can be found at [www.contemprints.org](http://www.contemprints.org). There are some real gems in this exhibition, and the overall level of work is always high at CCP.

## Press Release

December 13, 2016

### Center for Contemporary Printmaking to Receive \$15,000 Grant from the National Endowment for the Arts

NORWALK, CT— National Endowment for the Arts Chairman Jane Chu has approved more than \$30 million in grants as part of the NEA's first major funding announcement for fiscal year 2017. Included in this announcement is an Art Works grant of \$15,000 to the Center for Contemporary Printmaking (CCP) to support their Invitational Artist-in-Residence Program. The resi-

dencies, which will offer housing and all art-making expenses, will focus on the art of lithography, etching, silk screening, woodcut, and other print techniques. The project will include artists who are not well versed in printmaking, who will have the opportunity to create print editions in collaboration with master printers. The residency will include artist talks and other public programming. The Art Works category focuses on the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts.

"The arts are for all of us, and by supporting organizations such as the Center for Contemporary Printmaking the National Endowment for the Arts is providing more opportunities for the public to engage with the arts," said NEA Chairman Jane Chu. "Whether in a theater, a town



square, a museum, or a hospital, the arts are everywhere and make our lives richer."

Executive Director Laura G. Einstein commented, "I am thrilled to receive this fantastic news about our NEA grant to support the Center for Contemporary Printmaking's artists' residency program. This grant is presented to us on the heels of our 2016 renovation of the Helen Frankenthaler Printmaking Cottage and the invigoration of our Artist-in-Residence Program that the Grace Ross Shanley Scholarship Fund has enabled us to enhance. The Center has already engaged artists from India, South Africa, and stateside to take part in this wonderful program that began in 2003. The Center is moving forward and we are grateful to the NEA for their invaluable support."

Through the Invitational Artist-In-Residence Program, artists will create a new print edition, assisted as needed by the Center's staff printers and other professional print collaborators. Artists will receive a number of prints from

this edition, as will CCP. This program will enable CCP to further promote the work created through its gallery, among print collectors, and serve as a source of funding for future residencies.

During the one- and two-week Invitational Artist-In-Residence Program, artists will be encouraged to experiment with different techniques and transform their artistic vision into new forms. It is anticipated that their non-printmaking vision will allow a different approach to the original print, fostering creative approaches to achieve desirable outcomes. Invited artists also may be printmakers employing one technique who seek to enhance their work through the introduction of one or more other printmaking options. The Invitational Residency will include housing in the Helen Frankenthaler Printmaking Cottage and cover expenses directly related to the creation of new work.

For more information on projects included in the NEA grant announcement, visit [arts.gov/news](http://arts.gov/news)

## Collaborative Printmaking: The Emergence Of Artistic Lithography In Mid-20th Century America

### [Part 4] - Conclusion

*Sheila M. Fane*

**D**ue in large part to the creativity, organization and dedication of Tatyana Grosman and June Wayne, American printmaking, especially artistic lithography, is flourishing in the twenty-first century.

Printmaking was considered "less than" in the art world for many centuries. It was not considered a major medium of expression for artists as were painting and sculpture. It suffered in the context of art from its role of being an important commercial process to reproduce paintings, and to communicate through posters and books. Because of this association, even the term "print" is seen by many as evidence of being a reproduction. This has been further muddled by the common use of digital printmaking, which can have fine art applications, but which is widely used to create printed copies of original art creations, especially paintings, today. Enigmatic terms such as "giclée" and "archival print" are used now to mask the digital reproduction processes of copying an original artwork. But the original artistic print, like those produced at ULAE, Tamarind and their offshoots, has gained the stature of a major category of modern art. And thereby it has enhanced the status of original prints from previous eras.

The original lithographs, etchings, serigraphs and relief prints, such as woodcut and linocut, of the 1960s were elevated during the "Print Boom of that decade."<sup>1</sup> They were recognized as personal creations of an artist. The etchings and lithographs of Picasso and Chagall were already recognized as valued works of art and were being collected in post-World War II America. Thus the American art world was primed to accept the work of American printmakers.

Both Grosman and Wayne insisted on the immediate,

autographic involvement of the artists working in their print shops. In the past, there had been vertical relationships in the creation of art such as in the organization of Renaissance painting workshops in Italy and in Japanese woodcut print shops. For Italian painting, the assistants and trainees would be assigned the peripheral and less important sections of the painting to work on. For the Japanese woodcut, there was one artist/designer followed by woodcutter(s) and printers. The designer was not involved in the later stages of the art work's production.

During the 1960s, the focus was put on collaborative efforts between the artist and the master printer and printing assistants. The artist, often a painter or sculptor or even a poet, would be directly involved in all the stages of development and production. This was especially important in the development of modern lithographic imagery and its techniques because much experimentation and adaptation was done to reach the desired "look" of the artwork. The prints were not made to copy any painted image but to develop a previously used or new image in a different manner. As stated, it was especially important for Grosman and Wayne to have the artist and printer pleased with the proofs before they were considered finished works of art. If the image was to become an edition of prints, the edition had to await everyone's approval.

Each woman played a different role in this rejuvenation and uplifting of the American print scene. Tanya Grosman was not an artist but a visual arts publisher. She had access to the New York Abstract Expressionist artists of the 1960s through her husband, a painter. She developed her contacts among these artists, who often recommended their artist friends to her. She was able to attract such luminary painters as Jasper Johns, Robert

Motherwell, Helen Frankenthaler and Robert Rauschenberg and poets such as Frank O'Hara. New York City also had some talented and experienced printmakers such as Will Barnet and Robert Blackburn, who became her first master printer. She encouraged the artists with whom she worked to devote time and energy to printmaking as a major part of their *oeuvre*.

June Wayne was an artist and printmaker herself. She had personal difficulty in trying to locate good print shops, especially to print lithographs, in the United States. She had to go to Europe to work with high level printmakers. Her experiences led her to devote a decade of her life to the development of the Tamarind Lithography Workshop in California. She focused her efforts, not on encouraging famous artists to make prints, but on the training of master printers and on the education and promotion of the American art world and populace in modern printmaking, especially lithography. After she gave over her Directorship of Tamarind to the University of New Mexico, she returned to pursuing her own printmaking career while continuing to be a spokesperson for printmaking in America. Many of the important American professional artistic printmaking workshops have been established, run and manned by Tamarind graduates.

ULAE, still based in Bay Shore, NY, continues to attract contemporary artists to collaborate on projects. After Tanya Grosman's death, Bill Goldston went in search of young, new artists to invite to the workshop. He invited Terry Winters, Bill Jensen, Susan Rothenberg, Carroll Dunham and Elizabeth Murray, all artists with a painterly sensibility. In the 90s, another group of young artists, including Jane Hammond and Kikki Smith followed. Goldston continues to operate ULAE much as Grosman did, with only a single artist working in the studio on any given day.<sup>2</sup>

Under the leadership of Marjorie Devon, who succeeded Clinton Adams in 1985 as Director of the Tamarind Institute, June Wayne's workshop continues to flourish in Albuquerque as a division of the College of Fine Arts.<sup>3</sup> Their artist list is also a virtual Who's Who of major printmakers today. Both ULAE and Tamarind are regular participants in the annual International Fine Print Dealers Association New York Print Fair, now in its 25th year.<sup>4</sup> Indeed, the fact that the New York art world devotes an entire week to prints each November demonstrates their popularity in today's art market. Collectors are drawn to prints because they can often afford works by major art-

ists whose paintings would be beyond their means. Furthermore, the scale of prints allows them to be displayed in most homes during an era when many works of art were taking on architectural proportions.

The recognition of printmaking as a fine art was a long time in coming, but it accompanied a new freedom of imagery, style, materials and techniques that was occurring during the 1960s in America.<sup>5</sup> Riva Castleman, who worked in the Prints and Books department of the Museum of Modern Art, promoted original prints as important works of art and organized many exhibitions focusing on contemporary work in the 1960s and 70s as it related to the modern art movements.<sup>6</sup> She worked with Mrs. Grosman to secure many of ULAE's prints for the museum's exhibitions and collections.

The art world has benefited in numerous ways from the vision and efforts of Grosman and Wayne during this period. Their missions have continued throughout the twentieth century and into the twenty-first for American artists and printmakers, the American art scene and public — and the world beyond.

[Parts 1, 2 and 3 ran in the Fall 2015, Spring 2016 and Fall 2016 issues of *The Print Club Newsletter*, available at [www.printclubofnewyork.org](http://www.printclubofnewyork.org)]

1 Riva Castleman, *Prints of the Twentieth Century: A History* (New York: Museum of Modern Art, 1976), 165.

2 See "History" and "Artists," ULAE. Web. <http://www.ulae.com/artists.aspx>

3 "What is Tamarind Institute?" *Tamarind Institute*. Web. <http://tamarind.unm.edu/about-us/2-what-is-tamarind-institute>

4 "Exhibitors: ifpda Print Fair 2015," *International Fine Print Dealers Association*. Web. [http://www.ifpda.org/content/sites/default/files/print\\_fair/downloads/Exhibitors\\_051315.pdf](http://www.ifpda.org/content/sites/default/files/print_fair/downloads/Exhibitors_051315.pdf) and "Universal Limited Art Editions: IFPDA Print Fair 2014," *Artsy, Inc.* Web. <https://www.artsy.net/show/universal-limited-art-editions-universal-limited-art-editions-at-ifpda-print-fair-2014>

5 Judith Goldman, "Prints by Painters," *Artist's Proof: The Annual of Prints and Printmaking* (New York: Pratt Graphic Center, 1969), 69.

6 Bruce Weber, "Riva Castleman, Curator who Promoted Printmaking, Dies at 84," obituary, *New York Times* (September 12, 2014). Web.

[www.nytimes.com/2014/09/14/riva-castleman-curator-who-promoted-prntmaking-dies-at-84.html](http://www.nytimes.com/2014/09/14/riva-castleman-curator-who-promoted-prntmaking-dies-at-84.html)

## Member Notes

**Sheila M. Fane** had a solo exhibition at Mamaroneck Artists' Guild in Larchmont, NY. Titled *Works on Paper and of Paper*, the show included lithographs and monotypes, collages using dried plant materials and handmade paper and pulp painting and beautiful handmade papers. The show was on view from October 23 through November 19, 2016. She will also have a solo show at Manhattanville College's Arthur M. Berger Art Gallery, January 24 – March 3, 2017. For further information, contact [tim.ross@mville.edu](mailto:tim.ross@mville.edu)

## Past Prints Available

A limited number of commissioned prints from several past years are available as we had not been at full membership. These can only be sold to current members. If you are interested in our Presentation Prints by Paul Binnie, Audrey Flack or Donald Teskey, please send an inquiry to [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org).



## Upcoming Print Club Events

### Wednesday, February 15, 6 p.m.

Exhibition talk for "Oleg Vassiliev: Metro Series & Selected Works on Paper from the Kolodzei Art Foundation," Harriman Institute, Columbia University, 420 W 118th Street, 12th floor, New York City. The exhibition features linocuts from the late 1950s and early 1960s and selected drawings and collages by prominent Russian-American artist Oleg Vassiliev (1931-2013). The exhibition talk by Natalia Kolodzei will discuss works in this exhibition as well as the history of Russian print making. For those interested in Russian art, this is an ideal place to explore the unknown world of Russian contemporary prints. RSVP: Please email [Kolodzei@kolodzeiart.org](mailto:Kolodzei@kolodzeiart.org)

### Also of interest to Print Club Members:

#### November 2, 2016 – February 26, 2017

"A Curious Hand: The Prints of Henri-Charles Guérard (1846-1897)," 3rd Floor Print Galleries, New

York Public Library, Schwartzman Building, 5th Avenue at 42nd Street, New York City [www.nypl.org](http://www.nypl.org)

#### January 17 – May 31, 2017

"Innovation and Abstraction: Women Artists and Atelier 17," Jane Vorhees Zimmerli Art Museum, Rutgers University, 71 Hamilton Street, New Brunswick, NJ (848) 932-7237 or [www.zimmerlimuseum.rutgers.edu](http://www.zimmerlimuseum.rutgers.edu)

#### January 19 – April 1, 2017

"Idols and Impossible Structures: New Prints 2017/Winter," International Print Center New York, 508 W. 26th Street, 5th Floor, New York, NY (212) 989-5090 or [www.ipcny.org](http://www.ipcny.org)

#### March 27 – April 22, 2017

"Collaged Figures," digital prints by Tim Ross, Blue Mountain Gallery, 530 West 25th Street, Fourth Floor, New York City, opening reception March 30, 6 – 8 p.m. [www.bluemountaingallery.org](http://www.bluemountaingallery.org)

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

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