

# The Print Club of New York Inc

Fall 2018

## President's Greeting

Kim Henrikson

Greetings PCNY Members,

**T**hank you all for being members of the Print Club of New York for the 2018-2019 membership year. We have many exciting events coming this year, and our fall activities are already well underway.

The season started out a bit early on the evening of September 6th with the opening reception of an exhibition on view at Hebrew Union College showcasing the entire history of the Print Club's prints. I was so glad to see those of you who were able to make it out for the celebration. Of special note, we were joined by Faith Ringgold who came by to see her print and spoke with some of the members in attendance. This exhibition will be on display into the spring, so if you have not visited it and wish to go and see all of the Club's prints, it's quite nice and a rare occasion to find them all together. It is also a nice way to show others one of the many accomplishments of the Print Club over these past 26 years.

In addition, the fall schedule includes our Annual Artist's Talk by this year's commissioned artist, Amze Emmons. As of press time, that talk is just about to happen, and I am looking forward to another fascinating evening when we'll be hearing more about the unusual details Amze incorporated into our print. It will be something very new for the Club, and I am eager to learn more.

The last week of October will be Print Week in New York City with the opening of the Fine Art Print Fair. Our members have again been invited to attend as VIP's with passes issued by the IFPDA. Details about getting the

passes will be emailed to everyone the first week of October. We are fortunate to be in the same city as this annual celebration of printmaking, which brings in prints from all manner of artists, both contemporary and historical, from the U.S. and internationally. It is one of my favorite events each year, and I do hope as many of you attend as possible and enjoy your time there.

I look forward to seeing you at our many events, and please do introduce yourself if we have not met. I truly enjoy getting to know the members of the Print Club and the enthusiasm for learning about prints and printmaking that you each bring to the group.



Artist Faith Ringgold with her 2014 Print Club Presentation Print. PHOTO BY LYNN HYMAN BUTLER

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

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## Recent Print Club Events

### Opening of Display of Print Club Archive at the Dr. Bernard Heller Museum, Hebrew Union College

Gillian Greenhill Hannum

**T**he Print Club of New York opened its 2018-19 season with a reception celebrating the display of its archive at the Dr. Bernard Heller Museum at Hebrew Union College-Jewish Institute of Religion in Greenwich Village on Thursday evening, September 6. The museum is the repository of our Club's archive and has put on display for the next 10 months all of our presentation prints. Hung in the gallery on the lower level of



Members of the Print Club Board at the Dr. Bernard Heller Museum. PHOTO COURTESY OF NATALIA KOLODZEI

Print Club of New York. She thanked the Club for existing and said the Dr. Bernard Heller Museum is honored to be the repository of our archive. She notes that the museum often includes prints from our set in traveling exhibitions they send out and recently reframed the works with Plexi instead of glass to facilitate shipping. She noted that the Club's longevity, now more than a quarter of a century, is special cause for celebration.

The exhibit will be on view until June. Members were thrilled that former presentation print artist Faith Ringgold (2014 *Here Come Moses*) was among those who dropped by for the exhibit's opening.

their building on Fourth Street between Broadway and Mercer, the show provides a unique opportunity to view the range and variety of styles and techniques represented by the Club's commissioned prints over the years.

Laura Kruger, curator of the museum, addressed Club members at the reception and said how much she loves print clubs in general, and our club in particular. She noted that print clubs bridge styles and generations and support and encourage the collecting of art. The first such organization she joined, when she and her husband were newly married, was the International Graphic Arts Society. Membership at the time was \$25 a year. Since then, she's been a member of other print clubs but especially cherishes her membership in the



Club Members Viewing the Exhibit. PHOTO BY GILLIAN HANNUM



Museum Curator Laura Kruger (right) Talking with Print Club President Kim Henrikson (left). PHOTO BY NATALIA KOLODZEI

Exhibit of Print Club Work at Hebrew Union College. PHOTO BY GILLIAN HANNUM



## Upcoming Print Club Events

### October 25 – 28, 2018

This year's IFPDA Fine Art Print Fair will again be held in the River Pavilion of the Jacob K. Javits Center; the gala opening will be on Wednesday, October 24. Print Club members will receive a link directly from the IFPDA to request their VIP passes.

### November 9, 2:00 – 4:30 p.m.

Members of the Print Club of New York will be invited to visit the Drawings and Prints Study Room at the Metropolitan Museum of Art. This event will be limited to 25 attendees, so watch for the email announcement and be sure to RSVP.

Also of interest to Print Club members:

### September 16 – November 25, 2018

*E Pluribus Unum: From Many One*, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemprints.org](http://www.contemprints.org).

### September 28 – October 30, 2018

*Absence Makes the Heart Grow Fonder*, LeRoy Neiman Gallery, Columbia University. The show features work by David Altmejd, Dasha Shishkin, Nicola López (all published by the Neiman Center) as well as contemporary work by Chris Ofili and Judy Pfaff. Curated by Cary Hulbert MFA '16. Please email [neimancenter@columbia.edu](mailto:neimancenter@columbia.edu) or call (212) 854-7641.

### October 4 – December 21, 2018

*Edge of Visibility*, curated by Susan Tallman in partnership with *Art in Print*, International Print Center New York, 508 West 26th Street, 5th Floor, New York, NY (212) 989-5090 or [www.icpny.org](http://www.icpny.org).

### October 14 – 20, 2018

*Monothon 2018*, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contemprints.org](http://www.contemprints.org); 20th Anniversary auction and party November 17, Carriage Barn Arts Center, New Canaan, CT.

### October 25 – 27, 2018

*Print Fest*, a three-day fair hosted by IPCNY for MFA and advanced BFA students to exhibit, sell and trade their prints during the IFPDA Print Fair, at International Print Center New York, 508 West 26th Street, 5th Floor, New York, NY (212) 989-5090 or [www.icpny.org](http://www.icpny.org).



Club President Kim Henrikson with Artist Amze Emmons.  
PHOTO BY GILLIAN HANNUM

## Annual Artist's Talk and Unveiling of 2018 Presentation Print

*Gillian Greenhill Hannum*

Print Club of New York members and their guests assembled at the National Arts Club on Thursday evening, September 27, for the unveiling of the Club's 2018 commissioned print. After a meet-and-mingle over wine and cheese, President Kim Henrikson called the meeting to order and welcomed those in attendance. She thanked board member Allison Tolman, who chaired this year's Print Selection Committee but was unable to attend the event, and also board member Deborah Chaney, who has served as point person with the artist this year. Kim mentioned that the committee was seeking something new and original and found it in Amze Emmons, an artist who had been part of our annual Artists' Showcase event in 2012. The print will be shipping out to members the week of October 2; tracking information will be mailed separately. Kim also shared with members that we will again be receiving VIP passes for the annual Fine Art Print Fair, including for the opening on October 24. Instructions for getting the pass will be emailed directly from the IFPDA on October 8. They will no longer be mailing out any passes; members can either print out a "digital pass" or arrange to pick up a pass at the "Will Call" desk at the Javits Center. Kim then invited Deb Chaney to introduce the artist.

Amze Emmons is a tenured professor at Tyler School of Art in Philadelphia. Deb said that she met him about ten years ago through his work with "Printeresting," a blog about printmaking that Amze helped to establish. She noted that Emmons has been a recipient of a coveted McDowell Colony Fellowship and is represented by Dolan-Maxwell Gallery. His work touches on the urban environment and the human condition; it can be biting, whimsical and also hilariously funny. Deb noted that Emmons took advantage of our commission to push himself forward



Levity, the Print Club's 2018 Commissioned Print by Amze Emmons. PHOTO BY DEB CHANEY

technically, creating a piece that is incredibly complex.

The artist came to the podium and explained that he had titled his presentation "Other Systems of Daily Experience." He said that receiving the Print Club's commission was a great honor for him, and creating our print was a lot of fun. He began by explaining his general approach as an artist. He spends a lot of time walking around and noticing things. As he does this, patterns begin to emerge; the world is full of stuff! This stuff can have lots of layers of meaning. He shared the example of the ubiquitous orange traffic cone. It was invented in 1943 and became a symbol of progress in the 1950s and 60s as the Interstate Highway System was being built. Today, these cones tend to represent work unfinished, or they are commandeered for personal use, such as when people try to "reserve" parking spaces on the street with them. He showed a series of images of these cones in the world around us. Emmons noted that he is interested in what he terms "Zones of Hybridity" – spaces where the global flows around the local.

Amze is primarily interested in drawing and printmaking. He said an early influence was the comic books he used to purchase as a kid growing up in a rural area. Part of the allure was the way they were printed. He was also drawn to "info graphics" and cheap, large-scale photos that wrap construction sites, food delivery trucks and the like.

All of this raw material, gathered during his urban wanderings, is taken back to the studio, redrawn, erased, then drawn again. This repetition is important in his process. He noted that his images are collaged from source material that he has wandered through; the work itself often combines processes, such as drawing with *chine collé* elements. Emmons says he wants to create a singularity of place out of a collage of disparate material. As he puts it, he likes to "make the familiar strange."

He showed a couple of examples of pieces that do this. The first is *Weheartourcustomers*. In this piece, he painstakingly recreated the coat hangers with paper covers that came with his dry cleaning. He wondered what the difference was between his work and the screen-printed hanger covers. Another project, *Street Life Flatpack*, uses images

from his Instagram feed of Philly "street junk" as the basis for a series of flat objects that have a sort of "kick stand," as he described it, to stand them up.

Emmons regularly produces and curates projects with other artists; he is interested, in particular, in how multiples move through space. He has written critically about prints and printmaking in a variety of publications.

The print he created for our Club is titled *Levity*. It is a 10-color screen print on Coventry rag paper, printed on both sides of the paper and laser cut. It is the product of 21 months of work and many collaborations. The inspiration came from the notion of hybridity mentioned earlier; he had been thinking about the local and the cosmopolitan. He had recently been to Santiago, Chile and was thinking about aspects of that city that seemed so familiar to him — like Brooklyn or Philadelphia. He was especially taken with how locals there provided the many street dogs with beds and hand-made sweaters. His response was a mingling of wonder and sadness.

He began the process by drawing a series of objects in various media – dogs curled up on their beds, a trash can, a bunch of balloons, bags of trash. Eventually, he drew these objects on 10 Mylar sheets. He took a rubbing from a warehouse floor to provide some texture. A colleague, David Love, worked with him as he mixed his own inks and proofed the print. Once he arrived at the image he wanted, he approached Luther Davis at BRT Print Shop in Brooklyn. He knew they would be willing to work with him, no matter how complex the piece. Sarah Pike of Freefall Laser in Massachusetts was engaged to do the laser cutting; she was trained as a lithographer, and Emmons knew she would be very exacting in her cutting. The artist noted that the laser has to be carefully calibrated; it needs to be able to cut out the shapes but without singeing the paper.

Once the project was printed at BRT, it was shipped to FreeFall; Sarah spent a month doing the laser cutting, then shipped the prints all back to Brooklyn where Amze chose the final prints to sign and number for the edition.

Members asked the artist about the work being colored on both sides. He explained that his use of fluorescent yellow and pink on the back creates a sort of "aura" as the color shows through the image. Another audience member asked about mounting and framing. Amze recommends a white mount (his preference is for bright white, but he said a warm white would also work); the image should be mounted a bit above the backing so that light can get behind it to create the aura effect. Someone else asked why he chose a trash can with balloons tied to it; the artist said because something wonderful is attached to something mundane. Amze was also asked about the "empty" space in the print. He said he really loves line and drawing and also loves paper – this is what drives his compositions. Another audience member asked where the title came from. Emmons explained that his wife is a poet, and he spends a lot of time at poetry readings. This has developed his interest in words and language. He often goes to poetry readings and jots down words. There is always a dialogue going on between what he is reading and what he is making; his titles are generated from the record of words he was thinking about while he was

creating a piece. The source for *Levity* was a poem by a Chilean poet, again circling back to the influence of his time in Santiago.

There being no further questions, members were invited to come up and take a close look at *Levity* – as the artist

## Exhibition Review

### *Expressionism in Print: The Early Works of Richard Haas, 1957-64, The Bruce Museum, Greenwich, CT*

Gillian Greenhill Hannum

From June 23 to October 21, 2018, the Arcade Gallery of the Bruce Museum has been featuring the early work of former Print Club commissioned artist, Richard Haas (b. 1936). The show focuses on the period when Haas was a student, first, in the late 1950s, as an undergraduate at University of Wisconsin – Milwaukee, and then, beginning in 1961, as a graduate student at University of Minnesota. During these early years, the artist was “style jumping,” to use his own term, drawing from a disparate group of influences, including California figure painters, German Expressionists, Abstract Expressionists, the color work of Kenneth Noland and the combines of Robert Rauschenberg. All of this early work is quite different than his later architectural work, such as the Print Club’s 2007 presentation print, *57th Street Looking East*, an etching and aquatint. (Haas had started out as an architecture student before turning to fine art.)

The show opens with a self-portrait done in drypoint in 1965, showing a spectacled and intense-looking young artist. Next is a group of landscapes from the late 1950s, done during his undergraduate years. These are very expressionistic etchings with an energetic use of line.

Moving along the hallway, one next encounters “Figures.” Here the influence of Scandinavian and German artists, such as Edvard Munch, Emil Nolde, Erich Heckel and Max Beckmann, is clearly evident – particularly, in this critic’s view, the influence of the Brücke artists. *Figure and Shore* (1962) is another etching and aquatint, but *Seated Man* and *Approaching Man* (both 1962) are both woodcuts, a medium enthusiastically embraced

pointed out where the color from the back of the print creates an aura on the front. Spirited discussions ensued regarding various approaches to mounting, matting and framing to best show off the unique characteristics of this incredibly innovative print!

by the Dresden-based artists.

At the far end of the gallery are three color woodcuts; *Seated Figure* (1962) is especially powerful. Its surface is covered with expressive marks that are stabilized by large areas of black, gray, two shades of green and a little yellow. Vertical in format, it is flanked by two horizontal compositions of figures in a field – one standing, one running.

Continuing around the gallery in a clockwise direction, one comes to “Portraits,” selections from Haas’ “Famous Heads” series begun in 1962. Like a caricaturist, the artist has managed to convey the essence of each portrait by choosing to focus on one aspect of the sitter’s appearance. These, too, are woodcuts, but by the early 60s, Haas was under the influence of Abstract Expressionism, and responding to the bold brushwork of Franz Kline, the artist painted the portrait images onto his blocks using a Japanese brush. Subjects include Van Gogh, Gauguin, Toulouse-Lautrec, Monet, Rodin, Einstein, Nietzsche and Henry VIII.

Also from 1962 are two abstract works in color – titled *Floating Parts*. These mark a return to etching and aquatint and also show a strong influence from the New York School, in this case more like some of Willem De Kooning’s abstract works of the late 50s.

The final group of prints return to the theme of landscape, but now treated in a very abstract, painterly manner. Several of these are monoprints, though *Winter Landscape* (1964) is a woodcut. These black and white images with simple, calligraphic strokes, again evoke the work of Kline. All works in the show are from the collection of the artist, who has had a long association with the Bruce, and most were printed in editions of one or, in a few cases, editions of two. Clearly, what Haas was interested in was making art, experimenting, developing his technique and style, rather than in producing work for the market. Seeing this very personal work, which the artist has retained for half a century, truly provides new insight into how Richard Haas developed as an artist. An illustrated catalogue with text by Elizabeth D. Smith, Zvi Grunberg Resident Fellow, accompanies the exhibition.

## Message from Stoney Road Press

We are extremely sad to announce the death of our colleague and friend James O'Nolan on July 4th 2018.

James was born in Dublin in 1952 and studied English at University College Dublin. Lecturer at the National College of Art and Design in Dublin for a number of years, he then set up Stoney Road Press with David O'Donoghue. As artistic director he collaborated with David for 17 years building Stoney

Road Press to what it has become. He was widely respected and loved within the arts community throughout Ireland, and the print community internationally.

We will miss his good humour, his dry wit, and the breadth of artistic experience that he brought to every project he undertook.

James wore his skills very lightly and with great modesty. He will be sorely missed by all at Stoney Road Press and everybody that knew him. It's a huge loss.



James O'Nolan (1952-2018). PHOTO COURTESY OF STONEY ROAD PRESS

## Past Presentation Print Artists

Sarah Brayer (2017) had several exhibitions in the U.S. this summer and fall. "Kyoto Skies" was featured at the Ren Brown Collection in Bodega Bay, CA from August 24 to September 30 and featured new luminescent paper works together with some recently rediscovered paintings from 1980-81, the artist's first two years in Japan. On September 6, her five-panel *Oceanic Moon* (2011) became the centerpiece of a show at the Herbert F. Johnson Museum of Cornell University titled "Moon." Owned by the Johnson Museum, this was the first time the mural-sized work has been put on view. It is in its own gallery with special lighting and soundtrack.

## Email contacts for the Print Club of New York:

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## APPLICATION FOR MEMBERSHIP

Name:

Date:

Address:

Phone:

E-mail Address:

Please state briefly why you are interested in joining The Print Club of New York:

How did you learn about the Print Club?

Are you a collector, artist, dealer, curator, art historian, etc.?

Which committees are you interested in joining? Please circle those listed below:

Events Committee, Publications Committee, Membership Committee,  
Print Selection Committee

Membership includes an invitation to all educational events, receiving our quarterly newsletter and our presentation print and an invitation to our annual meeting.

*(Dues for 2018/2019 are \$250.)*

**Send this application for membership in The Print Club of New York Inc. to:**

Membership

c/o Print Club of New York

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NY, NY 10163

[membership@printclubofnewyork.org](mailto:membership@printclubofnewyork.org)

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