

The Print Club of New York Inc

Summer 2022

President's Greeting

Greetings PCNY Members,

As the summer begins, I hope everyone is getting outside to enjoy the warmer weather and participating in the seasonal opportunities that get us outside and moving about in the city. For the Print Club, we finally felt it was the right time to bring our membership together again for events, and so we held the Showcase and Annual Meeting last month at the Society of Illustrators as we have in years past. It was wonderful seeing everyone who joined us for our first in-person event since 2020. While COVID remains an ongoing concern, and we maintain an awareness of it and abide by the precautions required for the venues we visit, it appears to be something that we will be balancing event planning against for the foreseeable future. Bearing that in mind, I am looking forward to holding to our more regular calendar of events and seeing more of you in the coming year.

With another membership year closing, I'd like to commend the board members of the Club for their continued dedication to our mission and contributions to our programming efforts. While this year came with fewer pandemic surprises, the fluctuating nature of its intensity required flexibility and a willingness to continue adapting and changing. I believe we've put our new skills and experience to good use and so have more tools to draw on for the Club's future needs, and so I feel confident that we are on good footing for the coming year.

We have another membership year open for member renewals before the fall arrives when we open up spots for new members to join. I encourage everyone to get their membership renewal forms in sooner rather than later. It helps with planning for the fall and ensures that

you receive announcements about the fall events, including the Annual Artist Talk for the new Presentation Print. It also makes sure the Club has a more complete roster of members for the initial print shipment list rather than waiting for stragglers or creating separate shipments later. So please get those renewals back as soon as you can.

And finally, the Club is about to recognize another milestone anniversary. This year marked the 30th Anniversary of the Print Club of New York. We had wanted to hold an event earlier during this membership year but found ourselves dodging significant COVID outbreaks that required some postponement and schedule shifting. But it is happening; we'll be at the National Arts Club with current and original members who have been invited to join us. My sincerest appreciation to the members of the Anniversary Committee for their patience and thoughtfulness in pulling this event together and making it a celebration to remember.

Best wishes to all,
Kimberly Henrikson



Marcia Bujold, *Cameo*, photogravure.
IMAGE COURTESY OF THE ARTIST

The Print Club of New York, Inc.

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Recent Club Events

Print Club Annual Meeting and Artists' Showcase, May 16, 2022

Gillian Greenhill Hannum

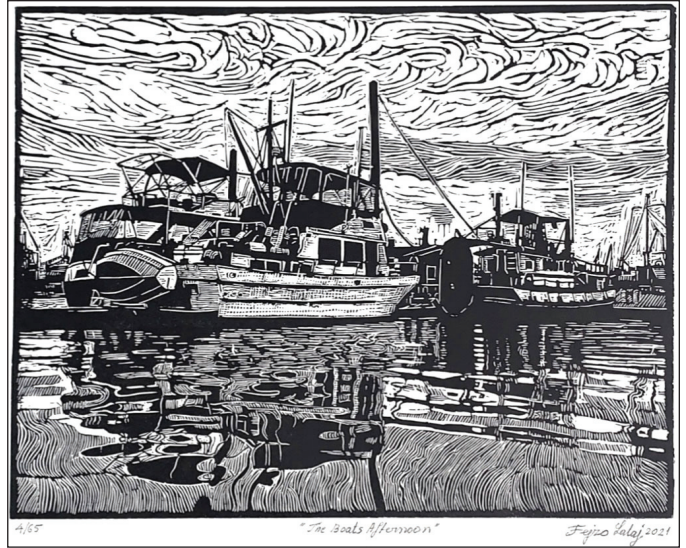
The Print Club of New York hosted its first in-person event since the beginning of Covid in early 2020, and it was wonderful to be together again at The Society of Illustrators! Despite an uptick in Covid cases and a weather forecast that included hail and possible tornadoes, the event attracted a good-size and very enthusiastic audience. After a quarter of an hour of socializing and



Diane Cherr, *Left Hand Jenny*, polymer intaglio with screenprint and *chine collé*. IMAGE COURTESY OF THE ARTIST

enjoying libations and an impressive charcuterie board, President Kim Henrickson began the annual business meeting at 6:15 p.m. She gave a brief history of the Print Club and introduced the Board members from the 2021-22 year, thanking them warmly for their hard work to keep the Club thriving during the pandemic. She reported that the Club's finances remain strong, though we have a few open membership spaces this year. Our 2022 and 2023 commissioned artists have been chosen; the 2022 print is in progress and a contract has been signed for 2023. She then reported on our election. The following members were approved, each with over 96% of the votes cast: Paul Affuso, Stephanie Feingold, Gillian Greenhill Hannum, Newton Paul, Mona Rubin, Allison Tolman and Bonnie Yousuf. Kim reminded Club members of the upcoming 30th Anniversary Party, to be held on June 7 from 6:30 to 8:30 p.m. at the National Arts Club on Gramercy Square. She also shared information about two exhibits. Board member Newton Paul has co-curated a show on the work of artist Charles White (married for a time to former PCNY commissioned artist Elizabeth Catlett) which includes prints by both and many other artists who inspired or were inspired by White. It is on view at Rockland Center for the Arts in West Nyack, NY through June 11. Diane Cherr, one of the evening's Showcase artists, will be featured at the Dr. Bernard Heller Museum at Hebrew Union College/Jewish Institute of Religion (home of the PCNY Archive of prints) in a show titled "Magical Thinking: Superstitions and Other Persistent Notions," on view through December 15. Kim wrapped up the business meeting by calling each of the evening's Showcase artists to the front of the room to present the honoraria; she then turned the podium over to Gillian Greenhill Hannum, Chair of the Showcase Committee.

This year saw the addition of some new members to the committee, including several who have only recently



Fejzo Lalaj, *The Boats Afternoon*, linocut.
IMAGE COURTESY OF THE ARTIST

joined the Club. Gillian extended thanks to Jane Cooper, Kay Deaux, Alex and Marilyn Ehrlich, Sheila Fane, Stephanie Feingold, Suzanne Lesser, Mona Rubin, Caroline Samuels, Chuan Shi, Carol Silberstein, and Bonnie Yousuf. Between December and February, delegations of committee members visited the Center for Contemporary Printmaking in CT, the Guttenberg Arts Center in NJ, and the Art Students League, Manhattan Graphics Center and New York Academy of Art in New York City. Artists were still not coming in person at Robert Blackburn Printmaking Workshop, another regular Showcase stop, so the committee arranged to accept electronic submissions from interested artists there. Between three and eight committee members visited each venue and nominated artists to submit electronic portfolios for the semifinal round. This year, our five artists were chosen from a pool of 19 semifinalists, so it was very competitive. As often works out, the committee managed to select artists with five different studio affiliations who also work in a wide range of print techniques and styles. Artists were then invited to the podium in alphabetical order to give brief presentations.

Marcia Bujold works in a variety of print techniques but specializes in photogravure and produces black and white prints that show her incredible mastery of light effects. Originally from Miami, FL, Marcia earned a BFA in printmaking at Florida State with additional coursework in cinematography. After relocating to New York, she has continued to be active in animation and documentary film making and is currently working on a documentary film about traditional kite makers in China. She is a member of Manhattan Graphics Center, where committee members saw her work, and assists in teaching the copperplate photogravure class. She has had solo shows at Georgia Institute of Technology and Wagner College and has participated in many group shows, including the 1st Print Biennale in India, Manhattan Graphics Center's International Mini Print Exhibition, where she won an honorable mention, and a show at the Society of Illustrators. During her presentation, Bujold explained she

loves photogravure for its rich blacks, wide tonal range and fine texture. She has been working in the medium for about eight years. Her subject matter is comprised of things that mean the most to her — her childhood shell collection and her garden, for example. She showed how macrophotographs of emerging fern fiddleheads in her garden formed the basis for a series of prints. She explained the process of etching the plates, showing all the various steps. She then shared images of a lotus series she had done, followed by a lily pond series — the latter including a series of large 9 x 24 inch prints done in traditional intaglio.

Diane Cherr is a painter and printmaker from New York who now lives in Westchester County. Our committee discovered her work at the Center for Contemporary Printmaking in Norwalk, CT. Her print *Left Hand Jenny* received the “Best in Show” award at the 2021 CCP Members’ Show. Diane received her undergraduate degree in Studio Art, with honors, at Wheaton College in

Upcoming Print Club Events

September 20, 2022 (tentative)

Watch for an email confirmation over the summer for our annual Presentation Print unveiling and Artist Talk at the National Arts Club on Gramercy Square.

October 27-30, 2022

Mark your calendars for the return of the LIVE IFPDA Print Fair, returning to the Jacob Javits Center in the fall of 2022.

Also of interest to Print Club members:

Through June 19, 2022

Andy Warhol: Revelation, Brooklyn Museum, <https://www.brooklynmuseum.org/>.

Through June 26, 2022

The Golden Age of Kabuki Prints, Art Institute of Chicago, <https://www.artic.edu/>.

Through July 31, 2022

Prints from the Brandywine Workshop and Archives: Creative Communities, Special Exhibitions Gallery, Harvard Art Museums, <https://harvardartmuseums.org/>.

Oleg Kudryashov: A Master of Printmaking and Behold: Works from Rutgers Print Collaborative, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, <https://zimmerli.rutgers.edu/>.

Through August 28, 2022

8th Biennial Footprint International Exhibition and Shop Swap: East London Printmakers at CCP, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, <https://contemprints.org>.



Cheryl Hochberg, *Swan Afloat*, color woodcut with inkjet print collage. IMAGE COURTESY OF THE ARTIST

MA and her Master’s in Art and Education at Teachers College, Columbia University, where she served as Graduate Print Studio Teaching Assistant. She has worked as an art educator in a variety of capacities. Diane’s colorful prints are often inspired by stories of women in the Bible and Torah. She has had solo shows at CCP, United Hebrew in New Rochelle, Mamaroneck Artists’ Guild, Jewish Community Center Stamford and the Rosenthal Jewish Community Center in Pleasantville and has participated in numerous group shows. Of particular interest to our members might be her participation in 2018 in the “Faith Ringgold: Ancestors Project II,” invitational group exhibition at Benedict College in Columbia, SC. Diane shared that she was introduced to printmaking her sophomore year in college, but after completing her MA took a hiatus from it due to all the chemicals and turned to other art mediums. About a decade ago, she discovered CCP, and it reignited her passion for printing. *Left Hand Jenny*, a polymer intaglio with screenprint and *chine collé*, is in the exhibition at the Heller Museum; it includes a border depicting the rare 1918 Inverted Jenny stamp along with five pairs of gloves, one of which is for a “lefty.” The artist then showed some photos of her “idea table,” which had gloves, purses, handkerchiefs, dolls and vintage clothing items. Many glove pieces, such as her 2020 *Offerings* series and 2021 *Show of Hands*, were the result; they are brightly colored, flower-like forms. These were silkscreen on monotype. Cherr also makes collagraph monoprints, made using mat board and hole punches under the influence of Howardena Pindell. Some are miniatures two inches square; others are 12 x 12 inch squares. Cherr finished with a piece from 2021, *The Righteous*, done in polymer intaglio with screenprint. It consists of 36 4 x 4 inch squares, each showing a candle. It is all about light, hope and justice. She also sells individual 4-inch candle images.

Cheryl Hochberg was discovered at Guttenberg Arts



Karen Revis, *Cotton: The Fabric of our Lives*, linocut, print, monoprint, silkscreen collage.
IMAGE COURTESY OF THE ARTIST

Center in New Jersey, which the committee visited in mid-December. Hochberg holds a BFA from Tyler School of Art in Philadelphia, with a specialty in printmaking, and a MFA in graphics from University of Wisconsin-Madison. Since the late 90s, she has had numerous solo shows at galleries, on university campuses (including one in 2002 at my graduate alma mater, Penn State University), and at art centers and museums, including the Allentown Art Museum in Pennsylvania and the Henry A. Luce Center for Art and Religion in Washington, DC. She also had a solo exhibit in Oaxaca, Mexico. Her list of invitational and group shows is even longer. Numerous residencies have included Guanlan Original Printmaking Base, Shenzhen, China (2019), the Vermont Studio Center (2017), and Arquetopia in Oaxaca, Mexico (2014), to name just a few. From 1990 to 2018, she was a faculty member in the Department of Art and Art History at Kutztown University in Pennsylvania, serving as department chair for a decade and retiring with emerita status. Cheryl's art is very much about place. She noted that sometimes it is a place where she has a residency, sometimes a place where she has gone to visit friends and sometimes just somewhere she has wanted to go. The underlying theme of her art is the interrelations of humans and nature. All of her projects include a print element, and she uses digital photographs as part of her projects. She spoke to the audience

about five bodies of work. The first was a series of depictions of the Sandhill Crane migration in Nebraska; the next was both large watercolors and prints from her time in Shenzhen, China. She moved to New Jersey in 2019 and has found it very inspiring. She showed a 19-foot installation of the Pulaski Skyway. White storks were a subject that emerged from a 2018 visit to Morocco, and a current series inspired by Wyoming has resulted in 5 x 7 foot watercolors mixed with collage, digital photos and even feathers; she also did color woodcuts of these subjects.

The next artist, Fejzo Lalaj, came to us via the Art Students League. He is an Albanian-American, New York City-based artist who loves to work in black and white and has been a printmaker for some 35 years. His preferred medium is linocut, but he also creates beautiful prints through stone lithography. He holds a professional degree in Topography from his native Albania but has focused on printmaking for a decade now at the League in New York. A proud member of SAGA (Society of American Graphic Artists), Lalaj has participated in many group shows, including those sponsored by SAGA, and international solo and group exhibitions in Albania, Greece, Italy and Kosovo. He is the recipient of several awards for his linocuts in both Albania and New York. Fejzo's wife, Valentina Lalaj, read his presentation as he was concerned that his English might be difficult to understand. Fejzo has been an artist for over 50 years. His early work was portraits and nature studies done in pencil, pen and ink, gouache and the like. He launched into printmaking more than 40 years ago, when he discovered linocuts. For the first 25 years or so, all his prints were made by hand using upcycled materials such as umbrellas, recycled hoses, linoleum cutters, rubber rollers and floor linoleum. Lalaj and his family came to New York in 2002; he loved sketching portraits in Central Park and has made over 18,000 portraits! In 2011, he began his studies at the Art Students League, where he learned lithography. He showed a number of beautiful lithograph portraits as well as linocuts of horse carriages in Central Park. He also showed a series of linocuts of street scenes in Astoria, Queens. A final series he showed was *Boats in the Afternoon* — views of harbors with various types of vessels.

Our final artist, Karen Revis, came to us from the Robert Blackburn Printmaking Workshop. Karen holds a BFA in painting from Pratt Institute. She has been a SIP Fellow at Blackburn and has also done several residencies focusing on papermaking, including one hosted by the Women's Studio Workshop, on whose Board she sat from 2018 to 2021. She has participated in numerous solo and group shows including International Print Center New York's "New Prints" (2018), "Living in America," (2020) and "Mapping Narratives" (2021). Most recently, she has been included in "Contemporary Black Matriarchal Lineage in Printmaking" at Highpoint Center for Printmaking in MN (2021) and Claire Oliver Gallery, New York (2022). She primarily works in silkscreen, linocut and monotype. Revis said she learned a lot about herself putting together this presentation and she took the audience along with her on her journey. Having an opportunity to work with the late master printer Sheila Marbain was the beginning of Karen's love of printmaking. Marbain developed a unique method of working with silkscreen. Revis's



Print Club Artists' Showcase. PHOTO BY GILLIAN HANNUM

early works with her were abstract chromatic studies. After Marbain's passing, she explored monoprint on Plexi with master printer Kathy Caraccio, again exploring color. She went on to experiment with photo lithography and paper lithography, the latter using a photocopy as a "plate," integrating photographs of family members. She also began to make larger works comprised of multiple smaller pieces. Linocuts came next; she continued to use images of family members, and the motif of the rose, a symbol of love, appeared in her work. The killing of George Floyd provided a catalyst, and she did a series of images celebrating proud Black males. Two of these works were selected to be made into large, public posters. Some of her images include messages in Morse code including Jesse Jackson's call and response, "I Am Somebody." She also began a series of bulletproof vests for toddlers inspired by recent shootings of African Americans. Many recent works include several different printing techniques. The *Smoking Gun* series was a response to the shooting of Trayvon Martin, an unarmed African American teenager fatally shot by George Zimmerman in 2012. Revis also had several prints based on Greek life (service fraternities and sororities), an important part of college life for African American students, especially at Historically Black Colleges and Universities (HBCUs). Recent work has been based on cotton and its history of slave labor. Again, the works combine multiple techniques including paper lithography, linocut, collagraph and monotype.

Following their slide presentations, the artists took up positions at tables on the lower level where members and their guests had a chance to look at and to buy their prints. Artists came armed with plastic to wrap the prints so purchasers could get their treasures home safely! It was a very special evening for all who were able to attend. Artists' websites are listed below.

Marcia Bujold <http://marciabujold.com/>

Diane Cherr <https://www.dianecherr.com/>

Cheryl Hochberg www.cherylagulnick.com/

Fejzo Lalaj <https://www.fejzolahaj.com/>

Karen J. Revis <https://www.karenjrevis.com/>

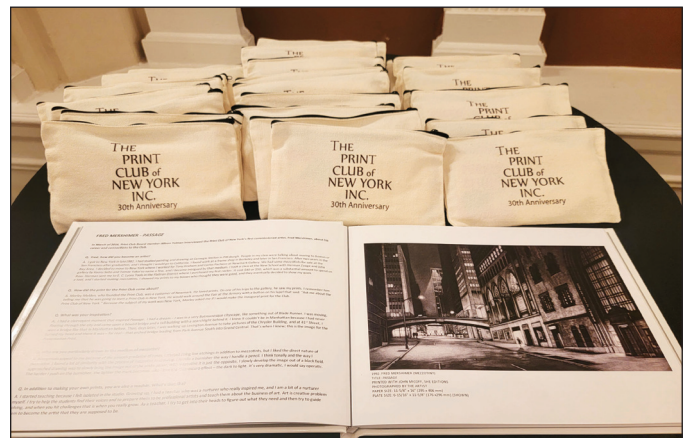


President Kim Henrikson and Artist Fred Mershimer at 30th Anniversary Party. PHOTO BY GILLIAN HANNUM

Print Club Of New York 30th Anniversary Party, June 7, 2022

Gillian Greenhill Hannum

On Tuesday evening, June 7, Print Club members gathered at the National Arts Club to celebrate the 30th anniversary of our organization. More than 60 people attended, including a number of original members from 1991/92 and others who have joined recently. The mood was festive as we enjoyed wine, cheese, crudité's and cookies and caught up on news after the long gap caused by the pandemic. President Kim Henrikson welcomed members and recognized those who were on the organizing committee: Kay Deaux, Gillian Greenhill Hannum, Natalia Kolodzei, Mona Rubin, Harriet Stratis and Allison Tolman. She noted that the committee had come up with a special gift for the evening's attendees — a small "print collectors' kit" containing white gloves, a



30th Anniversary Gifts and 25th Anniversary Book. PHOTO BY NATALIA KOLODZEI

magnifying glass, a tape measure and a small notebook — for use at the next art fair. There are also still some copies left of the book produced for our 25th anniversary; they are available for purchase at \$25.

Kim then introduced artist Fred Mershimmer, who was the Club's first commissioned artist. He produced a beautiful mezzotint entitled *Passage*. Fred explained how Founding President Morley Melden had pursued him for several years at print fairs saying that a club was to be formed and that they would like him to be the inaugural artist; he readily accepted.

The image he created had its roots in a dream he had in which he envisioned a scene in New York with a bridge, tall buildings and light filtering down. As is often the case with dreams, his combined places that are not actually congruent. But not long after, walking on 41st Street, he saw the Pershing Square Bridge outside Grand Central with the New York Public Library in the distance and the light falling just as it had in his dream. *Passage* was the result. Fred was then asked about recent projects and



30th Anniversary Party. PHOTO BY STEPHANIE FEINGOLD

shared that he has just completed his largest mezzotint to date — of Niagara Falls. He had to go to New Hampshire in order to print it. You can see more of Fred's work at <https://www.frederickmershimmer.com/>.

The evening also included a slide show of all the Presentation Prints to date as well as a selection of images of Club events over the years. We will share it with members in the near future. We hope to see you all back in the fall for our Annual Artist's Talk and print unveiling.

Exhibition Reviews

"Variations on a Theme," New York Studio School

Kay Deaux

An exhibit at the New York Studio School (www.nyss.org) from January 31 to March 6, 2022 showcased the continuing creativity of Paul Resika, who did our Club's 2001 presentation print (*Still Boats and Moon*). In this show of work done between 2018 and 2021, Resika presents a series of 15 oil paintings, plus five pencil sketches, that offers a fascinating development of theme and variation and attests to the continuing talent and imagination of this now 93-year old artist. (A concurrent exhibit of Resika's self-portrait paintings and works on paper done over eight decades, which I did not learn about until it was over, was on view at Bookstein Projects on the Upper East Side from January 14 to February 22).

The inspiration for Resika's series, titled *Allegory* (*San Nicola di Bari*), is a panel done by Fra Angelico in 1437 and displayed in the Vatican Museum. An engraving based on this panel done by Giuseppe Camilli and Giuseppe Morghen is part of Resika's private art collection and served as the starting point for his NYSS exhibit. Following the trail chronologically (an order represented in the catalogue but curiously not the basis of the Studio

School display) gives the viewer a wonderful sense of Resika's artistic process, as he begins with the material of Fra Angelico and transforms the images into images that are distinctively his own.

First come the pencil sketches, done in 2018 and 2019, that focus on the basic elements of the original composition — St. Nicholas and his companions, sacks of grain, the seashore, and the nearby boats. Resika then shifts to the canvas with a set of three paintings (*Allegory #1, #2, and #3*), adding primarily pastel colors to what was originally a black and white engraving, eliminating many details, yet still retaining recognizable forms of the original Fra Angelico composition.

With *Allegory #4*, familiar elements of the Resika style begin to appear, as the colors get brighter, and components of the first three variations, such as boats and waves, are now presented as more streamlined geographic forms. This reduction and intensification process continues through to the final painting in the series. Distinctions between brown land and blue sea lessen as the series progresses, then transform into sharp contrasts between red and blue or green and blue, and finally disappear by the final *Allegory #15*. In a few of the later works, recognizable images of men and boats are eliminated completely (see *Allegory #9* and *#13*). In the final *Allegory #15*, a single figure with mitered hat looks out at three basic forms, presumably representing the sun (circle surrounded by halo), a boat (small rectangle) and a wave

(isosceles triangle), all set against an intense Venetian red background.

For those who own or are familiar with the 2001 etching that Paul Resika did for the Club, this exhibit is particularly interesting as it recalls the boat and moon images of *Still Boats and Moon*. But even without that added point of reference, this exhibit was an engaging display of artistic process and innovation that offered much enjoyment to the viewer.

“Charles White: Influences,” Rockland Center for the Arts, West Nyack, NY

Gillian Greenhill Hannum

Kudos to Print Club Board member Newton Paul for his role in the magnificent exhibition *Charles White: Influences*, shown at Rockland Center for the Arts from April 2 – June 11, 2022. The show explored both the influences that shaped White (1918 – 1979) as well as the artists influenced by him. The spacious, well-lit gallery included prints, drawings, paintings, mixed-media pieces as well as some of the books written about White, including a children’s book written by the artist’s son, C. Ian White, titled *Grandpa and the Library: How Charles White Learned to Paint* (2018).

White grew up in Chicago during the period that coincided with the Harlem Renaissance. He was one of a group of artists that also included Eldzier Cortor, who studied under instructor George Neal at the School of the Art Institute of Chicago and formed a group called the Arts Craft Guild, which supported and encouraged African American artists and writers during the 1930s and 40s. White met and became friendly with photographer Gordon Parks during this period when both were living on the South Side. It was also in Chicago that White met and married artist Elizabeth Catlett in 1941; the two moved to New York in 1942 thanks to a Julius Rosenwald Fellowship. They traveled throughout the South, and White was an artist-in-residence for a year at Howard University in 1945. In 1946, they went to Mexico, Catlett having received a Rosenwald Fellowship, and the two studied lithography at the Taller de Gráfica Popular de Mexico; they divorced the same year. After remarrying in 1950, White moved to Los Angeles and taught from 1964 until his death in 1979 at Otis Art Institute (later Otis College of Art and Design).

The first section of the show featured prints by some of White’s early friends and colleagues: Hale Woodruff’s linocut, *Returning Home* (1935), Eldzier Cortor’s etching, *Compositional Study No. III* (1974) and John Biggers’ 1964 linocut *Birmingham...Children of the Morning*. (White and Biggers got to know one another when White was working on a mural for Hampton Institute, where Biggers was a student at the time.) Next came three works by Catlett: *Children with Flowers*, a large color lithograph from 1995, *On the Subway*, an intimate portrait of a commuter done as a black and white litho in 1986, and another portrait, *Francisco*, done as a black and white serigraph in 2006. A

small collection of photographs by Gordon Parks and Leonard Freed followed, including a 1946 portrait of the artist by Parks.

Along the back and wall to the right was work by White. A large color lithograph from 1975, *The Prophet*, shows the shoulders and head of the seer, who gazes up at a floating red rose. Several other lithos hung nearby. *Juba #1* (1960) depicts with great realism and detail the head of an African or African American woman with her hair wrapped in a cloth. *Awaiting His Return* (1945) shows the artist under the influence of Cubism. *Dolar Negro (Black Sorrow)*, a 1946 lithograph, is in the same style, though a beautiful 1935 portrait drawing of Diego Rivera lacks Cubist angularity. White was also an accomplished etcher as *Missouri C* (1965), an etching of a large, middle-aged woman, and *Melinola* (1969) reveal. His 1968 charcoal drawing *Black Hands or I Have a Dream IV* is exquisite in its realism and detail. Several of the artist’s large paintings, and two lithos from his *Wanted Poster* series complete the back wall, which also includes a doorway to a small screening room showing a video from 1976 — *Two Centuries of Black American Art*, in which David Driskell interviews a number of artists, including White. The right wall included several large drawings by White including the very powerful *General Moses (Tubman) and Sojourner* (1954).

The final wall of the exhibition displayed work by artists inspired by Charles White, including Jose Ortiz, Alonzo Adams, Mequitta Ahuja, Alex Fournier, Dionis Ortiz, Kadir Nelson, Kyle Adams and Kerry James Marshall, the latter represented by two prints, a woodblock release print from c. 2000 and a large, futuristic screen print from 2011 titled *Keeping the Culture*. On the short wall by the door was a book about David Hammons’ body prints and a 2017 print from *The New York Times* of his *African-American Flag* (1990). Three vitrines in the center of the room included: in the first, a set of printed notecards of Charles White’s “Strong Women” and the most recent work in the show, Gale Fulton Ross’s 2022 serigraph *Mother Crucifix*, a tribute to all the Black mothers who struggle to bring up their children; in the second, a selection of books about White (others rest on pedestals around the room and can be looked through); and in the last, a 2021-22 set of drawings of faces and hands by Dionis Ortiz using a coffee wash and a gorgeous artist’s proof of a 2021 cyanotype by Jose Ortiz and Shervone Neckles titled *Transcendence: Edge of the End & Beginning*, a riff on Adam and Eve. The show included a single sculpture, *Double Consciousness* by Emmanuel Massillon, a mixed media piece with many nails, which reminded this reviewer of the African Nkisi power figures — objects that could bring physical healing, settle disputes and resolve other human problems. According to the materials accompanying the show, “The sculpture is a carved wood figure cut in half to represent the spirit of blackness and how African-Americans feel split between many different realities as blacks in America. Masks attached to the figure tell of the many different faces adopted in American society to represent the notion of what is considered appropriate behavior or customs for blacks and elevated as a survival tactic of everyday life.” The exhibition as a whole served as testament to the power of Charles White’s artistic vision and influence.

"Faith Ringgold: American People," the New Museum

Gillian Greenhill Hannum

The sheer volume of Faith Ringgold's output was made clear by two concurrent exhibits this spring, one at the New Museum of Contemporary Art and the other at ACA Galleries. The New Museum show, which closed June 5, filled all three floors of gallery space in the museum and included over 50 years of her work as an artist and author as well as exploring her roles as an activist and an educator. The second floor mainly included work from the 1960s and 70s with a few later examples. Two major themes in these pieces are the racial tensions of the era and the struggle for Civil Rights as well as the influence of the rising Feminist movement. Several paintings in oil on canvas or oil on Masonite were identified as *Early Works* and then numbered; these explore identity and race. Her *American People Series*, which gave the exhibition its title, dates from 1963-67. *American People Series #1: Between Friends* (1963) reveals the challenges of an inter-racial friendship between two women; *American People Series #2: For Members Only* (1963) was based on a memory of when a group from the artist's Harlem Sunday School visited Tibbetts Brook Park in Yonkers and were chased away by a group of hostile white men. Probably best known from this series are *American People Series #18: The Flag is Bleeding* (1967) in the collection of the National Gallery of Art and *American People Series #20: Die* (1967) from the Museum of Modern Art.

The *Black Light Series*, oil on canvas paintings done between 1967 and 1969, explores racial and gender divisions, but merged with the artist's interest in color theory and the growing Black Power movement. These works also show a growing interest in African art, especially patterns inspired by Kuba textiles. We see the same Kuba influence in *For the Women's House* (1971), an oil on canvas made in honor of incarcerated women on Rikers Island. Also from 1971 was a cut paper piece, *America Free Again*, and a series of offset lithographs: *Women Free Angela*, *Woman Free Yourself* and *Woman Freedom Now*. These were hung in a small gallery that included glass cases with photographs and documents relating to Ringgold's activism, particularly around more representation for Black and women artists in New York museums.

Two new series were begun in 1972, the *Slave Rape Series* and the *Feminist Series* (1972-73); the latter includes the artist's first textile-based series and shows the influence of Tibetan *tankas* seen by the artist on a visit to Amsterdam's Rijksmuseum that year. There were several mixed media and soft sculpture pieces from 1973, including *Mrs. Jones and Family*, from *Family of Woman Mask Series*; these show a strong influence from African masks. The rise of the Feminist movement in the 1970s privileged work in media mainly utilized by women, including textiles. Especially between the 1970s and 1990s, Ringgold embraced global textile traditions. There were also some textile works and quilts from the 1980s on this floor, including *Echoes of Harlem* (1980), the last collaboration with her mother who died the following year, as well as

several works focusing on the artist's relationship with her body, which continue feminist themes.

The third floor included several works that were done in 2010 and which relate to Ringgold's 2014 commissioned print for our Club. As she had conveyed to our members, these works were a response to her move from Harlem to New Jersey; the *Coming to Jones Road Part 2* series includes works portraying Harriet Tubman, Sojourner Truth and Martin Luther King, Jr. and also shows a continuation of the Tibetan *tanka* influence. In another gallery on this floor were pieces from her *Dah Series*, a made-up name for abstract wall hangings done in 1983. Ringgold was processing the death of her mother and did her first story quilt that year. The *Bitter Nest* series (1988) is the story of a middle-class Harlem family from 1915 to the mid-1950s. There are also several works relating to the artist's popular book, *Tar Beach*. The *American Collection* from 1997 completed the third floor. Here was found a work on loan from the National Museum of Women in the Arts titled *Jo Baker's Bananas: The American Collection #4* — one of several works by Ringgold celebrating the famous performer, Josephine Baker. Another African American performer, Bessie Smith, is honored in *Bessie's Blues: The American Collection #5* with its Warhol-like repetition of her face.

The fourth floor displayed *The French Collection*, twelve story quilts made between 1991 and 1997 inspired by the artist's own visit to France in 1961 with her mother and two daughters. They tell the story of the fictional Willia Marie Simone, a young Black mother living in Paris and writing letters home to her aunt about her desire to be an artist. The series is full of art historical references and portraits of artists from the late 19th and 20th centuries, including Van Gogh, Matisse and Picasso. The large quilts were hung against dark blue walls and were beautifully lit. Nine were executed in 1991, and the final three in 1993, 1994 and 1997. Coming out of the exhibition, all I could think was "How did Ringgold find the time to execute so many large, complex works?" and "We were so lucky that she accepted the Print Club's commission!"

"FAITH RINGGOLD – Art for the People: Prints and Multiples," ACA Galleries

Kay Deaux

On a much smaller scale than the New Museum exhibit, but of particular interest to print collectors, was a Faith Ringgold exhibition at the ACA galleries in Chelsea (March 17–June 17, 2022). More than two dozen prints and multiples, primarily silkscreens printed on paper, canvas, and cloth, were on display at ACA, which has been associated with Faith Ringgold for nearly 30 years. This career-spanning collection of works ranged from political posters done by Ringgold in the 1970s to the very recent *Dancing on George Washington Bridge*, a large and vibrant work on silk with hand-quilted borders.

Throughout her career, Ringgold has shown us spaces of joy in New York City life, with women dancing on

bridges, jazz musicians blowing horns and swaying in song, and families having picnics on tar beaches. But she has never let us forget the history of injustice in the United States, with powerful depictions of letters from the Birmingham Jail and striking contrasts between the accepted histories of freedom, such as the Boston Tea Party and rejection of British tyranny, with the realities of African American history, represented by slave ships, deaths by hanging, and the violence that occurred in the march across Selma's Edmund Pettus Bridge. Her work also brings women to the forefront, as single figures (e.g., *Woman Looking in a Mirror*, a silkscreen completed just this year based on an earlier painting of the same name), but more often in groups, as in the famous historical women in the *Sunflower Quilting Bee at Arles*.

Like the New Museum exhibit, the ACA collection shows Ringgold's proclivity for developing series of works that make repeated use of key images and themes, as exemplified by the sunflower quilts and the jazz players. (Jones Road, which is the topic of Ringgold's 2014 presentation print for PCNY, is another of those key themes.) The vibrant images and accompanying stories of Faith Ringgold have been part of American art for decades, but perhaps only recently have they been given the attention and recognition that they so richly deserve.

"Andy Warhol: A Revelation and Reconsideration," Brooklyn Museum of Art

Maryanne Garbowsky

Man's mark-making is ubiquitous — everywhere and anywhere — on rocks, walls, even on skin. Man's desire to place a mark seems inborn, instinctive. Why? There are many possible answers to this question of why mark-making is so pervasive. Perhaps it declares control, dominance, or maybe it is simply a record. It represents a desire to mark one's place and time in the world, in the firmament — a beginning to our story. Just as a man might see the gods as having importance, or being immortal, perhaps man's marks make a claim to be lasting as well. "Now that I am here," he might think, "let others after me know my existence. My mark justifies my time, my place, my existence."

This may be the impetus behind any art. Through the centuries we have witnessed evidence of man's presence: his recognition of what his world is like, what he is about, and who he is. Let us turn our lens on someone who claimed that all of us would have at least 15 minutes of fame: Andy Warhol. The marks he has left are indelible. Today, 35 years after his untimely death, he is everywhere: in art exhibitions, auction sales, films. Bob Colacello, a writer for *Vanity Fair* and the editor of *Interview* magazine during Warhol's life, concludes his book *Holy Terror: Andy Warhol Close Up* with the Epilogue: Andy is Everywhere. His work and his influence are impossible to escape.

Recently, a film *Chasing Andy Warhol* was reviewed in the *New York Times* Weekend section (April 7, 2022). Also

in May, the renowned auction house Christie's is selling one of Warhol's famous Marilyn Monroe images for an estimated 200 million dollars, the highest price yet realized for a work of art. At the Brooklyn Museum, an exhibition entitled *Revelation* deals with Warhol's art and its relation to religion.

Warhol seems to be everywhere. Perhaps he never left. Although his fifteen minutes of fame have long been up, he is still with us as an artist, a celebrity, an embodiment of Pop Art, and an icon. He is a man of complexities as well as of contrarities. Who would have thought of the artist who screen prints a Jesus Christ with a price tag or of women like the sex goddess Marilyn Monroe being ever-present? Or a man whose lifestyle was beyond the boundaries of his Catholic upbringing being the subject of an exhibition highlighting his religious beliefs? But these are just some of the disparate pieces that make up the questions of his life.

The Brooklyn Museum exhibit *Revelation* attempts to clarify Warhol's religious leanings with work that relates to his Catholic upbringing. It is an interesting, informative show that seeks to understand the balance between the artist's extravagant, outsider life with the boundaries of a strict Catholicism.

The show includes such work as *Crosses* (1981-82), *The Last Supper* (1986), numerous self-portraits, along with such famous celebrity portraits as Marilyn Monroe, Jacqueline Kennedy, and Mona Lisa. It ranges through the artist's life as a child and demonstrates his close relationship to his mother.

When studying the work of Andy Warhol, it is hard not to be sidetracked by the outsize life that he lived. Browsing through any biography, you will find the names of the famous people with whom he associated or whom he knew. He was more than an artist innovator: he was a magnetic force that drew people to him for better or worse. He was, without a doubt, someone that people wanted to know. Starting from a poor background, he first used his talents commercially and then eventually became a figure of modernism, introducing Pop Art to a world hungry for change and "the Shock of the New" — to quote the title of Robert Hughes' insightful book. Pop Art by definition is for the populace, "reachable" for ordinary people who could understand the work. What was depicted were items that were quickly recognizable — Brillo boxes, Campbell soup cans — all products of mass consumerism. By depicting these commonplace household items, Warhol was reducing their importance. These were readily available on any supermarket shelf. Was this deliberate? Was he satirizing our society, its lifestyle and its values?

So, too, with his celebrity portraits. Like the Brillo boxes, they too were part of a consumer culture that people recognized. Their iconic status was thus diminished along with their specialness. Aligning himself with icons like Marilyn and Jacqueline, Warhol depicted himself in the numerous self-portraits done throughout his career. Warhol said I am no-where — "if you want to know all about" me "just look at the surface of my paintings and films and me, and there I am. There's nothing behind it" (Danto 145).

I disagree. There is more behind it, but Warhol has

mastered the art of disguise. He wears a mask that “camouflages” his true feelings. The word “camouflage” suggests a cover or a screen, a filter between the subject and the viewer. Warhol’s work with camouflage, which began in 1986, is a cover-up both literally and metaphorically. Arthur Danto suggests that the artist is trying to hide something, perhaps a secret that is being covered up (145). Warhol uses the actual word camouflage in one of his later self-portraits, extending the idea to include masks. Warhol loved disguise and toyed with it throughout his career.

Currently at the Guggenheim Museum, the work of British artist Gillian Wearing is on exhibit. In *Gillian Wearing: Wearing Masks*, the artist demonstrates “the pleasures of disguise,” proposing that all of us have an “inner life” as well as a “social persona, which tends to be performative, transactional, fake” (Smee). In various masks, she explores these different “faces,” showing that there are both “pleasures and dangers of disguise.”

If we extend this to Warhol’s self-portraits, we can see that there is a similarity. Warhol wears a “fright wig” and stares out at the viewer with an apathetic expression. Reminiscent of his famous Marilyn Monroe silkscreens—of which he did 24—the artist portrays her smiling face over and over again until it becomes “a mask” (Danto 40). Monroe’s life was one of pain and childhood deprivation. Her image, taken from one of her films, covers this darkness with a bright smile. To the artist, Monroe was “Saint Marilyn of the Sorrows” (Danto 40). He presented her like “a saint on a field of gold leaf in a religious icon” (40). But at the same time that he venerates her star quality, he destroys her inaccessibility by making her a consumer product.

His painting of the *Last Supper*, also included in the *Revelation* exhibition, has an interesting origin. Alexander Iolas, the owner of the Milan gallery across the street from the Santa Maria della Grazie church where the famous

Leonardo da Vinci painting is, wanted to generate interest in the masterpiece as well as in his gallery. He selected five artists to do paintings based on the masterpiece (Danto 142). Warhol, one of the five and the only one to comply, applied his technique of multiplication — with changes — to the original. To the artist, “repetition” signified “significance” (143). The work, already available to the public in art postcards and posters, was affordable to them. However, in his *Camouflage Last Supper* there is a deeper meaning. The camouflage or hiddenness in the title may refer to a religious secret at the heart of the scene, for it was here that Christ revealed to his apostles the “truth” of the bread and wine, that they symbolized his “flesh and blood” (145).

Based on this show and its “revelation” of another facet of Warhol’s work, viewers may see that while his work appears to be simplistic or easily accessible, there is more to it, something that this exhibition underscores. *Revelation* ends on June 19th; it is worth seeing not only as a reminder of the artist’s work, but also as an alternate way to read and appreciate the art of Andy Warhol.

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Austin Print Fair

Caroline Samuels

Austin, Texas recently held its annual print fair along with a series of related events at locations around town. PCNY members may wish to note the website for future events, as well as links to exhibiting artists and available works through the PrintEXPO shop: <https://printaustin.org/>. PrintAustin Collective, an artist-led nonprofit, works with local venues and artists to showcase traditional and contemporary approaches in printmaking. This year’s festival was held January 15 through February 15, and offered printmaking-focused experiences along with virtual programming. The main event, a Print Expo held at the Blue Genie Art Bazaar, involved dozens of individual artists, students, community print shops, and galleries displaying affordable works.

The exhibit *Without Limits: Helen Frankenthaler, Abstraction, and the Language of Print* at the Blanton Museum of Art (part of the University of Texas) displayed that artist’s work alongside works from the

museum’s collection by Julie Mehretu, Isabel Pons and Werner Drews (see <https://blantonmuseum.org/rotation/without-limits-helen-frankenthaler-abstraction-and-the-language-of-print/>). An interesting exhibit at Link & Pin, a small gallery, highlighted print works from Turku Printmakers Association in Finland. Juried exhibitions *The Contemporary Print* and *5x5* were also on display. Note that exhibitions, talks, demos and workshops take place around the city, which is quite spread out, so a car or use of a ride service is needed to get around.

A trade portfolio provides an opportunity for artists to participate in a print exchange, while offering collectors the chance to buy new work and support the organization. Prints from the exchange represent a range of techniques from established as well as emerging artists but are all “LP” sized (12 x 12 inches). Current year prints are \$75, with prior years priced at \$30 or \$50; purchase from <https://www.printexpo.org/shop>.

Sign up on the website for news of the next iteration of the festival, which will take place in February 2023.

Fun places to shop inexpensively online and support artist organizations

Caroline Samuels

While many dealers and galleries have websites that make it easy to buy prints online, some collectors are reluctant to do so without seeing the work in person. Here are a few options for affordable contemporary print acquisitions:

Seacourt Print Workshop, Bangor, Northern Ireland. This community print shop benefits from donated prints to help support its operations. Artists across the UK and Ireland share their work, which you can buy for just 5-15 pounds (about \$7-\$20)! Prints are generally 7 7/8 by 7 7/8 inches, with some larger work about 8 x 12 inches, and in editions of 25. The website does not allow you to filter out the ones that have already sold, but that just gives you more to look at and an opportunity to search for unfamiliar artists. <https://www.shop.seacourt-ni.org.uk/miniprint-fundraiser?page=11>.

International Print Exchange, based at the [Green Door Printmaking Studio](#) in Derbyshire, United Kingdom. This site is addictive. There are hundreds of prints to scroll through (and as with Seacourt, you cannot filter out the ones that have already sold). What's fun about shopping for these prints, which are all 30 pounds (about \$40) and 5 1/2 x 5 1/2 inches, is that you can search for a keyword that may be in the title, artist's name, print medium, or the country the artist is from. Artists send 10 prints; eight are shared in a print exchange, Green Door keeps one and one is sold to help fund the project. <https://www.internationalprintexchange.org/>.

Emerald Print Exchange, supported by Whiteaker Printmakers and Print Arts Northwest, exhibits prints in Eugene, OR to raise funds for these non-profit organizations. Artists send 12 prints; 10 are shared in a print

exchange, and the others are sold. They accept 200 printmakers in the order received. All prints are 5 x 7. The fun element here is that the sale is run as a reverse auction — on the first day of sale, generally in early November, all prints are priced at \$95. Every day the price of the prints drops \$3 until the final day when all are \$20. You can view the catalogs of prior years, and while those sales are no longer active, the images are accompanied by contact information for the artists to easily seek out other work of that which appeals to you. Sign up for their mailing list at the contact menu. <https://www.whitprint.com/catalog/empres-2021>.

An annual event that helps support the next generation of printmakers is held by **Normal Editions Workshop** at Illinois State University. Students, alumni and faculty make prints available and high-quality work can be purchased for under \$100. Normal Editions is a non-profit print research facility within the Wonsook Kim School of Art at Illinois State University. The next print sale will be held in the fall. <https://normaleditions.illinoisstate.edu/>.

While not just for prints, the **Rochester Contemporary Art Center's (RoCo) annual 6x6 exhibition** offers anonymous art sales for \$20 — it's only after you purchase that you learn the name of the creator. Anyone can enter work in this exhibition so long as the dimensions are 6 x 6 inches. This event helps the organization to fund its exhibitions, public art, and other programs.

Once the site is up (exhibition dates are June 4 – July 17, 2022) you can filter to only show items still available for sale. You can also select "print" as the medium, but be advised the term as used here incorporates non-original work. Still, it's entertaining to search for work that encompasses every medium imaginable, and which may or may not be by professional artists. <https://roco6x6.org/>.

La Ceiba Gráfica, La Orduña, Coatepec, Mexico

Mary Lee Baranger

At the Print Club's Artists' Showcase on May 17, 2021, I saw Michael Weiss's lithograph *Después del la Lluvia* made at La Ceiba Gráfica near Xalapa. He had a month's residency there in June 2019. I was intrigued, and if the presentation had been in person rather than on Zoom due to Covid, I would have bought the print. You can read his description of his work in the Spring 2021 *Print Club Newsletter*, pages 6-7.

I was thrilled when visiting the home of my sister, Toby Stoumen, in Mexico with a friend, Ruth Tonachel, in March of 2022 to learn that La Ceiba Gráfica is only a 15-minute drive from her house. I bought his lithograph at La Ceiba's gift shop and brought it back to New York as awkward carry-on luggage. It will join my many framed prints from the Print Club.

We had a two-hour tour with founder Per Anderson. He said the center was started in 2005 when he formed an association "Artistas Veracruzanos Baja La Ceiba." Per, of Swedish origin, moved to Mexico in 1970 and was teaching lithography at the Universidad Veracruzana in Xalapa.

Per worked closely with, and sought advice from June Wayne at the Tamarind Lithography Workshop. He started La Ceiba Gráfica with the principle that everything be sourced in Mexico: wood for the furniture, trees for the pulp, and marble slabs instead of limestone, which is not found in Mexico in the quality needed. Marble litho stones are thinner and easier to handle, and produce a good surface.

La Ceiba Gráfica had the good fortune to be granted use of the hacienda at La Orduña. This magnificent building was originally the center of a large sugar plantation



La Ceiba Gráfica, Interior View.
PHOTO BY MARY LEE BARANGER

dating back to the 16th century with up to 80 slaves. It went through various owners and by bankruptcy had passed to the Mexican government's cultural affairs administration.

La Ceiba Gráfica is named for the magnificent tree (species known sometimes as kapok) planted in the 1940s, which fills the main courtyard. It can grow as high as 230 feet. The two-story colonnaded hacienda was renovated about 1910. It has rooms used for printing, paper making and residences for visiting artists. The original bathrooms, kitchen, dining room and two courtyards (including the one in Weiss's print) provide a luxurious setting for creative activity.

A huge barn-like space is devoted to paper making and is a museum of the traditional technique using screen to gather the pulp in sheets. All of the prints made here are printed on the paper, made with many finishes for different purposes. Per said a batch of 1,500 sheets was recently made for children's watercolors at a Waldorf school in Mexico City.

Per Anderson is a printmaker and passionate teacher. Any Print Club member who travels to Xalapa, and then Coatepec and its hamlet of La Orduña, will be received graciously. It is not easy to get to. You need a car to drive a half hour south of Xalapa — which has no airport. It is well worth the effort!



La Ceiba Gráfica, Courtyard. PHOTO BY MARY LEE BARANGER

Picasso Prints

Maryanne Garbowsky

Curious to get a preview of what to expect from this year's Print Fair, scheduled to begin October 27th, 2022 at the Javits Center, I went to the IFPDA site to peruse some of the viewing rooms. Browsing through them, I was struck by how many galleries featured Picasso prints. Perhaps this is not so surprising since Picasso made 2,400 prints during his lengthy career. The artist is a favorite of mine: his facility with line, his inventiveness and creativity, his ability to work in different mediums — made him my choice for a closer look.

However, writing about Picasso is a daunting task. In the world of sports' adventures, it is comparable to climbing Mt. Everest. The more I read about him, his art, his enormous output, the more I was overwhelmed. His life was full and eventful, and his output was prodigious, so I quickly narrowed down my quest, zeroing in on the John Szoke Gallery, a Manhattan-based gallery with a large Picasso inventory. I decided further to focus on the subject of women.

Women were always an important adjunct to Picasso's work, both as an artist and as a man. In fact, the word

adjunct may minimize their impact on his art. Women were essential to him, inspiring him to experiment and extend his boundaries, to take more risks. Frequently, a new love interest warranted a move to a new location and the opening of a new studio.

Picasso was not only adept with his hands, but also with his words, able to make provocative pronouncements about art. For instance, "art is always erotic" or "I don't want to paint any nudes as nudes. I just want to SAY breast SAY feet and belly." These quotes give us insight into the mind and man behind the painting, print, or sculpture. To him the major artistic "motivation" was "the passion of every woman," which we see reflected in his art (Duchting).

The women in his life, whether wife or mistress, became his muses. Picasso, in turn, immortalized them in his work. Thus, we see several images of Marie-Thérèse, her classic features appearing in numerous prints. She was only 17 in June, 1927 when she and Picasso first met. She quickly became his model, and his prints highlight his fascination with her face and body. She is prominently seen in his Vollard series, 100 etchings done between 1930 and 1937 for his art dealer Ambroise Vollard. One in

particular is *Sculptor with Bowl and Crouching Girl* (1933), both figures gazing intently at a bust of Marie-Thérèse.

We learn a lot about the artist's working methods by studying his printmaking. Never trained as a printmaker, he learned from master printers at the ateliers with which he worked. He was an apt student, picking up techniques quickly and adapting them to suit his own purposes and goals. He first tried his hand at etching, a medium he particularly enjoyed. One of his printers, who was also his friend, described his easy style of working. Since he was such a facile draughtsman, he would sit down at lunch or dinner with a small copper plate and an etching needle and draw an image. This "casual" and relaxed style very often relieved the tension of an intense period of painting.

Intrigued by the intaglio process, Picasso was always eager to see the results of his work. He would complete the plate, give it to his printer, who would take it and return the next morning with prints and the plate. Picasso would then rework what he wished to change, taking the plate through various states until it reached the point at which he was satisfied. Picasso eventually got his own small printing press to see results more quickly.

He turned to lithography in the mid-1940s and mastered that method as well, producing "more than 350 lithographs." The linocut came later, in 1955 when he moved to the South of France. This technique proved a challenge since each color in a color linocut needed a new block. Picasso developed an alternative way to do this with only one block — creating the *reductive* method whereby more of the block was removed when a new color was to be added.

In its exhibition "Picasso and His Last Muse Jacqueline Roque," the John Szoke Gallery offers an array of prints featuring this lovely young woman 45 years younger than he. Deeply in love and inspired by her, Picasso created prints in every medium, including etching, lithography, and linocut—all of which are included in the gallery's

exhibition. Her beautiful face and dark, expressive eyes encouraged the artist to create more and more art.

There are *Jacqueline au Mouchoir noir*, Lithograph, 1959, her face shown in profile; *Portrait de Jacqueline*, Linocut, 1959, shown at a 3/4 angle; and *Jacqueline En Mariée, de face*, Aquatint and drypoint, 1961, a full frontal portrait. This last one celebrates Jacqueline as the artist's bride, the wedding having taken place just three weeks before on March 24, 1961. This print was never editioned, with only prints taken from various states. For this one, Picasso used his sugar-lift aquatint, giving the print the feel of a watercolor with its various gray tones.

These prints are certainly worthy of any print collection though they are undoubtedly expensive. According to Christie's, "one...print of *Le Repas Frugal* sold for \$3,062,903 at Christie's in London" in 2012. There are many more beautiful prints to enjoy, whether from this particular gallery or at another that specializes in Picasso prints.

Picasso was never afraid of mistakes or failures when he worked with a plate. Very often, he would "scrape away parts of the old image to create a new one" (Met 266). This resilience, this ability to push beyond distinguishes him, not only as a master of the print medium, but also as a great artist who was never afraid to work past and through obstacles, to explore and invent, to know his medium so well that he was not fearful of the challenges it presented.

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Former Presentation Print Artists

Club member Deborah Shatin reported she enjoyed a small exhibit of **Faith Ringgold's** (PCNY's 2014 commissioned artist) art work (including two soft sculptures) at the Maier Museum of Art at Randolph College in Lynchburg, VA in February. She noted it was interesting that it was at the same time as her exhibition at the New Museum in NYC, with the ACA Gallery lending art work to each.

2016 Presentation Print artist **Judy Pfaff** was featured by the Neuberger Museum of Art in its *The Friends at 50* Artist Talk Series with an in-person and livestreamed lecture on April 7. Her mixed-media work, *1 1/2 Baths: Exposed Brick* (1988) is on view as part of [The Friends at 50: Selections from the Collection](#) exhibition on view in Purchase through July 3.

Member Notes

Renewal letters have been sent out, and they must be received by September 1 in order to seamlessly continue your membership and guarantee timely receipt of the 2022 print. If you are interested in serving on one of our Club's committees for the 2022-23 membership year, please send an email to info@printclubofnewyork.org indicating which committees are of interest (Events, Membership, Print Selection, Publications) and your name will be forwarded to the relevant committee chair.

If you would like to take part in next year's Artists' Showcase Committee, studio visits will take place between December and February. Please send an email to gillianhannum@hotmail.com to indicate your interest.

Artist members, we would like to feature you and your work on our Club's social media feeds! Please send a photo of yourself and an image of one of your artworks (including relevant information) to info@printclubofnewyork.org. Please identify yourself as a PCNY member in the subject line. Also, be sure to let us know of any upcoming exhibitions so that we can share the information with other members.



Marcia Bujold. IMAGE COURTESY OF THE ARTIST.



Diane Cherr.
IMAGE COURTESY OF THE ARTIST.



Karen Revis.
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Cheryl Hochberg. IMAGE COURTESY OF THE ARTIST.



Fejzo Lalaj. IMAGE COURTESY OF THE ARTIST.



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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 2022/2023 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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