

# The Print Club of New York Inc

Spring 2023

## Greetings PCNY Members,

In this issue, we wrap up the 2022-2023 membership year with news of our most recent events, including the Annual Artists' Showcase and a new event, an Art Stroll. The Art Stroll is one of the new member events that the Club will be offering from time to time as a way of bringing Club members together for an interactive activity that provides greater social opportunities, during which members can not only enjoy prints, but also learn more about each other. We found that there was a lot of interest, even from those who could not attend this time, so for those who could not make it, there are future Art Strolls on the horizon!

Another change at the close of this year is that I will be stepping down from my role as President at the end of June. It's a position I have now held for 8 years, during which time I have been incredibly honored to be leading such a respected organization. Eight years is a lengthy period of time to hold the role, but I felt that through the pandemic it was better to maintain consistency while navigating the unusual time we were all facing. As we have come through the worst of it all, I believe this is a good time for change. In the last couple of years, some dynamic and enthusiastic Board members have joined the group and have already brought fresh ideas and events to the Print Club and its members. I look forward to seeing more of these new approaches in the coming years.

I want to make sure to recognize the Print Club of New York's Board, who have been working in various Board roles and on committees to make all of the amazing things that the Print Club provides happen. They have my sincerest appreciation for the many hours they have given, the email correspondence, the Zoom calls, and so much

more. Their dedication to the Club's mission has been inspiring and has maintained the Club's interactions with world-recognized artists and institutions in support of our programs and offerings, always striving to keep them at the highest levels.

Before I close, I send out a reminder that one of our Board goals is to grow our membership numbers to reach the full 200 membership seats again. The last year for which the Print Club had a full roster was immediately before the pandemic. While we have returned to our more regular operations, not all members have returned with us, and I ask you to consider recommending us to a friend or colleague; consider inviting someone as a guest to one of the Club's upcoming events or giving someone a gift membership. This is a tremendous organization, and well worth sharing with more members of our broader communities.

Best wishes to you all,  
Kimberly Henrikson



Taller Boricua Gallery, 1680 Lexington Avenue, New York.  
PHOTO BY KIMBERLY HENRIKSON

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

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## Recent Print Club Events

**PCNY visits Taller Boricua for *Sin Frontera: Cuban Contemporary Engraving***

### *Newton Paul*

On February 23, 2023, PCNY members had the opportunity to experience a private tour at the Taller Boricua with co-curator Nitza Tufiño and artist Bernardo Navarro. The exhibition, focused on Cuban Contemporary Engraving, was titled *Sin Frontera*. There were 70 Cuban printmakers participating in this



"Sin Frontera" exhibition at Taller Boricua. PHOTO BY KIMBERLY HENRIKSON

exhibition. Many of the artists began creating prints from the 1940s to the present day. One of the eldest printmakers was Alfredo Sosabravo, who was a member of the Asociación de Grabadores de Cuba ([Association of Engravers of Cuba] also known as "AGC"). The AGC reinvigorated printmaking in Cuba from 1949 to 1968. The impact led to peer printmakers like Ángel Ramírez mentoring, developing, and collaborating with the enigmatic artist Belkis Ayon. Another artist, Eduardo "Choco" Roca, who was inspired by members of the AGC, won the prestigious National Prize of Plastic Arts in 2017. When a 12-year-old, Yamilys Brito met and was awarded by the only founding female member of the AGC, Ana Rosa Gutierrez; she knew printmaking was her destiny. Yamilys Brito became the first female Director of the Taller Experimental de Grafica [TEG] (Havana) in September 2016. The TEG was founded in 1962.

The impact of printmaking has been in the bloodline of the island since the 1800s when the medium was used to label Cuban cigar boxes and cigars. The creativity in the exhibition was observed through prints that speak to political issues, consumerism, family, labor, spirituality, and many other layers of society.

In many instances, whether music, visual and performance arts, education, politics, and other topics, you are guaranteed to have some level of debate on the history and/or current events of Cuba. Nitza and Bernardo exchanged a few energetic viewpoints and continued the



Print Club members viewing "Borderless" exhibit at Taller Boricua. PHOTO BY KIMBERLY HENRIKSON

tour as if nothing happened. This is the beauty that Cuba provides; you can debate and be heard, even if there is no agreement or resolution to such complicated matters.

Nitza and Bernardo shared the difficulties faced with getting the art exported from Cuba to New York. The prints were also available for purchase.

PCNY members expressed appreciation for having access to the exhibition, learning about the existence of the Taller Boricua, and meeting Nitza and Bernardo. Nitza also shared her experiences of growing up with artists Rafael

Tufiño (her father), Frida Kahlo, Diego Rivera, and other historical figures in Puerto Rico, Mexico, and the Dominican Republic.

The personal joy for myself was seeing new creations from artists I have gotten to know since 2015. I can see the progress made technically and visually since I met them at the Taller Experimental de Grafica.

If you would like to read more about the exhibition and the artists, please visit

<https://tallerboricua.org/>. For a short video featuring Nitza Tufiño, see <https://www.youtube.com/watch?app=desktop&v=KYGzTeeaAaE&feature=youtu.be>.



Nitza Tufiño, exhibition co-curator and co-founder of Taller Boricua, with Club members. PHOTO BY KIMBERLY HENRIKSON

## Chelsea Art Stroll

*Gillian Greenhill Hannum*

May 6th dawned sunny and bright, an auspicious sign after days of chilly rain. At 11 a.m., a group of about 20 Print Club members and their guests gathered at Heller Gallery at 303 Tenth Avenue to begin our Chelsea Art Stroll. Organized by Board members Caroline Samuels and Suzanne Lesser, the walk took



us to four fabulous galleries over the course of two hours, all within a couple of blocks of one another.

We were warmly welcomed by Doug Heller, one of the founders of Heller Gallery, which was established in 1973 and has existed at seven locations in Manhattan and one in Palm Beach over the years. From the beginning, the gallery focused on glass. Doug kindly told our group a little about each of the artists whose work was on view. Featured at the front was *Air Craft*, their first solo show of work by Matthew Szösz, who holds a M.F.A. in Glass from the Rhode Island School of Design. The featured work is part of his "Inflatables" series, low-tension structures made at high temperatures using fused glass and compressed air. The artist focuses on process rather than product, and his performance-based experiments push traditional boundaries.

Nearby were several pieces by German artist Anja Ispording, who uses a lost-wax technique to cast intricate pieces in glass. Tobias Möhl, from Denmark, creates pure, simple, modernist forms. Mel Douglas of Australia was represented by both works on paper and shaped glass in a Minimalist style, using glass as a material for drawing. Amber Cowan, who holds a M.F.A. from Temple University's Tyler School of Art, could not afford good quality glass when she was a graduate student so began to collect items from thrift shops which she transforms, utilizing some pieces "as is" and melting others down to create her own glass forms.

Also on display in the front room of the gallery was the only non-glass art on display, a series of vessels in turned wood by Georgia artist Philip Moulthrop, one of a family



Print Club members enjoying Chelsea Art Stroll. IMAGE COURTESY OF GILLIAN HANNUM

of artists working in wood for three generations who have been represented by Heller Gallery.

Next, we were introduced to the work of a Czech couple, Stanislav Libenský and Jaroslava Brychtová. Their work is the result of a collaboration that lasted more than 50 years (Libenský passed away in 2002); they helped to define cast glass sculpture in the 20th Century, making both bold, geometric pieces and also more spiritual figurative work. They were early influences on Dale Chihuly, who brought them to teach workshops at his Pilchuk Glass School.

The back room featured work by legendary Italian artist Lino Tagliapietra, who became a master glass blower on the island of Murano at the age of 21. His pieces, mod-

## Upcoming Print Club Events

**Wednesday, September 27, 6:30 – 8:30 pm**

Save the date for the Print Club of New York's annual Presentation Print unveiling, to be held at the National Arts Club on Gramercy Square.

**Also of interest to Print Club members:**

**Thursday, June 15th, 5 - 8 pm**

Lower East Side Printshop Annual Benefit Print Sale, featuring artwork from recent collaborations with Jeffrey Gibson, Derrick Adams, Jane Kent, Nicolas Party, and others. Art work will also be available at [www.printshop.org](http://www.printshop.org) beginning on June 16.

**Through July 15, 2023**

*Rodrigo Valenzuela: Workforce*, The Print Center, 1614 Latimer Street, Philadelphia, PA 19103. For details see <https://printcenter.org/>.

**June 4 – August 20, 2023**

*14th Biennial International Miniature Print Exhibition*, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT; opening reception is Sunday afternoon, June 4, from 2:00 to 4:00 p.m. For more information see <https://contemprints.org>.

**October 15 – November 11, 2023**

The Center for Contemporary Printmaking's popular Monothon will hold printing sessions between October 15th and 21st, with a special "Youth Monothon" on October 22. The auction and party will be on November 11. For more information, go to <https://contemprints.org>.



Doug Heller discussing the work of Anthony Amoako-Attah. PHOTO BY GILLIAN HANNUM

ern in form, feature the traditional multi-colored technique of his native Venice, but utilized in fresh, new ways — an approach to glass that he brought to America and other countries around the world. He is considered by many to be the world's greatest glass blower.

On the back wall was something special for print lovers — four pieces by Anthony Amoako-Attah that are screen-printed, kiln-formed glass. These textile-like pieces involve the artist screen printing with colored powders on plates of glass, which he then heats and shapes; they are inspired by the Kente cloth of the artist's native Ghana. A YouTube video is available to learn more about him: [https://www.youtube.com/watch?v=zHw-lsIK\\_ac](https://www.youtube.com/watch?v=zHw-lsIK_ac).

Our group's second stop was Hollis Taggart Gallery at 521 West 26th Street. On the second floor of the two-floor gallery was an exhibition titled *From Provincial Status to International Prominence: American Art of the 1950s*. It was during this decade that American art, in particular Abstract Expressionism, took the world by storm. The show included both oil paintings on canvas and Masonite as well as some works on paper by both "big name" artists of the period and those who are not well known. This is in line with the gallery's mission, which includes bringing under-appreciated artists forward. Among the highlights was a 1959 oil on canvas by William Baziotis titled *Night Mist*, the highest priced work in the show at \$350,000. A graphite drawing by Willem de Kooning of *Woman II* (1952) was \$165,000. The Print Club's 2013 Presentation Print artist Audrey Flack was represented by a still life, *Candela* (1953), showing the influence of Abstract Expressionism on her — something she discussed in her artist talk for our Club (see the Fall 2013 *Print Club Newsletter*).

Seeing work by less well-known artists hanging side-by-side with the "big names" deepened our understanding of the movement and provided an introduction to a

number of artists worth knowing about. This reviewer was especially drawn to the airy fluidity of Leon Berkowitz's *Inscapes of Land, Sea and Sky No. 3 Spain* (1954-55) and Norman Carton's shimmering *Untitled #719* (c. 1955).

On the third floor, the gallery was showcasing figurative contemporary work, mostly by emerging artists, in an exhibition titled *Reminisce*, featuring work by Paul Anagnostopoulos, Jonni Cheatwood, Katie Hector, Justine Otto, and Adrienne Elise Tarver. This show of recent work explores ways of expressing identity, rethinking the tradition of portraiture.

The next stop was Marlborough Gallery, a block away at 545 West 24th Street. We were here to see *Red Grooms: Ninth Street Women meet The Irascibles*. What an amazing show — all new work done in the past few years by the 85 year-old artist! Born in 1937 in Nashville, Grooms came to New York in the 1950s and was on the cutting edge of art movements like Happenings and Installation Art. The second floor gallery features paintings of artists who were friends and associates of Grooms at that time, such as Alex Katz, George Segal, Barnett Newman, Helen Frankenthaler, and Lee Krasner. There was Arshile Gorky with his ubiquitous cigarette and Willem de Kooning riding a bicycle with one of his "Women" on the handlebars. The centerpiece, *Ninth Street Women Meet the Irascibles*, is based on the famous 1951 photo by Nina Leen in *LIFE* magazine of the artists who, in 1950, signed a letter to the president of the Metropolitan Museum of Art protesting the juried exhibition *American Painting Today – 1950*. While



Red Grooms monotypes at Marlborough Gallery. PHOTO BY GILLIAN HANNUM

several women signed the original letter, Hedda Sterne was the only woman included in the famous photo. Grooms rectifies this macho depiction of the New York School by adding in the leading women of the movement, inspired by Mary Gabriel's 2018 book, *Ninth Street Women*. Thus, Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler find themselves in Grooms' depiction.

The third-floor space continues the theme with a selection of monotypes dating from 2020 and 2021. There are portraits of Betty Parsons, Hedde Sterne, Alma Thomas, Grace Hartigan, and Elaine de Kooning as well as several scenes of the Cedar Bar, locus of many interactions among New York School artists, a triple portrait, *Joan, Helen,*



*Grace III, Ruth and Pollock Sitting on Stairs III, and The Irascibles II*, which includes the women.

The final gallery on the tour was Yossi Milo at 245 Tenth Avenue. Here we caught the final day of a solo show of the work of German photographer Markus Brunetti. The two rooms of the gallery were filled with huge digital photographs of cathedrals, synagogues and mosques, among them Santa Maria Novella in Florence, Santa Maria dei Miracoli in Venice, Lincoln Cathedral and King's College Chapel at Cambridge, both in England, and the Mezquita in Cordoba, Spain. Since 2005, Brunetti has been traveling around Europe living in a "RV" and photographing these religious structures. He takes 3,000 to 5,000 images of each then digitally stitches them together to create his highly detailed prints. These go far beyond traditional photography and eliminate the illusory effects created by a lens. The detail and overall effect is remarkable.

Our group was grateful for the warm welcome given to us at each gallery. We finished just before 1 p.m., and those who could linger into the afternoon headed off for conversation over drinks or lunch at The Hawthorne. All agreed that it was a wonderful event and look forward to future gallery walks.

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<https://www.hollistaggart.com/>  
<https://www.marlboroughnewyork.com/>  
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2023 Print Club of New York Showcase Artists.  
PHOTO BY GILLIAN HANNUM

## Print Club Annual Meeting and Artists' Showcase

*Gillian Greenhill Hannum*

On Monday evening, May 15, Print Club members and their guests gathered at the Society of Illustrators on East 63rd Street for the Club's annual meeting and Showcase event. Attendees were welcomed, and the Society had provided a wonderful spread of appetizers and beverages.



Dana Bell. PHOTO BY GILLIAN HANNUM

At 6:10 p.m., President Kimberly Henrikson called the meeting to order; she thanked members of the Print Club's Board and asked them to stand. She explained that the Board meets five to six times a year and oversees the organization's programs and finances. Regarding the finances, she noted that the current bank balance stands at \$33,585, which is in line with previous years, but we continue to keep an eye on the incoming revenue numbers as they are impacted by our membership numbers. The balance of our finances depends on maintaining high levels of membership at or close to the 200-member maximum. This year, the Club had 169 members on its roster. One of our Board goals is to grow our membership numbers to reach the full 200 membership seats again. This is a tremendous organization, and well worth sharing with more members of our broader communities. Renewal notices will be going out to everyone, and Kim said she hopes to see everyone on the membership roster again next year.

Moving on to the Club's Print Selection Committee, under the leadership of Allison Tolman, Kim noted that the group continues to bring the Club outstanding artists for our annual print. She reported that next year's artist is on schedule to deliver our 2023 print. They will be joining us in the fall to share it with the membership on September 27th at the National Arts Club for the Annual Artist's Talk. Additionally, the Club has secured our 2024 Presentation Print artist, having received a signed contract, so we are well-positioned for our next membership year as we close out this one.

Kim then moved to the election of Board members for 2023-24. She asked whether there were additional nominations from the floor. There being none, she reported the results of the proxy voting, which resulted in the election of the following Board members for a two-year term with 97% of the votes cast: Kay Deaux, Kimberly Henrikson, Natalia Kolodzei, Suzanne Lesser, Caroline Samuels, and Harriet Stratis.

As she closed the Annual Meeting portion of the eve-





Shirley Bernstein. PHOTO BY GILLIAN HANNUM

ning, Kim announced that she would be stepping down as President as of July 1. She has served for eight years, which is longer than she had anticipated, but she felt that she should see the organization through the pandemic. Having now come through the worst of it, she feels that this is the right time for a change in leadership. She will be remaining on the Board and expressed how grateful she was to have had this opportunity to lead our organization.

Gillian Greenhill Hannum, Chair of the Showcase Committee, was then invited to the podium. She thanked Kim for her service as President and invited members to join in an ovation. Gillian said that this year saw the addition of some new members to the Showcase Committee, including several who have only recently joined our club. She extended thanks to Kay Deaux, Alex and Marilyn Ehrlich, Sheila Fane, Stephanie Feingold, Maryanne Garbowsky, Suzanne Lesser, Karen Revis, Mona Rubin, Caroline Samuels, Chuan Shi, Margaret Simons, and Bonnie Yousuf for serving this year. During January 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 Graphic Center, and the Robert Blackburn Printmaking Workshop in New York City. Between three and eight committee members visited each venue and nominated artists to submit electronic portfolios for the semifinal round. This year, the five artists were chosen from a pool of 18 semifinalists. Competition was intense, and it took several rounds of voting to get to that final five. The committee was pleased to present to the Club artists from four of the venues visited, who also work in a range of print techniques and styles. Artists were introduced in alphabetical order.

Dana Bell was among the artists whose work the committee saw this year at the Robert Blackburn Printmaking Workshop. She holds a B.F.A. from Wayne State University and a M.F.A. from the Maine College of Art. She has had solo shows in New York, Chicago, Birmingham, MI, Bratislava, Slovakia, and Prague, Czech Republic, and has participated in numerous group shows. She is also a performance artist. Among her awards are a 2023 Manhattan Graphic Center scholarship, a 2020 Fat Cat Lab residency, a 2013 NYFA Fellowship in Choreography, and a 2013 New York City Artist's Fellowship. Committee members were drawn to her unique printmaking practice that focuses on debossed relief prints. Dana noted that she only began printmaking last year; she primarily works as a painter. She uses "found photos" as a starting point. She is especially interested in human interaction and gestures, and her work is primarily figurative. She showed a painting that was based on a Farm Security Administration photograph that appeared in *LIFE* magazine. As it turns out, the photo is also in the Museum of Modern Art, where Bell works in the photo collection. Her paintings tend to be quite large, but in recent years, she wanted to work more three-



Kathleen De Meo. PHOTO BY GILLIAN HANNUM





Ann Link. PHOTO BY GILLIAN HANNUM

dimensionally. She started to make low-relief ceramic tiles; this was a precursor to her debossed prints. At a maker space in the Village, the Fat Cat Fab Lab, she was able to experiment with a vacuum thermoformer and a laser cutter. These eventually led her to her current work creating monochrome debossed prints using “plates” made from mat board, which she has been making since 2022. It was interesting to see the evolution of her work and the relationships between works in various media.

Committee members identified Shirley Bernstein as a Showcase candidate at Connecticut’s Center for Contemporary Printmaking in Norwalk. Shirley was born in Philadelphia and holds a B.F.A. from University of the Arts (formerly Philadelphia College of Art) and a M.F.A. from Indiana University; she majored in printmaking and minored in painting and drawing. She has an extensive exhibition record, and her work is in the collections of the Pacific Rim International Print Collection, The Newport Museum, the Library of Congress, the National Museum of Women in the Arts, Slater Museum, the Newark Library, and numerous college and university museums and corporate and private collections. She also has an extensive teaching résumé, including Quinebaug Valley Community College, from which she retired in 2013. She has also taught at the University of Connecticut, Eastern Connecticut State University, Cooper Union, Indiana University, and the Fashion Institute of Technology, among others. She is a founding member of the Printmakers Network of Southern New England and has been in eight print portfolios, as well as a book of poetry and prints, with the group. She is also a member of the Society of American Graphic Artists, the Los Angeles

Printmakers Society, the Boston Printmakers, and the Wood Engraver’s Society and is a recipient of numerous prizes and awards for her art. For her presentation, Shirley created a video that allowed members to see her home studio and her process, which focuses on reduction woodcuts, also known as “suicide printing” as one cannot go back and edit as one moves through the creative process. A single block is used for all colors in the final print, with the artist removing material between the printing of each color. Her current work focuses on landscape, especially the sky, which was a subject she discovered after her move to Connecticut, though she provided examples of earlier work focused on the figure. Members were able to follow along through all the steps used in creating a recent reduction woodcut. She also showed how she uses oil pastels in some of her work.

Kathleen DeMeo was also discovered at CCP. DeMeo is a printmaker, painter, and mixed media artist whose work has been exhibited in respected exhibitions including the Center for Contemporary Printmaking’s FOOTPRINT International, Connecticut Women Artists’ national juried exhibition, the Connecticut Academy of Fine Arts’ annual exhibition, and more than a dozen juried shows annually for the past ten years. Solo shows in the past few years include Lyme Public Library, Keyes Gallery in Stony Creek, CT, and Christopher Martins in New Haven, CT. Kathleen holds a B.F.A. in graphic design from the University of Connecticut and has studied printmaking at Creative Arts Workshop in New Haven for over 25 years.



Clementine Martinez. PHOTO BY GILLIAN HANNUM





Sales floor at the 2023 Artists' Showcase. PHOTO BY GILLIAN HANNUM

She serves on an arts nonprofit board of directors, is an active member of several art associations, and monitors the printmaking studio at Lyme Academy of Fine Arts in Old Lyme, CT, where she resides. Her monotypes have merited several "best in show" prizes among other awards. Unlike Shirley, Kathleen does not own a press. She took one printmaking class in college and then did not print again until the 1990s when she took to the monotype process utilizing the smooth surface of Plexiglas as a plate. While the monotype process yields unique works, she creates monoprints in series, making prints using leaves, circular shapes, rectangles, and squares, among others. She mixes in transparency with her inks and uses masking tape to mask out various areas. Images go through the press up to a dozen times. She also plays with monochromatic abstractions, many of these evoking landscapes. These show the painterly brushwork involved, and each is a surprise. You never completely "control" the process. DeMeo said she is now best known for her "landscape" work, which involves cutting out stencils and creating texture through the way she rolls up the ink. She noted that she lives in the Old Lyme area of Connecticut, birthplace of American Impressionism, and is being inspired by that same landscape today. She participated in the last two Monothons at CCP and mainly focuses on the monotype process, though she has also done a few collagraphs.

The committee saw Ann Link's work at Manhattan Graphic Center. She holds a B.S. in Design from the Cincinnati School of Design, a B.S. in Psychology from Ohio State, and a M.Ed. in Education from University of Cincinnati School of Education. Her 2020 exhibition at

Manhattan Graphics was titled *Transformation* and focused on industrial sites along the Gowanus Canal. She spent the early years of her life in the rust belt states of Michigan, Pennsylvania, and Ohio and witnessed firsthand the industrial decline and environmental degradation in those areas. Post-industrial areas continue to fascinate her, and she has been inspired by the old and new structures along the Gowanus Canal close to where she lives in Brooklyn. She began her presentation by providing a history of the canal from its origins as a home to the Lenape people to its industrialization in the 19th and 20th centuries, and then its decline and recent efforts to restore it. Her prints, done in silkscreen, are based on photographs she takes in the area on her phone. Her interest in these prints is capturing the shapes and patterns and the decline and weathering of the structures as they are continually repurposed, whether for reuse or as a canvas for graffiti. She shared details about some of the structures in her prints, such as the grain terminal at Henry Street Basin and the historic S.W. Bowne Grain Storehouse at Smith and Bay Streets, which was built in 1886. Ann's process starts with her iPhone photos. She separates each photo into color layers on Photoshop. The colors are separated to create film positives, which are then used to create the stencils for the screen for printing. The screen-exposing process was shown with images from the Squeegee & Ink website ([www.squeegeeandink.co.uk](http://www.squeegeeandink.co.uk)). For each color, a screen is coated with a light-sensitive photo emulsion. A film positive for that layer is placed between the screen and the light source, and then the screen is exposed to light. The photo emulsion in the clear



areas exposed to light hardens on the screen, while the opaque areas protected by the film positive do not expose, allowing the emulsion to be washed out afterwards. These are the areas of the screen that will allow the ink to pass through onto the paper. It is at this point in the process when she chooses colors of ink for each layer in her prints, which may be different from the photos. By using this printmaking process, it's possible to transfer very detailed images from a photo into a screen. She finished her presentation by showing how she chooses her colors and how those choices affect the final image.

Clementine Martinez came to us via the Art Students League. She has an A.F.A. in Illustration from the Delaware College of Art and Design, a B.F.A. in Communication Design and Illustration from Pratt, and since 2018 has been taking printmaking classes at Art Students League here in New York. She has exhibited at Art Students League, the Delaware College of Art and Design, and the Affordable Art Fair. Her interest in public art has led her to participate in several public art projects, including at Columbus Circle subway station, Roosevelt Island, and Hudson Square BID. A freelance illustrator since 2014, she has illustrated children's books for the Thyroid, Head and Neck Cancer Foundation, a children's coloring book for the Healing Arts at Montefiore Hospital, and created puppet designs for WUF World among other projects. As a printmaker primarily working in stone lithography, she explores the relationships between human beings, culture, and the natural world. Transition, evolution, and devolution are ongoing themes.

Clementine shared that she began making prints as a child. She had originally planned to become a zoologist, but changed her major to art. She studied silkscreen and lithography at Pratt Institute, alongside her major in illustration. She then continued her studies in printmaking with Tomomi Ono and Michael Pellettieri at the League. She has been drawn to themes of monsters, music, and folklore. She is also interested in how animals and humans interact. She, too, begins her process with photographs she takes. Influenced by a book about evolution, she began creating her own mythical creatures. Initially, she worked in black and white lithography; then she began to hand color her prints with watercolor; more recently, she works in pochoir.

Following the artists' presentations, they moved to the lower level where each had a table displaying work that was available for members to purchase from them. Many in attendance said how much they enjoyed this year's Showcase, and they were especially grateful for the way each artist shared information about her artistic process.

If you'd like to join the Showcase committee for 2024, email Gillian at [gillianhannum@hotmail.com](mailto:gillianhannum@hotmail.com). Please include Print Club Showcase Committee in the subject line.

[www.danabell.com](http://www.danabell.com)

[www.Shirleybernstein.com](http://www.Shirleybernstein.com)

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## Exhibition Review

### The Natural World of Artist Margaret Peot

Maryanne Garbowsky

Unfortunately, by the time you read this review, the exhibition of artist Margaret Peot will have ended. However, for 3 months --from February 7th until May 14th -- her impressive black and white woodcut prints were on display at the Reeves-Reed Arboretum in Summit, New Jersey. The show, entitled *Imaginature: Children's Book Art*, was the appropriate venue for the artist who readily admits that her "inspiration comes from the natural world." The exhibition showcased this love of nature with images alive with creatures that inhabit the natural world: birds, butterflies, otters, raccoons, and other critters who fire her fertile imagination. Growing up in rural Ohio, Peot inherited her love of art and scientific inquisitiveness from her family, finding that nature "is a well of inspiration that is always full."

The artist enjoys searching for new answers and exploring alternative possibilities. Since she enjoys a "narrative" thread, she likes to "invent little stories" as she begins to carve. She imagines questions like "What would a creation of the world myth be like to birds?" Her answer is a beautiful woodcut entitled *The Creation of the Universe According to Birds* (2008). In *Cosmology*, we see the universe in a petri dish, a close-up look at life "becom-

ing." In *How the Light Got In*, she explains the absorption of light as it filters through a central eyeball that belongs to her son. This last work, cut from mulberry wood, applies gold foil to the print in the style of Japanese *Kintsugi*, enriching and making it even more inviting. In each case, her curiosity and inventiveness render the miracle of scientific phenomena in clear, concise detail while being visually appealing to adults as well as children.

In addition to being a talented artist, Ms. Peot works full-time as a costume painter for Parsons-Meares, Ltd., which she has done for more than 30 years. Her career there not only helps support her printmaking studio, but has resulted in her work being highlighted in such outstanding Broadway productions as *Moulin Rouge*, *Hadestown*, *Frozen*, *Aladdin*, *The Lion King*, and *Wicked*. Her painting has also been featured in dance companies, in film, and in ice shows. In addition, she does book illustrations and also writes books for children and adults. Somehow, she manages to find time to teach fabric painting at the Fashion Institute of Technology as well as fabric dyeing at SUNY Purchase.

On view at the exhibition were two picture books published recently: *The Science of Light: Things that Shine Flash and Glow* and *At Night*. Both books are geared to the young learner, the first presenting images that are appeal-

ing to the eye, while also describing scientific processes. *At Night* (which I loved and bought for a friend's little girl) invites young readers to visit the night-time world populated with engaging nocturnal animals and babies. While the rest of us are fast asleep, these creatures are out and about enjoying their night-time activities.

The artist finds that her woodcut carving and print-making provide her with "a kind of meditation." No longer a resident of a rural setting, she lives today in the urban environment of New York City. However, she returns to nature through visits to Fort Tryon Park, where she meets with nature's city creatures. She is enthralled with the birds that she sees outside her apartment window: "the crows and hawks . . . , the endlessly changing migration of little birds up and down the Hudson, . . . the urban groundhogs, raccoons and opossums trundling about, mirroring the ones that wandered through my yard in Ohio."

For her woodcuts, she uses four-ply Shina plywood, its fine grain allowing smooth cutting without skips. She prefers working in black and white so that she can focus on "drawing and value patterns." She is especially fond of a "rich, warm black," which gives her prints an impressive and memorable drama. She has had several solo exhibitions in Manhattan, as well as other exhibits in Lake Placid, NY and Island Heights, NJ.

Versatile, multi-talented, original — are just a few words that describe the artist as she continues to invent, to imagine, to create. Currently she is preparing a new book for children illustrating the effects of drought on animals and suggesting ways that children might help. Another book on crows is already under contract. Although the show has ended, interested print lovers might consider a visit to her website ([www.margaretpeot.com](http://www.margaretpeot.com)) where they can see more of her work and appreciate the range of her talent.

## Book Review

### *The LeRoy Neiman Center for Print Studies: Twenty-five Years of Collaborative Print Projects* (New York: Columbia University, 2021)

Gillian Greenhill Hannum

Columbia University's LeRoy Neiman Center for Print Studies was established in 1996 with a generous gift from LeRoy and Janet Neiman. The concept was to invite notable artists, many of whom were not necessarily working in printmaking, to campus to make prints in collaboration with the Center's master printers, assisted by graduate student artists. Editions would be sold to financially support the endeavor. It is currently overseen by Artistic Director Tomas Vu-Daniel, Associate Director Samantha Rippner, and Master Printer Nathan Catlin.

This twenty-fifth anniversary catalog, with an introduction by Rippner and a conversation between Vu-Daniel and Rippner, is divided into three main sections — "Prints: 1998 – 2007," "Prints: 2008 – 2014," and "Prints: 2015 – 2021." The first section begins with two



Margaret Peot, *Petri Dish*, woodcut.  
IMAGE COURTESY OF THE ARTIST.

1998 projects by Print Club Presentation Print artist Kiki Smith (2021): *Tidal*, an accordion-fold book with photogravure, offset lithograph, and screenprint in an edition of 39, and *Moon Three*, a photogravure triptych in an edition of 50. She was the very first artist to do an edition after the LeRoy Neiman Center opened. Smith returned to the Center in 2000 and completed *Companion*, a two-sided accordion Epson book with photolithograph enclosure and red cotton flapped pouch, created in an edition of 100. The section ends with "Kiki Smith in Conversation with Samantha Rippner and Tomas Vu-Daniel," which begins with the statement that the Neiman Center's success has "everything to do with Kiki Smith." They credit her with putting them on the map. The essay discusses the freedom Smith finds working in an academic printshop and how it encourages experimentation as editions do not necessarily need to be economically viable. For Smith, this provided an opportunity to do something she'd never



done. She was able to use the university's observatory to get photographs of the moon, a theme she had previously explored in her art. She also got photographs of the ocean, taken in collaboration with then-head of the Photography Department, Tom Roma, who built a special panoramic camera for the project. *Tidal* combines the images of moon and ocean; *Moon Three* uses the moon images alone. In her conversation with Vu-Daniel and Rippner, Smith says that she has worked at other university shops, but that the Neiman Center is unique in the way it encourages interaction between the professional artists and the students. She noted that she gained a lot of inspiration from seeing what the students were doing. She also said the diversity of artists and techniques is particularly noteworthy. Smith reveals that she is drawn to printmaking due to the process, and that she also loves collaborating. The essay provides interesting insight into the artist's thought processes.

Other artists featured in the first section include Elliot Green, LeRoy Neiman himself, Ellen Gallagher, who was introduced to the Center by Smith, Alexis Rockman, Eric Fischl, Ohad Meromi, Carl Fudge, Tim Gardner, Lee Friedlander, William Kentridge, Sarah Sze, Gregory Amenoff, Brad Kahlhamer, Shahzia Sikander, Terry Winters with Ben Marcus, Ernesto Caivano, Dana Schutz, Kara Walker, Polly Apfelbaum, Klaus Bürgele, Dana Hoey, Heimo Wallner, Dasha Shishkin, Dylan Graham, Barnaby Furnas, Yun Fei Ji, and Paula Wilson.

The second section includes a conversation between artist Nicola López, Rippner, and Master Printer Nathan

Catlin that focuses on the artist's series *Sunsets and Blue Skies*. López is on the Center's Board. Artists Sze and Neiman did new editions during this period (Sze doing several), while other artists arrived, including Mark Dion, Phong Bui, Trenton Doyle Hancock, Jonas Mekas, Ghada Amer and Reza Farkhondeh, Rirkrit Tiravanija, Ann Craven, Rochelle Feinstein, Jasper Johns (who created an untitled edition of 30 etchings there in 2012), Leigh Ledare, Sanford Biggers, Cecily Brown, Din Q. Lê, David Shapiro, David Altmejd, Craig Zammiello, Sam Messer, Messer and Jonathan Safran Foer in collaboration, as well as Vu-Daniel and photographer Roma.

Since 2015, editions have been created at the Neiman Center by Fia Backström, Kurt Kemp, Edward Mapplethorpe, Valerie Hammond, John Walker (Print Club commissioned artist in 2003), Michael Joo, Jennifer Bornstein, Arlene Sheehet, Su Xinping, Kayla Mohammadi, Fab 5 Freddy, William Cordova, Cordova in collaboration with Lee Quiñones, Dr. Lakra, Shirin Neshat, Jonathan Safran Foer, Korakrit Arunanondchai, and López, with return visits by Ernesto Caivano, Mark Dion, Rirkrit Tiravanija, Craig Zammiello, and Kiki Smith, as well as the issuing of posthumous editions by LeRoy Neiman, the latter solar plate etchings with *chine collé* from 1964 renderings of boxers Cassius Clay and Sonny Liston.

The number and variety of artists and the range of techniques employed in creating these editions is truly amazing, and it is clear that Kiki Smith continues to play a central role in the institution.

## Print Collector Interview

*Newton Paul*

**D**r. Brian McCrindle is a cardiologist and researcher focused on pediatrics. He made a significant donation to the Art Gallery of Ontario (AGO) of 170 prints, drawings, and sculptures by German artist Käthe Kollwitz.

This phone interview took place on Thursday, August 11, 2022:

**NP: Why did you start collecting prints?**

**Dr. McCrindle:** I didn't start out with the intention of collecting prints. It just happened the artist I became interested in was Käthe Kollwitz; she happened to practice in prints, drawings, and some sculpting. It was also an entry point into the art market that I could afford at the time. You buy a few, then you educate yourself, then you buy more, meet other collectors, and then meet dealers.

However, since I started collecting Kollwitz prints, prices have increased dramatically, so now I focus on prints by her peers, documentation (letters, write ups, etc.), and other items to fill gaps in the collection.

**NP: How are you structurally filling gaps in your collection of Käthe Kollwitz?**

**Dr. McCrindle:** There are catalogue raisonnés of her prints, sculptures, and her drawings. You can use these books to fill in gaps, as it is indicated that there are approximately 275 prints and 2000 plus drawings in her lifetime. If I tend to buy a drawing, I would have to think

about it carefully and ask does it resonate with the things I am interested in about Kollwitz. Drawings I collected relate to motherhood or children. Or they relate to men, which were few, so I was able to focus on this since there seemed to be less interest on the part of other collectors. Portraits of laborers are where most of the images of men stem from. My mother and child interest stems from my work as a pediatrician.

**NP: How are you obtaining your prints?**

**Dr. McCrindle:** I have never acquired works directly from another collector, but certainly have works that came from other collectors as they passed through dealers or came up for auction. The majority of works that I collected came from dealers and auctions. It is much easier to purchase from auction houses these days since most catalogues are now online, and they can provide condition reports and additional photography electronically.

**NP: Are the prints always purchased with provenance and certificates?**

**Dr. McCrindle:** If you buy something at auction or from dealers, you are usually going to get almost no information about the provenance, unless it is from an extremely important artist or is an important work. Fake Kollwitz works exist, but they tend to be rarer and easier to identify or to verify with one of the two German Kollwitz museums. That may not be the case in the future, since the prices for her drawings have risen dramatically and may incentivize forgers.

I have purchased two drawings from an auction house, which had been confiscated, but then were restituted to the heirs. This was clearly documented and shared in advance of the auction.

**NP: In that situation, were you concerned?**

**Dr. McCrindle:** I brought them knowing the provenance and knowing that the works were restituted back to the heirs justifiably. The provenance was good.

**NP: Have you ever thought about establishing a foundation or private museum to exhibit these works?**

**Dr. McCrindle:** No. The Art Gallery of Ontario (AGO) had a Kollwitz exhibition, and I reached out to the curator, at which point my collecting became known to them. Since, I have maintained a relationship with them. However, at one point I was looking at a job opportunity in New York, and that might have caused some nervousness because they might have perceived that my collection would be moving to New York. They encouraged me to donate, but I couldn't see the logic at the time, as I was still actively collecting. They pleaded their case well enough that I came to realize that my collection would be better served at a public institution where people would have access to it. Negotiations continued, and I eventually donated the entire collection. In addition, in order to help maintain my connection to the collection, I started an endowment fund with the AGO that I am growing, the proceeds of which are earmarked for purchases of works on paper that align with the theme of Art for Humanity.

I also negotiated that images of the donated works would be available on the AGO website. Kollwitz wanted her works widely available to the public. With that in mind, the AGO held an exhibition with three rotations of works that was up for a year and a half. They also produced an excellent catalogue, for which I contributed an essay on my engagement with Kollwitz and my collecting and donating journey.

Lastly, after the donation, I had a bunch of empty frames; the AGO provided good facsimiles of most of the drawings and some of the prints that were donated. They are excellent facsimiles, and I now have them hanging throughout my home (rather than stored out of sight when I had the originals). With the catalogue, the facsimiles, and ready access to the collection in the AGO, I seem to be enjoying my collection much more than when I was the custodian in my home.

**NP: What is your hope for the collection in the future?**

**Dr. McCrindle:** The works have been on the walls of the AGO, but have now disappeared into the vault. However, they are not forgotten, and the AGO has a very active and accessible Prints & Drawings Department. The works do come out based on someone requesting them: a university, art history group, curators visiting, or a drawing class. This is really great to see. At the AGO Print and Drawing Study Room, Rembrandt is the number one artist that visitors request, and then Kollwitz, and that was before my collection was added.

**NP: With your remaining collection, do you have any plans?**

**Dr. McCrindle:** I am just hanging onto them, but I suspect at some point they may join the rest of the collection

at the AGO. The majority is actually at the AGO now, as long-term loans.

**NP: Have you ever thought to sell your prints?**

**Dr. McCrindle:** I never sold anything. A number of years ago when I met with Dr. Richard Simms, the foremost Kollwitz collector in North America, I asked him, "What is the future of your collection?" He said, "Right now, I am hanging onto it because it is sort of like my family's life insurance. Furthermore, if something comes up, it can be liquidated." Dr. Simms eventually partially sold and donated the works to the Getty Museum.

**NP: What piece in your collection grabs people's attention?**

**Dr. McCrindle:** Most of the people I hang out with have little to no interest in art. I am definitely an anomaly in the group. When they look at Kollwitz works, they say, "It's depressing." I share insights about the artist, works, and it shifts perspectives.

**NP: What is the one piece that brings a sense of happiness or hope?**

**Dr. McCrindle:** The sculpture *Tower of Mothers* by Kollwitz. It is a unique and powerful work, and an icon of the solidarity of motherhood. It depicts a group of mothers tightly surrounding their children, with the aim of preventing them from being sacrificed in the machinery of war. It's really symbolic of what Kollwitz was about.

**NP: What was the biggest challenge you encountered as an art collector? And how have you overcome that challenge?**

**Dr. McCrindle:** The biggest challenge in the beginning was when things were coming up for auction in Europe. I don't speak German. And also, early on, things were not necessarily available online, making it harder to find out about things. Communications and obtaining information and condition reports in English was also challenging. It was difficult for me to assess if things were worth going after.

I met the co-director, Hildegard Bachert, of a New York gallery, the Galerie St. Etienne, and she was from Germany. She became a lifeline for me. She would get information about the works I was interested in, including:

Obtain condition reports

Translate it for me

She would then advise me

She could bid on my behalf

Or arrange for me to bid via phone

If I was successful, she would broker the payment and shipping to New York

She would assess the work(s) to see if it needed conservation. If it did, she would organize it

Upon everything being acceptable, she would send it to me

Today, at these auction houses, people speak and correspond in English, and catalogues are in English. Google translate also helps. I can manage everything except sending it to a conservator. Finding a good conservator that does a good job yet doesn't cost you an arm and a leg is a real challenge.

**NP: Is there a work that got away that haunts you?**

**Dr. McCrindle:** There is a print that was one of her most sought after prints. It rarely comes up and when it does, it is hotly contested. In addition, there have been



three or four times an entire Kollwitz collection came up at auction. Do you take out a second mortgage? At times when these collections came up, I enlisted people that didn't necessarily act in my best interest. A lot of the works from these collections get spotted and acquired by dealers. Then the dealers will put them out in future auctions or sell directly at a premium.

**NP: What advice would you give to emerging or established collectors?**

**Dr. McCrindle:** First rule, buy what you like! Don't buy because you are speculating or you want to make some money. Those are never good reasons for someone to get into the collecting game unless you're prepared or extremely knowledgeable about the art market and know what you are doing.

Second rule, educate yourself! You can learn online; even on YouTube, there's lots you can learn. There's a really good book *Seven Days in the Art World*. There are so many ways that you can educate yourself. Have conversations with dealers, museum curators, and collectors.

## Ann Chernow Artist Talk

*Gillian Greenhill Hannum*

On Tuesday, May 17, at 12:30 p.m., printmaker Ann Chernow gave an artist talk at the Center for Contemporary Printmaking in Norwalk, Connecticut, where the exhibition *Collaboration 2020 Encore: Ann Chernow and James Reed* was on view. Kim Henrikson, Executive Director of CCP, welcomed guests to the event. The exhibition was originally set to open on March 29, 2020. Indeed, it was up on the walls when COVID-19 hit, but no one got to see it. That's why the title includes "encore." The work on view is the culmination of a five-year project and demonstrates the intellectually curious approach to lithography taken by Chernow, as artist, and Reed, as master printer.

Before Chernow gave her talk, CCP master printer Chris Shore gave a brief history and overview of lithography. Based on the principle that oil and water don't mix, the medium began on stones but later migrated onto metal plates and other materials, though artists like Ann continue to work in the traditional method. Litho stones are a special type of limestone, which was originally mined in Germany, but has since been discovered in other locations around the world at similar latitudes as the original German mine. Thousands of impressions can be gotten from a single stone, which can be ground down and reused for new images once an edition is complete. Today, artists often purchase used stones. They can be reused as long as they are thick enough to withstand the pressure of the press without cracking.

Kim then gave a brief overview of CCP, which is a 28 year-old printmaking venue. It includes a gallery, a member program for using studio space, workshops, educational programs, artist-in-residence programs, and an opportunity for artists to work one-on-one with a master printer.

Ann thanked those in attendance and began her talk by saying that you create art because you have an obsession.

No matter how careful you are, you will make mistakes.

**NP: Anything you would like to share about printmaking or art in general for anyone?**

**Dr. McCrindle:** It is also important to know about the technique by which things are made--what makes this one particularly special, in terms of not just artistic merit, but also in technique as well. Sometimes trying your hand at these things can be useful. I have taken lots of drawing classes, artistic expression classes, and a few sculpture classes. By doing art, it gives you a perspective and a vocabulary that makes it easier to talk to an artist. Do some art!

Here is another interview with Dr. Brian McCrindle speaking on his collecting and gifting of works by Käthe Kollwitz: <https://www.youtube.com/watch?v=r8Mk0AcKqBU>

Club members interested in being interviewed about their collections are encouraged to contact PCNY Board member Newton Paul.

This body of work grew out of her own obsession with lithography and Picasso's prints. She provided a brief biography of the Spanish artist who moved to Paris in 1904. This is the 50th anniversary of the artist's death in 1973, so the rehang of the show is timely; there are a number of Picasso shows around the world this year. Ann noted that it is important not to confuse one's feelings about the artist's personality with their art. Picasso was a narcissistic man who was especially cruel to the women in his life and his children. He was, however, a brilliant artist.

Picasso made his first print in 1899 but really engaged in printmaking in France between 1904 and 1972. He made over 2,000 prints in his lifetime including some incredible etchings at the age of 90. However, he mainly worked in the lithographic medium, and Chernow and Reed worked to resurrect his method. What inspired the project was Picasso's *White Bust on Black*, a 1949 lithograph, which Reed and Chernow admired for the depth and luminosity of the black inked areas. They wanted to produce similar images using Chernow's visual vocabulary based on women from "Film Noir." The intent was not to copy, but to respond — to create a dialogue.

Chernow loves stone lithography as it allows so much latitude to manipulate the image. She once had an opportunity to visit one of the sites in Europe where lithographic limestone is mined. She worked with Reed for over 30 years using a variety of printmaking techniques. The two met in 1971 when Reed, an artist himself, was owner of Milestone Graphics in Connecticut. He had studied at Tamarind Institute. When he retired a few years ago, he donated his entire collection to Fairfield University.

Chernow told the audience she made her first prints, using a potato, in elementary school. In high school, she learned to make transfer prints as her school had no printmaking facilities. While a student at New York University in the 1950s, she passed Gallery 220 one day. It had a print shop in the back, and the owner introduced her to lithography. She printed there until she met

Reed in the 1970s. When the two had an opportunity to make a close study of Picasso's *White Bust on Black* in the 1980s, they began to research the artist's approach to the lithographic medium. They consulted Eric Mourlot, the grandson of one of Picasso's master printers, who has a gallery in New York City. There was much trial and error, with *Paper Doll* (2002) being the first real success. The goal was to make 50 prints over five years; ultimately, the pair made 53.

Many of the materials Picasso used are no longer available due to their toxicity; they had to find substitutes and, in some cases, make their own. For example, James developed a "liquid eraser" to use on the stones.

The results create a powerful dialogue with Picasso's originals. Especially compelling is Chernow's *Stars and Stripes* (2003), which places the stripes seen on the blouse of Picasso's *Head of a Young Girl* (1949) on the woman's hat instead. Chernow's *Page of Heads* (2005) plays off Picasso's *Page of Bulls* (1945). *Night and Day* (2002) responds to the original inspiration — *White Bust on Black* (1949). There are 10 images in the portfolio named after each of the art-

ist's grandchildren. In the Lithography Studio Gallery, ten process prints from Chernow's series *Down by the Bay* (2003) were on view, allowing an opportunity to study her approach to color lithography. These are on loan from Fairfield University.

Chernow ended her talk by saying that printmaking has to be a passion — a labor of love. There is less remuneration than there is with painting. Though James has retired, Ann continues to work with other printers. She is currently working on a series of 10 lithographs to illustrate a friend's book, and she has upcoming plans to develop a new project with Chris at CCP. She is also working on her own catalogue raisonné. She noted that artists have the greatest happiness in the world. She has never suffered from "artist's block." Being famous is not a given for most artists; you have to do it because you love the work. She supported herself by teaching art at Norwalk Community College and said that working with students informed her work and helped her to grow. She repeated, "You make art because you have an obsession." Picasso did. James Reed did. She does.

## Member Notes

Print Club President **Kimberly Henrikson** served as juror for the Stamford Art Association's exhibition *Winter Escape*, which was on view at the Townhouse Gallery in Stamford, CT from February 16 to March 19, 2023.

Club member **Sheila Fane** was featured in a two-person exhibition titled *Realism in Color* at the Mamaroneck

Artists Guild in Larchmont, NY from April 25 through May 13, 2023.

Club member and former Artists' Showcase (2022) artist **Karen J. Revis** was featured in the April issue of *Architectural Digest* in a feature titled "In Focus: Legacy of Black Women Makers."

## Past Presentation Print Artists

Recently, Presentation Print artist **Joan Snyder** has had a number of pieces acquired by the Metropolitan Museum of Art, one of which is our Club's commissioned print, *Oasis* (2006)! Other pieces include *Resurrection Etching* (1978-81); *Imagine* (1975); *Cow* (1978); *Study for Resurrection Etching* (1978); *Mommy Why?* (1983-84); *Another Version of Cherry Fall* (1996); *Requiem/Let them Rest* (1998); and *Wild Roses* (2010).

**Chakaia Booker**, the Print Club's 2011 commissioned artist, has just completed a new project with master printer Phil Sanders. The collaboration began at a residency last fall at the McColl Center in Charlotte, North Carolina. The results were made available through The Gallery at The Met Store, managed by Print Club member **Laura Einstein**: <https://store.metmuseum.org/home-decor/the-gallery>.

**Faith Ringgold**, creator of the Club's 2014 commissioned print, *Here Come Moses*, had two solo shows in Bergen County, New Jersey earlier this spring. *Faith Ringgold: Coming to Jones Road* at Bergen Community College explored themes of the hostility that met her when she moved to Englewood in 1992, which she also discussed at her talk to our membership when her print was unveiled. A second show, *The Art of Faith Ringgold*, was at the Puffin Cultural Forum in Teaneck and was pri-

marily an exhibition of prints. Ringgold was also featured this spring at the Musée Picasso in Paris with the exhibition *Faith Ringgold: Black is Beautiful* and was quoted in the Sunday, April 9 *New York Times* in an article about responses to Pablo Picasso titled "A Lingering Influence." See <https://www.nytimes.com/2023/04/06/arts/design/picasso-influence-artists.html>.

**Kiki Smith**, creator of our Club's 2021 print, has just published four new color etchings with the LeRoy Neiman Center for Print Studies at Columbia University. *Evening Light*, *Heart Rain*, *Morning* and *First Love* are editions of 18 and sell for \$2,500 each. They can be viewed on the Neiman Center website, <https://www.neiman.arts.columbia.edu/kiki-smith>.

The Print Club's 2022 commissioned artist, **Didier William**, was featured in *The New York Times Style Magazine* of March 17, 2023. A number of his works appeared in "What Happens on Page 76 of This Season's New Books? The artist Didier William envisions new releases by Victor LaValle, Mona Simpson and More," <https://www.nytimes.com/2023/03/17/t-magazine/victor-lavalle-mona-simpson.html?smid=url-share>. Four works, all from 2023, illustrate the essay. William was also quoted and had his work illustrated in the April 9 *New York Times* article mentioned above.



## Former Showcase Artists

**Yasuyo Tanaka** (2009 Showcase) received a micro grant from the Asian American Arts Alliance as part of their program entitled "What Can We Do?" She is using this grant to support her "Peace and Harmony" workshops. She also led an Origami Workshop in memory of those impacted by the Fukushima and Three Mile Island nuclear disasters and exhibited work in *Women in the Heights* "Women of Substance, Past, Present, Future" at NoMAA Gallery on Broadway at 176th Street.

This spring, **Catalina Chervin** (2009 Showcase) had some of her drawings exhibited by the Patrick Heide Gallery in Tefaf — Maastricht, and her book, *Atmósferas & Entropía*, was presented at the Museo Nacional de Bellas Artes in Argentina on Tuesday, April 4.

Several past Showcase artists received awards at

the 14th Biennial International Miniature Print Exhibition, held at the Center for Contemporary Printmaking in Norwalk, CT. Congratulations go to: **Merle Perlmutter** (1998 Showcase), who won First Prize; **Deann Prosia** (2016 Showcase), who won Third Prize; **Diane Cherr** (2022 Showcase), who is also a Print Club member, who won the Jerry's Artorama Award.

**Kirsten Flaherty** (2014 Showcase) is part of the exhibition *Luster of Light*, curated by Jason Clay Lewis, at Hudson Park Library, 66 Leroy Street, New York, from June 3 – 30, 2023. Other artists in the show are Sato Yamamoto, Bruno Nadalin, and Anita Rundles. An opening reception is scheduled for June 3 from 2:00 – 4:00 p.m. and an artist talk on June 10 from 2:00 – 3:00 p.m.

## Pcny Board, Officers And Committee Chairs For 2023-24

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