

The Print Club of New York Inc

Winter 2024

President's Greeting

Suzanne Lesser

Happy New Year! I hope that everyone had a peaceful and joyous holiday season and is keeping warm as we head into 2024.

Though the calendar year is over, the PCNY fiscal year doesn't end until July 1st and this year, we have a number of Board positions to fill. **Are you looking to get more involved with the Print Club?** The Board is an opportunity to put your talent in strategic thinking, financial forecasting, legal guidance, marketing & communications or web development to good use in the service of a great cause. We're looking for people who are enthusiastic about art, want to connect with other members and are committed to helping grow the Print Club. If that's you, please email me directly (Suzanne_lesser@yahoo.com) with a few sentences about why you're interested so we can connect and arrange a time for you to speak with some of the Board members.

Thank you to everyone who participated in our many events last year. We have expanded to include more social get togethers centered around art events, and they were very successful. In the spring we met for an art stroll of galleries and lunch in Chelsea, Caroline Samuels hosted an open house during Art on Paper and members met at Cedric's at the Shed during the IFPDA Print Fair. These events were all well attended, giving members an opportunity to get to know each other and have fun. **We look forward to seeing more of you at these events in the coming year.**

As we plan for 2024, there are events you should be putting on your calendar now. The **IFPDA Print Fair** is

moving to February (15th – 18th) and returning to the Park Avenue Armory. We will have both VIP passes and Day passes available for members; you'll be receiving links for them soon. VIP passes allow entry throughout the fair's public hours and during the VIP preview on Thursday, February 15th. VIP pass holders are also invited to participate in off-site VIP programming, which consists of private exhibition and studio tours, receptions, and VIP access to various collections. Day pass holders are permitted entry to the fair during public hours on any single day of their choosing. This includes access to the public programming held on site at the Park Avenue Armory.

Members should also save the date for **PCNY's Annual Showcase**. This year's Showcase is scheduled for the evening of May 20th at the Society of Illustrators at 128 East 63rd Street. Keep in mind this evening's program will also include the Annual Meeting. The Showcase will give us the opportunity to hear from artists about their practice, ask questions and purchase prints directly from the artists at the conclusion of their presentations. As with all of our events, please feel free to invite friends who may be interested in print collecting to attend as your guests. The Showcase is a wonderful opportunity to learn more about the art of printmaking and hear how different artists practice their discipline. The Print Club of New York always welcomes newcomers.

As a final but very important note, I'd like to remind members about one of the guidelines around our annual presentation print. Membership in PCNY comes with the amazing benefit of receiving a limited edition, commissioned print produced specifically for us. Though we understand that not everyone will love every print, we do ask that you hold onto your print for at least two years. The artists who produce our commissioned print are doing so for our members, for people who love prints. We ask that you respect the artists and the work that they do for us and hold onto the pieces you may not want to keep in your collection. Thank you.

Looking forward to seeing you all in the coming months at our upcoming events.

The Print Club of New York, Inc.

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Recent Print Club Events

Curators' Tour of "The Brodsky Center at Rutgers University: Three Decades, 1986 – 2017"

Gillian Greenhill Hannum

On Sunday afternoon, October 22, a group of about 20 Print Club members were warmly welcomed at the Zimmerli Art Museum at Rutgers University. We were there to participate in a curators' tour led by Christine Giviskos, the museum's curator of prints and drawings and European art, Ferris Olin, Rutgers Distinguished Professor Emerita of Art History, and Judith Brodsky herself, founder of the Brodsky Center



Print Club Members at the Zimmerli Museum for "The Brodsky Center at Rutgers University: Three Decades, 1986 – 2017." PHOTO BY ANNA KOLODZEI

and Rutgers Distinguished Professor Emerita of Art.

Giviskos began by giving a brief history of the museum, which was born in 1966 out of the university's earlier art gallery. An alumni gift of some 600 prints formed the core of the new museum's collection. Today, about two thirds of the 60,000 pieces belonging to the Zimmerli are works on paper. In 2018, the museum received a number of works from the former Jersey City Museum, which were also predominantly works on paper. Exhibitions change each semester, and there is a print study room, which allows faculty and students to study prints in the collection under ideal conditions. Other strengths within the collection are Russian art, especially Soviet non-conformist art, which came as a result of a 1990 donation from the Norton Dodge Collection. There is also a wonderful selection of French posters and Japonism, as well as illustrations for children's books. The African-American collection has been growing, and the National Association of Women Artists made many donations over the years. Other gifts have, for the most part, come from alumni. About half of the works in the Brodsky Center show are from the Zimmerli's own collection. The Brodsky Center is now housed at the Pennsylvania Academy of the Fine Arts in Philadelphia.

Ferris Olin, guest curator, then introduced the show — a 30-year retrospective. The Center worked with some 440 artists over the three decades, producing more than 660 projects, so it was a challenge to decide what to include. Ultimately, the curators decided to organize it thematically rather than chronologically. Knowing that many museum goers spend more time reading wall labels as opposed to looking at the art, they decided to eschew text, instead providing QR codes that take viewers to conversations between Olin and Brodsky. This material is also available on the museum's website; there are also some 125 archival videos documenting work at the Center beginning in the mid-2000s.

The entrance to the exhibition features five works that

seem especially emblematic of the Brodsky Center's mission to provide access to a high-quality print and papermaking studio for artists not in the mainstream, especially women and artists of color. It also focuses on innovation. Because process and collaboration are so important in the Center's work, collaborating printers and papermakers are identified for all the pieces in the show. Being housed at Rutgers University, the Brodsky Center was conceived of as an educational community. It also had annual scholarships for New Jersey artists. Although several decades ahead of today's focus on DEI (diversity, equity and inclusion), the Center has hosted 60% artists who identify as female and 40% artists of color. The first work Olin discussed was a large figurative piece from 1994 on handmade paper titled *Reaching Mut* by Marina Gutierrez, which also graces the cover of the catalog. Also hanging in the

entrance area was a 1995 piece by Willie Birch titled *Million Man March*, as well as Native American artist Jaune Quick-to-See Smith's *What is an American?* (2003). New Jersey artist Willie Cole is represented by what was one of the first large-scale digital prints, *Silex Male, Ritual* (2004), which is based on a nude image of the artist with a pattern made by the underside of a Silex iron; the resulting image references anthropological studies by colonizers, slave ships and even Cole's personal background as his mother was a domestic. A display of prints from *Femfolio* rounded out the display of "Essence and Emblems"; a collection of prints by leaders of the feminist movement in the 1970s, the folio includes work by Print Club Presentation Print artists Faith Ringgold and Joan Snyder.

The show is divided into nine other sections. We began in "Visualizing Texts" where Olin discussed a piece titled



Ferris Olin, Christine Giviskos and Judith Brodsky. PHOTO BY GILLIAN HANNUM.

Upcoming Print Club Events

February 15 – 18, 2024

The IFPDA Print Fair is moving — both dates and location — and will be held in February of 2024 at the Park Avenue Armory.

Saturday, March 2, 2024

Save the date for the opening reception of *PRINTS: Old Masters to Moderns*, an exhibition at the National Arts Club, 15 Gramercy Park South, New York, NY.

May 20, 2024

Save the date for the Print Club's Annual Meeting and Artists' Showcase, to be held at the Society of Illustrators, 128 E. 63rd Street, New York, NY, from 6 – 8 p.m.

Also of interest to Print Club members:

Through February 18, 2024

With Fresh Eyes: Annual Members' Exhibition and *Nomi Silverman: Palpable Process*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, <https://contemporaryprints.org>.

Through February 25, 2024

About Printmaking curated by Anthony Kirk, Washington Art Association, 4 Bryan Memorial Plaza, Washington Depot, CT, <https://www.washingtonartassociation.org>.

Through March 17, 2024

Judy Pfaff: Picking Up the Pieces, Sarasota Art Museum, 1001 South Tamiami Trail, Sarasota, FL, <https://www.sarasotaartmuseum.org>.

Through March 17, 2024

Un-impress, curated by Rebecca Pristoop, Lower East Side Printshop, 306 W. 37th Street, 6th floor, New York, NY, <https://www.printshop.org>.

January 25 – May 18, 2024

Storywork: The Prints of Marie Watt from the Collections of Jordan D. Schnitzer and his Family Foundation, Print Center New York, 535 West 24th Street, New York, NY, <https://www.printcenternewyork.org>.

February 12 – March 29, 2024

PRINTS: Old Masters to Moderns, The National Arts Club, 15 Gramercy Park South, New York, NY, <https://www.nationalartsclub.org>.



Judith Brodsky with Corwin Clairmont's *Split Shield*, 2001, lithograph on handmade cotton paper with collage and seventeen cast parts in black denim cotton fiber. PHOTO BY GILLIAN HANNUM.

Father Tongue (Genesis I), executed by Milcah Bassel between 2011 and 2015. Brodsky then told us about *Split Shield*, part of the grouping "Escaping the Unitary Linear," a large, three-dimensional piece by Native American artist Corwin Clairmont done in 2001 when his ancestral lands were threatened by a new highway. Paper reproductions of fragments of blown out tires that the artist brought with him hang from the bottom; anything an artist could envision the Center was prepared to do. Hanging nearby was the smallest piece in the show — *Hummingbird Conversation* (2011) by Ann McKeown, master paper maker at the Center.

In "Looking at the Portrait," we considered a large portrait of saxophonist Elicónico Dexter by Barkley Hendricks (2009) and Deborah Kass's 1994 riff on Andy Warhol in *Chairman Ma* (1994), featuring the head of Gertrude Stein. The "Innovations" section had a pulp paper with color by Joan Snyder as well as a work by El Anatsui, who fell in love with papermaking and invited Ann McKeown and her assistant to come to Nigeria to experiment with various native plants to create new papers. Also on display was a wonderful example of artist William Kentridge creating prints to be viewed through a stereopticon.

In the "Documenting Place: Real and Imagined" section, we considered a work by Melissa Gould titled *Neu-York* (2000) that references the Holocaust and superimposes a 1939 map of Berlin with its German street names over a map of New York. "Icons and Symbols" included examples by Pacita Abad, a textile artist from the Philippines, and nearby in "Cultural Vitality and Social Justice," a piece by British artist Hew Locke made in the shape of a chalice was created out of 134 pieces of materials purchased at a Dollar Store. Because all the works done at the Center existed in editions of some sort, the master printer had to deconstruct and then carefully reconstruct the form for each piece in the edition.

"The Sages" showcased artists over the age of 65. The



Brodsky in the "Judith K. Brodsky: Inside and Outside" exhibition. PHOTO BY GILLIAN HANNUM.

Print Club's Presentation Print by Elizabeth Catlett, *Gossip* (2005), was hung next to a double self-portrait by Nell Painter, who went to art school and became an artist later in life, titled *Wise Woman Disappears* (2017). Works by June Wayne, founder of Tamarind Institute, and Will Barnet also are found in this section.

"Tribulations and Endings" includes *Rutgers Raven Bundle, Red and Rutgers Raven Bundle, Blue* (2005) by Native American artist Rick Bartow, which are informed by raven symbolism within tribal traditions. Also in this final section is Marilyn Keating's *Giving Fate the Finger* (1996), which addresses the artist's personal struggle with breast cancer. There was also a video viewing room with a print "carpet."

As we completed our tour of the show, we had an opportunity to hear from Paola Morsiani, Director of the Brodsky Center at PAFA. The mission of the Center remains the same; artists come for two to three-week residencies. Print and paper editions are the result. The Pennsylvania Academy of the Fine Arts also holds the Brodsky Center's inventory of works for sale as well as its archive.

We ended our tour with a visit to a second exhibit at the Zimmerli, "Judith K. Brodsky: Inside and Outside," a small show of very large drawings which are self-portraits done during the COVID pandemic. The large, grimacing heads reference the artist's experience having her teeth straightened during this period. Her dentist had her send "selfies" as she went through various Invisalign fittings. These heads were paired with details of the exquisite clothes worn by an assistant who struggled with a debilitating illness, largely invisible to the outside world. Brodsky noted that her drawing has always been informed by her printmaking in terms of layers of mark-making.

How fortunate the Print Club was to have this special opportunity and to have both Judith Brodsky and Ferris Olin as longtime members.

Curator's tour of "A Model Workshop: Margaret Lowengrund and the Contemporaries" at the Print Center New York

Gillian Greenhill Hannum

On Tuesday afternoon, November 14, a group of Print Club members and their guests gathered at the Print Center New York at 535 West 24th Street for a tour of the exhibition "A Model Workshop: Margaret Lowengrund and the Contemporaries" with co-curator and Print Club member Christina Weyl. The show involved a great deal of research on the part of Weyl and her collaborator, Lauren Rosenblum. Planning for the show began about three years ago, before the Print Center had moved to its new space.

In November 1951, Margaret Lowengrund (1902 – 1957) launched The Contemporaries on the second floor of 959 Madison Avenue. It was the first institution in the United States to fuse production, exhibition and sale of prints in a single space. Lowengrund was a longtime artist and art critic, and she wanted to change the trajectory of post-war printing; she paved the way for other notable women in the world of print production, including June Wayne, founder of Tamarind Institute, and Tatyana Grosman, who established ULAE. *Art Digest* coined the phrase "A Model Workshop" in a 1954 article. This was the first exhibit to explore the legacy of this ground-breaking endeavor. The focus of The Contemporaries was on collaboration. The front of the Madison Avenue space was a gallery and sales area; the back was a workshop that held a litho press, an etching press and an area set up for screen printing. Her model had the gallery covering the cost of running the workshop.

Weyl explained that the show was organized in three parts: Lowengrund's early career as an artist, printmaker and critic; the activities of The Contemporaries between 1951 and 1957; the transition of The Contemporaries into its successor institution, Pratt Graphic Art Center, which carried Lowengrund's vision into the 1960s and beyond. Lowengrund sadly died young from an aggressive cancer, but she deserves recognition as one of the founders of the post-war "Print Renaissance." The first section of the show included examples of Lowengrund's work. The artist grew up in Philadelphia and was trained at the Pennsylvania Academy of the Fine Arts and the institution that was a predecessor to Moore College of Art and Design, the Philadelphia School of Design for Women. She then came to New York and studied at the Art Students League with Joseph Pennell, learning etching and lithography from him. Early work includes architectural views of New York skyscrapers, the George Washington Bridge under construction, Rockefeller Center, etc., often depicted from unusual vantage points.

Following her time at the League, Lowengrund went to Europe, spending time in Paris. She then went on to be part of the Graphic Arts Division of the Works Progress Administration; she was also hired to design a mural for a union hall in Yorkville. In addition, she wrote art criticism



Avenue, the gallery portion moved in 1955 to the Mark Hotel at 992 Madison, with the workshop moving to 1343 Third Avenue. The gallery sold paintings and sculpture as well as prints. Lowengrund was the first professional printer for the workshop, but she later hired others to serve as master printers. The gallery showed the work of over 250 artists in solo, two or three-person shows; among the many who had their work exhibited were June Wayne, Sister Corita Kent, former PCNY commissioned artists Warrington Colescott and Karl Schrag, Minna Citron, Antonio Frasconi, Milton Avery, Josef Albers and Gabor Peterdi. For three seasons, from 1952 – 1954, Lowengrund ran a satellite workshop in Woodstock. David Smith joined in 1952. She also started a print-of-the-month club.

Print Club Members and Guests at “A Model Workshop: Margaret Lowengrund and the Contemporaries” at the Print Center New York.
PHOTO BY GILLIAN HANNUM.

and worked as a newspaper illustrator; one case included clippings. She became interested in color lithography and added nature subjects to her continuing work with architectural themes. She also became connected to the Woodstock Art Colony in the 1930s. An oil on canvas painting, *Woodstock in Winter* (collection of the Woodstock Artists Association and Museum), done in the 1940s, earned her early acclaim.

The second section of the exhibition focused on the workshop itself. The curators had a hard time piecing the chronology and activities together as many of



Curator Christina Weyl discussing “A Model Workshop.”
PHOTO BY GILLIAN HANNUM.

Lowengrund’s papers were lost when she died. The Contemporaries evolved and moved a few times. Following its establishment in 1951 at 959 Madison

In the mid-1950s, the Rockefeller Foundation approached Lowengrund, wanting to support collaborative endeavors such as hers. However, they would not fund her unless she was a non-profit. They suggested she partner with an educational institution or reorganize the workshop as a non-profit entity. Many universities were starting printmaking programs at the time. In 1956, The Contemporaries workshop merged with Pratt in order to become eligible for a Rockefeller Foundation grant; the gallery separated off. Lowengrund continued to run the gallery and co-directed what was initially called the Pratt-Contemporaries Graphic Art Center with Fritz Eichenberg. They were able to bring artists from Europe and Japan to New York to make prints. After Lowengrund’s death, the name was changed to Pratt Graphic Art Center. Research in the Rockefeller Foundation Archives, particularly grant applications, provided much of the information for this exhibition. When Lowengrund died, June Wayne became a kind of champion for her legacy.

In 1964, the Jewish Museum organized a major show about Pratt Graphic Art Center titled “100 Contemporary Prints.” One wall of the Print Center exhibition showed a sampling of work from that exhibition. Included were prints by many artists who had also frequented The Contemporaries, including Jim Dine, David Hockney, Lee Krasner, John Ross, Clare Romano, Liliana Porter and Cleve Gray. The last wall of the exhibit showcased the work of young artists who came to New York City and used Pratt Graphic Art Center as a launching pad, Valerie Thornton, Kangyul Yoo, Gego (Gertrud Goldschmidt), Stanislaw Rzepa and Miroslav Sutej, among them.

It was such a treat to be able to tour this exhibition with Christina Weyl and to learn about this pioneering woman, who is finally beginning to gain the recognition she deserves.

“Meiji Modern: 50 Years of New Japan”

Stephanie Feingold

On December 6, 2023, the Japanese Art Society of America organized a tour of “Meiji Modern: 50 years of New Japan” at the Asia Society and extended an invitation to Print Club members. It was led by Bradley Bailey, co-curator of the exhibit, which celebrated the 50th anniversary of JASA. The show included over 80 works in many media: paintings, prints, lacquerware, metal, ceramics, embroidery, dyeing of textiles, and sculptural works. During the Meiji period, artists had more freedom to experiment with techniques as well as improvements gleaned from Europe and China. For example, metal working began to use the lost-wax method for crafting sculpture. Lost-wax casting is the process by which a duplicate sculpture (often a metal) is cast from an original sculpture done in wax. Artists experimented with cloisonné enamels by eliminating the wire in places so the enamel could flow easily between colors. Yuzendyeing, a paste resist-dyeing technique, made dyes colorfast. It enabled the artists to create freehand designs with multiple colors, leading to large pictorial images in contrast to the repetitive patterns which characterized most textiles. The traditional screens took on a new dimension

IFPDA Fine Art Print Fair

Gillian Greenhill Hannum

This year’s IFPDA Fine Art Print Fair was held October 26 – 29 at the River Pavilion in the Javits Center. Two Palms Press, New York had the booth opposite the entrance. It was showing recent work by R. Crumb of “Keep on Truckin’” fame, Mel Bochner’s *What Am I Doing Here?* — a 2023 work in cast and pigmented paper, recent etchings on the theme of the five senses by Cecily Brown, several color silkscreens from 2022 by Ana Benaroya and *Pink Daydreams of a Faun*, a set of 10 lyrical etchings on Suminagashi paintings done in 2021 by Chris Ofili.

At Durham Press from Durham, PA, my interest was piqued by a suite of eight photogravure prints, each 35 x 22 in. and printed in an edition of 30 by Jamie Nares. *High Speed Cone Graphs 4* of 2021 was selling for \$3,500 each unframed or \$18,000 for the suite. Jim Kempner Fine Art, New York, was displaying work by Paula Scher, Derrick Adams and Robert Rauschenberg — *Stayline I, II and III*, a set of three lithos in various editions by the latter, was selling for \$45,800. Also by Rauschenberg was *Bellini #4*, executed in 1988. This photogravure was one from an edition of 47 and was selling for \$25,000. Kempner also had a 2020 work by former Print Club artist Alex Katz, *Blue Umbrella 2*; this archival pigment print, part of an edition of 150, was selling for \$75,000.

The Anderson Ranch Arts Center, based in Snowmass Village, CO, was a first-time exhibitor at the Print Fair. Steve Locke’s series, *Homage to the Auction Block (Black Line Series)*, screen printed in an edition of 20 with 10 artist’s



Hashio Kiyoshi (Kajimoto Seizaburō) (1888-1964), *Morning Sea*, 1915, silk embroidery on silk ground set in lacquered wood frame with silk braid hinges. Collection of Allentown Art Museum, Gift of Mr. and Mrs. Van Santvoord, 2008.7.

as well. One oversized screen was created by using embroidery threads to create the ocean. Truly remarkable!

The show was amazing for the technical quality of the work, the unexpected scale, the innovation and sheer beauty of each creation.



Stoney Road Press Booth at IFPDA Print Fair. PHOTO BY GILLIAN HANNUM.

proofs in 2022, evoked Josef Albers’ color studies, but with a twist. “A Wall of Drawings for Prints,” with gouaches by Sol Lewitt from Zeit Contemporary Art plus pen drawings by Andy Warhol, was hosted by Master Drawings New York. Stoney Road Press of Dublin had new work by Print Club commissioned artist Donald Teskey, as well as a book about him titled *Decade*. *Riverbank i* and *ii* are new intaglio and carborundum prints in an edition of 75. They also had Teskey’s “Fractured Shoreline Suite,” six carborundum prints that have similar imagery to the print he did for our Club, in an edition of 75; they were selling for \$2,250 each unframed. A huge Teskey carborundum print, *Pharos*, in an edition of 25, was selling for \$15,000 unframed. Also at



Yashua Klos, *Our Labour*, IFPDA Print Fair.
PHOTO BY GILLIAN HANNUM.

Stoney Road was Kelvin Mann, whose *Roundtrip of Canada geese* is intaglio and gold leaf in an edition of 75, and Barbara Rae, who was represented by the huge *Ilulissat*, a carborundum print in an edition of 25 that was selling for \$13,750 unframed.

John Szoke of New York City was featuring Picasso prints. Flying Horse Editions of Orlando, FL had several prints by James Siena: *Feedback Loop Resonator, fourth version (III)* (2018), a unique watercolor monoprint with embossment on hand-made Twinrocker paper, and *Feedback Loop Resonator, second version (I)* (2017), also a unique watercolor monoprint with embossment on hand-made Twinrocker paper; each was \$8,000 unframed. Aaron Galleries of Glenview, IL was featuring work by African American artists including Cliff Joseph, Charles White, Eldzier Cortor, Emma Amos, Romare Bearden, Print Club Presentation Print artist Faith Ringgold and Barkley Hendricks. ULAE of Bayshore, Long Island was showing untitled monotypes by Eddie Martinez from 2023, which were selling for \$20,850 framed. Cade Tompkins Projects of Providence, RI was showcasing Allison Bianco's *Stand to Sea*, a new edition in intaglio and screen print using glow-in-the-dark ink. The watery image references the whaling ships and a devastating 1938 flood in Providence resulting from a hurricane. The piece is 36 x 72 inches and was printed in an edition of seven.

The centerpiece of this year's fair was a huge installation by Yashua Klos, *Our Labour* (2020-21), woodblock on muslin and oil-based relief block ink on dropcloth mounted on canvas. It was inspired by family members of the artist who worked in the auto plants of Detroit, MI.

Tamarind Institute of Albuquerque, NM had large one-color lithographs by Brian Rea selling for \$1,000 and \$2,000 each. Gemini G.E.L. at Joni Moisant Weyl featured one-color lithos by Ellsworth Kelly, which ranged from \$16,000 to \$40,000. At Galerie Maximillian of Aspen, CO, my eye was caught by a large 5-color lithograph by Scottish artist Sarah Graham. *Lotus II* (2023) was produced in an edition of 40. Also at Galerie Maximillian was former Presentation Print artist Alex Katz's 1990 aquatint, *Brisk Day Series 2*, from an edition of 150. Childs Gallery of



Galerie Maximillian Booth at IFPDA Print Fair.
PHOTO BY GILLIAN HANNUM.

Boston had a wall installation by artist Joan Hall. *Mortality:N41 29 227/W71 20 255* (2023) is a meditation on the artist's own mortality done in collagraph, relief, lithograph, pulp painting, handmade paper, Duralar and acrylic; it is 120 x 204 x 9 inches and was priced at \$60,000.

The Robert Blackburn Printmaking Workshop of New York City was set up to engage visitors by letting them make prints! They were also showing work by: Devraj Dakoji, Dindga McCannon, Michael Kelly Williams, Michele Godwin and Otto Neals. At the booth for Black Women of Print, based in Milwaukee, WI, I ran into Print Club member Karen Revis, who had several recent works on display. *Say It Loud* (2023) was a relief and silkscreen collage on Legion paper in an edition of 12; *The Weight* (2023) was relief collage on Rives BFK paper in a variable edition of 2; and *Cotton Pickin' Truth* (2023), also relief and silkscreen on Rives BFK paper in a variable edition of 2.



Robert Blackburn Printmaking Workshop Booth at IFPDA Print Fair. PHOTO BY GILLIAN HANNUM.



Print Club Member Karen Revis at the Black Women of Print Booth at IFPDA Print Fair. PHOTO BY GILLIAN HANNUM.



Print Club Meet-and-Greet at Cedric's at The Shed. PHOTO BY GILLIAN HANNUM.

Pace Verso, New York City, was showing Maya Lin's *Ghost Forest Seedlings*. The print project extends her acclaimed 2021 installation, *Ghost Forest*, in Madison Square Park. This is an example of a "generative art project"; the work is computer generated with an algorithm that creates unique, organic forms. At Hauser & Wirth, also from New York City, I was drawn to a screenprint titled *Blue* (2004) from an edition of 35. The waterfall-like abstract pattern recalls a cyanotype. They were also showing Vija Celmins' *Starfield* (2020), a mezzotint in an edition of 30, and Rashid Johnson's *Untitled (Seascape)* (2023), a 9-color silkscreen resist with hand-applied pigment in an edition of 51. New York's Lower East Side Printshop was showing new work by Carrie Moyer. *Pirate Jenny Returns* and *Cave Diver* (both 2023) are 13-color screenprints with rayon flocking, each in an edition of 16. The subject matter of these colorful works is inspired by a song from Bertoldt Brecht and Kurt Weill's *Threepenny Opera*, a theme the artist also explored in a 2012 painting. The prints were available for \$5,000 each unframed. Columbia University's LeRoy Neiman Center was featuring an incredibly unique "print" by Duke Riley, *The View from the Mouth of the*

Newtown Creek During the Final Night of Battle (2023). A laser etching mounted on archival museum board in an edition of 8, this incredibly detailed, three-dimensional work was selling for \$10,000.

Stewart & Stewart of Bloomfield Hills, MI had recent work by former Print Club commissioned artist Richard Bosman. He continued to work with reflections, moving from rearview mirrors in 2017 to the ubiquitous cell phone screen in 2021. The booth also offered terrific prints by Judy Bowman, Janet Fish, Jane Goldman, Yvonne Jacquette, Hunt Slonem and others. David Zwirner of New York City was showing work by Raymond Pettibon; *No Title (Hermosa Beach)* (2019) is a 3-color lithograph with hand coloring. My last stop was Eminence Gris of New York City, where a series of large, eye-catching prints by David Salle caught my eye.

Following my visit to the Print Fair, I made my way to Cedric's at The Shed, a few blocks away, where a meet-and-greet with members of other New York print clubs had been organized. It was a perfect setting in which to meet some of our own club's newest members as well as members of the Albany and Rochester clubs and the Society of American Graphic Artists.

Exhibition Reviews

"Scintillate: Sarah Brayer" at Ronin Gallery

Gillian Greenhill Hannum

An exhibition of recent work by the Print Club's 2017 commissioned artist, Sarah Brayer, provided the perfect motivation to visit the Ronin Gallery. I had not been since they moved to their elegant new space opposite Bryant Park at 32 West 40th Street. The gallery moved here in the fall of 2019, and

what looks to be a beautiful paneled wall is revealed as floor-to-ceiling flat files with over 10,000 prints available for purchase.

Like the print she made for our Club, the works Brayer includes in this show capture moonlight in all of its various manifestations. There is a sense of flow as we see both light and water in motion. Some of the works are com-



Ronin Gallery Director David Libertson with Sarah Brayer's **Reflected Moonlight**. PHOTO BY GILLIAN HANNUM.

pletely executed with washi paper, which Brayer uses to great effect.

Born in Rochester, New York, the artist has lived in Kyoto for most of her adult life. In 2007, she was the first foreign female to be featured on the cover of Tokyo's annual CWAJ Contemporary Print Show catalog. I visited the gallery for the opening on November 4, expecting to also hear a short artist talk, but Brayer had come down with COVID soon after her arrival in New York, and so there was, instead, a video message that shared a little bit about the new work. She began making woodblock prints



Sarah Brayer, **Indigo Night Glow**. PHOTO BY GILLIAN HANNUM.

in 1982, then moved in some other directions (her PCNY print was silkscreen and *chine collé*); she returned to woodblock in 2022 to capture layered, orbbed light. She can build layers in the woodblock medium, and she also utilizes the wood grain.

The exhibition's centerpiece was a large, folding screen titled *Hidden Falls*; it is created entirely of washi paper fibers. It grew out of a series of waterfall images she created for a commission from Kyoto's Komyo-in Zen Temple in 2021, which resulted in eight large-scale paper works for sliding doors. Brayer explained that the sound of water was what inspired her.

Prices of works in the show ranged from \$1,250 to \$48,000 for *Hidden Falls*.

"Mitchell Visoky: Fractured Structures"

Gillian Greenhill Hannum

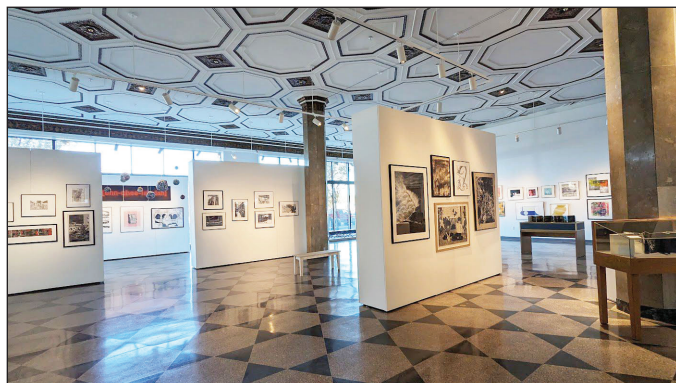
If you have been to members' exhibitions at the Center for Contemporary Printmaking in Norwalk, CT, the work of Mitchell Visoky may well be known to you. At the end of the fall semester, he had a one-person show in the Arthur M. Berger Gallery at Manhattanville College, where I teach, and I had an opportunity to attend the opening reception and speak to him about his work. The exhibition had 62 pieces, ranging from works in encaustic and acrylic to collaged pieces and monotypes. All were done during the past three years.

Visoky has been an artist for 50 years. He taught elementary school art for three decades, then retired 15 years ago to focus on his own art. His studio is in Port Chester, New York. He said that one medium influences another, and the whole show was launched by three small black and white encaustic paintings — *Encaustic Formations I, II* and *III*, each of which is 10 x 8 inches and sells for \$500. These led to three monochrome acrylics on paper, also bearing the same titles but selling for \$1,200 each.

Visoky holds a B.S. in Art Education from Buffalo State College and a M.S. in Studio Art from the former College of New Rochelle. He took his first encaustic class at Center for Contemporary Printmaking and fell in love with wax. He found a whole community of encaustic artists who form a tight community. A lot of the artist's work is architectural; he plays with grids, but in an offbeat way. He's interested in edges and often begins his compositions at the edge. He embraces a "less is more" aesthetic, trying to eliminate what isn't essential. His work is inspired by the mid-century modernists of the last century, and one sees hints of Arp, Mondrian, the Russian Suprematists and even Rothko in his work. He stated that he really does not use sketches, composing his works intuitively. He generally begins with either a shape or a color. Among this reviewer's favorite works were *Healing*, a 15 x 15 inch paper collage (\$700) in shades of red, and *Intrusion*, a 36 x 28 inch "enhanced monotype collage" (\$1,400), which means the artist began with a monotype then added collage elements on top.

The show, on view from November 6 to December 15, drew many members of the community due to the artist's

long residence in Westchester County; among those at the opening were several of his former students and colleagues, one of whom was also a former student of mine. The Manhattanville community was fortunate to have this beautiful exhibition on campus, which surely was an inspiration to current students.



A view of the Boston Printmakers 2023 North American Print Biennial 75th Anniversary Show, 808 Gallery at Boston University. PHOTO BY CAROLINE SAMUELS.

Boston Printmakers

Caroline Samuels

The Boston Printmakers is celebrating its 75th anniversary year with several exhibitions and events in and around Boston. The largest is the *North American Print Biennial*, held at Boston University's 808 Commonwealth Gallery through December 9. From 1,800 submissions, 121 prints were selected. An adjacent show was called *A Legacy of Leadership* and included work by current and former board members of the organization. And upstairs in the same building *Disciplines of the Spirit: Prints of Human Existence* featured work from BP's first 20 years as well as contemporary pieces. A symposium was held November 4 with presentations and panel discussions from biennial juror Elizabeth Rudy of the Harvard Art Museums, several artists and a number of community print studios in the Boston area.

The Boston Museum of Fine Arts held an exhibition of the Provincetown Printmakers, and an exhibit of Ellsworth Kelly's plant lithographs was on view there through December 18.

Additional print exhibitions continue at venues in Boston, Cambridge, Duxbury and Somerville. More information can be found at <https://www.bostonprintmakers.org/biennials/biennial-2023/>

Max Beckmann: Hell Series

Maryanne Garbowski

A new exhibit entitled *Max Beckmann: The Formative Years* opened October 5, 2023 at the Neue Galerie in New York. The exhibit begins



Mitchell Visoky with monotypes *Red 1*, *Red 2* and *Red 3*. PHOTO BY GILLIAN HANNUM.

with the following words:

Be the child of one's time

Naturalism against one's own self.

Objectivity of the inner vision.

In this opening, the artist indicates how he sees himself, as a man who is part of his own time and as an artist who would transform his experience into a lasting legacy. The time was World War I, a war that was meant to end all wars, but did not. The scenes of war would traumatize and haunt him, finding expression in his art. His work is not painterly, but realistic; following his own inner direction, Beckmann takes an objective approach to depict humanity in all its suffering, its violence, and its death. In German, it was called *Sachlichkeit*, meaning an "objectivity" or "view of society purged of emotion" (Farago).

His portrayal of people and events is distinctive: in crowded, densely-packed space, he pictures mankind at its worst: the wounded, the hungry, the lost, all victims living through events beyond their control. The scenes are graphic and memorable. At the outset of WWI, Beckmann became a medical orderly, bringing him face to face with the brutal realities of war. These are recounted on his canvases, in his prints and drawings. The print portfolio entitled *Hell (Die Holle)*, published in 1919 in Berlin, includes eleven lithographs, all of which are part of the Neue Galerie's exhibition.

The cover print on the portfolio is a self-portrait of Beckmann. With his eyes wide open, he performs as a circus barker might to attract an audience. He calls to them: "Honoured ladies and gentlemen of the public, pray step up." He promises them a "pleasant prospect of ten minutes or so in which you will not be bored." He goes on to guarantee satisfaction "or else money back" (Rainbird 56). What follows is anything but pleasant, but he has captured the attention of viewers.

The lithographs, small as compared to his paintings, are equally powerful. The first in the series is entitled *The Way Home*. In it, a man resembling the artist tugs at the sleeve of a soldier whose hand is missing and whose face is disfigured. With his other hand, he points in the opposite direction, indicating, perhaps, where home might be, or more specifically, to look at the images that follow.

The next image is *The Street*, packed with people, many of whom are veterans, victims of war, a man in a wheelchair, a man with stumps where arms used to be. Most harrowing is a man in the front carrying a corpse as if it is a briefcase. In the middle of the scene is a black dog, his

snout directed upwards looking skyward. *The Martyrdom* is next, documenting “the November Revolution” and the murders of Karl Liebknecht and Rosa Luxemburg. Beckmann uses Christian symbolism to parallel the “crucifixion” of Luxemburg. “Hell is found on the streets and in the houses” (Schulz-Hoffmann 402). In this poignant domestic scene, we see a family gathered around a bare table. Their hands folded in prayer, they silently ask for food. Entitled *Hunger*, it emphasizes the deprivations all must endure.

One of the most dramatic prints is *The Night*, a print based on a painting he had just completed. Except for a few changes, he renders it into a print. We see a scene of torture, suffering, as a man’s head is twisted in an unnatural position and his body is contorted in pain. Slicing the image in two is the back of a woman whose legs are splayed apart, her hands tied together while one of the assailants closes the shades so no one will see. In the right-hand corner, the black dog howls in terror.

The final print in the series brings us back to the home, Beckmann’s own house, in which we see the artist’s mother-in-law and son Peter. What the little boy thinks is a toy is a hand grenade, a weapon of war, and Beckmann yells in defiance of this intrusion. Is this prophetic? Does Beckmann suggest that there is no safety or security, even within the confines of one’s home?

Although the exhibition at the Neue Galerie closed in mid-January, the Museum of Modern Art owns the complete series. One can see it online and experience its power. In his paintings as well as his prints, Beckmann reminds us “to look hard” at the brutality of war, which even today continues. One may ask, “Can Art Change the World?” Hopefully the answer is yes. According to one viewer, “Something inside...me woke up” (*Art and Antiques*, Winter 2020-2021, p.15). It is “not a time for dreaming” (Farago), but rather a time to consider and try to prevent the exorbitant expense of war.

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“William Blake: Visionary”

Marryanne Garbowsky

Unfortunately, this past holiday did not include a trip to Los Angeles, California where I could have feasted on an exhibition of William Blake’s graphic art at the Getty Museum. Entitled *William Blake: Visionary*, the exhibition opened in October 2023 and

recently closed on January 14th. An early precursor of the Romantic movement, Blake was not only a fine poet but also a consummate printmaker. This show highlighted Blake’s prowess as a maker of prints as well as underscoring his technical innovations.

Printmaking provided his “main source of income” (www.gettymuseum.org). At an early age, he was apprenticed to printer James Basire, where he learned “discipline and precision,” skills that would serve him in all his future work (Ackroyd 42-44). Although he wanted to attend the Royal Academy of Art, he thought it would be too much of a financial strain on his family and would preclude his siblings from career opportunities. So, instead, for seven years, he worked the trade that would become his life’s work, one that he and his family believed would provide “a lasting and solid income” (Ackroyd).

He was always fascinated with design and started drawing at the youthful age of 3 (Ackroyd 35). He was particularly interested in the work of Raphael through the engravings he studied. He was also attracted to the work of Michelangelo and Dürer. These artists “inspired him... for the rest of his life” (Ackroyd 39).

Deeply religious, Blake relied on the Bible as a main source of ideas. He also created his own esoteric mythology, which confounded and confused his audience who preferred more literal illustrations than otherworldly. But as the title of the exhibition explains, Blake was a visionary, and started early in life to have visions. For instance, he saw God through his window at the age of 4. These visions inspired the young artist and became material for his art. What most people saw as a cityscape, Blake saw as “a city filled with angels and prophets” (Ackroyd 34). But he was not alone. Family members also experienced visions, his older brother claiming to “see Moses and Abraham” (Ackroyd 35).

William Blake: Visionary included over a 100 works, but for this brief survey, there are four worth mentioning. The first is *The Ancient of Days*, one of the most popular of his prints. It is the frontispiece of the prophetic book *Europe A Prophecy* (1794) and one of the artist’s most iconic images. The figure, whether God or some Supreme Being, appears to be in the act of creation. However, he may not be a totally “benign” being but may be manifesting the results of a fallen world. This came at the end of the French Revolution and notes the presence of plague, famine, terror, blight as consequences of this period (Davis 173).

The second print, owned by the Tate in London, is entitled *Satan exulting over Eve*. The powerful figure of Satan dominates the fallen Eve as she lies on the ground beneath his outstretched wings, a snake wrapped tightly around her inert, fallen form. Blake takes us back to the Garden of Eden and shows us the results of a triumph of evil. This particular print is one of 12 “color-print drawings” that Blake made in 1795. The print began with a drawing made with a “thick...watercolor” that was printed on paper and then painted over with various watercolor washes.

Nebuchadnezzar is a monoprint, one of the artist’s most haunting. The story behind the image is that the king had a prophetic dream that he would “be driven out into the wilderness” where for 7 years he would “eat grass like an ox” (Gurney). The dream is realized, and the king — as depicted in the image — crawls on all fours like an ani-

mal. The image compels us to look at this man-beast who has been corrupted by his pride and who now is robbed of his reason.

The last is *The Tyger* from the *Songs of Experience*, which is the companion to *Songs of Innocence*. In *Songs of Experience*, *The Tyger* is contrasted with *The Lamb*, whose gentleness and purity are counterpointed with the tiger who roams the earth with “deadly terror” (Phillips 67). Interestingly, the back of the copper plate of *The Lamb* became the surface for its opposite, *The Tyger*. After the plate was polished and degreased, the text of the poem was written on the copper plate “in reverse or mirror writing” (67) — (which Blake perfected) — with a quill pen. The tiger associated with cruelty and a “thirst for blood” (68) became “a metaphor for the French Revolution. The image of the tiger accompanying the poem was based on one published in the 1779 *Encyclopedia Britannica*” (70).

In these books, we see the technical innovations that Blake developed. Known as illuminated books, they incorporate a technique he called “relief etching.” This unique process allowed him to use one plate for both image and text. Thus, as we see in the *Songs*, he was able to incorporate the poems and the image in one print, thus combining what would have taken multiple printings.

Blake was not only inventive and highly skilled as a printer, but also sharply aware of the dangers of his personal beliefs. For this reason, much of his work was deliberately opaque, making it difficult to understand. His otherworldly forays corresponded very often with dramatic political events of the time, showing them as evil and overtaking man’s power of reason. His self-created metaphysical and symbolic system (Ackroyd 44) protected him from being censured, or even worse, imprisoned.

William Blake was unique and multi-talented. His graphic work is spellbinding, allowing us to travel beyond the here and the now. As he wrote in *Auguries of*

Innocence at the beginning of the *Songs of Innocence*:

To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour

Blake’s art takes us to a world rarely visualized. He wrote that when he held “a pencil or graver” in his hand that he was “really drunk with intellectual vision.” His wife confirmed this when she said “I have very little of Mr. Blake’s company; he is always in Paradise” (www.britannica.com).

Note: The Morgan Library in New York has one of the most “distinctive” Blake collections. Its website (www.themorgan.org) includes informative and interesting videos, talks, etc. about the artist and his work. In addition, the Getty Museum (www.getty.edu/museum) offers videos and talks in connection with its exhibition, even though it has ended.

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(2008) was awarded second place in this year’s members’ exhibition, “With Fresh Eyes,” at the Center for Contemporary Printmaking in Norwalk, CT, for her carborundum collagraph monoprint with leaf, *Gold Rush* (2023). The juror was Jenn Bratovich, Director of Exhibitions and Programs at Print Center New York.

Past Presentation Print Artists

Kyoto-based artist **Sarah Brayer** (2017), in addition to having had a fall exhibition at Ronin Gallery in New York, was the subject of an article in the November issue of *Asian Art Newspaper*. “In Pursuit of Inner Light” by Madison Folks can be found on pages 6 and 7.

Former Showcase Artists

Luanda Lozano (2016) was awarded one of two Binnie Birstein Memorial Scholarship Awards by juror Jenn Bratovich at the Center for Contemporary Printmaking’s annual members’ show “With Fresh Eyes” for *Cacaotal* (2023), a photogravure and collagraph with *chine collé* and stitching.

Member Notes

Print Club Board members **Kimberly Henrikson**, executive director of the Center for Contemporary Printmaking in Norwalk, CT, and **Allison Tolman**, a dealer in contemporary Japanese prints and works on paper, were invited panelists at an event on the subject of print collecting hosted by the Empire State Rare Book and Print Fair on Friday afternoon, October 6. They were joined by artist/curator Marc Chabot and moderator Michael Verne, president and owner of the Verne Collection. The fair and panel were held at St. Bartholomew’s Episcopal Church in midtown Manhattan.

Board member **Natalia Kolodzei**, executive director of the Kolodzei Art Foundation, participated with Anna Frants of the CYLAND Media Art Lab in the organization of “CYFEST 15: Vulnerability at Deering Estate,” presented as part of Miami Art Week in December.

Club member **Deb Chaney** and her husband Stéphane Guilbaud of D&S Fine Art Editions were featured in the second Publisher Spotlight, on display in the Leslie and Johanna Garfield Lobby of Print Center New York in November.

Club member and former Showcase artist **Jane Cooper**