

The Print Club of New York Inc

Summer 2024

President's Greeting

Happy Summer PCNY Members,
As the 2023-2024 membership year comes to a close, we wrap up with news of our most recent events. As you'll read below, members have enjoyed fabulous art fairs, an art stroll through Tribeca galleries, curated tours at MoMA and the Brooklyn Museum and the always popular Artists' Showcase (during which I added many new prints to my own collection!).

We have a number of members who are joining the Board for the upcoming year as Paul Affuso, Gillian Hannum, Newton Paul, Mona Rubin, Allison Tolman and Bonnie Yousuf step down. They have my sincere appreciation for the many hours they have given to the email correspondence, Zoom calls, and their committee leadership and participation. Their dedication to the Club's mission is inspiring and has helped us maintain 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. New members take their seats on the Board this month, and the fall *Newsletter* will report on officers for the coming year.

Before I close, I want to remind everyone that one of our Board goals is to grow our membership numbers to reach the full 200 membership seats. While last year brought us closer to that number, we still have membership spots to fill. Please consider recommending us to a friend or colleague, 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,
Suzanne Lesser

The Print Club of New York, Inc.

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Suzanne Lesser, *President*

Caroline Samuels, *Vice President*

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Hannum



IFPDA Print Fair at the Armory.
PHOTO BY STEPHANIE FEINGOLD

Recent Print Club Events

In February, Print Club members were again recipients of VIP passes to the IFPDA Print Fair, one of the popular "perks" of membership. "Reviews" of the fair by two members follow.

Impressions of the 2024 Print Fair

Stephanie Feingold

The IFPDA Fair returned to the Park Avenue Armory from February 15 - 18, 2024. There were many contemporary artists shown as well as those dealers who represent classic works.

Featured in the main space was *Collector Forces: Leonardo Drew & Friends from the Collections of Jordan D. Schnitzer and His Family Foundation*. The exhibition included 26 works by Drew, including etchings, aquatints and cast handmade paper sculptures. Jordan Schnitzer called upon the artist to choose not only his significant works from the collection, but also works of artists that had inspired him. Drew selected works from Robert Rauschenberg, Matthew Day Jackson, Hank Willis Thomas and Julie Mehretu. There were several programs



Paul Binnie at the IFPDA Print Fair.
PHOTO BY STEPHANIE FEINGOLD

held in the Program Space each day. During one of the programs, Jordan Schnitzer was in conversation with Leonardo Drew, chronicling his artistic journey.

Another special program featured Phil Sanders, Master Printer, who was in conversation with Master Printer Jillian Ross and Judy Hecker, Executive Director, Print Center New York, on "Kentridge's decades-long dedication to printmaking."

There were many printmaking techniques that artists used to realize their vision. There were also several galleries that offered work by some of our former Presentation Print artists including Donald Teskey, Judy Pfaff, Kiki Smith and Paul Binnie. Binnie, our 2010 commissioned artist, demonstrated the technique of inking and hand pressing a block print at Scholten Gallery's booth.

IFPDA 2024 and Related Events

Kay Deaux

The annual IFPDA Print Fair, with its extensive representation of galleries and dealers as well as related events, both on and off site, is always a wonderful opportunity to make rewarding discoveries as well as to reconnect with works by favored artists. Both dealers and attendees I spoke with seemed to be unanimously pleased with the return to the Armory. Even though this year's February fair date came only four months after the 2023 fair, new encounters were still possible.

For some of us, the print work of Marie Watt was one of those new encounters. Some may be familiar with Watt because of her blanket constructions, the towers of folded and piled blankets, each one tagged with a brief story of its origin and use. Two of these towers were part of an exhibit at the Print Center of New York, located in Chelsea. In a tour of the Print Center's exhibit, curator John Murphy pointed to some of the influences on Watt's print work, including corn husks, totems, and tribal blankets, many of which are drawn from her background as a member of the Seneca nation. More generally, Murphy emphasized the themes of tradition and community, as well as nature and the cosmos, as they are represented in Watt's work. At the Fair itself, Marie Watt was the key speaker in a session introduced by the well-known collector Jordan D. Schnitzer and moderated by Marjorie Devon, Director Emerita of Tamarind Institute, and Julia D'Amario, Sitka Center for Art & Ecology.

Another artist who was featured at the Fair was William Kentridge. Two large-scale (each approximately 5.5 feet x 7 feet) intaglio works, *The Old Gods Have Retired* and *The Flood*, were prominently displayed by David Krut Projects in the central area of the Armory setting. Creation of these images included a variety of etching techniques including the use of coffee liquid. In addition, IFPDA sponsored a session devoted to exploring Kentridge's long career as an innovative printmaker whose work often focuses on political and historical moments in South African history. Participants in this session were Phil Sanders (a master printer who has worked extensively with Kentridge and is currently working on a catalog raisonné of his work); Jillian Ross (a master printer who has collaborated with Kentridge for more than 10 years); and Judy Hecker (currently Executive Director of the Print Center New York and formerly a curator at MoMA where she promoted Kentridge's work). In addition, video excerpts of a recent interview with William Kentridge were shown, adding more insight into the ways that he works.

At another event sponsored by IFPDA, this one held at the David Krut Gallery in Chelsea, those who attended got an up-close view of the creation of a monotype. With plates by Eddie Martinez and by Sara Sanders in hand, Phil Sanders described the ways in which each artist created their images and then printed the work as the audience watched.

Turning back to the Fair itself, members of PCNY could find many works by artists who are represented in the Club's collection of annual presentation prints. At Tandem Press, for example, there was a wonderful display of a series of very large and colorful woodcuts and etchings that Judy Pfaff (PCNY presentation print 2016) has just recently completed, along with a series of smaller intaglio works. Donald Teskey (PCNY presentation print 2015) continues to be represented and shown by Stoney Road Press, who displayed both a very large Teskey work as well as smaller prints of both land and sea. In Allison Tolman's booth, one could see recent work by Sarah Brayer (PCNY presentation print 2017).

Works at the fair that were new to this viewer included a stunning set of 27 linocuts entitled *Sultana's Dream* (2018) created by Chitra Ganesh and published by Durham Press. The work was inspired by a narrative

verse written in 1905 by Rokeya Sakhawat Hossain, an early Bengali feminist writer and social reformer. Eye-catching on a smaller scale were works by Valerie Hammond depicting a single bird or animal (e.g., fox, owl) drawn in silver ink and water on intense indigo-dyed Gampi paper, shown at Planthouse.

Although contemporary works tend to outnumber more traditional works at recent IFPDA fairs, one of the most talked-about exhibits at this year's fair was Titian's *The Submersion of the Pharaoh's Army in the Red Sea*, a 4 foot x 7.5 foot grid made up of 12 individual woodcuts, which together depicted an amazing scene of land, water, sky and dozens of human figures in battle. Greeting visitors as they entered and then later left the exhibition space, this work surely showed the scale and magnificence that prints can attain.

Upcoming Print Club Events

September 17, 2024

Join us for the unveiling of the Print Club's 2024 commissioned print at the National Arts Club, 15 Gramercy Park South, New York, NY.

Also of interest to Print Club members:

Through July 31, 2024

Repossession: Didier William and Paul Gardère, at the Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, <https://zimmerli.rutgers.edu/>.

Through August 24, 2024

New Voices: Ritual, organized by Olivia Shao and Robin Siddall, Print Center New York, 535 West 24th Street, New York, NY, www.printcenternewyork.org.

Through August 25, 2024

9th Biennial FOOTPRINT International Exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, www.contemprints.org.

July 18 – September 20, 2024

Dreaming//Awake, Lower East Side Printshop, 306 West 37th Street, New York, NY, www.printshop.org.

September 22 – 28, 2024 and October 26, 2024

Monothon 2024, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, www.contemprints.org. Printing sessions September 22 – 28 (with a youth session on Sunday, September 29); auction and party on October 26, 6 – 9 p.m.



Affordable Art Fair. PHOTO BY GILLIAN HANNUM

Affordable Art Fair

Gillian Greenhill Hannum

One of the benefits of membership in the Print Club of New York has long been receiving VIP tickets to the IFPDA Print Fair. In recent years, invitations to other fairs have also come our way, specifically the Works on Paper Fair and, most recently, the Affordable Art Fair. This year, the latter was held from March 20th to 24th at the Metropolitan Pavilion on West 18th Street. The fair features works that sell for under \$12,000 and are by living artists. This year, there were 77 exhibitors, including two booths hosted by Print Club members — Tanya Weddemire Gallery and The Tolman Collection of Tokyo.

Spread over two floors, the Affordable Art Fair showcased work in a variety of styles and media. While there were not many booths specializing in prints, there were certainly some gems to be found. TAG Fine Arts, London, had some wonderful screenprints by Irish-born Frank Kiely that were "line drawings" with small areas of strong color depicting New York street scenes. Prices ranged from \$700 to \$1,600 unframed with edition sizes ranging from 10 to 50. There was also interesting work in UV ink on brushed gold panels by Ewan David Eason. These were aerial views of New York City printed in editions of 15; they were selling for \$4,250. Also by Eason were a



Affordable Art Fair. PHOTO BY GILLIAN HANNUM



Kiyoyuki Fukuda and Allison Tolman of The Tolman Collection of Tokyo at the Affordable Art Fair.
PHOTO BY GILLIAN HANNUM

series of lenticular prints of trees that change according to the seasons. These were \$2,500 each or \$9,300 for the set of four. There were also lovely cyanotypes by Georgia Merton; prices for these abstract compositions ranged from \$1,600 to \$3,200.

While Print Club member Tanya Weddemire was not featuring prints, the booth for her Brooklyn Gallery was showing paintings and mixed media works by three artists—Gregory Saint Amand, Serron Green and Moses Salihou. Saint Amand is a figurative artist of Haitian-American background, Green is a self-taught artist from Newark and Salihou, who is originally from Cameroon, is now based in Toronto.

Judith Hughes Day Vietnamese Contemporary Fine Art of New York City included in her booth a woodblock print on handmade paper — *Metamorphosis* (2000). The artist, Phan Cam Thuong, makes his own ink using a mortar and pestle. A print from this edition of 30 was selling for \$3,800. Gallery LEG, also of New York City, showcases the work of three women artists — Elizabeth McAlpin, Laurence Elle Groux and Alison Cuomo — two of whom were exhibiting monotypes and monoprints. McAlpin, who prints at Manhattan Graphics Center, had a lovely triptych, *Lake Views*, a contact monotype priced at \$3,000. She also had a large abstract monoprint, *Printmaker's Plane* (XI), inspired by London plane trees with their many peeling layers. Cuomo had a number of painterly monotypes including a number in various smaller sizes with prices ranging from \$175 to \$400 unframed. Like McAlpin's, Cuomo's images reference nature. Groux, the third artist hosting the booth, focuses primarily on ceramic sculpture and drawing.

The Tolman Collection booth was the only one that was mainly featuring prints. Allison Tolman noted that the Affordable Art Fair attracts many new collectors, and some do not understand that fine art prints are original art. Among the artists showcased at Allison's booth were artists from three different generations. Tsuyoshi Yayanagi (b. 1933) is known for "Pop" style designs — screenprints using bright, flat colors which were selling for \$4,500 to

\$5,000 each. Noriko Saito (b. 1973) was represented by bold, painterly abstract compositions using drypoint and aquatint; these were \$1,900 to \$4,000 each. Finally, Sayaka Kawamura (b. 1990) represents the younger generation, creating large woodblocks using water-based inks. These large prints of simplified figures look fresh and modern and were selling for \$2,750 each.

In addition to the exhibitor booths, there was an installation by Art Gowanous that encouraged viewer participation and sections displaying "Wonders Under \$1,000" and "Finds Under \$500" — both displaying work that had been purchased that falls within the indicated price points. Some prints could be found in these sections as well.

In summary, the Affordable Art Fair is a wonderful addition to the Print Club's line up of VIP tickets; there were a number of interesting pieces created using a wide range of media, including experimental techniques. There are, indeed, prints to be found, but there are lots of other interesting art works as well!



Print Club member Tanya Weddemire of Tanya Weddemire Gallery at the Affordable Art Fair.
PHOTO BY GILLIAN HANNUM

Print Club Annual Meeting and Artists' Showcase

Gillian Greenhill Hannum

On Monday evening, May 20, a crowd of over 70 Print Club members and their guests gathered at The Society of Illustrators on East 63rd Street for the Club's Annual Meeting and its 29th Annual Artists' Showcase. After guests had a chance to get a drink and some appetizers and socialize briefly, President Suzanne Lesser called the meeting to order. She began with a brief overview of the Club's finances. Our fiscal year ends June 30, and the Club's current checking balance stands at \$10,090 and savings at approximately \$18,000. These totals are slightly lower than previous years. Disbursements exceeded receipts for a number of reasons: payments for three artists fell within the fiscal year, we are



Showcase artists (front) Cantor, Sutherland, Schwalb, Mac Collum and Song, with (rear) Caroline Samuels and Gillian Hannum. PHOTO BY NATALIA KOLODZEI

still building our membership back up after the pandemic, and we've had increased costs for our events. Looking ahead to the 2024-2025 year, our anticipated annual expenses related to the Club's activities are \$50,000, which is higher than previous years.

Our finances depend on maintaining membership at or close to the 200-member maximum. This year, we had 191 paid members, compared to 169 last year. Our goal is always to fill our full roster of 200 members, but during the height of the pandemic, our numbers fell significantly. This year, though, Kim Henrikson, our current Membership chair, has done a rock star job of bringing our numbers back up. With the pandemic years of declining membership and the current increased costs, the Board has voted to increase our membership dues for the 2024-2025 year to \$300. Kim will be sending out the renewal email shortly. To help the Club plan ahead for next year, Suzanne asked those intending to renew their membership for 2024-2025 to renew as soon as possible.

In September, we begin accepting new members and expect that by that time we will have received the majority, if not all of, the renewal memberships. Knowing that there are some spaces available, if you have anyone in mind you would like to recommend, please have them contact Kim directly. This is a tremendous organization, and well worth sharing with more members of our broader community.

Suzanne then reviewed upcoming events in June and announced to members that the unveiling of our annual Presentation Print will take place on September 17th at the National Arts Club. She then recognized retiring Board members Paul Affuso, Gillian Hannum, Newton Paul, Mona Rubin, Allison Tolman and Bonnie Yousuf; she asked them to stand to be recognized for their

service to the Club. Board members meet monthly to oversee the programs and finances of the Print Club and its committees. The time and attention they give to the needs of the organization and its members provide the exceptional activities and other offerings which are the hallmarks of our membership benefits. Suzanne expressed appreciation for their many hours of dedication to the Club and its mission.

Ballots were e-mailed out to the membership and votes were cast. Based on the votes received, Suzanne was happy to announce that of the seven nominees up for election and reelection to our Board, each received more than 90% approval. The following Print Club of New York members are now formally elected to the Board for the 2024-2025 membership year: Judy Esterow, Stephanie Feingold, Maryanne Garbowsky, Ethan Geringer-Sameth, Anne Moscona, Steven Roach and Christine Wekilsky. They will join continuing Board members Kay Deaux, Kim Henrikson, Natalia Kolodzei, Suzanne Lesser, Caroline Samuels and Harriet Stratis.

Suzanne completed the annual business meeting by encouraging members to get involved—to sign up for a committee, make suggestions for events they would like to see, and consider running for the Board in the future.

Gillian Greenhill Hannum, Coordinator of the 2024 Showcase, then took the podium. After recognizing the members of this year's committee, she explained the process used to identify the five artists being presented at the event. During December, January and February, delegations of committee members visited the Center for Contemporary Printmaking in CT, and the Salmagundi Club, Art Students League, Manhattan Graphics Center and the Robert Blackburn Printmaking Workshop in New York City. Between four and ten committee members visited each venue and nominated artists to submit electronic portfolios for the semifinal round. This year, our five artists were chosen from a pool of 26 semifinalists.



Showcase Sales Floor. PHOTO BY GILLIAN HANNUM

Competition was intense, and it took several rounds of voting to get our final five. Unbelievably, we wound up with one artist from each of the five venues we visited, who also work in a range of print techniques and styles. She went on to explain that in recent years, the Club has been able to present the five Showcase artists with an honorarium of \$500 each; Gillian invited the artists and Vice President Caroline Samuels to the stage for the presentation of the checks. She then introduced the artists in alphabetical order to give their presentations.

The committee discovered **Laura Cantor's** work at the members' exhibition at the Salmagundi Club in December. As an artist living in the Bronx, Cantor explains that urban images are central to her work. She is fascinated by the patterns of bridges, elevated train stations and water towers. Machinery and mechanical parts appear often in her work. Patterns of biological and botanical forms also abound. Though primarily a print-maker, she mixes media often. She has a degree in visual art from Empire College, SUNY (2005) and an MFA with a concentration in printmaking from Lehman College, CUNY (2010). In 2006, she had a solo show at the N.Y.C. Transit Museum and at the Manhattan campus of Empire College. The subject was mainly subway mechanical train parts. (Her day job at the time was Car Inspector with N.Y.C. Transit Authority.) Currently, she is a member of SAGA--Society of American Graphic Artists—and several other printmaking and visual arts groups. She is also a member of the Catherine Lorillard Wolfe Club. Sometimes she takes Sunday printmaking classes at the Art Students League where she makes use of their supplies and enjoys the creative vibe as she works.

Cynthia MacCollum was among the artists who presented work for our committee's consideration at the Center for Contemporary Printmaking in Connecticut. Cynthia is a painter, printmaker, and installation artist inspired by nature and all things organic. Her work has been exhibited internationally in Spain, Germany, France and Hong Kong and at the Katonah Museum of Art in Katonah, NY. Her work can also be found in the Fine Art collection of the Montefiore Health system and Memorial Sloan Kettering. She is a member of Silvermine Guild of Artists and the Center for Contemporary Printmaking, and is represented by Odetta Digital and Blue Print Gallery in Dallas, Texas.

Esther Schwalb was among the artists in Georgia Kung's class at the Art Students League, where committee members met her in February. From her earliest years in Scranton, Pennsylvania, she loved making art—calligraphy to mural painting and all points in between. As a child she would spend free time at the Everhart Museum soaking up the work of local and internationally-known artists, along with the amazing collection of stuffed birds and coal (it was Scranton after all...). At Barnard College,



Showcase Sales Floor. PHOTO BY NATALIA KOLODZEI

she found her bliss studying drawing, painting, sculpture, and art history, while pursuing a BA in Urban Studies. Later, she received a Master's in Urban Design at The Pratt Institute. And now, after a long career in the consulting and non-profit worlds, she is able to focus her energies on printmaking and other artistic pursuits. Since 2018, she's been studying intensively at The Art Students League, working primarily in linoleum and woodcut, but also etching, aquatint, and lithography. She is a proud member of SAGA (Society of American Graphic Artists) and is currently serving as a Vice President. She reflects that, "It's no exaggeration to say that printmaking has changed my life."

Sok Song submitted work for our committee's consideration at Manhattan Graphics Center. Sok is a versatile multimedia interdisciplinary artist merging traditional paper folding with printmaking, sculpture, ceramics, painting, and technology. He's an award-winning origami designer, founder of Creased, Inc., and author of multiple publications including: "Origami Chic" and "Crease + Fold." Sok teaches origami and printmaking at the 92nd Street Y and has taught at the American Museum of Natural History, MoMA, CUNY Hunter, and the Manhattan Graphics Center. His work has been published in *Vogue*, *Vanity Fair*, *L'Uomo*, *Pop*, *Marie Claire*, *Icon*, *Self*, and *GQ*. His artistic journey includes multiple fellowships at the Vermont Studio Center, the Center for Contemporary Printmaking, and includes an NEA grant for arts in education. He is the recipient of the Awesome Foundation NYC award as well as an LMCC Manhattan Arts grantee for his Origami Vending Machine. He is currently an artist in residence for MakerspaceNYC and will unveil his first public sculpture this summer at Makerpark in Staten Island. He begins work on a MFA at Yale this fall.

Beth Sutherland's work came to the committee's atten-

tion when members visited the Robert Blackburn Printmaking Workshop. Beth is a printmaker and painter who lives in Dobbs Ferry, NY. She has received several prestigious grants, including New York Foundation for the Arts Fellowships in Printmaking (2023) and Painting (1998-1999), and a Marie Walsh Sharpe Foundation Space Program Fellowship in 2007-2008. She has also been awarded a SIP Fellowship at the Robert Blackburn Printmaking Workshop in New York City (2011), and a Star Fellowship at Guttenberg Arts in Guttenberg, NJ (2014). Her artist's book, *Umpteen Dumpsters*, with nineteen woodcuts, was published by theorem eleven in 2013; her work has been featured in the art magazine *Carrier Pigeon* (2017), and is included in Phil Sanders' *Prints and Their Makers* (2021). Sutherland's most recent solo show was at the Gallery Halmetoja in Helsinki, Finland, and her work has also been shown at the International Print Center (IPCNY). She has been a member of the Robert Blackburn Printmaking Workshop since 2009.

Following the artists' presentations, attendees were invited to move to the lower level, where each artist had a table set up and made sales directly to members and attendees. Business was brisk, and all artists made some sales. Club members commented on the very strong group of artists this year and expressed enthusiasm about the event. For those who missed out, you can learn more about the artists from their websites and Instagram accounts.

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Participants at June 1 Art Stroll outside 81 Leonard.
PHOTO BY CAROLINE SAMUELS

Art Stroll

Caroline Samuels

PCNY hosted its second annual art gallery stroll, this time in Tribeca, on June 1, 2024. Caroline Samuels, Print Club VP, led a group of art aficionados in a tour of four galleries: DIMIN, to see the work of painter and sculptor Soojin Choi; David Lewis, for a group show of pieces by and inspired by Francis Picabia; Alexander Grey, displaying large-scale layered pattern work by Ronny Quevedo; and 81 Leonard, which exhibited crocheted pieces of yarn, latex and collage by Ophelia Arc—in a show curated by club member Nakai Falcón. Afterwards, the group went for brunch in the neighborhood to discuss the highlights of the day.



Learning about Ronny Quevedo's work from Dane Clark of Alexander Gray. PHOTO BY CAROLINE SAMUELS



Utagawa Hiroshige, *Flower Pavilion, Dango Slope, Sendagi*, showing a cherry grove and one of Edo's (Tokyo's) first public parks. PHOTO BY CAROLINE SAMUELS, USED WITH PERMISSION

Print Club Curator's Tour of Hiroshige's Woodblock Prints

Caroline Samuels

On June 7, 2024, Print Club members were treated to a tour of the Brooklyn Museum's Utagawa Hiroshige exhibit by Joan Cummins, Lisa and Bernard Selz Senior Curator for Asian Art. Fully titled *Hiroshige's 100 Famous Views of Edo (feat. Takashi Murakami)*, this exhibit displays the (more than!) 100 woodblock prints, published in 1856–58, featuring key locations in the city that would become Tokyo. Hiroshige (1797–1858) produced images of temples, bridges, plum trees, and pleasure districts, and represented all seasons, often using the *bokashi* technique to produce variations in the colors' lightness and darkness. In addition to the original prints, kept in pristine condition after being bound in book form for years in the Museum's library, contemporary paintings by Takashi Murakami are on view, which re-envision the Hiroshige works by expanding their scale and adding modern touches. The exhibit is on display until August 4, 2024.

<https://www.brooklynmuseum.org/exhibitions/hiroshige-murakami>

Curators' Tour Of Käthe Kollwitz Exhibit At MOMA

Gillian Greenhill Hannum

The Print Club of New York wrapped up the membership year with a curator-led tour of the Museum of Modern Art's *Käthe Kollwitz* exhibition on Wednesday afternoon, June 26. Approximately 20 Club members joined curators Starr Figura and Maggie Hire to tour this beautifully conceived exhibition that not only takes one through the artist's chronology, but also explores her creative process. The show includes some 110 works of art, including one of Kollwitz's etched plates, prints, drawings, and sculptures, and is the first major show focused on the artist in the U.S. since 1992. The exhibition is on view until July 20 and is accompanied by a comprehensive catalogue.

Figura said that when she speaks to groups about Kollwitz, only about half the audience is familiar with the artist's work, and she hopes this exhibition will introduce more people in the U.S. to her work, much of which is focused on social justice. Her work gives voice to the potential of women in a way not done before.

The exhibition is organized chronologically but also examines the artist's creative process. It took about two years to put together, although the idea for the show predated the pandemic; works were loaned by more than 30 collections in the United States and Europe.

Several self-portraits open the show and provide a recurring theme throughout the artist's career. With these, she positions herself in the lineage of great graphic artists, including Dürer, Rembrandt and Goya. Kollwitz attended women's art schools in Munich and Berlin (at the time, women were barred from the main academies) where she studied painting, but she soon gave it up for drawing and printmaking, which were more conducive to her message. Many of the works emphasize hands, which carry much meaning, especially in terms of their role in labor and nurture.

Kollwitz's first major print portfolio, *A Weavers' Revolt*, dates from 1893–97. The six sheets depict an uprising of weavers in Silesia; the focus is on poverty and suffering. Kollwitz came from a long line of Socialists and especially chose subjects of social issues as they affected women and children. She did not initially edition the work as she was teaching herself the processes of etching and lithography, however the work was reprinted in 1918 in an edition of 50.

Next, we looked at a wall showing the evolution of *Woman with Dead Child* (1903), perhaps the artist's most famous work. We see the artist increasingly zeroing in on the two figures, removing all sense of setting, as the composition evolved. The final work is primal emotion and abject grief. Kollwitz used herself and her 7-year-old son as models. Child mortality in Berlin at the turn of the twentieth century was about 30%, and those most affected were members of the working class. Many of the patients of her doctor husband lost children, so the artist was acutely aware of the heart-wrenching pain. *Pietà*, also from 1903, shows a similar scene but is more detached and accepting. A little further on, we saw the etched plate



Print Club Group at Museum of Modern Art. PHOTO BY ANNA KOLODZEI

displayed adjacent to the print, *The Downtrodden* (1900). Kollwitz had a press and did some of her own printing, but for editions, she worked with a professional printer in Berlin.

A section exploring the artist's approach to developing her imagery was illustrated by an image of *Sharpening the Scythe* from the *Peasants' War* series (1905). We can see the composition becoming more and more focused as she explored the theme.

A large gallery focused on the second phase of Kollwitz's career, from 1907-1914. By 1900, Kollwitz was already being collected. *Death, Woman and Child* (1910) is an etching that resulted from Kollwitz's own close brush with child mortality; one of her two sons almost died of diphtheria in 1908. Also in this gallery was a plaster sculpture of *The Lovers* (1913); it is one of the artist's first sculptures and recalls Rodin in some ways.

A gallery focused on the years of World War I, 1914-1918, marks an interruption in what had been a happy time in the artist's life as she had been gaining repute as an artist. Her two sons, ages 22 and 18, both enlisted in the military; the younger son was killed two weeks later. *War* (1921-22; published in 1923) is a series of seven woodcuts, published in an edition of 400. This portfolio is autobiographical, and the artist became a pacifist as a result of her experience with the Great War.

Kollwitz became very well-known after the war. Women got the vote in 1918 in Germany. Kollwitz became the first woman professor at the Prussian Art Academy in the inter-war period. She also became much more widely known due to her work making posters focusing on the humanitarian causes growing out of the war—these were seen by a broad public.

The final gallery focused on the 1930s. We see self-portraits again as well as themes of maternal protection. Kollwitz was persecuted by the Nazis. She was forced to resign her position at the Academy; she had no exhibi-

tions. Her lithograph series, *Death*, was executed between 1934 and 1937. She recommitted herself to the theme of mothers protecting children, emphasizing humanity as an antidote to the era's oppression and terror. Käthe Kollwitz died two weeks before the end of the Second World War.

The Print Club was so fortunate to be able to benefit from the knowledge of Starr Figura and Maggie Hire. They patiently answered questions from group members as we moved from gallery to gallery and provided us all with deeper insights into the creative processes of this important artist.



Maggie Hire, Curatorial Assistant, and Starr Figura, Curator, Department of Drawings and Prints, Museum of Modern Art, in front of Kollwitz's War series. PHOTO BY NATALIA KOLODZEI

Exhibition Reviews

"Tim Ross: These Images Came from my Monotypes"

Gillian Greenhill Hannum

From February 1 – March 15, 2024, the Berger Gallery at Manhattanville University in Purchase, New York was displaying work by printmaker Tim Ross. The show featured recent digital images based on a series of monotypes done over the past decade, but also included examples of the artist's work going back to high school. Tim Ross is the son of two well-known printmakers, the late John Ross, who also taught at Manhattanville, and Clare Romano, who was on the faculty at Pratt Institute. John Ross and Clare Romano were authors of the groundbreaking text *The Complete Printmaker*, published in 1972 when Tim was in high school. He joined his parents in co-authoring a second edition published in 1989. Tim began his serious study of art in high school and went on to attend Cooper Union, following in John's footsteps. His M.F.A. is from Columbia University. A display in one corner of the gallery included early work by Tim, clippings about John and Clare and other family ephemera.

Tim Ross's work has evolved over recent years from actual multi-media collage work to digital prints based on the same sort of image construction. Tim's former colleague, Randy Williams (both are now retired from full-time teaching but continue to offer classes at Manhattanville), wrote in the show's accompanying catalog of Tim's approach, "Tim combines the familiar with the unfamiliar to create a new familiar." Williams went on to say:

"Tim has followed a long tradition of artists like Pablo Picasso, Kurt Schwitters, Max Ernst, Wangechi Mutu, Hannah Hoch, Robert Rauschenberg, and Romare Bearden. Like these artists, Tim has advanced storytelling. His artwork has an intense classification of arranged and rearranged images. His visual narratives are compelling. They are well researched and brilliantly detailed. Tim's artwork offers the viewers an opportunity to slow down and view the worlds of art constructed of both fact and fiction. Tim has merged art and technology to create an inclusive art form. He continues to use the 'tried and true' tradition of collage-making to tell his endless stories."

Gallery walls displayed an array of archetypal figures and fantastic creatures. In many cases, a monotype or mixed-media piece hung beside a new digital print. Tim Ross also showed how he organizes imagery within his computer so as to be able to find and combine the visual elements he wants for each work. A true collector, Tim has amassed thousands of images upon which to draw. The works are surrealistic and combine dream imagery with playful humor. Tim's artist statement gives a sense of things to come:

"I had a dream about a friend who was able to unzip his body and revealed a squirrel inside. He then reached into his fur and uncovered several different animals inside all with more zippers. I think of that dream often when I make my art."

This exhibition truly offered a window into the artistic process.



Tim Ross at the Opening of his Exhibition.
PHOTO BY GILLIAN HANNUM

"About Printmaking"

Gillian Greenhill Hannum

On a sunny, late February afternoon, I made the hour-long drive north to Washington Depot, CT to see the exhibition "About Printmaking" at the Washington Art Association Gallery. Curated by master printer and artist Anthony Kirk, the show, which ran from January 20 through February 25, was a deep dive into the vast array of techniques used by artists to create fine art prints.

Scottish-born Kirk is well-known to many Print Club members. As master printer at Tyler Graphics, he printed for many of the most well-known artists of the 20th century, including Frank Stella, Joan Mitchell, Helen Frankenthaler, Donald Sultan and others. He also served as master printer at CCP. In 2000, he established his own studio in North Salem, NY; artists with whom he works in this capacity can be found on his website, anthonykirkeditions.com. About the exhibition, Kirk shared the following with me:

"When asked to curate this exhibition I thought for a moment what will this exhibition be about, and there, in a second, I had the exhibition title, 'About Printmaking.' More than that, I wanted the average gallery visitor to leave with a better understanding as to how prints are made. Therefore, the thread that pops up here and there throughout the exhibition is the 'making' in the word printmaking."



View of one of the Galleries in "About Printmaking." PHOTO BY GILLIAN HANNUM

"There is no better example than Picasso's sugar lift aquatints illustrating Buffon's *Histoire Naturelle*, which is on display, showing Picasso's aquatint of an ostrich. I placed it near Joan Mitchell's aquatint *Little Weeds* and my premise is that Picasso asked his master printer Roger Lacourière to come up with a painterly process for a brush aquatint. Lacourière then invented the sugar lift aquatint process, which I used in my collaborations with Joan Mitchell."

"On view are very complex prints, such as a multimedia print by Frank Stella, to simple monoprints by Lois Borgenicht, who uses supermarket Styrofoam meat trays as a matrix."

The show of 106 works by 73 artists certainly included big names — Picasso, Frank Stella, Helen Frankenthaler and Joan Mitchell, for example. Two prints by the latter were elucidated by including materials demonstrating aspects of the processes. Kirk provided a detailed description of the process involved in creating *Trees V – A*. This 1992 work combines carborundum aquatint and etched aquatint. Her *Little Weeds II*, also 1992, is a sugar lift aquatint and was displayed with copper plates showing the process (though not from this print). Kirk provided a brief history describing how Picasso's printer, Roger Lacourière, came up with the sugar lift technique in order to provide the kind of painterly texture the artist sought. Picasso wanted to be able to "paint" directly on his copper plates and then etch them. Lacourière came up with a solution of sugar dissolved in water that created a syrup. Into this, he mixed black *Encre de Chine* and some gum Arabic. Picasso applied this to his plates, and, once it was dry, the printer applied a layer of asphaltum. When that had dried, he put the plates into a tray of hot water, which caused the brush marks to dissolve and lift off the plates, taking the covering varnish with it and leaving the artist's marks exposed as pure copper. An aquatint ground was then applied to the plates and they were etched. The process could be repeated multiple times to get the effect the artist wanted. In a wall label, Kirk called the sugar lift technique "the most significant intaglio process invented for printmakers in the 20th century." It was this same process that Kirk used with Joan Mitchell to create *Little Weeds II*. Kirk had learned sugar lift at the Winchester School of Art in the U.K.; his professor,

Norman Ackroyd, had learned the formula from Lacourière's daughter, who used to mix it up each day for her father and Picasso.

This sort of technical information provides new insights into the printmaking process, allowing viewers to better understand how various types of effects are achieved. Indeed, the show was filled with plates, blocks, stones and various printmakers' tools like rollers, etching needles and burins. There was a collagraph with its plate by Catarina Cohelo, a woodcut and a linocut by Florence Neal with their respective blocks, and a lithograph by Carolyn Muskat shown next to its stone.

Former PCNY Showcase and Presentation Print artists were well represented. I was greeted, upon entering, by *Fenway V* (2017), an etching and aquatint by John Walker (2003 Presentation Print artist), available for \$3,700. Nearby was *08:46*, a linocut by David Barthold (2018 Showcase) that is a memorial tribute to George Floyd, already sold at \$700 unframed. Nina Jordan (2016 Showcase) was represented by *Tree Eats Tampa Trailer*, a 2023 reduction woodcut shown as two prints and the block; the available print was sold with pricing at \$500 unframed and \$650 framed. Also by Jordan was *Flooded Home – Early Evening* (2023), with one sold at \$700 unframed. Betty Ball (2020/21 Showcase) was represented by a photopolymer intaglio, *Ranunculus*, which was available for \$850, and several monotypes, *Knee High by 4th of July 3* (2022) and *Heartland August No. 1* (2023), both small landscapes of farm scenes available for \$365 each. Nancy Lasar (2002 Showcase) had a trace monotype, *Warhola* (2008), which was selling for \$1,800.

April Vollmer, who has presented programs on Japanese woodblock technique to our club, was represented by *Twice as Busy* (2005), a Mokuhanga woodcut that was selling for \$700 framed/\$500 unframed. A block from her *Keeping Busy* was displayed beneath.

PCNY member and 2008 Showcase artist Jane Cooper had two pieces in the exhibition. *Stardust* (2020) is a cyanotype with 22k gold leaf and *chine collé*, available for \$420 framed; *Muir*, a unique carborundum print and silk aquatint monoprint with *chine appliqué*, was selling for \$1,150 and was shown with its plate. Kiki Smith (2021 Presentation Print artist) had a series of small prints, *Bathing I, II, III, IV and V*; the suite of five was available

for \$3,750 unframed; individual prints were \$900 unframed.

Other prints that caught my eye included Anthony Kirk's own *Stilled Lives* (2012), an engraving and aquatint of child's letter blocks, available for \$1,500, Frances Ashforth's beautiful monotype *Blue Cloud* (2020), selling for \$2,800, and Renee Magnanti's *Italian Needle Lace Pattern with Grandmother's Lace* (2017), a drypoint with paper yarn weaving, lace, encaustic and watercolor, available for \$2,100. There were also interesting prints by Robert Kipniss, Mary Prince, Katia Santibañez, Malcolm Moran, Melissa Meyer and Lothar Osterburg. Kate Hanlon was represented by a traditional white line woodcut, *The Laundress* (2023), shown with its block and available for \$1,200. Carolyn Letvin's 2008 *plein air* monotype, *Still Waters #1*, was displayed with the palm press roller used by the artist in her work; this piece had sold at \$600.

In addition to its encyclopedic investigation of printmaking techniques, "About Printmaking" also explored the range of subject matter treated by printmakers. As Kirk explains, the show included "the time-honored subject matter in prints that has been the source material for printmakers since the Old Masters, such as the portrait, the landscape and the still life." He also notes that "prints have also been used politically as a vehicle of protest and to focus concerns on contemporary social issues."

"In this regard I included Nina Jordan's prints about changing climate — specifically the frequency of flooding and tornadoes as in her reduction woodcuts *Flooded Home-Early Evening* and *Tree Eats Tampa Trailer*; David Barthold's print on racism, America's original sin; forest fires as depicted in Susan Goldberg's reduction woodcut, *Bobcat Fire*; endangered species of insects as in Holly Downing's mezzotint *Vanishing Gems I*, and gun violence as in my print *Stilled Lives* and Margaret Roleke's collagraph *Two*, assembled from spent shot gun cartridges."

Kirk shared that one visitor to the exhibition commented that the show provided "a visual tutorial of printmaking." I certainly learned a great deal by discovering more about the various processes behind the prints on display. The curator is to be congratulated for mounting such a visually rich and interesting exhibit, one that was a feast both for the eyes and the mind.

"PRINTS: Old Masters to Moderns"

Natalia Kolodzei

The exhibition "PRINTS: Old Masters to Moderns" was on view at the National Arts Club from February 12 to March 29, 2024. Organized by the National Arts Club curator Robert Yahner, the selection of 46 prints showcased a glimpse into the wide range of printmaking techniques and artists, from Goya, Tiepolo, Whistler, Picasso, Léger, Oldenburg, to Christo, Robert Blackburn, Will Barnet, Jack Youngerman, Kyle Staver, Elizabeth Peyton, Valeriy Gerlovina, Eduard Gorokhovskiy



Eduard Gorokhovskiy (1929-2004), *Athlete*, 1975. Lithograph, edition 1/10; 15 x 14 in. KOLODZEI ART FOUNDATION WWW.KOLODZEIART.ORG

and more. Most of these prints were from the National Arts Club Collection.

The National Arts Club has a long history of championing printmaking and supporting a wide range of media through its exhibition programs. For example, in 2015, the club showcased the complete set of Goya's *Los Caprichos* ("The Caprices," 9th edition), a series of 80 satirical etchings, from its permanent collection. This collection was donated by prominent member and artist Robert Henri. Goya's eight prints from the series were part of the current exhibition. The NAC also served as a home for presentation print artist Will Barnet, whose work was included in the exhibition.

Several works in the exhibition were from other collections. Two prints by Picassos: a very rare print of Picasso's *Salome* from 1905 and *Picador* came on loan from the John Szoke Gallery. We were pleased to participate by lending two carbon paper monoprints by Valeriy Gerlovina and a lithograph by Ukrainian-born Eduard Gorokhovskiy (1929-2004). Gorokhovskiy was one of the first Nonconformist artists to use old or contemporary photographic portraits, into which he inserted a text, a silhouette, another photograph, and geometric figures as the main source for his prints and paintings, creating intentionally unresolved serial images. The photographs provide a framework that kept an artwork in balance, while the intruding objects add a certain intrigue to the whole.

Overall, the exhibition celebrated the joy of print art collecting and experimentation, as well as the freedom to pursue individual interests.



View of the Entrance to "Art/Work: Women Printmakers of the WPA."
PHOTO BY CAROLINE SAMUELS

Prints In Baltimore

Caroline Samuels

On view May 3-June 30, 2024, the Baltimore Museum of Art (10 Art Museum Drive) presents [Art/Work: Women Printmakers of the WPA](#), an exhibit of almost 50 prints made between 1935 and 1942. During that time, the Works Progress Administration's Federal Art Project employed artists around the country, and the themes they addressed included labor, class, and poverty, issues made more apparent during the Great Depression.

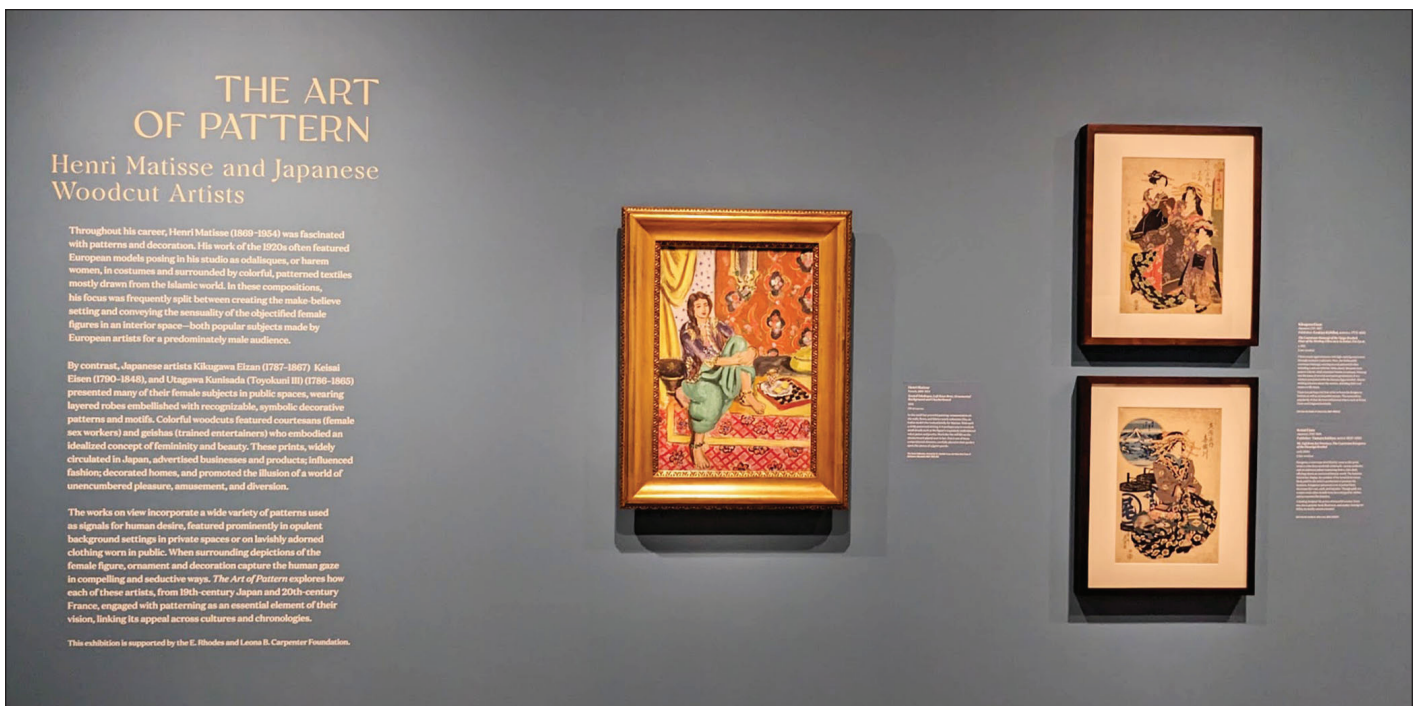
An adjacent gallery highlights how WPA artists used the power of prints to oppose fascism, creating works about the Spanish Civil War (1936-1939) even while U.S. citizens were banned from aiding Spain. Among the artists whose works are represented are Mabel Dwight, Blanche Grambs, Olinka Hrdy, Florence Kent, Margaret Lowengrund (subject of a 2023 exhibit at the Print Center New York), Claire Mahl Moore, M. Louis Murphy, and Elizabeth Olds.

The BMA is also exhibiting *The Art of Pattern: Henri Matisse and Japanese Woodcut Artists* from June 2, 2024-January 5, 2025.

Matisse (1869-1954) often portrayed female models adorned with "exotic" clothing or background designs in interior settings. The

exhibit assesses his twentieth century work with nineteenth century representations of geisha and courtesans in prints by Kikugawa Eizan (1787-1867), Keisai Eisen (1790-1848), and Utagawa Kunisada (Toyokuni III) (1786-1865). These women, often posed in public settings, wear ornate hairstyles and layer kimonos with various patterns.

If you should happen to stop in [The Maryland Center for History and Culture](#), at 610 Park Avenue, take note of a small display (just a few panels) about Muppets creator Jim Henson, who took a course in silkscreen printing at the University of Maryland. A few of the prints he designed in 1957-58 are on display.



Entrance to "The Art of Pattern: Henri Matisse and Japanese Woodcut Artists." PHOTO BY CAROLINE SAMUELS



Contemporary prints on offer at the second annual PrintPHILLY! University of the Arts.
PHOTO BY CAROLINE SAMUELS

Weekend In Philly

Caroline Samuels

The second annual PrintPHILLY! was held on April 20, 2024 at the University of the Arts on South Broad Street. More than 50 vendors, including community print shops, educational institutions, print-makers' organizations, museums, and individual artists, displayed their work in Dorrance Hamilton Hall, a building that dates from 1826. Sign up for the Philadelphia Print Consortium's newsletter [here](#) to receive notice of next year's event.

On view until August 4, 2024 at the [African American Museum in Philadelphia](#) (701 Arch Street) is Imprint: Dox Thrash, Black Life, and American Culture, an exhibition that explores the life and artistic legacy of Thrash (1893-1965), stressing his role in the Federal Art Project's Fine Print Workshop and innovative development of the carborundum mezzotint process.

Pennsylvania Academy of the Fine Arts (118-128 North Broad Street) is showing an exhibit of the work and influence of [Ruth Fine](#) (b. 1941), who was a curator for the National Gallery of Art for four decades. It is a part of (re)FOCUS, a citywide festival recognizing women artists, which celebrates

the 50th anniversary of Philadelphia Focuses on Women in the Visual Arts. Fine's work was included in the original festival, and this exhibit includes a selection of her prints relating to, or inspired by, nature, as well as works by other artists she has curated from PAFA's permanent collection. Note that PAFA has a shop in an adjacent building with work by many local artists on offer that is well worth visiting. The exhibit is up through July 7, 2024.

The Print Center (1614 Latimer Street) has three [Spring exhibits](#) on offer through July 20: Nancy Hellebrand (b. 1944): EVERYBODYBEAUTIFUL, small-scale photogravure nude portraits of older women on paper and plaster; Stephanie Santana (b. 1984): Ways of Knowing, with pieces that combine embroidery, quilting, collage, screenprinting, monoprinting, relief printing and vernacular photographs; and Martie Zelt (1930-2023): Land Strider, which focuses on the artist's work from the 1960s-1980s, which often involved adding varied, colorful materials to her prints.

Print Places — Travel Ideas: The Netherlands

Caroline Samuels

Print Club members considering a trip to Europe may wish to visit several print places in the Netherlands. Among them are:

[Grafisch Atelier den Bosch](#) is a community print center in 's-Hertogenbosch, Southeast of Amsterdam. This facility benefits from staff and volunteers guiding users with technical advice, and a shop for visitors. Museums in 's-Hertogenbosch, often referred to as den Bosch, include the significant [Noordbrabants Museum](#), which held a recent, extensive exhibit on paintings and prints by, and inspired by, the Brueghel family, and the [Design Museum Den Bosch](#), which produced a fascinating map exhibit, *Mapping Modernity*, to illustrate how humans make maps to exert control over nature, people, commerce and power.



Class at the Dutch lithography museum in Valkenswaard.
PHOTO BY CAROLINE SAMUELS

Father south is the [The Dutch Museum of Lithography](#) (Nederlands Steendruk) in Valkenswaard, a small town near Eindhoven. It often has temporary exhibits as well as a permanent display of presses and historical overview of the development of lithography. From its origins with Alois Senefelder in 1798 through innovations that made color lithography possible, this museum showcases the innovations in this print technique. A temporary exhibit on Italian poster designer Leonetto Cappiello is on display until November 10, 2024. In addition, it is in a building that houses two other interesting museums: one on cigars and another on falconry, both of which used to flourish in the area.

[The Meppel Printing Museum](#) (Drukkerijmuseum Meppel) is a small venue that offers including screen-printing and bookbinding courses, activities specifically for children, tours of its historic facility and temporary exhibits. It includes a shop with locally-made goods. Meppel is Northeast of Amsterdam, near Zwolle.

Frank Stella: Master Printer

Maryanne Garbowsky

Frank Stella? Yes, I know his work: Modern American artist. Minimalist. Post-Modern Abstract Expressionist. Large, colorful canvases, except for the early Black Paintings. Sculpture, too. But wait, while most people think of him primarily as a painter, he was also an experienced printmaker, open to new ideas and innovative techniques. On May 4, 2024, Stella died at the age of 87. He was an artist who worked hard at his craft, who was recognized early by critics, and given a retrospective at MoMA in 1970 at the young age of 34.

In May, 2018, Princeton University, his college alma mater, gave him an exhibition entitled “Frank Stella Unbound: Literature and Printmaking.” It would deal not only with his prints, but their ties to literary works. Beginning in 1964 through 1999, Stella made prints that were “titled after, and . . . drawn into a dynamic exchange with literary works” (*Frank Stella Unbound* 14). Four literary works were the primary focus of the exhibit: El Lissitzky’s *Had Gadya* (1984), *Italian Folktales* (1988-93), *The Moby Dick Prints* (1985-1997), and *Imaginary Places* (1994-99). *The Moby Dick Prints* were particularly challenging. Based on Herman Melville’s classic philosophical/adventure story, the novel pits good against evil and follows the ship’s captain’s obsession with revenge.

As a lover of art as well as an English professor, I was quickly drawn into the subject matter and made sure to attend the show. I was not disappointed. Mr. Stella, always very articulate about his work, was “the first abstract artist” chosen to give Harvard’s prestigious Charles Eliot Norton Lectures, six in all, which Stella later published in book form as *Working Spaces* (*Frank Stella, Towering Artist*). No less articulate about his work with the *Moby Dick Prints*, he explained how his fascination with the white whale began with trips to the Brooklyn Aquarium to watch the Beluga whale. “The idea of the whale reminded me of *Moby Dick*, so I decided to go back and read the novel, and

the more I got into it, the more I thought it would be great to use the chapter headings of the novel for the titles of the pieces” (*Frank Stella Unbound* 76).

Over a period of 12 years (1985-1997), Stella made “at least one work for each of the 135 chapters, producing 266 unique works of art in total” (*Frank Stella Unbound* 42) — a staggering output. Stella was not the first to tackle Melville’s 1851 masterpiece. In 1930, Rockwell Kent was commissioned by Random House to illustrate *Moby Dick* for a three-volume deluxe edition as well as a single volume. The prints are outstanding, but different from Stella’s in that the latter’s work is abstract rather than illustrative. Stella’s prints are divided into four series that deal with the novel: *The Waves*, *Moby Dick Engravings*, *Moby Dick Domes*, and *Moby Dick Deckle Edges*. The first, *Waves*, is complex, combining “lithography, linoleum block prints, and screen printing” (*Frank Stella Unbound* 22). The *Engravings* use collages that then were made into prints by Tyler Graphics. The studio had kept “discarded proofs and plates from previous Stella projects” (25), and it was from these archival sources that the prints were made. They are elaborate and include etching, aquatint, drypoint, mezzotint, and engraving (28). In all of these engravings, the distinctive wave/whale form is emphasized. “Once I started on the wave shape, I saw it began to look like a whale — a combination of waves and whales” (74).

The *Moby Dick Domes* are derived from the “same combination of plates as the *Engravings*” (25); however, they are done in a domed relief. For this, the team at Tyler studio had to design “a custom-built printing press to accommodate Stella’s desire to rupture the surface of the image.” “The result is a series of technological feats in printmaking: three-dimensional color engravings and printed on a single sheet of paper” (25-26).

For the final series, *Moby Dick Deckle Edges*, made up of 9 prints, Stella developed a new process whereby he included “ready-mades” adding “new textures and patterns” from his earlier paintings (26). The edges of the hand-made paper were left uneven to correspond with the title of the series.

Stella’s work with *Moby Dick* is powerful. Neither the first nor the last artist to become intrigued with the book, Stella’s technological innovations would challenge existing printmaking processes. For the *Moby Dick Prints*, Stella and Ken Tyler “utilized nearly every process known in Western printmaking.” “Complex,” and among the most “ambitious” of his print works, these set new standards in the world of printmaking (“Art View”).

For Stella, the print became a potent tool. In it he discovered a “triumphant quality” and celebrated its ability “to translate the . . . gesture of motion into” an “immediate impression” (100). When we think of Frank Stella, we must not limit him to paint only. His creativity sprang from an ever-flowing well-spring of inspiration that found expression in all forms of art, especially the print.

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"Repossession: Didier William and Paul Gardère," at the Zimmerli Art Museum, NJ on view until July 31, 2024

Natalia Kolodzei

This exhibition features the work of PCNY Presentation Print, Haitian-American artist Didier William and Paul Gardère. William, currently an Assistant Professor of Expanded Print at Mason Gross School of the Arts at Rutgers University, is always interested in pushing boundaries and exploring the hybrid space between painting and printmaking. He also serves as a curator for the exhibition.

Through multilayered visual vocabularies, William and Gardère explore their personal histories and heritage, contemplate the notion of home and belonging, and communicate complex narratives about representation. This exhibition reevaluates our understanding of the narratives of Western history and art through how these artists tackle and explore the long history of colonialism via their own identities and powerful narratives.

William's prints and paintings don't offer solutions or answers; instead, they are open to multiple discoveries



Didier William at the exhibition "Repossession: Didier William and Paul Gardère" at the Zimmerli Art Museum, NJ. PHOTO BY NATALIA KOLODZEI

and interpretations. In his works, William is interested in how and why bodies are represented, and the relationship between a subject and power. His figures are often covered in eyes and are genderless. As viewers, we become archaeologists, unveiling many layers of visual information to understand the symbolism behind the works.

In conjunction with the exhibition, the Zimmerli Art Museum has organized a gallery conversation with Didier William, Erica James, and Cat Gardère. PCNY members may find the discussion on the Zimmerli's YouTube channel of interest.

<https://youtu.be/IM8UtSkJZJ0?si=L13MGqkGNPqQEzOC>

<https://zimmerli.rutgers.edu/art/exhibition/repossession-didier-william-and-paul-gardere>

Nomi Silverman Artist's Talk

Gillian Greenhill Hannum

On Sunday afternoon, January 28, artist Nomi Silverman gave a talk sharing information about her exhibition, *Nomi Silverman: Palpable Process*, at the Center for Contemporary Printmaking in Norwalk, CT. Nomi is a former PCNY Showcase artist (1999), and her talk was on the same day the Showcase Committee was visiting CCP to review work for this year's Showcase event. The talk was organized as a conversation between the artist and CCP Executive Director (and Print Club Board member) Kim Henrikson.

Kim began by explaining that each year's "Best in Show" artist, selected by the juror for the annual Members' Exhibition, gets a solo show in the Lithography Studio during the next year's Members' Exhibition. Nomi won last year for her artist's book, *I Had a Home Once, Syria* (see Winter 2023 *Print Club Newsletter*, page 8). The show on view this year provided a comprehensive history of her printmaking practice, and Kim explained we would look at it chronologically and also thematically. Nomi is

primarily a figurative artist, creating single figures, groups and representative themes, many of which led to portfolios.

She did her first portfolio, "Sketches from Life," as a student at the National Academy of Design in 1986. All the work was done from life and executed in etching and drypoint. She originally did them on zinc plates, but then got them copper faced; each was hand wiped.

In 2008, she completed her "Matthew Shepard" portfolio, telling the story of the young, gay student from University of Wyoming who was beaten and left to die along a fence row near Laramie in 1998. Nomi sees herself as a storyteller who creates narratives in her art; she tells other people's stories as seen through her own lens. This was a seven or eight-year project, and no story is ever "finished"; each leads to something else. Her Syria book that won last year's "Best in Show" emerged from another project.

Nomi shared that she loves the human figure and is always sketching. She and Kim first discussed some of the single figure images, a few of which were just parts of fig-



Nomi Silverman at Center for Contemporary Printmaking.
PHOTO BY GILLIAN HANNUM

ures. One was of a beloved uncle, whom she visited when he was dying. We then looked at some examples of work from several portfolio projects, one focusing on the unhoused and another on *Macbeth*. For Nomi, a portfolio represents more of a complete thought than an individual print, which she sees as the “vocabulary” for a story. For her, portfolios are narratives composed of iconography. The work has to come from the heart. She gets it out and then “fixes” it; immediacy enhances the message. The “Macbeth Portfolio” was done after the Shepard project; it provided something a bit “removed” and less emotionally searing. All lithographs, the images came from choosing different parts of the play and then responding to them. She worked on it for a year and a half (what she called a “nanosecond in Nomi world”); her current project has been in the works for more than a decade. Not all images in the series are “recognizable.” Kim noted that the work is more emotive than narrative and wondered if that might be because it was not done from life. Nomi felt that was possible and noted that viewers bring their own histories to a work while the artist brings his or her personal experience to the creative process.

Next, she discussed some experimental pieces. Two heads were woodcuts that were painted with watercolor, then another woodcut print layered on top. These are in variable editions due to the watercolor. Nomi plans to learn the carborundum process to replace watercolor, which would allow for standard editioning. Kim com-

mented that it was unusual to see Nomi using color. The artist replied that much of her socio-political work calls for black and white, which produces its own range of emotion.

We then looked at three prints showing groups of refugees—a series inspired by the bombing of a street of book-sellers in Iraq. A San Francisco poet wanted to do portfolios around the theme. Nomi spent a year making various prints to come up with the one ultimately included in the portfolio. She showed us two different states of the group of refugees and editioned the second state. She met the young Syrian man who was the focus of her artist’s book while she was working on this project.

A print responding to the January 6 insurrection includes the color red. She said that not enough time has passed for her to do a portfolio on the subject, though she will probably do more. She is currently working on a series of prints revisiting Boccaccio’s *Decameron*—a 14th century book about the Black Death. The subject resonated during the pandemic and due to the current political climate. She is doing 10 prints for each chapter, and there are 10 chapters. January 6 will be a chapter; an archetypal event, it transcends the specifics. Images in the book will be 11 x 15” and the print of January 6 on display is an exploration of the theme. The concept of nationalism is one that has long interested her.

Kim then asked Nomi to talk a little about her artistic process. The artist shared that she tends to reuse plates; she doesn’t like new, pristine ones. She scrapes away old compositions, creating a new kind of mark making. This allows her to respond to what remains on the plate when she begins to compose on it. She has, for example, some plates from the late Jak Kovatch that she works with; she feels she is carrying his marks on. She does state proofs and tends to draw on each to guide her in next steps. Some prints go through six or seven states; others as few as two or three. When to stop is always the question. She often works across multiple projects at one time with the projects “talking” to each other. She will also sometimes put work away for a time and then return to it. She doesn’t like to treat her work as being “precious.”

Of her stylistic tendencies, Nomi said she is “an academic artist trapped in a German Expressionist body,” or perhaps a “German Expressionist trapped in an academic body.” Nomi loves to experiment. One print came from a fully blackened stone she was reusing, allowing her to skip the step of grinding down the surface. The image emerges from the blackness.

She ended by returning to the refugee theme. She noted that her focus is on speaking for “the other.” Her family was “the other” in Russia, so she has a visceral connection to the theme. In the Q & A she was asked if she listens to music while working. She replied that most often, she listens to NPR. This gets her out of her own head. She was also asked about her work in other media; Nomi paints, but sculpture is her other passion, and there is certainly a dialogue between the work. Her sculpture, too, tends to be figurative and recalls the emotion of Rodin. You can see more of Nomi’s art at <https://nomisilverman.com/>. You can also sign up for a monthly newsletter she puts out.

Remembering Faith Ringgold

Gillian Greenhill Hannum

In September 2014, the Print Club of New York unveiled its Presentation Print by Faith Ringgold titled *Here Come Moses*. The image includes the following text around the edge: "Here Come Moses. Aunt Emmy said he'd find us one day. That boy came North to Freedom in a storm. He lost his mother and father on the way. 'They'll never find me in this storm, but we'll all find Freedom. God Willing. We were born to be free. I will never give up,' said Moses. Moses was only twelve years old when he came to Jones Road on Thanksgiving Day in 1793."

The print is part of the "Jones Road" series, which draws from the roles of both the Underground Railroad and the Great Migration in African American history. However, Ringgold also noted that the "Jones Road" series is personal. "Coming to Jones Road" is also the story of the artist's life and the obstacles she faced and overcame throughout the years.

At the unveiling, Faith read from her book, *Coming to Jones Road*, which was dedicated to her husband, who supported her decision to give up teaching and be a full-time artist, and to her father, who supported all her dreams as a child. The project was the result of the challenges presented by hostile neighbors when she moved to Englewood, NJ in 1992. She found in her art a way of healing and a source for finding beauty and strength. She noted that, "art is a healer and the sheer beauty of living in a garden amidst trees, plants and flowers has inspired me to look away from my neighbors' unfounded animosity toward me and focus my attention on the stalwart tradition of black people who had come to New Jersey centuries before me." She saw herself as following "a trail of shadowy figures North."

Here Come Moses was printed by Curlee Raven Holton and Jase Clark at Lafayette College's Experimental Printmaking Institute.

Remembering Audrey Flack

Gillian Greenhill Hannum

Audrey Flack, who passed away unexpectedly on June 28, created the Print Club of New York's 2013 edition. Best known as a painter and a sculptor of large pieces, Flack had made a few prints over the years, but had recently come to feel that printmaking was really "her medium." The artist said that the project grew out of her love for the work of Gian Lorenzo Bernini. As a sculptor herself, she felt a connection with the greatest sculptor of the 17th century and worked on a series of drawings based on his sculptures. Our print began with drawings made of the sculpture group *The Ecstasy of Saint Teresa* in Bernini's Cornaro Family Chapel (1645 – 52) in the church of Santa Maria della Vittoria in Rome.

Flack said she loves angels and *really* loves *this* angel. She read to the group the passage from St. Teresa of Avila's writings that inspired Bernini's piece. She noted

the sensuality of the experience of the angel plunging the golden spear with its tip of fire into Saint Teresa's breast, resulting in a mingling of intense pain and pleasure.

Flack went on to share a definition of angels: supernatural beings, usually in human form, who act as intermediaries between heaven and earth. She noted that in ancient Kabbalah, angels exist in the realm above. They are sent to earth to complete a task, and when that is done, the angel disappears. Audrey said she believes there are "angels all around us; when someone does a good deed, they're an angel." In the lower left of our print, just above the cherry-topped cupcake, she added the silkscreened inscription: "Point of contact between earth + heaven, matter + spirit." This is what the Club's print is intended to convey, the function she hoped it will serve. She titled the work *Une Bouchée d'Amour* (A Taste of Love). The edition was printed with master printer Jase Clark at the Experimental Printmaking Institute at Lafayette College in Pennsylvania.

Former Presentation Print Artists

Joan Snyder (2006) had a show "Joan Snyder: Come Close" from January 12 through February 24 at Canada gallery on Lispenard Street in New York. The show featured recent paintings, most of which feature inclusions of twigs, seed pods and other natural materials.

Chakaia Booker (2011) was the 2024 Arthur M. Berger lecturer, presenting a talk about her career as a sculptor, at Manhattanville University in Purchase, NY on April 3 as part of that institution's transition from college to university.

The late Audrey Flack (2013), who passed away June 28,

was the subject of a recent article in the March 19, 2024 issue of *curbed.com* from *New York* magazine, focusing on "Great Rooms." It notes that she opened a solo show on March 23 at Hollis Taggart Gallery, coinciding with the publication, by The Pennsylvania State University Press, of her memoir, *With Darkness Came Stars*. A major exhibition of recent work is planned for this fall at the Parrish Art Museum on Long Island.

The Print Club of New York notes with sadness the passing of **Faith Ringgold** (2014) on April 13, 2024 at her home in Englewood, NJ. She was 93 years old and used her art as a form of activism to counteract racism and sexism.

Former Showcase Artists

Emily Trueblood (1995) and **Alan Petrulis** (2016) were the focus of the two-person *Contemporary Print Exhibition* at The Old Print Shop in Manhattan from April 27 to June 7, 2024.

Nomi Silverman (1999) did a month-long residency at Grafikwerkstatt Dresden, Germany in February as part of an exchange program with the Center for Contemporary Printmaking in Norwalk, CT. She was one of four artists from four different countries participating. Executive Director of CCP and Print Club Board Member Kim Henrikson had a chance to visit her there in late February.

Yasuyo Tanaka (2009) shared the following news: "March, the month of pleasant spring sunshine, is also the month of the nuclear accidents at Fukushima in Japan and Three Mile Island in the U.S. This year, again, I'm participating in the Fukushima Memorial Anti-Nuclear Power Art show in New York City at Rabbit House (Sake Bar & Restaurant), 41 Essex Street on the Lower East Side of Manhattan. Rabbit House's owner is from Fukushima. Also this year, I exhibited photos of the Three Mile Island Nuclear Power Plants and vacant houses that suffered from the earthquake, tsunami, and radiation disasters in the Hamadori area of Fukushima. Hearing of this March 14th's earthquake of intensity 5 in Fukushima's Hamadori area brought back memories of when I visited

Fukushima's disaster areas in 2015."

Nina Jordan (2016) had a show, *Nina Jordan/homesearch*, at New York's Planthouse Gallery from March 28 to April 27, 2024.

A number of past Print Club Showcase artists were included in the annual EFA Robert Blackburn Printmaking Workshop Program Members Exhibition, which displayed 74 prints with a themed show titled *Earth, Wind and Fire*. Hosted by the Arts for Peace Gallery in the International Student Center at 38 West 88th Street in Manhattan, this show included work by **Dana Bell** (2023), **Nandini Bagla Chirimar** (2019), **Donna Diamond** (2011), **Luanda Lozano** (2016), **Taka Maruno** (2019), **Judy Mensch** (2004), **Justin Sanz** (2006), **Catherine Stack** (2009), **Beth Sutherland** (2024), **Yasuyo Tanaka** (2009), **José Luis Ortiz Téllez** (2015), and **Mary Walker** (2012).

Member Notes

Members are reminded to renew their memberships in the Print Club of New York prior to September 1 in order to assure continuation of membership benefits. You should have been contacted by membership chairperson Kim Henrikson with details about the various options for payment.