

# The Print Club of New York Inc

Winter 2025

## President's Greeting

**H**appy New Year! I hope that everyone had a peaceful and joyous holiday season and is keeping warm as we head into 2025. Thank you to everyone who participated in our many events last year. We have expanded to include more events and have been getting very good attendance. In just the last few months of the year we visited Lincoln Center Editions where Kristina Huntington, the Director of Fine Arts (and new PCNY member!), introduced us to their collection of prints and the history of art at the performing arts center. Deborah Ripley and Matthew Stavro of the Prints and Multiples department at Bonhams Auction House led us through a preview of their upcoming auction. And we were treated to two fabulous guided tours: "Line & Thread: Prints and Textiles 1600s — Now" at the New York Public Library and "Elizabeth Catlett: A Black Revolutionary Artist and All That It Implies" at the Brooklyn Museum. **We look forward to seeing more of you at these events in the coming year.**

As we move into 2025, there are events you should be putting on your calendar now. The **IFPDA Print Fair** will be held March 27th – 30th at the Park Avenue Armory. We have already sent links for VIP passes to members. VIP passes allow entry throughout the fair's public hours and during the VIP preview on Thursday, March 27th. VIP pass holders are also invited to participate in exclusive VIP programming, which consists of private exhibition and studio tours, receptions, and VIP access to various collections. If you've overlooked this email and need passes, please reach out to [info@printclubofnewyork.org](mailto:info@printclubofnewyork.org).

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

P.O. Box 4477 Grand Central Station  
New York, NY 10163

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Members should also save the date for PCNY's **Annual Showcase**. This year's Showcase is scheduled for the evening of May 20th at Heritage Auction House, 445 Park Avenue, between 56th and 57th Streets. **Please note the new location for this event.** 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 we plan more events for members and look to widen our reach, **we are looking for members who wish to get more involved with the Print Club.** Our many committees and our board are opportunities to put your talent in strategic thinking, financial forecasting, legal guidance, marketing and 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](mailto:Suzanne_lesser@yahoo.com)) so we can connect.

As a final note, **PCNY has a small number of membership spots remaining for the 2024/2025 year.** If you know someone who might be interested or to whom you would like to gift a membership, it's a wonderful gift that comes with a beautiful print and the opportunity to attend enriching print community events.

Looking forward to seeing you all in the coming months at one of our upcoming events,

Suzanne Lesser

## Recent Print Club Events

### Preview of Old Master Through Modern Print Sale at Swann Auction Galleries

*Gillian Greenhill Hannum*

**A** group of Print Club members was treated to a preview tour of the Old Master Through Modern Print Sale at Swann Auction Galleries on Tuesday afternoon, October 15. Our guide was Sarah McMillan, Print Specialist. She did her undergraduate work in Art History and Italian at Northwestern University and earned a M.A. at London's Courtauld Institute. She also holds a certificate in Appraisal Studies from New York University. She has been at Swann's for about seven years, having started as a cataloguer.

The auction house offers the Old Master Through



Print Club Members with Sarah McMillan at Swann Auction Galleries.  
PHOTO BY GILLIAN HANNUM.

Modern Print Sale twice a year. This sale, which was being held on October 17, had 366 lots. Sarah took us through some highlights, in chronological order (offerings in this sale end in the mid-20th century). We began by looking at two engravings by the late 15th century German artist, Martin Schongauer. Works by this artist come up infrequently; one was estimated to sell for between \$8,000 and \$12,000, the other at between \$15,000 and \$20,000. There were quite a few works by fellow German master Albrecht Dürer (19 are listed in the catalogue) in a fairly wide estimate range. The engraving of *Saint Eustace*, c. 1501, is the artist's largest engraving. The detail in the work, especially the treatment of textures such as animal fur, is amazing. The estimate on this print is \$30,000 to \$50,000. We also looked at two Dürer woodcuts from his *Life of the Virgin* series. One was a proof, valued between \$8,000 and \$11,000; the other was from the 1511 printing and was estimated to bring between \$5,000 and \$8,000. We also looked at a 1588 engraving of *Icarus* from "The Four Disgracers" by Hendrick Goltzius. This print was in a tondo format and was estimated to sell for \$3,000 to \$5,000. Sarah noted that for Old Master prints, it is difficult to know how many impressions were made as there was no concept of editioning.

Among the 30 prints by Rembrandt was a rare small self-portrait of the artist frowning. It was printed during the artist's lifetime as one of a series of four done as "character studies." Swann has sold 16 of these in the past 30 years. It was estimated to go for between \$20,000 and \$30,000. The next artist we focused on was 19th century British master Samuel Palmer. He only made about 13 etchings in his lifetime; three were in the sale. His specialty is Romantic landscape subjects; estimates ranged from \$1,200 to \$10,000.

A Renoir drypoint, c. 1892, was a proof with markings on it indicating how the plate would later be cut down. *Sur la Plage, à Berneval* was expected to fetch between

\$10,000 and \$15,000. Nearby were prints by Pissarro, Sisley, Degas, Mary Cassatt and Berthe Morisot. There were also two Whistlers and an 1867 etching by Manet of *Olympia*, expected to bring \$3,000 to \$5,000.

We next moved to the American offerings (Whistler and Cassatt were hung with the Europeans as they resided in London and Paris, respectively). We began with a very unusual work signed and copyrighted by Frederick Stuart Church. *The Mermaid* is a wood engraving of a young woman's head with long hair flowing out behind. It is on very thin Japanese paper and was estimated at \$1,500 to \$2,500. There was a large section of American prints from the early to mid-20th century, a major area for Swann's, including work by Martin Lewis, Grant Wood, Thomas Hart Benton and Howard Cook. Edward Hopper's 1921 etching *Night Shadows* was from an edition of approximately 500. Nevertheless, it was expected to sell for between \$30,000 and \$50,000. A color woodcut by Gustave Baumann was valued between \$5,000 and \$8,000.

There was a selection of work by Mexican artist Rufino Tamayo, including several early woodcuts done in 1930, while the artist was in New York. They were valued at \$1,500 to \$2,500. Two female artists connected with the Grosvenor School of Modern Art in London were represented. Lil Tschudi's linocut *Sledging* was valued at \$3,000 to \$5,000 and Sybil Andrews' color woodcut *Skaters* at \$8,000 to \$12,000. The last group of works we looked at together was a selection of Abstract Expressionist prints. There was a unique proof from Robert Motherwell's "A la Pintura" series. The very rare color softground etching was valued at \$1,500 to \$2,500.

Our Club members really benefitted from Sarah McMillan's experience and expertise and were impressed by the range and quality of work in the fall Old Masters Through Modern Print Sale. If you weren't able to join the tour, do keep an eye on Swann's website and plan to visit an upcoming preview or auction.



Print Club Members View Prints in Old Master through Modern Print Sale at Swann's. PHOTO BY GILLIAN HANNUM.



## Upcoming Print Club Events

### Saturday February 8 at 11 a.m.

Auction preview at Phillips: Editions & Works on Paper. 432 Park Avenue, New York. <https://www.phillips.com/>

### March 27 – 30, 2025

A link has been emailed for members to access VIP passes for the annual IFPDA Print Fair, to be held at the Park Avenue Armory.

### March 29 (time TBD)

Private tour of the new Brooklyn Fine Art Print Fair @ Powerhouse Arts, March 27-30, 2025. <https://www.brooklynprintfair.org/>

### Tuesday, May 20, 2025

Save the date for the Print Club of New York's Annual Meeting and Artists' Showcase, Heritage Auction House, 445 Park Avenue, New York, NY.

*TBD date for a tour of Krishna Reddy: Heaven in a Wildflower @ Print Center New York, January 23-May 21. Evites to follow.*

## Also of Interest to Print Club Members

### Through February 16, 2025

*Annual Members' Exhibition and Shelly Ramsay: Stencils and Collage*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, [www.contemprints.org](http://www.contemprints.org).

### Through February 28, 2025

*Dawn of Ukiyo-e: Woodblock Prints of the 17th & 18th Centuries*, Ronin Gallery, 32 West 40th Street, New York, <http://roningallery.com/>.

### Through May 21, 2025

*Krishna Reddy: Heaven in a Wildflower*, Print Center New York, 535 West 24th Street, New York, NY, [www.printcenternewyork.org](http://www.printcenternewyork.org).

## Behind the Scenes: Collaboration in Printmaking, Panel Discussion at Heritage Auctions

Gillian Greenhill Hannum

At 5:30 p.m. on October 15, Club members had an opportunity to attend a very interesting panel discussion at Heritage Auctions on Park Avenue. Prior to the formal program, we had an opportunity to view work slated for their Prints and Multiples sale. There was a cast paper piece by Louise Nevelson titled *Sky Gate I* (1982), estimated to bring \$5,000 to \$7,000. An untitled Motherwell in etching and aquatint from 1973 was pegged at \$8,000 to \$12,000. Jasper Johns' color lithograph *Hinged Canvas, from Fragment – According to What* (1971) was estimated at \$4,000 to \$6,000. A color litho from Ed Ruscha's *Cities, from World Series* (1982) was



Print Club Board Members Caroline Samuels and Judy Esterow at Heritage Auctions on October 15.

PHOTO BY GILLIAN HANNUM.

estimated at \$8,000 to \$12,000. Two Tom Wesselmans, *Cut Out Nude* (1965), a screenprint on vacuum formed vinyl with die-cut paper mat, and *Helen Nude* (1981), a screenprint, both were estimated to sell for between \$6,000 and \$8,000. Vija Celmins' *Drypoint — Ocean Surface (Second State)* (1985) carried one of the highest estimates at \$15,000 to \$25,000. There were also prints by Howard Hodgkin, Picasso, Miró, Chagall and Warhol.

At about 6:00 p.m., Roberta Kramer, Senior Vice President of Business Development at Heritage, welcomed us to their newly refurbished space. She told us that Heritage is the third largest auction house in the world by total dollar value. It was founded in the 1970s in Dallas, Texas by Steve Ivy and focused on coins. In the early 1980s, it expanded into a partnership, which still controls the Dallas-based company.

Kramer then introduced Rebecca Lax, Consignment Director and Specialist for Prints and Multiples at Heritage's New York location, who moderated the panel. She was joined by Leslie Diuguid, Founder of Du-Good Press, Samantha Rippner, Associate Director, LeRoy Neiman Center for Print Studies at Columbia University, and Marie Tennyson, Executive Director, Lower East Side Printshop. The focus of the discussion was on printmaking as a collaborative practice. Lax asked Leslie Diuguid to discuss the role of a master printer. Diuguid, who specializes in screenprinting, responded that the artist is always "in charge" of the collaboration, but the master printer educates the artist about the printing process and tells the artist what is possible. Samantha Rippner explained that the Neiman Center is a non-profit that invites artists to come and work with a master printer and Columbia graduate students. They work in a wide range of printing techniques. Many artists who they invite have never made prints before. Rippner also noted that because they are non-profit, there is not a lot of pressure to be successful commercially. They can take more risks and be experimental. An artist comes with a concept; many of them depend on the master printer to bring the project to



Panelists Rebecca Lax, Leslie Diuguid, Samantha Rippner and Marie Tennyson at Heritage Auctions. PHOTO BY GILLIAN HANNUM.

completion. All three panelists noted that sometimes this means the master printer has to be something of a mind reader. Marie Tennyson said the Lower East Side Printshop also works with a wide range of printing techniques; in addition, they offer classes and workshops. They are a community workshop and also have a key holder program.

Lax's next question to panelists was to discuss a project they especially enjoyed working on. Diuguid discussed a collaborative project she worked on with other printers and the poet/artist John Giorno. They were creating large text pieces and doing rainbow roll. Multiple printers were involved, coordinated by Lothar Osterburg. Rippner most enjoyed a project the Neiman Center did recently with William Cordova that resulted in a wooden box containing 14 prints, eight Polaroids and three editioned objects. She felt it really pushed the boundaries in terms of experimentation. Tennyson said that a favorite project she's done since being at LESPS is one with artist Ryan McGinness.

The next question Lax posed to the panel had to do with the differences between contract printing and publishing. Rippner led off, explaining that the Neiman Center is not typical as it is part of Columbia University. It acts as a publisher, inviting artists to come and do an edition. The artist gets half and the Center gets half. This helps to fund the program. Tennyson said that the Lower East Side Printshop does contract work. This allows them to get to know many artists. For example, they did work with Jeffrey Gibson that was shown at the 2024 Venice Biennale. Contract work means the customer pays for the physical printing; this income supports the community workshop. Diuguid said Du-good Press mostly does contract printing as well. Publishing is more risky financially as you have the responsibility of selling the work. Lax followed up with a question about how publishing relates to sales. Rippner explained that the Neiman Center was founded in 1996 with a large gift from LeRoy Neiman. As a result, it is largely self-funded. Sales help, but they do not provide the bulk of the budget. They mainly help support fellowships for M.F.A. students. Tennyson shared that LESPS was founded in 1968. They have only published editions for about 20 years. Sales are critical to supporting their programs, and they do a lot of art fairs to

make the sales, but they also apply for and receive many grants.

The moderator's final question was about what each of the women collects. Diuguid said she gets a printer's proof of everything she prints, which forms the core of her personal collection. She also likes Alex Dodge, Kate Shepherd and Candace Williams. Rippner said that an Amy Cutler print from ULAE was her first purchase. Tennyson said she also collects Cutler.

The event concluded with a brief Q & A period. There were questions about the different business models of a small business vs. a non-profit/educational institution. In all cases, good communication and managing expectations are key. An audience member also asked what factors determine edition

size. Panelists said the process and medium being used are sometimes a determining factor, as is the nature of the project itself. In general, there seems to be a trend towards smaller editions, though the need of the artist to be able to get a particular dollar amount for each print also gets taken into consideration.

It was a fascinating discussion, and those in attendance went away with a deeper understanding of the printmaking process.

## Tour of "Mexican Prints at the Vanguard"

*Gillian Greenhill Hannum*

On Monday morning, October 21, Print Club members enjoyed a tour of The Metropolitan Museum of Art's exhibition "Mexican Prints at the Vanguard" led by Kate Thompson, Deputy Chief Development Officer for Individual Giving. The much-heralded exhibit showcased the rich tradition of printmaking in Mexico from the 18th through the mid-20th century. The Met has significant holdings in this area, and



Isidoro Ocampo or José Chávez Morado, *Protestors in Mérida Assassinated on the Order of the State Governor*, lithograph, 1938, Collection of the Metropolitan Museum of Art. PHOTO BY CAROLINE SAMUELS.





Print Club Members Enjoying Tour at the Met.  
PHOTO BY CAROLINE SAMUELS.

the show mainly drew from the permanent collection. Featuring over 130 works, including woodcuts, lithographs, and screen prints, by artists such as José Guadalupe Posada, known for his images of skeletons, Mexican muralists Diego Rivera and José Clemente Orozco, and Leopoldo Méndez, co-founder of the Taller de Gráfica Popular, the exhibition explored how prints were central to the artistic identity and practice in Mexico and highlighted their effectiveness in addressing social and political issues, a role of the graphic arts that continues today. The bulk of The Met's collection came through the French-born artist Jean Charlot, whose association with the museum began in the late 1920s. Charlot donated a number of his own prints and works by other artists to The Met, and in the mid-1940s helped the museum to acquire additional prints in Mexico. The exhibition, which is also featured in an issue of *The Metropolitan Museum of Art Bulletin*, underlined The Met's early interest in Mexican art and culture.

## Visit to Lincoln Center Editions

Suzanne Lesser

On Monday evening, October 28, Kristina Huntington, the Director of Fine Arts at Lincoln Center, taught us about the Vera List Project and



Kristina Huntington, Director of Fine Arts at Lincoln Center, Discusses Lincoln Center Editions with Print Club Members. PHOTO BY SUZANNE LESSER.

the artists involved. Most of us had never heard of Lincoln Center Editions and didn't know anything about the program. Vera List and her husband donated to the original building on the condition that there was also art there. She created an arts acquisition group and worked with the architect to decide what art and sculptures went in and around the buildings. She also gave the seed money for the Editions — she had been in Paris and loved the fact that artists created posters, so Editions does the same thing. They have big name artists producing their event posters, and they sell the prints. It is the longest-running print program in the country. Since 1962, they have produced over 163 prints. Often, the artists have some connection to Lincoln Center; for example, they were a set designer or costume designer for one of the many performances produced. Among Print Club commissioned artists who made prints for the program are Will Barnet and James Siena.

The Print Club of New York is grateful to Kristina for introducing our members to this important project that has created so many powerful images. To see them all, or to purchase available prints, go to <https://art.lincolncenter.org/>.



Kristina Huntington Showing Club Members Marcel Dzama's *Ya es Hora (It is Time)* (1999).  
PHOTO BY SUZANNE LESSER.

## The Art Show

Gillian Greenhill Hannum

Another new art fair on the Print Club roster (in other words, one for which we receive VIP tickets) was The Art Show, benefitting the Henry Street Settlement, held at the Park Avenue Armory from October 30 through November 2, 2024.

Among the New York City galleries, Pace Prints was actually showing large jigsaw reliefs by artist Chase Hall. These were selling for \$45,000 to \$55,000. Two Palms had large, colorful monotypes by Katherine Bernhardt. Susan Sheehan Gallery had a nice variety of prints from the 20th



Susan Sheehan Gallery at The Art Show. PHOTO BY GILLIAN HANNUM.

century, with examples by Wayne Thiebaud, Donald Judd, Richard Diebenkorn, David Hockney, Ellsworth Kelly, Edward Hopper, and Andy Warhol. There was also a Henri Matisse lithograph of an odalisque from 1925 for \$350,000, although one of the Diebenkorns, *Green*, an aquatint and drypoint from 1986, had the highest price tag at \$625,000. Several lithos by the same artist could be had for \$20,000. Peg Alston Fine Arts was showing an artist's proof by Carrie Mae Weems that was an archival print with silkscreen — *Blue Notes #7* (2015). Almine Rech had Picasso *bon à tirer* etchings on display. Mary Ryan had a huge Julie Mehretu screenprint, *Corner of Lake and Minnehaha*, from an edition of 45 made in 2022, selling for \$95,000. She also had a large etching with aquatint, drypoint with sanding and watercolor by Kiki Smith — *Pool of Tears 2*, from an edition of 29 made in 2000, selling for \$85,000. There was also a white line woodcut by Blanche Lazzell; the only known impression of *Barn in the Dunes* (1920) was selling for \$115,000. Alex Katz's *Black Dress 9 (Christy)*, a silkscreen from an edition of 35 created in 2015, was lifesize and selling for \$38,000.

Paulson Fontaine Press of Berkeley, CA had some interesting work. There were several abstract aquatints mounted under acrylic boxes by Charles Gaines and bright, painterly color aquatints by Henry Taylor. (The latter is being featured at Hauser and Wirth in New York through February 15.) A softground etching by Edgar Arceneaux caught my eye, and Gary Simmons had a color soapground aquatint with sanding.

Finally, Crown Point Press of San Francisco had a series of color soapground and spitbite aquatints by Jacqueline Humphries selling for \$6,000 each and color aquatint work by Mary Heilmann selling for \$3,000. There were a series of Ed Ruscha prints from 2023 featuring various words and phrases, such as *Zat So*, *Ship Ahoy*, and *Final Say*, selling for \$5,500 each. In addition, there were two Wayne Thiebaud etchings — *River Trees* (2019) for \$7,000 and *60 T-Bird* (1967) for \$4,000.

The Art Show is a nice addition to the Print Club's events roster, and while the percentage of prints was not large, there were some very fine prints available at a range of price points.

## Tour of “(Re) Print” at Print Center New York

Gillian Greenhill Hannum

On Tuesday evening, November 12, a group of Print Club members enjoyed a tour of the exhibition “(Re) Print,” led by Judy Hecker, the Center's director. The premise of the exhibition was to explore how contemporary artists use art history to create new projects. The show had originally been planned for March of 2020 at the Print Center's former space but was postponed due to Covid. Fortunately, the new space allowed for the inclusion of additional

work, and the exhibition masterfully puts historic source material in dialogue with new work and shows how prints are disseminated as well.

The show featured the work of five artists. We began by looking at work by Cecily Brown inspired by 18th century master William Hogarth. Brown is British but lives and works in New York. We first looked at a series of intimate etchings from 2004 that had not been exhibited previously and which responded to Hogarth's series “The Rake's Progress” and “Four Prints of an Election,” examples of which were in a case below. Brown's work was loose and open compared with the tight detail of Hogarth's engravings. There were also two large monotypes by the artist — *All is Vanity (after Gilbert)* from 2006 and *Untitled (Aujourd'hui Rose)*, done in 2010. The former was inspired by a Charles Allan Gilbert image in LIFE magazine; the latter monotype of two young girls, while looking sweet and innocent, is a “memento mori” and references an Italian postcard from the last century.



Judy Hecker, Director of Print Center New York, discussing Cecily Brown's Monotype *All is Vanity (after Gilbert)* (2006). PHOTO BY GILLIAN HANNUM.

Next, we looked at a series of etchings by Glenn Brown. These “Layered Portraits (After Lucien Freud)” were in dialogue with the work of Freud, whose etchings *Kai* (1991-92), *Woman with Arm Tattoo* (1996), and *Girl with Fuzzy Hair* (2004) hung nearby. The artist scanned Freud's work from exhibition catalogues, then layered it digitally to create his dark, veiled images.

Enrique Chagoya's work critiques dominant culture and draws from a wide range of source material — from





Print Club Members at Print Center New York. PHOTO BY GILLIAN HANNUM.

Pre-Columbian codices to comic books and other texts with racist messages, examples of which were in a case below. His eight-foot long *El Popol Vuh de la Abuelita del Ahuizote (The Community Book of King Ahuizote's Granny)* (2021) is a dense composition with an incredible amount of detail. The work is on amate, the bark paper used for ancient codices, done in acrylic inks and varnish. A lithograph by Chagoya, *Codex Ytrebil* (2022), and a litho with *chine collé, Illegal Alien's Guide to Somewhere Over the Rainbow* (2010), were also on display.

Mark Bradford's 14 etchings and photogravures with *chine collé, "Untitled"* (2012), are based on merchant posters seen on walls and windows in South Los Angeles by the artist when he was a child. Each of his prints is made from two plates; the "backgrounds" were printed from

the backs of the etching plates, and the "poster" image was printed on separate paper and collaged on top. Also on view was a mixed-media collage by the artist — *Untitled* (2009).

Finally, we viewed Lynette Yiadom-Boakye's "First Flight" (2015). This set of 10 etchings is comprised of portraits of Black men and youths wearing feathered ruffs. They are a response to the work of Flemish master Anthony Van Dyke, whose engraving of *Theodorus Galle* from c. 1632-41 was in a case nearby, however Yiadom-Boakye's portraits are fictional, invented figures.

We ended our tour with a quick look at "Alejandra Arias Sevilla: Borderings." These luminous images of shadows cast by wrought iron window grates resulted from a fellowship this year at Dieu Donn  Paper Mill. We also had fun looking at "Ezra Benus & Finnegan Shannon: Towards a Warm Embrace," an exhibit based on artist-designed heating pads in the seating area of the Leslie and Johanna Garfield Lobby.



Mark Bradford's Series of Etchings, *Untitled* (2012) in "(Re) Print." PHOTO BY GILLIAN HANNUM.

## Bonhams Prints and Multiples

*Suzanne Lesser*

On Sunday, November 24, Print Club members and their guests enjoyed a visit to Bonhams New York Auction House to preview their Prints and Multiples Sale. The tour was led by Deborah Ripley, Director of Prints and Multiples, and Matthew Stavro, Associate Specialist of Prints and Multiples. The

tour started with Deborah showing us some Picassos — both prints and pottery. Most of us had never seen Picasso's ceramics, so it was fascinating to discover this whole other side of Picasso. There were also a number of Chagall prints that were being deaccessioned by MoMA. This was another fascinating topic of conversation — why museums might deaccession art, the pros and cons of it.

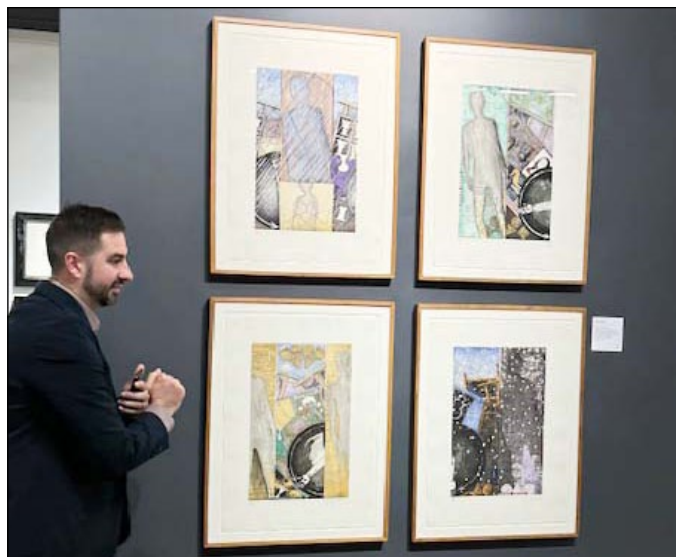
Matthew talked us through Jasper Johns' *Seasons*.

Bonhams was auctioning off a complete set of four, so we were able to clearly see the designs and imagery that repeat through the seasons — a clock, the American flag, as well as images used from other artists — Picasso and Marcel Duchamp.

There was also a beautiful print by Betye Saar, *Anticipation*. Deborah told us the history of the owner of the piece: when they were younger, they loved



Print Club Group at Bonhams. PHOTO COURTESY OF NATALIA KOLODZEI.



Matthew Stavro, Associate Specialist, Prints and Multiples, Bonhams, with Jasper Johns' *The Seasons* (1987). PHOTO BY STEPHANIE FEINGOLD.

Betye Saar's work but couldn't afford her sculpture, so they bought this piece. I believe the owner had since passed away and their estate was selling the print.

The Print Club is grateful to Bonhams for providing this opportunity to us.

## Tour of "Line and Thread: Prints and Textiles from the 1600s to the Present" at the New York Public Library

Gillian Greenhill Hannum

At 9:00 a.m. on Saturday, December 7, an enthusiastic group of Print Club members and their guests were welcomed at the 40th Street entrance to the Stephen A. Schwarzman building of the New York Public Library for an "early entrance tour" of the exhibition "Line and Thread: Prints and Textiles from the 1600s to the Present," organized by Madeleine Viljoen, Curator of Prints and the Spencer Collection. Our guide for the tour was Print Specialist Rebecca Szantyr. She told us that the library has over 250,000 single-sheet prints and that its Print Room is the most accessible in New York as anyone can make an appointment to see virtually anything in the collection by contacting them at [prints@nypl.org](mailto:prints@nypl.org).

The exhibit began with a section looking at the historical background of the relationship between printing and textiles. Szantyr noted that the first printing was done on fabric. She explained that textiles are often thought of as "women's work," so the exhibition has a majority of work by female artists, and that printing on fabric was seen as more special and durable. Among the early examples were a 17th century map and several 18th century religious images. There were also examples of printing on paper being made to look like fabric, specifically a "brocade paper" and a lace pattern printed on paper to aid in lace making.



Rebecca Szantyr Discussing Henry Gardiner's *Apotheosis of George Washington* (1795) at the New York Public Library. PHOTO BY GILLIAN HANNUM.

The wall text near the beginning of the exhibit noted that the word "texere" is Latin for "to weave," and that the words "text" and "textile" are related. Another early example was Henry Gardiner's *Apotheosis of George Washington*, an engraving on cotton from 1795. In this early section, there were also printed guides for needlework and a Dutch game design for children (printed on linen) making the case that the Dutch, not the Germans, invented printing. In the same case was a portable altar devoted to Mary Magdalene, a 1720 work combining etching, engraving and collage.

The next section was "Prints and the Dress." It was introduced by an actual dress by fashion designer Graham Baldwin — *Wagner Dress* from 2020. The design came from an early 19th century "friendship album," on display nearby. Sections of that album were printed on cotton, which was then cut out and stitched into a dress. Also in this section were studies for dresses by Sonia Delaunay, which had been presented in a portfolio accompanied by poems by Dada poets. Nearby was Derrick Adams' print *Parlay 3*, a screenprint and collage from 2024 paying homage to Black American fashion designer Patrick Kelly (1954 – 1990).

"Prints on Fabric" included a work by Alison Saar that considers the fraught history of cotton production in the United States. *Redbone Blues*, 2017, is an etching of a Black male face on a cotton handkerchief. It also references the tradition of Veronica's Veil, where the image of Christ was imprinted on a cloth used to wipe his face during his carrying of the cross to the site of his crucifixion, though here it is the visage of those forced to endlessly labor in the fields. A series of 24 isometric shapes by Jonathan Monk, silkscreen on African wax fabric from 2017, was influenced by Sol Lewitt's work. An artist's book by Louise Bourgeois, *The Laws of Nature*, dates from 2006. Bourgeois' father repaired tapestries in his antique shop, leading to her lifelong love of textile. This work consists of drypoint printed on curtain fabric and bound with printers' felts. In the same case was a work by the Print Club's 2014 Presentation Print artist Faith Ringgold. Her artist's book, titled *Seven Passages to a Flight*, dates from 1995 and fea-





View of "Line and Thread: Prints and Textiles from the 1600s to the Present" at the New York Public Library. PHOTO BY GILLIAN HANNUM.

tures the artist's bright colors and quilt-like patterns in pochoir on linen.

The section on "Textured Prints" included work by two other Presentation Print artists. Chakaia Booker's *Untitled* dates from 2011, the year of our commissioned print, and is very similar. It is woodcut on Japanese paper with *chine collé* and blind embossing. Kiki Smith, our 2021 artist, was represented by *Given*, a 1994 collage using relief monotype printed on lithograph with cut-out letters. Other examples of textured prints were Dindga McCannon's *Sojourner, Harriet, Shirley and Maya*, a 2022 collagraph and

*chine collé*, and Klea McKenna's *Artifact #4*, a 2017 photograph of lace on gelatin silver paper.

"Prints as Textiles/Textiles as Prints" led with a lovely print by Sanford Biggers, *The Floating World: Lotus (125th)*, a screenprint and collage from 2013 exploring identity, spirituality and race. Nearby, Ellen Lesperance's *The Final Path of Feminye*, a color litho from 2020, drew from knitted garments worn by women activists.

The final grouping featured "Stitched Prints." Here, we saw Martha Tuttle's *Filaments* (2019), lithographs with relief and hand stitching on natural linen. Nearby was Delita Martin's *Two Moons* (2022), which features relief printing, decorative paper, hand stitching and acrylic. Jacquelyn Strycker's *Arrival* (2023) is a collage of risograph prints on handmade Japanese paper and sewing, a work inspired by quilting.

Finally, Brazilian artist Sonia Gomes's *Um Poem Desenhada/A Drawn Poem* from 2024 is a artist's book made with silkscreen and offset printing with hand stitching and collage.

Other contemporary artists included in the exhibit were Sarah Charlesworth, Raffaella della Olga, Tara Donovan, Ann Hamilton, Valerie Hammond, Julia Jacquette, Angela Lorenz, Steve McDonald, Loretta Pettway, Analia Saban and Dana Smith — all working at the intersection of prints and textiles and creating innovative and experimental work.

## "Elizabeth Catlett: A Black Revolutionary Artist and All That It Implies" at the Brooklyn Museum

Margaret Kaminski Simons

On Thursday, December 12, Catherine Morris, curator, and Carla Forbes, curatorial assistant, guided the PCNY through the extensive Elizabeth Catlett exhibition, on display through January 19, 2025. The exhibition was organized by the Brooklyn Museum and the National Gallery of Art in Washington, D.C., in collaboration with the Art Institute of Chicago; the exhibition will tour to these locations later in 2025.

"Elizabeth Catlett: A Black Revolutionary Artist and All That it Implies" includes over 200 works of sculpture, printmaking, painting and illustration focused on the social justice issues of racial equality, feminism, and workers' equity. Prints dominate the exhibition and proved the most viable method for



Print Club Members at the Brooklyn Museum's Elizabeth Catlett Exhibition. PHOTO BY MARGARET SIMONS.



Catherine Morris and Kay Deaux Discussing Elizabeth Catlett's *Gossip*. PHOTO BY MARGARET SIMONS.

Catlett to distribute her point of view to the broadest audience possible. To accomplish her distribution goal, Catlett did not edition her prints or limit print runs. Rather, she printed on demand and when she had supplies, frequently reworking plates and revisiting subjects through time. As an example, three distinct printings of *The Sharecropper* are exhibited consecutively, each one different from the next with regard to color printed or reworking of the lithographic plate. For the final version, printed in 1970, Catlett employed green, red and white, the colors of the Pan-African flag.

Born in Washington, D.C. in 1915, Catlett was raised primarily by her mother. She was accepted at Carnegie Mellon for her B.A. but was not allowed to matriculate when it

came to light that she was Black. Catlett received her B.A. from Howard University and a M.F.A. from University of Iowa. She was the first African-American woman to earn that distinction at Iowa. She lived in New York City from 1943-46, building a community of art and politics, working at the George Washington Carver School teaching art and craft classes to the working class in Harlem. She also took classes at this time at the Art Students' League and therefore did not have much time to develop her own practice.

Two successive fellowships from the Julius Rosenwald Fund afforded Catlett the opportunity to move to Mexico in 1946 and develop as a printmaker at the Taller de Gráfica Popular or People's Graphic Workshop. It is here that she created *The Black Woman*, a series of 15 linocuts that detail the history and struggle of Black women's experience in America. The short, declarative titles of the prints read like a poem. For example, prints 5-7 read together as, "(5) I have given the world my songs... (6) In Sojourner Truth I fought for the rights of women as well as Negros (7) In Harriet Tubman I helped hundreds to freedom." These prints were featured in her first solo exhibition a year later at the Black-owned Barnett Aden Gallery in Washington, D.C. Note that a portion of these prints can also be concurrently seen at the Whitney Museum of American Art's exhibition, "Edges of Ailey."

Of particular importance to PCNY members, the exhibition includes Catlett's 2005 Presentation Print *Gossip* that was created with master printer Randy Hemminghaus at Rutgers University. During the tour, board member Kay Deaux shared her experience of a studio visit with Catlett as the artist was learning how computers could be used as part of her creative process.

## Connecting Threads: Panel Discussion at the Museum of Arts and Design

Kay Deaux

Concurrent with the "Line and Thread" exhibit at the New York Public Library, *Connecting Threads*, a panel discussion held at the Museum of Arts and Design on October 10, 2024, gave its audience a chance to hear from three artists who use fabrics in their work. Madeleine Viljoen, Curator of the exhibit at the NYPL, was the moderator of the panel, consisting of Valerie Hammond, Bang Geul Han, and Jacquelyn Stryker. Within the general theme of "threads," each of the artists has developed a distinctive style and methods, while sharing common commitments to expanding the ways in which visual art is expressed.

Valerie Hammond says her goal when making her works "is to feel nimble," bringing a variety of materials together to create a statement. In one work entitled *The Great Memory*, she began with a lace dress, converted that to a lithograph, and then sewed glass beads into the printed image, giving the work a physicality that moves beyond the flat paper. Often, she is inspired by work traditionally done by women in the home, seen through a lens that points to the "marvelous in every day."

Bang Geul Han has developed a fascinating method for combining text and textile in her work. Starting with a set

of legal documents, she first shredded the papers into strips. Then, using a loom, she weaves the strips together to create a cloth. Han said she likes to work with paper because it represents a democratic form of material that can be copied and distributed to a wide audience.

Jacquelyn Stryker described work in which she begins with a traditional drawing and then converts that to a print. In a next stage, she may sew that print onto a textile backing and then add hand stitching. In her work she often uses a Riso duplicator, which operates like a printer but allows her to print on a variety of fabrics, such as canvas, denim, or heavy cotton. "Play" is an important concept for her, expressed in a process of exploring different materials and questioning the possibilities of textiles.

Although the specifics of their practices differ, these three artists share a common interest in using multiple techniques in a single work, combining standard printing methods with ways of handicraft. Each of the artists also discussed the influence of traditional concepts of gender in their work, using materials associated with the home (e.g., silk dresses, bedspreads) and methods of weaving. At the same time, each of the artists provided vivid examples of versatility and innovation in the ways that they combined techniques, both old and new, to produce some fascinating works of art.



## Panel Presentation At “Making A Good Impression: Art On Paper From Japan, China, And Korea”

Gillian Greenhill Hannum

On Saturday afternoon, October 26, the Hammond Museum and Japanese Stroll Garden in North Salem, NY offered a panel presentation in conjunction with their exhibition “Making a Good Impression: Art on Paper from Japan, China, and Korea.” Executive Director (and co-curator of the exhibition) Liz Hammer welcomed attendees, which included several members of the Print Club and members of the Japanese Art Society of America. Liz explained that the concept of the show was to explore the similarities and differences between the prints made in modern times in these three countries.

Hammer then introduced Allison Tolman, co-curator of the exhibition and member of both PCNY and JASA, as the first speaker. Allison explained that she is a second-generation dealer in modern and contemporary Japanese prints. She grew up in Japan with parents who had started a gallery in Tokyo in 1972. Her father had initially gone there as a low-level diplomat and had fallen in love with Japanese art. At the time, no one was showing the work of living artists. Allison does not have a gallery, but rather sells privately and through art fairs and, for many years, the annual Grand Central Terminal Holiday Fair.

Allison explained that while the Japanese woodblock tradition began in China, Japanese prints date back to the 8th century. Many people are somewhat familiar with traditional Japanese prints, but far fewer know about the contemporary print scene. In *ukiyo-e*, a team of people made the prints, each playing a single role (creating the design, carving the block, printing the block, etc.); the idea of one person doing everything only began in 1909. She noted that all the artists but one in the Japanese section of the show did their own printing, the exception being Toko Shinoda (1913-2021), who utilized a master printer for her lithographs. Tolman noted that she has a special interest in women artists working in printmaking.

She then took audience members around the exhibit, discussing a number of the artists and prints. She spoke first about the most “traditional” artist in style, Ray Morimura (b. 1948), whose work is informed by traditional *mokuhanga*. Each color requires its own block, and Morimura uses oil-based inks. He is a master of pattern, and the works on view all depict real places but show them unpopulated.

Next, we looked at Yoshio Imamura (b. 1948), an artist adept at mixing techniques. Imamura lives in the countryside, calls himself “a country bumpkin,” and responds to his environment, creating abstract etchings that also use gold leaf. Yuji Hiratsuka (b. 1954) creates playful images full of color. However, the faces of his figures have no eyes, leaving the viewer to interpret the deeper message. Katsunori Hamanishi (b. 1949) makes mezzotints, the most laborious of the printmaking processes. Daniel Kelly (b. 1947) is an American, born in Idaho, who moved to Japan as a young artist and lives and works in Kyoto.

A selection of prints by Hodaka Yoshida (1926-1995), a

pioneer in experimental printmaking in Japan, shows a variety of influences and is an example of *sosaku-hanga* (creative prints). His parents were Western-influenced artists, and the family traveled extensively, providing a wide range of influences. His father did not want him to become an artist, but he secretly entered work in an exhibit and won an award, thus winning over his father. Yuichi Hasegawa (b. 1945) uses acrylic inks in making reduction woodcuts. Finally, we looked at Shinoda’s work. She began as a calligrapher and then turned painter. Her work became more and more painterly and abstract. Her interest was primarily in painting and the design process rather than in printmaking techniques, so she chose to make her lithographs, some of which are quite large, with master printer Kimura Kihachi.

Tolman’s presentation was followed by a slide talk given by Professor Zhiyuan Cong of William Patterson University. He titled his talk “Rhythm of Time: Chinese Contemporary Printmaking.” Cong is a scholar and artist with four books, 11 catalogs, many journal articles, and curated shows to his credit. In 2023, a museum was named after him in his hometown in China. For him, coming to the Hammond Museum’s exhibition was like coming home. He knows many of the artists included personally.

He began by showing us the earliest dated print, the woodcut *Diamond Sutra*, which bears the date 868 right on it. He indicated that papermaking came first to China, then prints. He also showed us a 1641 watercolor woodcut of flowers, titled *Ten Bamboo House*. The focus of his talk, however, was on modern printmaking, which he divided into several different periods or “generations.”

The “first generation” lasted from 1930 to 1949 and marks the beginning of modern printmaking. He showed several examples, including a 1931 woodcut by Jiang Feng (1910-1982) titled *Dock Worker*. This early period was characterized by upheaval, including local wars, World War II, and China’s Civil War. Artists tended to use a very simple technique, and the resulting works are emotional and bold. A 1942 print by Yan Han (1916-2011) is titled *The Enemy Searched the Mountain*. The woodcut has characteristics similar to German Expressionism.

The “second generation” lasted from 1950 to 1978. This was the period of the “New China,” and was characterized by economic issues. It ends just two years after Mao’s 1976 death. A 1960 woodcut by Shen Roujian (1919-1998), *Dawn on the Xiajiang River*, presents a more peaceful mood — quieter, with no war, and themes from nature.

“Third generation” artists were working between 1979 and 2010. Professor Cong noted that this is his generation. China opens up to travel in and out, and this leads to a strong Western influence. Styles are explored in rapid succession, and artists’ personalities also begin to come through in the work. Wu Junfa (1927-2019) was an early member of this generation. His watercolor woodcut *Ode to Maoshan* is a landscape of mountains and mist, evoking the Chinese ink painting tradition. A 1990 lithograph by

Su Xingping (b. 1960) of horses lined up is much more Western in style, while Li Xiu's (b. 1960) 1993 woodcut *Water Purification* shows a Japanese aesthetic. Wang Dongling (b. 1945) was another artist discussed by Professor Cong; his woodblock *Pure Land* reminded me of Gustave Klimt. He also showed a 1994 lithograph by Wu Changjiang (b. 1954), a 1996 reduction woodcut by Li Xiqin (b. 1932), a 1998 silkscreen by Zhiping Lu (b. 1947), among many others. From the tail end of the "third generation" period, we were shown work by Zhang Yuanfan (b. 1952), who studied in Japan and whose work combines Japanese and Chinese elements, and 2010 watercolor woodcuts by Chen Qi (b. 1963), and a 2011 etching by Yang Yue (b. 1957). Cong (b. 1955) also showed an example of his own work, a large color etching titled *Paradise* from 2012, which shows a swirling pattern of basketball players in motion.

Cong shared that the "current generation" of artists, from 2010 to 2024, have had more time to think about technique and more freedom in their work. There have been no major economic issues and no wars. As an example, he showed Lei Shi's (b. 1961) 2020 watercolor woodcut *Flowers at Dawn Not Picked Up at Dusk*. He also showed *Banana Leaves Falling* (2023) by the young female artist Haidi Wang.

Cong noted that the Chinese population had not been very familiar with Western printmaking techniques such as silkscreen and etching. New challenges are being explored in digital work and AI. He noted that edition sizes tend to be modest — 30 to 50.

Unfortunately, there was no speaker to focus on the Korean section of the show at this event; however, there were more events planned before the show closed in mid-November.

## 25th Annual Benefit Auction and Party at CCP

*Gillian Greenhill Hannum*

The Center for Contemporary Printmaking in Norwalk, CT held its 25th Annual Benefit Auction and Party on Saturday evening, October 26. The event caps off CCP's annual Monothon, where artists and printers come and create monotypes at the studio. The beautiful facility in the old carriage house of the Lockwood-Mathews Mansion was decorated with lights, and attendees mingled and enjoyed drinks and delicious hors d'oeuvres surrounded by art being auctioned in support of the studio.

The majority of pieces on the walls were monotypes being offered by silent auction. There were prints by Print Club members Diane Cherr, Jane Cooper, Sheila Fane, Christopher Shore, and Nomi Silverman. Each had a sheet with a reserve price of \$250, and guests could then write

in their bids below. (Absentee bids received in the week leading up to the event had been posted by staff and walk-in bidders.) Several gift baskets with wines, whiskeys, chocolates and other gourmet treats, and art books were also being offered via silent auction. There was also a live auction, beginning at 7:30, featuring donated works, including work by former Presentation Print artists Will Barnett and Richard Haas.

Print Club Membership Chair (and former PCNY President) Kimberly Henrikson is the current Executive Director at CCP and warmly welcomed guests to the festive event. If you missed this year's gala, be sure to get on the center's email list ([info@contemprints.org](mailto:info@contemprints.org)) so you don't miss out in 2025! It's a fabulous facility that offers artist studio memberships, workshops, an artist residency program, and contract printing, and the gala is a great way to add to your print collection!

## Making the Old New

*Maryanne Garbowsky*

Two young photographers collaborated on an artist's book based on the poet Emily Dickinson's *Herbarium*. They started work on it in 2020 when the pandemic had just begun. Their project got off to a good start, and they rented a cottage in Amherst, Massachusetts close to the poet's home. Although the actual *Herbarium* that Dickinson made was too fragile to touch, they were able to work from a digitalized version, copies of the sixty-six individual pages of the actual book that Dickinson artfully arranged when she was just a teenager. In all, there were 424 individual specimens selected from plants and flowers gathered from her garden as well as from her walks in the surrounding fields. Carefully she pressed them into her book and preserved them not only for her own enjoyment and pleasure, but also for a future audience.

The two artists, Amanda Marchand and Leah Sobsey, studied the digital photographs and decided to create their own version of the *Herbarium*, choosing to do anthotypes, a plant-based forerunner of color photography and

printing. The process of anthotypes (the word *antho* from the Greek meaning flower) had begun in the 19th century with early photographers/printmakers experimenting with dyes and plant juices. The process is done without a camera and includes placing the prepared paper in the sun with a negative on top of it. There it is left for a period of time, be it hours, days, or weeks. The result is an image, a spectral one at that, that the sun has bleached from the negative.

These prints became part of *This Earthen Door*, their own herbarium based on the poet's. The title of their work, taken from Dickinson's poem "We go no further with the Dust/Than to the Earthen Door" (Fr. 845), celebrates the poet's connection to the environment — earth, flowers, nature, and her interest in the preservation of natural resources. The prints have traveled from New York City where they were launched at the PHOTOFAIR by Rick Wester Fine Art in September 2023, to the Stephen and Peter Sachs Museum in St. Louis, Missouri (March 2024), to Amherst, Massachusetts, where they were highlighted at the Emily Dickinson International Society's Annual Meeting. The book, published by Datz Press in



2024, will, along with the prints, be the focus of an exhibition at the Brandywine Museum in Chadds Ford, Pennsylvania, May 24th until September 8th, 2025.

The anotype holds a special place in the history of early color photography and printmaking, but since it is labor intensive, it has become less popular. However, the two artists believe that the technique is making a

comeback. The results of their prints attest to their beauty. They have a hypnotic effect and appear otherworldly. One woman, on seeing them at an exhibition, cried when she saw them. The print is the ghost of a ghost that has reappeared to bring the past back to life, not to haunt but to delight with its richness, memory, and natural loveliness.

## In Memoriam — Norman Brock

*Matthew Collins*

I am sorry to report the unexpected passing of Norman Brock, one of the Club's founding members, on October 17th, at the age of 94. Norman was born in Cleveland, Ohio, and was a graduate of the University of Michigan and its school of law. He spent his professional career as a trust officer at the National Bank of Detroit.

Following his retirement from the bank, he moved to Manhattan's East Side, realizing a life-long dream of becoming a New Yorker. He met other print collectors during gallery and museum visits, discovering along the way that there was no strong organization dedicated to prints and printmaking in the city. As a result, Norman and other founding committee members organized the Print Club of New York in 1992, and set about building a membership, commissioning an artist's print, organizing gallery visits and other events, while also managing the 'behind the scenes' work to keep everything running. From its founding until 2004, he served as the Print Club's Treasurer.

I met Norman through a financial industry social group the year after the Club was started, and he convinced me to become a member, and subsequently a board member. We worked together for many years track-

ing memberships and renewals, managing the mailing list, and coordinating the annual print mailing. We often discussed recent gallery and museum shows, as well as his other great interest, productions at the Metropolitan Opera. As we lived near each other, we would periodically invite each other over for a 'show and tell' of our latest acquisitions.

Norman started his collection while in Detroit and was continually adding to it. He was particularly partial to American mid-century printmakers — Jack Youngerman, Mark Tobey, Adja Yunkers, and Werner Drewes are represented in depth. Works by Sol LeWitt, Josef Albers, Richard Lindner, Fritz Eichenberg, Milton Avery, Karel Appel, Jesús Rafael Soto, as well as other works by several of the Print Club artists — Warrington Colescott and Kiki Smith come to mind — were also hung in places of honor around his apartment. Like many print collectors, his walls were full (very full!), so many prints were kept in a large open display rack in the living room, as he believed a collection was to be regularly viewed and studied, and not just stored away. His extensive knowledge of the print and opera worlds and his generous hosting will be missed, as will his perfect gin-and-tonic.

## Member Notes

It is with sadness that the Print Club of New York reports the passing of **Norman Brock**, one of our Club's founding members. Norman was the first Treasurer and served for many years in that capacity.

**Natalia Kolodzei** again brought CYFEST to the National Arts Club. "CYFEST 15: Vulnerability" is a series of traveling exhibitions hosted worldwide that explores the multifaceted nature of vulnerability, examining its impact on ecosystems, memory, the (anti)fragility of human and non-human bodies, and the intricate intersections of biological, social, and cyberspaces. The exhibition was organized by CYLAND Foundation in collaboration with the Kolodzei Art Foundation and *Leonardo*. In conjunction with CYFEST 15, the theme of "Vulnerability" is

further explored in *Leonardo*, the peer-reviewed journal of the International Society for Arts, Science, and Technology, published in partnership with MIT Press. CYFEST 15 took place in Yerevan, Armenia and Miami, USA, in 2023, and Venice, Italy, in 2024. It was in New York from November 5 – 29, 2024. The exhibition is sponsored by OneMarketData.

Congratulations to **Jane Cooper**, who won "Best in Show" for *Choice*, a lithograph with chine appliqué (2024) in the Center for Contemporary Printmaking's annual "Members Exhibition: Civic/Civil Engagement." **Nomi Silverman** won an Honorable Mention for her 2024 lithograph from "The Decameron Project," and **Diane Cherr** won a Binnie Birnstein Scholarship Award for her cyanotype, *Blanket of Peace* (2024).

## Past Presentation Print Artists

There was a major article, including several photos, about **Joan Snyder**, our 2006 presentation artist, in the November 30/December 1, 2024 issue of *FINANCIAL TIMES* (see the Collecting section, p.4). Her work was being shown at the Thadeus Ropac exhibit at Art Basel Miami Beach in early December, and she also had a concurrent show at Ropac London.

## Past Showcase Artists

**Catalina Chervin**, an artist from Argentina who was part of our Showcase in 2009, will be having a show at Hutchison Modern and Contemporary Gallery, 47 East 64th Street, from March 13 to May 31. The gallery is open Tuesday – Friday, 11a.m. – 6 p.m.