

The Print Club of New York^{Inc}

Spring/Summer 2025

President's Greeting — Remarks delivered at our Annual Meeting

Starting with Membership:

The Print Club depends on a balanced financial model of profits and losses that requires us to maintain our annual membership total at or close to the 200-member cap. While we are not seemingly far off from that number, last year we had 191 members and this year we have only 180. These totals are unsustainable to maintain the Club financially. Though Kim Henrikson, our current Membership chair, has done an amazing job with outreach, we still have a significant gap. As such, the board is exploring a number of options, and we will have more information for you in the next few weeks. Our fiscal year ends June 30, so you'll hear directly from me before then.

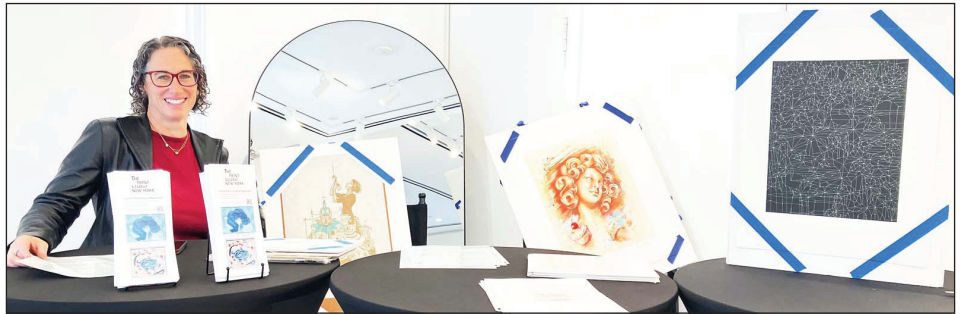
Following my communication, Kim will be sending out the renewal email. To help the Club plan ahead for next year, I'd like to ask everyone intending to renew their membership for 2025-2026 to renew as soon as possible. I hope to see all of you on the membership roster again next year.

As our members know, our inven-

tory of remaining prints from past years is always available for purchase at the current membership price. Tonight, in addition to our showcase artists, we have our own table, and for the first time ever, we are making our prints available, not just to members, but also to their guests. Past prints are pre-packaged, and you can take them home with you. If you're interested in the James Siena print, our final shipment is going out next week, and it will be mailed to you.

Moving on to the Club's Annual Print:

Under the leadership of Kay Deaux and Mona Rubin, the group continues to bring outstanding artists for our annual print. I am very happy to say that next year's artist is on schedule to deliver our 2025 print. They will be joining us in October, along with their master printer, to share it with the membership for the Annual Artist's Talk. The final date and location are still being determined.



President Suzanne Lesser at the Print Club's Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

The Print Club of New York, Inc.

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

Suzanne Lesser, *President*
Caroline Samuels, *Vice President*
Harriet Stratis, *Treasurer*
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Stephanie Feingold
Maryanne Garbowsky
Ethan Geringer-Sameth
Kimberly Henrikson
Christine Wekilsky

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Kim Henrikson

Events Committee Chairs

Caroline Samuels
Ethan Geringer-Sameth

Print Selection Co-Chairs

Kay Deaux
Mona Rubin

Publications Committee:

Gillian Hannum
Margaret Kaminski Simons



Stephanie Feingold and Kay Deaux.
PHOTO BY MARGARET KAMINSKI SIMONS.

Additionally, we have secured our 2026 Presentation Print artist, having received a signed contract, so we are well-positioned for next year.

Events:

Our Events Committee, chaired by Caroline Samuels, and supported by Ethan Geringer-Sameth, has done an amazing job of providing us with activities every month. Caroline and Ethan have researched and organized curated tours, free passes to art fairs, and artists' talks. If you missed the visit to see Michael Stubblefield's Audubon collection and hear him talk, you missed one of the most fun events we've had! We even convinced Michael and his wife Elyn to join us. Caroline and Ethan are finalizing the last events of the year before taking the summer off, so be on the lookout for those emails. And if you'd like to get involved, I know they would really appreciate the help.

Board:

This year Kay Deaux is stepping down from the board. Kay joined the Print Club in 2002 and has served on the board in various capacities for over 20 years. She has chaired the Events Committee, the Showcase Committee, and the Presentation Print Committee (twice!). For the last two years, she has co-chaired the Presentation Print Committee with Mona Rubin, managing our artists and

all that that entails. Stephanie Feingold is also retiring from the board after eight years of service. Stephanie joined the Print Club in 2013 and introduced the monthly Digest, which you receive in your email inbox. We thank Kay and Stephanie for their service!

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 that are a hallmark of our membership benefits. I have such appreciation for their many hours of dedication to the Club and its mission. It is inspiring and helps us maintain our interactions with world-recognized artists and institutions in support of our programs and offerings, always striving to keep them at the highest levels.

If anyone would like to join the board, please reach out to me directly. We will be emailing out ballots to the membership in June to vote on the 2025/2026 board.

Lastly, I'd like to encourage everyone to consider getting involved with a club committee. We have a need for people to help plan events, keep our website up to date, grow our social media presence, and maintain our membership. This is a really great group of people, and we need everyone's help to continue growing. Please talk with me or another board member if you'd like to know more about getting involved.

—Suzanne Lesser

Recent Print Club Events

Visit to Phillips Auction House

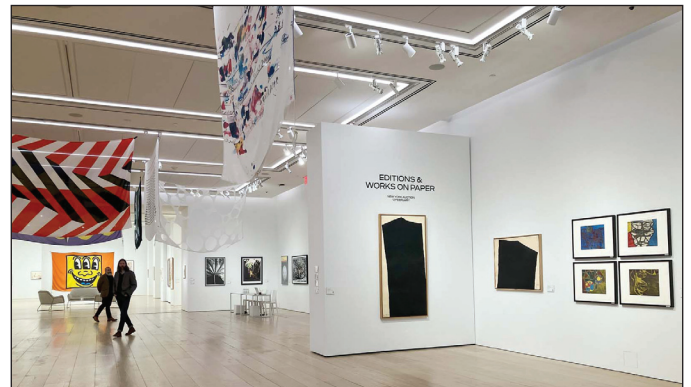
Gillian Greenhill Hannum

On Saturday morning, February 8, a group of Print Club members and their guests enjoyed a preview of Phillips' "Editions & Works on Paper" sale, which was taking place on February 12. The tour was led by Jason Osborne, one of the Specialists in the department.

Jason began by giving an overview of how auctions work. All of the work comes in from consignors. These could be from collectors or estates, though sometimes they come in from the artists themselves or print publishers. There are four live and one online "Editions" auction each year. When the work comes in, Phillips provides estimates for each piece. They then collect the work three to six months in advance of the auction. Initially, the work goes to their warehouse where it is photographed, cataloged, and removed from the frame so a full condition report can be prepared.

About two weeks before the auction, the work is moved to their Park Avenue auction rooms, and the exhibit is curated. The online catalog (they no longer print physical catalogs) also goes up two to three weeks before the auction. This sale has about 200 lots. It is an "off-season" sale, as compared to the spring "marquee" sale. Auctions themselves have two to four sessions, generally including an evening session.

There are many ways to bid. An "absentee bid" can be entered ahead of the sale, where a potential buyer names their price. Bidders can also bid live online, by phone, or in person. Jason was asked about how that mix of bidders



"Editions & Works on Paper" at Phillips Auction House.
PHOTO BY GILLIAN HANNUM.

plays out. He shared that it has changed quite a bit over the 12 years he has been at Phillips. It used to be more phone bidders, but now it is about 90% online. That has led to more international bidders. In-person bidding went down during COVID-19. The evening sales have the biggest in-person turnout.

Not everything in the auction is framed and hanging in the exhibition, but all the work is available on site. Authentication is very important to the auction house. They want to be 100% certain that work is authentic. Sometimes artists' estates or foundations provide the service. If there is no official body, provenance and *catalogs raisonné* are used.

Regarding pricing, Jason explained that Phillips provides estimates that are a range. There is generally also a reserve, agreed upon with the consignor. It is often 80% of the low estimate, but it can vary. Some works have no reserve; Jason pointed to a collection of work by Mona

Hatoum and a small lithograph by Georges Braque as examples. The consignor pays a fee to Phillips to cover insurance, photographing the work, etc. Buyers pay a premium of 27% for editioned sales.

We then turned our attention to the works on view. Hanging from the ceiling were a number of large flags that had been commissioned by a Dutch foundation, Gran Pavese, who reached out to 50 artists in the 1980s, providing them with dimensions but giving them freedom in terms of design. The work was first displayed as an installation on a Dutch island. They are giant screenprints, and many are by very well-known artists. Estimates mostly ranged from \$3,000 to \$5,000. There are 13 included in this sale. Bridget Riley and Keith Haring's flags were the most valuable, Riley's having an estimate of \$6,000 to \$9,000 and Haring's \$60,000 to \$80,000.

The sale is literally a "Who's Who" of 20th and 21st

century artists. There were prints by Braque, Henry Moore, Matisse, Picasso, De Kooning and Motherwell. There were several etchings by Richard Serra, one estimated at \$12,000 to \$18,000 and the other at \$18,000 to \$25,000. Chuck Close's portrait of *Emma* from 2002 is a woodcut in 113 colors, estimated to go for between \$15,000 and \$20,000. Alex Katz had several screenprints in the sale—*Sarah, From Three Portraits Silkscreen Suite* from 2012, had an estimate of \$5,000-\$7,000. His *Bathing Cap (Ada)* from the same year carried the same estimate. A large James Rosenquist color lithograph was estimated at \$5,000-\$7,000. A Motherwell etching and aquatint from 1981, *Signs on White*, was estimated at \$2,000-\$3,000. Jeff Koons had an editioned porcelain multiple, *Balloon Swan (Magenta)*. Made in 2017, it was estimated to sell for \$7,000-\$10,000. There were also works by Robert Longo, Vija Celmins, Stanley Whitney, Larry Rivers, Kenneth

Upcoming Print Club Events

Watch for emails about upcoming events and our fall Artist's Talk!

Also of interest to Print Club Members:

Through July 5

"William Evertson and Lauren Correa: Cut and Capture," Hygienic Arts, 79 Bank Street, New London, CT, <https://www.hygienic.org/>.

Through July 27

"Inked Impressions: Etchings in the Age of Whistler," Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE, <https://delart.org>.

Through July 27

"J.M.W. Turner: Romance & Reality," Yale Center for British Art, 1080 Chapel Street, New Haven, CT, <https://britishart.yale.edu>. There is a room devoted to Turner's own prints as well as prints created in collaboration with others.

Through August 1

"William Kentridge: A Natural History of the Studio," Hauser & Wirth, 542 West 22nd Street, New York, NY, <https://www.hauserwirth.com>.

Through August 2

"Dynamic Duos: The Art of Working in Pairs," Stephen A. Schwarzman Building, New York Public Library, 42nd Street at Fifth Avenue, New York, NY, <https://www.nypl.org/events/exhibitions>. The show includes collaborative work by James Siena and his wife, Katia Santibañez. Also on view is "Robert Motherwell: At Home in the Studio," celebrating a recent gift of Motherwell prints and books from the Dedalus Foundation.

Through August 15

"Expanding Horizons: Woodblock Prints from 1860 through 1912," Ronin Gallery, 32 West 40th Street, New York, NY, <https://www.roningallery.com/>.

Through August 17

"Shaping American Art: A Celebration of the Art Students League of New York at 150," Art Students League, Phyllis Harriman Mason Gallery, 215 West 57th Street, New York, NY, <https://www.artstudentsleague.org>.

Through August 24

"15th Biennial Miniature Print International Exhibition," Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT, www.contemprints.org.

Through August 30

"New Voices on Futurity" and "Tariku Shiferaw: Maps and Borders," Print Center New York, 535 W. 14th Street, New York, NY, <https://www.printcenternewyork.org>.

Through September 7

"Marisol to Warhol: Printmaking and Creative Collaboration," Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE, <https://delart.org>.

September 28 – October 4

Monothon 2025 Print Week, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT, www.contemprints.org. Sign up to participate in a printing session or volunteer to assist.

November 1

Monothon 2025 Auction and Party, CCP.

Through November 30

"Niki de Saint Phalle In Print," National Museum of Women in the Arts, 1250 New York Avenue NW, Washington, DC, <https://nmwa.org/>.



Jason Osborne of Phillips speaking with Club members.
PHOTO BY GILLIAN HANNUM.



Elizabeth Catlett Prints (in front of viewer) at Phillips.
PHOTO BY GILLIAN HANNUM.

Noland, Robert Rauschenberg, Jasper Johns, Donald Judd, Philip Pearlstein, Miriam Schapiro, Carroll Dunham, Terry Winters, Jim Dine, Frank Stella, David Hockney, Elizabeth Murray, Susan Rothenberg, and Peter Doig.

February, being Black History Month, there was also a concentration of work by Black artists. There were three Elizabeth Catletts—*Keisha M*, a color litho from 2008 with an estimate of \$2,000-\$3,000; *Irena*, a black and white litho from 2003 with the same estimate; and *Glory*, a linocut in brown from 2008, also estimated at \$2,000-\$3,000. There was also work by Bisa Butler, Hank Willis Thomas, Adrian Piper, Betye Saar, Willie Cole, and Kara Walker, among others. A 2007 tapestry by Kehinde Wiley from 2007, *The Gypsy Fortune-Teller*, carried an estimate of \$30,000-\$50,000.

The Print Club would like to thank Phillips Auctions for this wonderful opportunity. Check Phillips' website for upcoming auctions at all their locations:

<https://www.phillips.com/calendar>.

Visit to the LeRoy Neiman Center for Print Studies at Columbia University

Margaret Kaminski Simons

On Thursday, February 27, Associate Director Samantha Rippner toured Print Club members through a selection of the LeRoy Neiman Center's print collaborations with over 70 artists. All 600 editions were created on-site at Columbia University over the center's 30-year history. The not-for-profit organization was founded through an initial grant by LeRoy Neiman, an artist prolific in the 1960s and 70s, best known for his colorful depictions of famous athletes and global sporting events. The Neiman endowment and annual print sales cover the center's annual budget, including artist stipends and several graduate student fellowships that assist master printer Nathan Catlin and visiting artists. Their prints are found in numerous notable private, university, and museum collections. Most recently, the 2021 Whitney Museum of American Art Jasper Johns retrospective featured a 2012 aquatint created at the LeRoy Neiman Center.

Artists are invited via committee for a residency, and



Print Club Group at LeRoy Neiman Center.
PHOTO COURTESY OF MARGARET KAMINSKI SIMONS.

many have had previous relationships with Columbia. PCNY and LeRoy Neiman share several artist relationships, including Kiki Smith and John Walker. Smith has partnered several times with the center. We viewed several of her works, including the 2017-18 etching *Evidence*, which emulates a waving hand with the appearance of

movement created through plate wipings and small pieces of paper, some reflective, dropped on the wet ink. PCNY also previewed some of the more recent prints that would be displayed at their IFPDA Print Fair booth in March, including two woodcut prints: the large-scale *Dreamer* by Yashua Klos and *Messenger I* by YZ Kami. Also created recently, Petzel Gallery artists Zorawar Sidhu and Rob Swainston added to their social justice-inspired *oeuvre* by producing a set of four prints, each centered by a flower or plant that is surrounded by detailed depictions of local protest movements connected to the local climate and industry. Two examples are the vibrant *Puakenikeni* and *Saffron* prints, each engulfed by local climate protesters and available for sale at \$1,000 each.



Zorawar Sidhu and Rob Swainston, *Puakenikeni* (left) and *Saffron* (right), multi-colored woodcut prints. PHOTO BY MARGARET KAMINSKI SIMONS.

For more information, to view prints available for purchase, and to join the mailing list for future releases, visit the website at: <https://www.neiman.arts.columbia.edu/>.

Two Gallery Visits at 535 West 24th Street

Gillian Greenhill Hannum

Print Club members were fortunate to have a spring-like day for their visit to Print Center New York and Gemini G.E.L. at Joni Moisant Weyl, both located in the same building at 535 West 24th Street.

We began at the street-level Print Center New York, where we enjoyed a tour of “Krishna Reddy: Heaven in a Wildflower,” led by artist and art educator Ezra Benus. He

began by showing us a five-minute video about Reddy’s technical innovations made by Mark Johnson, who teaches at NYU and had studied with Reddy. The technique, known as viscosity printing, was pioneered by Reddy and colleagues at Atelier 17 in Paris in the 1950s. It resulted from a mistake; when the artist rolled out color on a plate that had a drop of linseed oil on it, he observed that the color could be manipulated and controlled by varying the viscosity of the ink through mixing in oil. Initially, plates are inked with etching ink; the artist then prepares three rollers with colors and inks of different viscosities, which are rolled over the plate and layered. The result is a full-color print from a single plate. In a vitrine below the video monitor, we were able to view the plate and a proof of Reddy’s *Clown Dissolving*.

The exhibition included work from the artist’s early experiments in the 1950s up to the 1990s. As Benus pointed out, Reddy was not just a technical innovator; there was a philosophical basis for the artist’s work. We then walked around the gallery as our guide engaged us in dialogue about individual images and groups of images. Reddy saw the world as interconnected. This notion was born in him as a young child living in rural India and became the basis for a lifelong interest in ecology. He also challenged traditional notions about the medium of printmaking—for example, he did not



Print Club Members at Print Center New York. PHOTO BY EZRA BENUS.

edition his work in the usual way; he consistently pushed against the notion of what is “correct.”

The first group of prints we looked at was from the 1950s and early 60s. One group focused on plant forms and explored themes of germination; next, we discussed the artist’s consideration of fish, and then we moved on to butterfly and jellyfish images, all of which connected the specific subjects to the larger cosmos. We also saw some more expansive landscape images. Benus told us that Reddy’s *Pastorale* (1958) was inspired in part by Beethoven’s *Symphony 6 in F Minor*, also known as the “Pastorale Symphony.” Our guide played an excerpt from the piece for us as we considered the image and the parallels. Nearby was *Landscape* (1965), a lithograph printed at Tamarind Institute. Like *Pastorale*, it, too, conveys a more expansive sense of space and focuses on beauty in the world and our sense of awe as we look at nature.

In the late 1960s and 70s, Reddy turned to figuration. There were several small, figurative bronze sculptures from the 1960s; they were displayed near several prints showing groups of figures, which expressed the same sense of expansion and contraction that we’d discussed in the plant and animal forms. The images emphasize man’s connection with his fellow man. Also nearby was a case holding some of Reddy’s tools and a plate. He modified an old dentist’s drill and used it with a wide variety of bits to create his signature textured surfaces.

Work from the later 1970s included more figures, but this time with a more intimate, inward-facing mood. Several of the images featured his infant daughter, Apu. The sense of expansion, which also conveys growth, remains present. The idea of play is also explored, which led to his interest in circus themes. Reddy sees the clown as an archetype and a sort of parallel to the artist—raising the question of what is behind the mask.

The latest piece in the show was *Woman of Sunflower* (1997). Benus noted that this was the culmination of his exploration of humanity and the natural world. Sunflowers have many seeds. As group members examined the work closely, they observed that the woman is giving birth—the overall theme, then, is fertility.

Attendees thanked our guide for providing such a stimulating and interactive tour of this fascinating exhibition.

Next, we headed to the third floor where we fittingly viewed “A Woman’s Place is in the Workshop” on the first day of Women’s History Month. Gemini G.E.L. (G.E.L. stands for Graphic Editions Limited) was founded in Los Angeles in 1966 by three men—Ken Tyler, Sidney Felsen, and Stanley Grinstein—as a workshop and publisher of limited-edition prints and sculptures. While initially a male enterprise (early artists were also mostly men), the founders’ wives also helped to nurture the new enterprise. One woman who



Ezra Benus discussing Krishna Reddy’s *Pastorale*.
PHOTO BY GILLIAN HANNUM.



Chris Santa Maria discussing work by Toba Khedoori at Gemini G.E.L. at Joni Moisant Weyl.
PHOTO BY GILLIAN HANNUM.



Work by Tacita Dean (left) and Julie Mehretu (right) at Gemini G.E.L.
PHOTO BY GILLIAN HANNUM.



Some of the photos displayed as part of "A Woman's Place is in the Workshop" at Gemini G.E.L. PHOTO BY GILLIAN HANNUM.

engaged early with the workshop was Anni Albers, who was invited to create three editions at a time when her husband, Josef, was also working on a project at Gemini G.E.L. Barbara Thomason, a lithographer, began her career at Gemini in 1973. In the 1980s, Vija Celmins, Dorothy Rockburne, and Susan Rothenberg were invited to make editions. Elizabeth Murray arrived in 1992, and many more women followed.

Our host for the tour was gallery director Chris Santa Maria. He explained to us that the printing and publishing is still all done in Los Angeles, and that we were visiting the New York showroom. He noted that Gemini offers artists all the traditional printing techniques. He had pulled out an etching plate and proof by artist Richard Serra for group members to see and touch. The plate had the top corner cut off, showing the edition was complete and the plate canceled. Chris told us that the Gemini G.E.L. Archive is held at the National Gallery of Art in Washington, D.C.

Today, the workshop is run by four women—Felsen's wife and daughters of Felsen and Grinstein. The master printer in the lithography studio is also a woman, Jill Lerner. This show featured all women artists who printed at Gemini. Chris began by showing us two works by Toba

Khedoori. The first was a three-color lithograph of organic tree forms from 2020 that was drawn on a large stone previously used by Jasper Johns; the second was an even larger etching from 2022. Both show off her highly-detailed draftsmanship.

Other highlights of the exhibition included a large, multi-panel etching by Julie Mehretu. *The Manifestation of Historical Restlessness* (from *Robin's Intimacy*) (2022) is a 10-panel etching with aquatint made from 50 plates in an edition of 28. Nearby hung a selection of Tacita Dean's *LA Exuberance* series from 2016; these images evoking blue skies are three-color blend lithos. Also drawing a lot of interest was a shaped piece by Elizabeth Murray—"Do I Love You" from *Rooftops with Flying Geese* (2003)—a multi-color lithograph and screenprint that was cut, collaged, and hand-painted; this was one in a series of six unique works. In a small side gallery with a yellow wall, work by Susan Rothenberg hung next to that of Cecily Brown. A hallway wall was filled with photos of artists at work in the Gemini studios.

The exhibition showcased the strength and variety of work created by women artists in collaboration with the workshop and represented a real "Who's Who" of female printmakers of the late 20th and 21st centuries.

(<https://joniweyl.com/>)

SAGA Open House

Gillian Greenhill Hannum

On Saturday afternoon, March 8, the Society of American Graphic Artists (SAGA) hosted an Open House for Print Club members in their 12th-floor studio at 32 Union Square. We were warmly greeted by Vice Presidents Colleen Pike Blair and Esther Schwalb, Treasurer Andrea Kornbluth, Council Members Bill Behnken, Merle Perlmutter, and Sachin Pannuri, and member Martha Ives. There were prints on the walls, in portfolios, and racks for us to look through—all from the 89th Annual Members' Exhibit last fall. The work remains on consignment for the year with SAGA and was shown at the Brooklyn Print Fair at the end of the month.

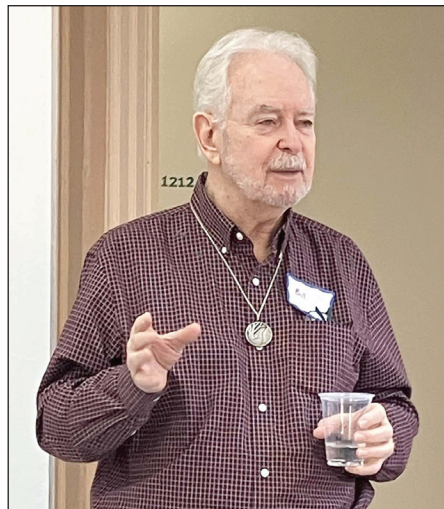
There were many familiar artists, as the overlap between Print Club Showcase artists and SAGA members is significant. Among our hosts, Behnken (1996), Perlmutter (1998), Ives (2018), and Schwalb (2024) had all been selected for inclusion in PCNY Showcases. There was also work for us to see by Emily Trueblood (1995), Nomi Silverman (1999), Karen Whitman (2001), Judy Mensch (2004), Bernard Zalon (2006), Tomomi Ono (2007), Ellen Nathan Singer (2008), Steven Katz (2015), Nina Jordan (2016), Luanda Lozazo (2016), Alan Petrusis (2016), DeAnn Prosia (2016), Dorothy Cochran (2018), Stephen Winiecki (2019), Elizabeth Dagger (2020/21), Fejzo Lalaj (2022), Clementine Martinez (2023), and Laura Cantor (2024). (I apologize if I missed anyone; there were many prints to look at and lots of familiar names!)

Colleen and Esther welcomed the group, and we all introduced ourselves. Bill Behnken, a longtime SAGA member, then spoke. First, he recalled his many connections with the Print Club, from being chosen as a Showcase artist in the Club's early years to hosting Showcase committees at his studio at the Art Students League during his time as a faculty member there. He also spoke briefly about his experience as a past president of SAGA, noting that leadership is about bringing out the best in others. He then shared a brief history of what led to the formation of SAGA (<https://sagaprints.com/>).

In the 19th century, printmakers were looked down upon—seen more as craftsmen than as artists. However, in the late 19th century, an etching revival had many painters of note taking up the technique. They found etching to be highly autographic and argued that it was,



Print Club member Kay Deaux with Bill Behnken and Esther Schwalb of SAGA. PHOTO BY GILLIAN HANNUM.



Bill Behnken giving a history of SAGA. PHOTO BY GILLIAN HANNUM.

indeed, a "fine art." In 1895, the Brooklyn Etchers Club formed. It focused on encouraging limited editions, which gave the prints an extra cachet. In 1915, the Society of American Etchers expanded the scope and mission, having artists like Mary Cassatt as members, organizing exhibitions and demonstrations and educating collectors and the public about prints. By the 1950s, other forms of printmaking such as lithography and silkscreen were also growing more popular, and so the name was changed to Society of American Graphic Artists. Merle Perlmutter, a longtime SAGA Council member, spoke about the joy of collecting prints, which makes art affordable to the average person. Because prints are multiples, the

cost is split among all the purchasers of an edition.

Print Club members also shared a little history about the origins of our Club and how it operates. Vice President/Events Chairperson Caroline Samuels said that she would send the list of our upcoming events and activities to Esther and Colleen to share with SAGA members. Print Club members also expressed their appreciation to SAGA for providing this wonderful opportunity to learn more about them.

The 2025 SAGA Members' Exhibition, the 90th annual show, will be held in the fall at the Housatonic Museum of Art in Bridgeport, CT. The venue, on the campus of Housatonic Community College, offers an opportunity for SAGA to engage with more young artists, introducing them to the many possibilities for creative expression in the world of printmaking.

(<https://housatonicmuseum.org/about-us>)

Visit With Oto Reifschneider

Suzanne Lesser

In Brasilia, Print Club member Oto Reifschneider has over 200 artists in his gallery's collection. He also represents several Brazilian artists, such as Darel Valença Lins, Isabel Pons, Thiago Modesto, Luis Matuto, and Fernando Lopes. When he came to New York City with his wife and sons, he brought about 200 photographs by Domiciano Dias and 250 prints, paintings, and sculptures from about 50 artists.

On Sunday afternoon, March 16, he invited Print Club members to his home, which is a gallery in its own right. The walls are lined with mostly Brazilian art (though there is one large painting by a Venezuelan artist over the dining room table). Oto shared the history of printmaking in Brazil, starting in the late 19th century. The prints hanging in his apartment span the last 100 years and are by some of the most important printmakers in Brazil.

We saw art by Antônio Maia, Chico da Silva, Roberto Burle Marx, Carlos Prado, Livio Abramo, Oswaldo Goeldi, Rubem Valentim, Gilvan Samico, Dineia Dutra (1954-1988; her engraving is above Reifschneider in the photo), and Renina Katz (1925-2025; her lithograph is to the right in the photo), as well as the represented artists mentioned, among others. It was a wonderful opportunity for Club members to become familiar with artists who are not so well known in New York and to learn more about a fellow Print Club member. An added plus—all



Oto Reifschneider. PHOTO BY SUZANNE LESSER.

the work on the walls was available for purchase! You can follow Oto on Instagram @brazillianmodernart.

Affordable Art Fair

Margaret Kaminski Simons

Hundreds of potential art buyers snaked around 18th Street to gain access to the Affordable Art Fair private preview on Wednesday, March 19th. As in the past, Print Club members received complimentary admission. Nearly 80 vendors from galleries across the globe displayed their best works for under \$10,000. The print inventories were in short supply this year as compared to the fine art paintings and editioned photographs. However, several notable prints were on display. Former PCNY board member Allison Tolman deployed woodblock prints as her booth's theme this year. Allison featured a collection of Sayaka Kawamura's large-scale prints showcasing portraits of women. Kawamura shared with Tolman that she portrayed her subjects across large expanses so they own their space. Also on display were two prints from woodblock master printmaker Ray Morimura featuring his crisp, intentional landscapes.

Another gallery with prints available was Fucean x Suomei M50 gallery, which featured Shanghai artist Ding Wenqing and his *Inside the Glass* series. Each print featured a different cocktail glass shape with a moody, cloudy landscape inside, referencing traditional Chinese art influences. (<https://affordableartfair.com/>)



Allison Tolman holds Sayaka Kawamura, *Time IV*, multi-color woodcut print, edition of 12.

PHOTO BY MARGARET KAMINSKI SIMONS.

Poster House Visit

Margaret Kaminski Simons

Poster House Executive Director and Curator Angelina Lippert hosted the Print Club of New York and the Center for Book Arts for a tour of the newly opened exhibition “Fallout: Atoms for War and Peace.” The March 26, 2025 event was co-hosted by guest curator Tim Medland, who anchored the peace portion of the exhibition with a plethora of poster art from the U.S. and Europe focused on disarmament, nuclear war preparations, and environmental activism.

Medland interviewed graphic designer Peter Kennard regarding his extensive career designing disarmament activism posters. Kennard’s style involved manipulating everyday sights and turns of phrase to underscore the graphic violence of nuclear war. Kennard produced a series of posters for the Greater London Council, who declared 1983 its “peace year” and designated the city a nuclear-free zone. One poster from the series takes the satellite image of the blue Earth from space—a symbol of U.S. achievement in exploration and nature’s awesome beauty—and straps on a gas mask with nuclear missiles projecting from the mouthpiece. With U.S. and Soviet flags projected in the mask’s eye sockets, Kennard suc-



Angelina Lippert discusses Hans Erni, *Let's Stop This*, 1954. PHOTO BY MARGARET KAMINSKI SIMONS.

cessfully converts the globe to a frightful facsimile of a human skull with political and nuclear orifices. Eighteen posters were created in the cycle and were distributed throughout London and the world, spanning the United Nations to Kensington laundromats.

Lippert turned her curatorial focus to the industrial design that introduced nuclear technology to the wider consumer realm. The locus of the “war” portion of the show is the collection of General Dynamics posters created by Art Director Erik Nitsche. After World War II, General Dynamics was new among American defense contractors. The CEO recognized the talent of Swiss-born Nitsche and poached him from a small advertising agency to create a series of posters to showcase the importance of nuclear technology while not divulging anything that would be considered a trade or national secret. The first set of six posters created in 1955 for a trade show featured a modern and sleek look that conveyed the importance of nuclear engineering and how it impacted many aspects of daily life. Each of the posters in this initial set were titled in a different language. The American poster entitled *Atoms for Peace* deployed what would become the universal symbol of the atom called the “atomic whirl” on top of a colorful skyscraper, which inspired the graphics for “Fallout’s” exhibition design. The French version of the peace poster, *Hydrodynamics*, is a study of contradictions as a nautilus shell alluding to the calming depths of the ocean has a nuclear submarine emerging from its open access point. The poster cleverly alludes to the stealth of the nuclear submarine without sharing any engineering specifics.

The posters were created using photo offset printing, and Lippert believes some letterpress print techniques were used on the posters that had a black



Tim Medland describes the exhibition design inspired by “Atoms for Peace.” PHOTO BY MARGARET KAMINSKI SIMONS.

background. Unfortunately, the posters lack significant published reference information, and Lippert conducted significant primary research by poring through court documents and patent applications to understand the goals and technologies behind the posters. The first set of posters was so successful that a second set was commissioned and deployed as advertising and corporate culture documents used as corporate meeting mementos and break

room decoration. The public could even mail in to General Dynamics to receive a free postcard pack inspired by the posters. Over the three-year development of the exhibition, Poster House purchased the entire collection that comprises "Fallout" and hopes the show will tour once its run at Poster House concludes on September 7th. For more information, visit their website at

<https://posterhouse.org>

Powerhouse Arts Tour and Brooklyn Fine Art Print Fair

Gillian Greenhill Hannum

On Saturday, March 29, Print Club members and their guests had a real treat—a tour of the Powerhouse Arts complex and time to enjoy the inaugural Brooklyn Fine Art Print Fair housed therein. This is a brand new show, which is filling the Print Week gaps left by the former E/AB Fair and the in-person Satellite Print Fair. Our group was greeted by Ann Shafer, who organized the event along with Luther Davis. Shafer shared with us that this is the sixth art fair she's organized, her best-known being the Baltimore events. Ann then introduced us to Davis, Director of the Print Shop, who led us on an hour-long tour throughout the facility.

The building was originally the powerhouse for Brooklyn Rapid Transit's trains, trolleys, etc. In fact, the first playing field for the Brooklyn Trolley Dodgers (their original name) was right across Third Avenue. The Gowanus Canal abuts the property and once was the means for delivering coal to the plant. The area surround-



Luther Davis in Powerhouse Arts Print Studio with Screen Used in Gran OM Project. PHOTO BY GILLIAN HANNUM.



View of Turbine Room at Brooklyn Fine Art Print Fair. PHOTO BY GILLIAN HANNUM.



Deborah Freedman and Marjorie Van Dyke of VanDeb Editions. PHOTO BY GILLIAN HANNUM.

ing the canal was mainly paint and chemical manufacturers, which led to the canal's pollution. At one time, 85% of the country's printers' ink was manufactured here, and the neighborhood was a hub for commercial printing. Another bit of print trivia Luther shared with us is that air conditioning was invented here by the Carrier company in order to cool a large commercial print shop.

The powerhouse was decommissioned in 1950. It served a few other industrial uses until the end of the twentieth century, but by the early 2000s, it had become an "artists' squat." Powerhouse Arts, a non-profit organization, was established to save the building and help clean up the neighborhood. The organization succeeded in getting both the building and the surrounding industrial zone land-marked. Herzog and de Meuron were the architects who reimaged the spaces as a center for artists and fabricators. The rehabilitation of the derelict structure cost \$170 million and was done without any government funding.

The building houses facilities for printing, ceramics/ sculpture, and 3-D fabrication in wood, metal, and a variety of other materials. The print shop was the first to open in May 2022. Luther, who has been printing in New York since 1997, joined the project almost a decade ago; he spent about six years in Red Hook building the studio until the Powerhouse Arts structure was ready for occupancy. Much of the initial equipment was given to him when the owner of Axelle Editions, Luther's employer for over 15 years, died unexpectedly. Other equipment throughout the complex has been donated by artists priced out of New York studio space, but who would still like occasional access to their former equipment. A large studio space is home to seven master printers and their associates, who do over 300 projects a year. Not all are editions; some are "one off" pieces. For instance, a portion of Mickalene Thomas's installation at the IFPDA Print Fair was printed at Powerhouse. They are known for screen printing, and Luther showed us a huge UV dryer for light-dried inks. On the wall were examples of a collaborative project with Mexican artists Gran OM & Co. (Kloer). Work by Swoon was on a rack; nearby was a 75-color Richard Estes print. Screens are used over and



William Demaria. PHOTO BY GILLIAN HANNUM.



Miguel Aragón. PHOTO BY GILLIAN HANNUM.

over. He and his team also occasionally partner with commercial printing companies such as DMR Graphics/ Invoke of Conshohocken, Pennsylvania; Ian Wood from DMR joined us on the tour.

Manhattan Graphics Center (now going by MGC), well-known to many Print Club members, came to Powerhouse during the pandemic as one of several non-profit studios housed there. They are still building out their space and hope to bring members back in May. There is an etching studio, a darkroom, a lithography area, and a space for screen printing. Powerhouse Arts also has a Digital Print Lab with a 20-foot long printer that uses ink jet technology and a large flatbed printer. When showing us the Acid Room, Luther pointed out that the EPA has very strict rules and monitoring, and nothing can enter New York's plumbing systems or sewers. Protocols for disposing of these hazardous materials are very strict. Indeed, Powerhouse Arts focuses on health and safety for artists and on related environmental concerns.

There is a whole floor dedicated to ceramics with a slip-casting room, a clay-stamping room, a kiln room with both gas and electric kilns, and a wheel-throwing room. Professional fabrication services for artists wanting to create pieces in clay are also available. Artists in both print-making and ceramics can apply for memberships on a monthly, yearly, or project basis. In the metal shop, we

saw a water-jet cutter that uses high-velocity water that can cut through a 10" piece of steel. There was also a CNC (computer-navigated cutter), a kind of sculpting machine; this belongs to Public Art, another non-profit that has partnered with Powerhouse, and which uses the large space to create pieces for the High Line and elsewhere around the city. A textile room is home to Alpha Workshops, another non-profit partner that was founded in 1995 to provide arts education and employment to those with HIV/AIDS and other disabilities, visible and invisible. A retail shop to sell work produced by artists using the various Powerhouse studios is planned for the future.

We concluded the tour on the mezzanine, from which we could look down at the floor of the massive, old turbine room, which housed most of the booths for the Brooklyn Fine Art Print Fair; additional exhibits were in an area called The Loft, which was off to one side. Luther, who teaches printmaking at Parsons, Pratt, and Cooper Union, told us that a special feature of this fair is the presence of six academic print departments. In all, this first iteration of the fair attracted over 70 exhibitors, including art galleries, print shops and publishers, and independent artists and book arts makers—some of whom were showing publicly for the first time. He also noted that several galleries and presses that normally are found at the IFPDA fair came here to support this new venture.

I began my exploration in the Loft area. My first stop was VanDeb Editions, where I was warmly greeted by Deborah Freedman and Marjorie Van Dyke, the latter the master printer on the Club's 2001 Presentation Print by Paul Resika. I then came across a name that seemed familiar—William Demaria—whose work I also recognized. When I had a chance to speak with him, I remembered that we had met in the fall of 2019 at Print Fest 2019: 5th Annual MFA and Senior BFA Print Fair, held during Print Week. At the time, he was completing his BFA at Cornell University. He then worked at ULAE for several years



CUNY College of Staten Island Booth at Brooklyn Fine Art Print Fair.
PHOTO BY GILLIAN HANNUM.

and now works independently as an artist in Baltimore. I also enjoyed seeing Club member Miguel Aragón's booth. He mentioned that he teaches at CUNY's College of Staten Island and told me to be sure to see his students' booth next door (Pratt, Hunter College, Parsons, Cooper Union, and SUNY Purchase also had booths). Many other "friends of the Print Club" could be found along the aisles in the main room. The Brodsky Center at PAFA, Center for Contemporary Printmaking, Society of American Graphic Artists, MGC, Two Palms Press, Oehme Graphics, Aspinwall Editions, Du-Good Press, Art Students League, and Stewart & Stewart all had wonderful prints on offer. Phil Sanders was there showing several recent lithographs he's done with our 2024 Presentation Print artist, James Siena, at the David Krut Projects booth.

Everyone with whom I spoke—visitors and exhibitors alike—was very enthusiastic about the new fair and the venue at Powerhouse Arts and hopes it will become an annual event. Luther Davis assured us that planning for next year has already begun! Watch the Powerhouse Arts website: <https://powerhousearts.org/about/>.

IFPDA Print Fair

Gillian Greenhill Hannum

This year's IFPDA Print Fair was held from March 27 to 30 at the Park Avenue Armory. Mickalene Thomas and BNY Wealth were the featured "special projects." Thomas's large, colorful installation flanked the main entrance. Titled *l'espace entre les deux*, the site-specific installation of interior spaces was made in conjunction with Two Palms Press and incorporates

paper-pulp sculptures, collages, cloth-like paper inspired by traditional Korean Joomchi, silkscreens, and three-dimensional cast paper works. The artist indicated she wanted to give dimensionality to paper and to push printmaking beyond its "traditional boundaries."

BNY Wealth displayed "Selections from the BNY Archives & Art Collection" in the space just outside the program space. The BNY collection, formerly the Bank of New York established by Alexander Hamilton, included a



Mickalene Thomas Installation at IFPDA Print Fair. PHOTO BY KIM HENRIKSON.

copper printing plate for a stock certificate of the 1790s, and some early bank notes. They were also displaying several engravings by John Hill (1770-1850) after paintings by William Guy Wall (1792-1864) from the 1823-24 *Hudson River Portfolio*. More recent works included Romare Bearden's *Carolina Blue (Interior)* from 1970, *Flags I* and *Flags II* by Jasper Johns from 1973, Ed Ruscha's *Paradise* of 1986, Virginia Beahan and Laura McPhee's *The Blue Lagoon*, *Svartsengi Geothermal Pumping Station, Iceland*, 1988, and Julie Mehretu's *Circulation*, 2005. Susan Tallman curated the exhibit and produced a pamphlet for guests to take away.

The 2025 IFPDA fair had some 70 exhibitors and a robust offering of programs each day. At Gemini G.E.L. at Joni Moisant Weyl, I was reminded of our earlier visit to their showroom on March 1. There were several works by Richard Serra recalling the plate Chris Santa Maria had shown us. Etchings from "Venice Notebook" were priced at \$10,000; a two-color oil stick and silica was \$20,000. There were also mezzotints of grass by Toba Khedoori, with prices ranging from \$8,000 to \$42,000. Gemini was also showing color lithographs with embossing by Thomas Demand, whose *Portals* (2024) depicting windows on various buildings were \$8,000 each. There were also lithographs by Rauschenberg from his *Rookery Mounds* series, both from 1979. *Rookery Mounds—Rose Bay* was "Price on Request," but *Rookery Mounds—Crystal* was selling for \$16,000 framed.

Stoney Road Press of Dublin was featuring work by Diana Copperwhite, but they had a number of Donald Teskey (2015 Presentation Print artist) prints out when I passed by. My eye was also drawn to a large carborundum print in an edition of 25 by Barbara Rae. *Ilulissat* was selling for \$14,500. Print Center New York was showing Christiane Baumgartner, Kate Shepherd, Dasha Shishkin, Kiki Smith, and Mickalene Thomas. Hill-Stone Gallery of South Dartmouth, MA, featured Old Masters, 19th and

early 20th century prints. A Dürer engraving, *Coat of Arms with a Skull*, was selling for \$195,000; Rembrandt's etching and drypoint of *Christ Preaching* was listed at \$110,000; a Gauguin woodcut of a Tahitian woman picking fruit was \$55,000; a Karl Schmidt-Rotluff woodcut of two cats was \$30,000.

Jim Kempner Fine Art of New York was showing work by Frankenthaler, Rauschenberg, Johns, and Motherwell. *Red Sea II*, a lift-ground etching and aquatint by the latter from 1979, was available for \$21,200 framed. Tamarind Institute of Albuquerque presented Jarvis Boyland, Jordan Ann Craig, Sonya Clark, Ellen Lesperance, Ellen Berkenblit, and Koak, among others. Tandem Press of Madison, WI, had a number of works by Alison Saar, with prices ranging from \$3,500 to \$12,000; abstract screenprints by Dyani White Hawk were selling for \$7,500; a screenprint by Derrick Adams was \$18,000. A series of smaller, 10 x 13" images by Judy Pfaff (2016 Presentation Print artist) caught my eye. Titled *boutonnière 1 – 9* (2024), in varied editions of 12, the images are intaglio, shellac, acrylic paint, and archival inkjet print on Kozo and were selling for \$1,200 each. Intaglios by Suzanne Caporael were also being featured by Tandem as was Mickalene Thomas's *July 1977* (2019), a relief, screenprint, surface roll, archival ink jet, wood veneer, copper and gold foil stamping, chine collé, and collage mounted on board in an edition of 25, which was selling for \$25,000.

Crown Point Press of San Francisco was displaying work by John Baldessari, Mary Heilman, Ed Ruscha, Odili Donald Odita, Rupy C. Tut, and Jacqueline Humphries. ULAE of Bayshore, Long Island, featured Sarah Crowner, Charline von Heyl, Stanley Whitney, Marina Adams, and Julia Rommel. There was also a large Eddie Martinez monotype. Center Street Studio of Milton, MA, had work by Richard Ryan, Markus Linnenbrink, and John Wilson.

Black Women of Print, based in Milwaukee, WI, again had work by Print Club member Karen Revis on display,



View of Sales Floor at IFPDA Print Fair. PHOTO BY GILLIAN HANNUM.

together with prints by Stephanie M. Santana, Althea Murphy-Price, Tanekeya W. Harris, Latoya M. Hobbs, Deborah R. Grayson, and others. Philadelphia's Dolan-Maxwell was selling an Elizabeth Catlett (2005 Presentation Print artist) color lithograph, *Keisha M* (2008) for \$9,500. Lower East Side Printshop of New York featured work by Mark Dion, Jean Shin, Alison Elizabeth Taylor, and Saya Woolfalk. A colorful screen-print by Jeffrey Gibson, the artist featured in the U.S. pavilion at the 2024 Venice Biennale, was selling for \$22,000 framed. Los Angeles's Mixografia was displaying its signature 3-D prints by artists such as Tom Wesselmann, Terry Winters, Jason Martin, Polly Appelbaum, and Jacob Hashimoto, but they also had lithographs by Leonora Carrington from 1974, drawing attention to their early work in that medium.

By this time, it was late afternoon, and I was beginning to flag; rain was coming, so I made my way towards the exit, sadly missing stops at some of my favorite dealers. Club member Allison Tolman always has something new and wonderful at The Tolman Collection booth (luckily, I'd seen her selection of work at Art on Paper, see Fall 2024 *Print Club Newsletter*). Flying Horse Editions at the University of Central Florida undoubtedly had some great prints. Check out the artists they have worked with on their website



Prints by Judy Pfaff at Tandem Press Booth. PHOTO BY GILLIAN HANNUM.

(<https://cah.ucf.edu/flyinghorse/artists/>). The list of what I missed goes on and on; I hope you held up better than I did and got to visit every single booth at this splendid fair! You can subscribe to updates from the IFPDA on their website: <https://ifpda.org/>.

“Flash Point”: Sidhu and Swainston at Petzel Gallery

Kay Deaux

Two artists, a gallery full of their large-scale innovative prints, and an enthusiastic group of PCNY members and their guests were the ingredients for a wonderful Saturday afternoon at the Petzel Gallery in Chelsea on April 5, 2025.

Collaboration between an artist and a printer has become increasingly common in the print world, as printers can introduce new techniques to the artists who, in turn, can expand the possibilities of their work. At the Petzel Gallery, however, we saw a different form of collaboration, in that Zorawar Sidhu and Rob Swainston each occupy both roles, the artist and the printer, working in tandem on all aspects of their complex, multilayered, multi-imaged prints.

“Flash Point,” as the exhibit is titled, includes woodcuts, screenprints and etchings, many done at a scale far larger than most of us are accustomed to seeing with prints. In the first series we looked at, some of the multi-color woodcut prints on archival fabric were 78” x 102 1/8”. Others in this series were even larger, at 101 7/8” x 147 3/4”. (For those who don’t want to do the math, this equates to approximately 6.5 x 8.5 feet, and 8.5 x 12 feet, respectively.) In creating these prints, the artists work on 4’ x 8’ sheets of plywood that are then combined in the final printing, using a custom-built press to accommodate the multiple sheets.

Not only are the Sidhu & Swainston prints large in size, but they are also exceedingly complex in their construction. Typically, several techniques are used in creating each print, which also has multiple layers of color and a wide variety of images. Although any art exhibit is likely to benefit from the comments and explanations of the artist(s), I think this was particularly true for “Flash



Print Club Members at Petzel Gallery Viewing the Installation of Zorawar Sidhu and Rob Swainston, “Flash Point.”

PHOTO BY MARGARET KAMINSKI SIMONS.

Point.” Zorawar and Rob proved to be exceptionally informative and personable guides to their work, giving us far more insight and understanding than an unaccompanied visit to the gallery would provide.

The exhibit consisted of three distinct sets of works, each depicting significant events and conditions that speak to our history as well as our present circumstances. Media images are both historical and contemporary, and works typically make some art historical reference as well.

In the first series, “History is Present,” the emphasis is on shifting natural geographies as well as the human impact on our world. *Blue Marble*, seen in the photo with Sidhu and Swainston in the foreground, shows a global view of the Earth that suggests turbulence and change. Also in this series, *New York, Smoky Day* (seen in the background of the photo with members of the PCNY group) is inspired by the tones and techniques of J.M.W. Turner while at the same time evoking an image of pollution in the contemporary city.

Works in the second series, “War for the Union,” were also woodcuts, but now combined with silkscreen prints on paper. These images were somewhat smaller than those in the first series, with each of the nine prints measuring 55 5/8” x 44 1/8” (roughly 4.5 x 3.5 feet). U.S. politics, past and present, are the theme of these prints, including such contemporary issues as the Charlottesville march, Palestinian protests, and the 2024 political conventions. In one work titled *At the Fence*, images of historical migration were combined with depictions of recent immigrants waiting to gain entry to the United States.

In the third series, “Spring Wake,” the artists shifted to smaller color etchings, presented as a set of eight printed by the Neiman Center at Columbia University (where PCNY members first encountered their work). Here, the focus was on the environment. Historical botanical illustrations, for example, were combined with photographic images of the damage done in Ukraine or of activists protesting the release of radioactive water by a Japanese nuclear power plant.



Swainston (left) and Sidhu (right).

PHOTO BY MARGARET KAMINSKI SIMONS.

Each of the works in this show could be studied for a very long time, gradually revealing the complexity of the images and the techniques to the viewer. At the same time, each work also makes the viewer think more about our current world and the roles that humans play in determining our future.

Thanks to our events chair, Caroline Samuels, for organizing this event; to Libby Buck, the Director of Petzel Gallery (<https://www.petznel.com/>); and most of all to Zorawar and Rob, for giving our group such an informative tour of a very impressive show.

Preview of Spring Editions & Works on Paper Sale at Phillips

Caroline Samuels

On Sunday, April 13, Phillips welcomed members of the Print Club of New York to a preview of its upcoming Editions & Works on Paper auction to be held on April 16 and 17. Many of the “top lots” were from the 1980s and 1990s, with works by Keith Haring, David Hockney, Roy Lichtenstein, and Andy Warhol expected to generate great interest. Artworks from this century included a selection by Louise Bourgeois, Mike Kelley, Amy Sherald, and James Turrell. A section of the offerings under the heading MODERNISM 1880-1960 featured a collection of white-line woodcut prints by Juliette Nichols, along with multiple prints by Joan Miro and Marc Chagall. Phillips Specialist and Head of Sale Sarah Browne, who is also a Print Club member, led the group on a tour of the highlighted works and provided an overview of the auction process.



Sarah Browne, Specialist and Head of Sale, Phillips, at Spring Sale Preview. PHOTO BY CAROLINE SAMUELS.



Print Club Members at Phillips' Spring Sale Preview. PHOTO BY CAROLINE SAMUELS.

Superfair at the Brooklyn Navy Yard, April 24, 2025

Margaret Kaminski Simons

The Duggal Greenhouse in the Brooklyn Navy Yard hosted the Superfair from April 24-27, advertised as the first and only artist-forward art fair. Over 150 artist booths were available to browse, and an open-air patio overlooking the East River invited participants to linger at the back of the warehouse space. The majority of original artworks available for sale included photography, painting, fiber art, collage, pen and ink drawings, and sculpture. Several artists' prints were available for sale, mostly non-editioned, at reasonable prices ranging from

\$45 to \$500. All the artists were available at the booths to discuss their works firsthand. Boston-based artist Theresa Gooby works primarily with ink and colored pencil on paper, metamorphosing nature and wildlife into human form. Her original series of birds striking fashion poses in chic, urbane clothing has long sold out, but they remain available as reproduction prints, and she has extended the theme to new originals where morels and flora also become personified. The series *Unfolding* by Linya Hu inspires the viewer to arrive at their own conclusions as the ink and marker drawings bend, fold, and twist to evoke memories, shapes, and experiences from nature and the past. According to the artist, "Each piece exists in a space between form and feeling—gestures that suggest movement without destination, structure without rigidity." Complimentary tickets were made available to the PCNY. Next year's dates are set for April 23-26, 2026, and the event will take place at the Duggal Greenhouse once again (<https://www.thesuperfair.com/>).



Linya Hu, holding a selection from her twelve-piece *Unfolding* installation of drawings, acrylic marker on paper, 7" x 8.5" each.

PHOTO BY MARGARET KAMINSKI SIMONS.

A May Weekend of Art Fairs

Mother's Day Weekend was a bonanza for aficionados of art fairs! Print Club members received complimentary or discounted tickets to Future Fair in Chelsea (<https://futurefairs.com/>), The Other Art Fair in Brooklyn (<https://www.theotherartfair.com/brooklyn/>), and Art Fair 14C in Jersey City (<https://artfair14c.com/>). All ran from May 8 to 11. Future Fair was born in 2020 during the COVID pandemic. Its goal is to provide a platform for galleries participating in the global art market and to bring new ideas and voices forward. The Other Art Fair in Brooklyn presented the work of 125 up-and-coming, mostly NYC-based artists. The artists were present and eager to engage with attendees. The venue was ZeroSpace on Butler Street.

14C Jersey City Art Fair

Margaret Kaminski Simons

Jersey City's artist residency in a historic converted warehouse on Bay Street in the Powerhouse district hosted its 14C Art Fair from May 8-11. Artists living and working in the studio and living spaces, as well as other tri-state area artists, activated the quarters into 27 individual galleries on the fourth floor. Visitors freely strolled between studio spaces to view the installations and speak directly with the artists. Participants offered prints for sale in addition to ceramics, sculpture, fiber art, collage, and painting.

Andrew Harrison's activation entitled *Black El Dorado* takes the photographs, maps, and information curated by W.E.B. DuBois for the 1900 Paris International Exposition and deploys collage, photography, and gouache to update DuBois' vision, incorporating today's realities. DuBois' original intention was to detail the Black experience in America, 30 years post-emancipation, depicting the unrecconciled "double consciousness" of inhabiting Americanness and Blackness at the same time. Harrison's work attempts to address the reconciliation between the two states of being while addressing today's new challenges, such as climate change.

Deborah Brown, represented by Bienvenu Steinberg & C, exhibited a haunting set of aquatint etching prints entitled *Voyager*, 2021. The edition of 18 includes six printings of the image, deploying six different color sets, changing the context of the image with each gradient variation. Four of the six colors were exhibited as a grouping at the fair.

Finally, the fair enacted a unique, creative takeover of the complex's mail cubbies as portals for miniature works of art created by the fair's participants. Each of the approximately 100 six-inch square cubbies contained a small print, painting, or sculpture that was priced for sale in the \$100 range and offered a sample of all the works that were on display for the night. Admission for PCNY members was complimentary. More information can be found on the 14C website, including a map of the exhibition space and the participating artists.



Deborah Brown, *Voyager* series of etchings, 2021, 14C Jersey City Art Fair. PHOTO BY MARGARET KAMINSKI SIMONS.

An Audubon Evening

Gillian Greenhill Hannum

Members were treated to a memorable evening on Saturday, May 10, when we were welcomed by collectors (and now PCNY members) **Elyn and Michael Stubblefield**. to view some of their holdings of hundreds of natural history prints, including 150+ Audubon birds. Even better, it was a print viewing *and* a pizza party! The festivities took place at Mana Contemporary, 888 Newark Avenue, Jersey City, conveniently located close to the Journal Square PATH. You can read more about the Stubblefield Collection in a brochure published a few years ago when the work was exhibited at Brenau University in Georgia ([Bird Art in the Age of Discovery and Beyond: Works from the Stubblefield Collection | Brenau Galleries](#)).



Audubon Prints from the Stubblefield Collection. PHOTO BY CAROLINE SAMUELS.

Print Club Annual Meeting and Artists' Showcase

Gillian Greenhill Hannum

On Tuesday evening, May 20, Print Club members and their guests assembled in Heritage Auctions' Park Avenue rooms for our 2025 Annual Meeting and Artists' Showcase. It was our first time hosting the Showcase at this location, and it exceeded all expectations. Thank you to Heritage for providing us with this opportunity. Arriving guests enjoyed delicious appetizers and festive beverages and had an opportunity to browse an amazing collection of timepieces about to be auctioned by

Heritage. We were then welcomed by Rebecca Lax, Consignment Director, Prints and Multiples, who told us that Heritage is the third largest auction house in the world. Headquartered in Dallas, it is still a private company founded in 1976 by two coin dealers and is best known for its auctions of coins, comics, and sports memorabilia; however, its fine art department has been growing, and the New York venue offers several auctions of Prints and Multiples each year.

Rebecca then turned the podium over to Print Club President Suzanne Lesser, who welcomed those in atten-

dance. Suzanne presented a brief report on where things stand as our Club wraps up the 2024/25 membership year. Her remarks appear as the "President's Greeting" at the beginning of this newsletter.

Suzanne then introduced board members Judy Esterow and Christine Wekilsky, who headed up this year's Showcase Committee. Judy came to the podium and thanked the staff of Heritage Auctions for their support and assistance. She also thanked members of the Showcase Committee for their work, noting that in January, committee members visited five studios (Robert Blackburn Printmaking Workshop, the Lower East Side Printshop, Art Students League, Du-Good Press in Brooklyn, and Center for Contemporary Printmaking in Norwalk, CT) and viewed the work of 42 artists. Of those, 16 were invited to submit electronic portfolios, and five were ultimately chosen to participate in the event. She noted that the committee had an extraordinary opportunity to see a broad range of innovative, bold, timely, skillful, and creative work and expressed appreciation for the curatorial input and support of Justin Sanz, Marie Tennyson, Kyung Eun You, Georgia Kung, Leslie Diuguid, and Kim Henrikson, who guided the committee through these visits.



Kevin Quiles Bonilla at the 2025 Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

The first artist to present to the group was **Kevin Quiles Bonilla**, an interdisciplinary artist born in Puerto Rico whose work explores ideas about power, colonialism, and history, with his personal identity as context. A graduate of the University of Puerto Rico and Parsons/

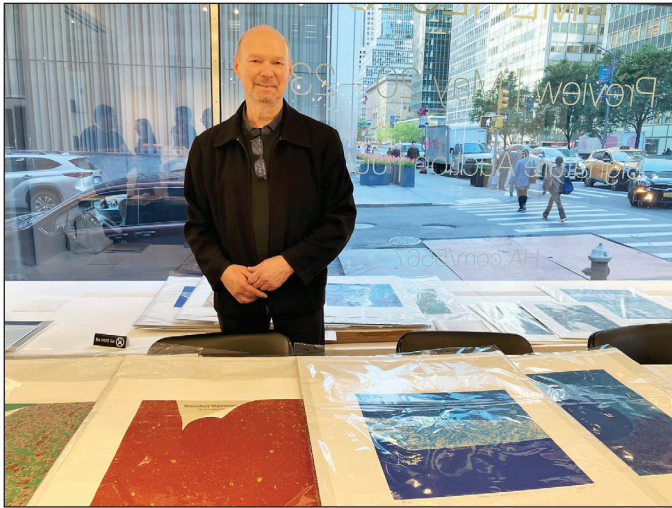
The New School, his work has appeared at the Brooklyn Museum, the Queens Museum, Lincoln Center, and Wave Hill, among many others. Introduced to us by the EFA Robert Blackburn Printmaking Workshop, Kevin lives and works in New York and Puerto Rico. Bonilla moved to the mainland United States in 2016. Early work was mainly photography, video, and installation art, exploring themes of colonialism, the impact of Hurricane Maria on the island, and the commodification of Puerto Rico, expressed via imagery appropriated from the many souvenir shops. He created *A Tropic Squall Blew In, While You Dried in the Sand*, an installation including custom printing on three beach towels and two sling chairs, displayed at Wave Hill in the Bronx in 2022. *Islores* is comprised of chromogenic prints sourced from family albums, which Bonilla combined with sand. These led to his recent *Sand Portraits*, which he had brought to the Showcase. These were developed during a 2024 residency at Blackburn's and combine photolithography, screenprinting, and sand. Further information about the artist can be found at <https://kevinquilesbonilla.com/>.



Andrea Kornbluth at the 2025 Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

Judy next introduced intaglio printmaker **Andrea Kornbluth**. A native New Yorker and world traveler, she spent eight years in Tokyo observing the work of a master lacquer conservator, which informs her art today. A graduate of Cornell and Columbia Universities, where she studied art history and Asian Studies, she has been making prints for about 14 years. She focuses on etching and aquatint in her cityscapes. A regular exhibitor at the Art Students League, where we discovered her work, Andrea's prints have also been seen at the Mezzanine Gallery of the Metropolitan Museum, the Salmagundi Club, and Site: Brooklyn Gallery, and in the permanent collections of the New York and Newark Public Libraries. Andrea noted that after her time in Japan, she became interested in American art, especially WPA prints. She was given a gift certificate to the Art Students League, where she studied with Bill Behnken. Her initial focus was on the architecture of New York City, but following the isolation experienced during

COVID, she began to include figures in her work. A recent move to Inwood inspired *Plus, the Acoustics are Amazing* (2024), a work combining etching, aquatint, softground, and silkscreen that is an homage to her new neighborhood. More of Andrea's work can be seen at <https://andreakprints.com/>.



Joseph Millington at the 2025 Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

Continuing in alphabetical order, the next artist to present was **Joseph Milligan**. An architect with over 25 years of experience producing commercial interiors throughout the New York area, he has returned to his original career as a silkscreen artist. A graduate of the State University of New York at Stony Brook, Syracuse University, and Pratt Institute, Joe's prints simulate the fleeting nature of images the public sees in newspapers and other media. Presented to us at the Lower East Side Printshop, his work was on view at that studio in the group show "Seriality and the Printed Image," which also featured the work of the next Showcase artist, Farah Mohammad, through May 30. Joseph shared that he'd begun school as an architecture student at Syracuse but transferred to Stony Brook before completing his degree. At Stony Brook, he fell in love with the art department and majored in art. After graduating, he worked as a commercial printer in New York City for 15 years, working more on the technical side. He then decided to go back to school to complete the architecture degree he had started some years earlier. A firm he worked for actually designed the lobby of the building that houses Heritage Auctions. More recently, he returned to making art at the Lower East Side Printshop, where the Showcase Committee discovered him. In his slide show, he shared some work he'd done at Stony Brook in the 1980s and showed how he had picked up and built upon the same themes in his serigraphs from the 2020s. He is especially interested in exploring hidden surfaces, which are revealed by a "peel." Textures and layers are the focus of his work.

Based in New York, **Farah Mohammad** is an artist and educator. Her monotypes, woodcuts and etchings, created by layering shapes and structures, reflect on her Pakistani and American identities. A graduate of Bennington College and Columbia University, and the recipient of fellowships



Farah Mohammad at the 2025 Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

at Yaddo and MacDowell, Farah has exhibited at Print Center New York, the Moss Art Center in Virginia, and Half Gallery, and her work is in the permanent collection of the Baltimore Museum of Art. Farah said printmaking, painting, and installation are her primary modes of expression. She noted that she often takes photos of places undergoing change and often uses them as starting points for works in a variety of media. For example, she showed several monoprints combined with silkscreen in which she rearranged architectural forms. Later, she enlarged elements digitally and painted on them. Many pieces are based on her memories from her childhood in Karachi. She noted that even an odor can invoke a memory which, in turn, inspires a work of art. One monoprint involved 26 layers. She also enjoys printing on silk and suspending and shaping printed images on fabric, creating three-dimensional pieces. Her website shows many of the works discussed: <https://www.farahmohammadart.com/>.

Jonathan Taub's work spans silkscreen, painting, graphic design, and filmmaking. Born in Argentina and based in New York, he was trained in materials engineering at the Universidad Nacional de Mar del Plata, and later studied at the Art Students League, where the Showcase Committee saw his work. His compositions feature intertwined bold shapes, detailed patterns, lines, and mazes with vibrant color. His favored medium is silkscreen. Jonathan's prints were on view through Friday, May 23, in a solo exhibition at the Gallery of the Consulate of Argentina in New York. Taub grew up in Argentina, seeing the textiles and ceramics of the local Indigenous cultures. After receiving his degree in materials science, he came to the U.S. and worked at West Virginia University. He explored art on the side. He went from there to Israel, where he wanted to learn more about his own culture. There, he began to do graphic design work, designing, among other things, numerous book covers. He came to New York four and a half years ago and has pursued printmaking at the Art Students League. He is drawn to printmaking because it combines the technical with the creative. He also likes the surprise involved. Indeed, he embraces "mistakes" and is constantly



Jonathan Taub at the 2025 Artists' Showcase.
PHOTO BY GILLIAN HANNUM.

engaged in exploration. You can see examples of Jonathan's art on his website at <https://jtaub.com/>.

Following the formal presentations, the artists moved to tables at the far end of the galleries, where they had examples of their work available for purchase. Business was brisk as members took advantage of buying work with no "middleman markup." Everyone agreed that the 2025 Print Club Artists' Showcase surpassed all expectations!

Print Club Presentation Print Appears in Artle

Mona Rubin

Have you ever played Artle? It's an app, sponsored by the National Gallery of Art, that shares four images of an artist's work each day. You have four chances to identify the artist before the solution is revealed. It is a fun art history challenge, but even for novices, it is a great way to learn about new artists and learn where their work can be seen.

Recently, the artist of the day was Elizabeth Catlett and the PCNY 2005 Presentation Print, *Gossip*, was one of the four images presented. For a Club member, this not only made it easy to win that day, but also further demonstrates how important this print has become. Not only is it included in a major Museum exhibit of Elizabeth Catlett, but now it is also featured as part of the collection of the National Gallery of Art on Artle!

Past Showcase Artists

Bill Murphy (1994/2004 Showcases) will be having a one-person show covering 50 years of work at The Noble Maritime Collection, Snug Harbor Cultural Center, Staten Island. "Bill Murphy: Waterfront Tales 1975 – 2025" opens July 17 and runs through January 18. There will be an artist's talk on Sunday afternoon, September 14 at 2:00 p.m.

Dana Bell (2023 Showcase) had her first solo photography show at Candela Books + Gallery in Richmond, VA, from March 7th through April 19th. For more information, see: <https://www.candelagallery.com/>. Bell writes, "This exhibition marks my expansion from working with photography to making it my own. After more than a decade immersed in the medium at my NYC museum job, where I care for photographic works, this show is a deeply personal milestone. I'm grateful to have spent last summer as an artist-in-residence at the Stephen Pace House in Deer Isle, Maine, where I laid the groundwork for this exhibition. With the generosity and support of so many along the way, I've deepened my understanding of creating photography and look forward to continuing the journey."

Sok Song (2024 Showcase) was featured in the exhibition "All in this Together" at the Center for Contemporary Printmaking in Norwalk, which was on view for the month of March, and was one of four artists CCP featured at its booth at the Brooklyn Fine Art Print Fair, held March 27-30, 2025.

Past Presentation Print Artists

If you missed the **Elizabeth Catlett** show (with our 2005 print, *Gossip*) at the Brooklyn Museum, you can see it at the National Gallery of Art in Washington, D.C. through July 6. Our print is also featured on the museum's website at <https://www.nga.gov/exhibitions>.

The work of **Richard Haas** (2007 print) was featured by the Center for Contemporary Printmaking in its gallery and at its booth at the Brooklyn Fine Art Print Fair in March. Along with former Showcase artist Sok Song, he was one of four artists CCP chose to spotlight.

Chakaia Booker (2011 print) was featured along with three other artists connected to the Robert Blackburn Printmaking Workshop (Raquel Ford, Tomashi Jackson, and Mavis Pusey) in "threaded tensions" at LaiSun Keane Gallery in Boston for the month of April. The show was organized to complement the exhibition "Witnessing Humanity: The Art of John Wilson" at the Boston MFA and the Met. Bob Blackburn was the best man at Wilson's wedding, and Wilson was a frequent collaborator with RBPMW. Booker is also having a one-person show of her monumental sculptures at the National Gallery of Art in Washington, D.C. In the Tower: "Chakaia Booker: Treading New Ground" will be on view from April 5 – August 3 in the East Building, Tower, Gallery 501.

Exhibition Reviews

“Civic/Civil Engagement,” Annual Members’ Exhibition at CCP, and “Shelly Ramsay: Stencils and Collage”

Gillian Greenhill Hannum

The Center for Contemporary Printmaking in Norwalk, CT, held its annual members’ show from November 17, 2024, through February 16, 2025. The theme was “Civic/Civil Engagement,” and the juror was Carey Mack Weber, Executive Director, Fairfield University Art Museum. Rather than ignoring the intense politics surrounding the 2024 election, CCP asked member artists to think about what civic and civil engagement means to them. There were 51 prints in this year’s show.

The Best in Show award went to Jane Cooper (a Print Club member and 2008 Showcase artist) for *Choice* (2024), a work that references restrictions being placed on women. The work was a lithograph with *chine appliqué*. Second Prize went to William Evertson for *Ketanji on the High Wire* (2024), a woodblock print commenting on the fierce right-wing opposition to Ketanji Brown Jackson’s appointment as a Supreme Court justice. Several Honorable Mentions were named, including Katharine Draper’s *Connect* (2024), a Futurist-inspired image with white doves collaged on monotype; Luanda Lozano’s *I Have Power* (2024), an etching with blind embossing of a hand with a spiral embedded in the palm, which the artist explains as symbolizing power and energy; Nomi Silverman’s *From the “Decameron Project”* (2024), a lithograph based on Boccaccio’s 14th century chronicle of life in Italy during the Plague; and Jo Yarrington’s *Trace Element* (2024), a pairing of a cyanotype and a digital print in a uranium glass orb—the latter an image chosen from the Hiroshima archives. Two Binnie Birstein Scholarship Awards were given, one to Diane Cherr for *Blanket of Peace* (2024), a cyanotype dealing with the recent rise in antisemitism in America, and one to Ellen Lazarus’s *In Search of Civilized Discourse* (2024), a monotype whose form is based on a flag with colors of red, blue, and purple, reflecting the division of the American electorate;

illegible script on the work conveys chaos and confusion. Lozano was a Showcase artist in 2016, Silverman in 1999, and Cherr in 2022.

Other Print Club Showcase artists in the exhibit included Betty Ball (2020/21), whose *The World is On Fire* (2024) explores the climate crisis through a monoprint using the front page of the October 5, 2024 *New York Times* with its photo of flooding in Tennessee; Cynthia MacCollum (2024), whose *Throwback* (2024), a monotype with *chine collé* and carborundum also incorporates a page from the *New York Times*; and Chris Shore (2002), whose *Monothon Demo* (2024) is of a colorful butterfly, Chris is master printer at CCP.

Other works that caught this reviewer’s eye were Lois Bender’s *The Fan, the Elkhorn, the Staghorn, the Sun Coral, All Dying in Fields of White Corpses* (2024), a comment on dying coral reef ecosystems; Penny Dell’s *All Rise* (2024), a monotype with collage inspired by Winton Marsalis’s symphonic work by the same name; Alanna Fagan’s *Her Smile* (2024), a silkscreen monotype repeating portrait of Kamala Harris; Bonnie Figgatt’s simple, serene, monotype landscape *The Hills: Blue* (2024); Terri Garneau’s white line woodcut, *Wave* (2024); John Harris’s *Maple Leaf* (2024), a monoprint made from clippings of a tree the artist planted years ago; Kate Henderson’s woodcut and collagraph *Divergence I* (2024), a work pointing out the importance of celebrating divergence; Gali Katz’s wood relief monoprint *Vanishing Effort (blue light)* (2024), which speaks to the role of caregivers in society; Natalia Koren Kropf’s woodblock *Exhausted Dancer* (2024), which comments on societal exhaustion from the overwhelming news reports and social injustices of the era; Helen Pasternack’s *The Dinner Table* (2024), a monoprint referencing the challenging dinner table conversations in these fraught and divided times; and Karen Vogel’s *Blue Zone* (2024), a monoprint exploring the artist’s interest in seeking order out of chaos.



“Civic/Civil Engagement.” PHOTO BY GILLIAN HANNUM.

It is CCP's tradition to give a one-person show to the prior year's winner of Best in Show, which this year resulted in "Shelly Ramsay: Stencils and Collage" on display in the lithography studio. There were 24 prints in this exhibition. Ramsay is drawn to patterns and shapes, and the work in the show—all monotypes, some with collage and mixed media—explored a range of subjects from purely abstract forms to abstracted landscapes and simplified organic forms. There was a series of *Aerial Views*, works with titles like *Through the Woods*, *Whispers*, *Floes*, and *Golden Dawn*, as well as *Walking in Circles* and *I'm No Square*.

Work in both exhibitions was available for purchase at a broad range of price points—for Shelly Ramsay, from \$150 to \$1400; in the members' exhibition, prices ranged from \$100 to \$2500. If you missed the exhibition this year, plan now to see the 2025/26 members' show.

"All the Unexpressed Love: Works by Miguel A. Aragón"

Gillian Greenhill Hannum

Print Club member Miguel A. Aragón had a one-person show at the Center for Contemporary Printmaking in Norwalk, CT, from April 13 – May 18, 2025. Aragón, an Associate Professor of Printmaking and Chair of the Department of the Performing and Creative Arts at the College of Staten Island, CUNY, was born in Juárez, Mexico and now divides his time between New York City and Berlin, Germany. CCP's exhibit resulted from Aragón's time as an artist-in-residence there in 2024.

The work in the exhibition included screenprints, color lithographs, pressure prints, archival pigment prints with screen-printed pastel, handmade paper with back lighting, and cyanotype with crocheted object. They form a kind of dialogue between the artist and his late mother. The pieces reflect the artist's interest in capturing the "marks of time" and the "transitory nature of human existence." The title chosen for the show really says it all—the body of work is truly a loving tribute that transcends time and place. (<https://aragonmiguel.com/>).

Member News

Christina Weyl curated an exhibition at the Lower East Side Printshop in Manhattan titled "Seriality and the Printed Image." The show, on view from April 17 through May 30, was drawn from recent work by LESP Keyholders that explores seriality, not just as a technical process, but also as a conceptual and narrative strategy. The selected artists use approaches such as layering, fragmentation, and recontextualization to engage with the iterative nature of printmaking.

Miguel A. Aragón had a one-person show titled "All the Unexpressed Love" from April 18 through May 18 at the Center for Contemporary Printmaking in Norwalk, CT. The work in the show is a "conversation across time" with the artist's late mother. Some of the pieces include

elements crocheted by his mother and other personal memorabilia.

"Shaping American Art: A Celebration of the Art Students League of New York at 150"

Kay Deaux

The Art Students League, a remarkable institution in the New York City art world, is celebrating its 150th anniversary this year with a large retrospective exhibit at its West 57th Street building. The League was founded in 1875 by a group of students who wanted to create a school that would be a home for independent artists. Now, 150 years later, the annals of the Art Students League record more than a quarter of a million artists who have worked at the League, both as students and as teachers. Works by nearly 100 of these artists are displayed in the current exhibit (closing August 17, 2025).

Paintings, drawings, prints, and sculptures are all represented in this wide-ranging show co-curated by Esther V. Moerdler, Curatorial Assistant, and Ksenia Nouril, Gallery Director at the League. The list of represented artists is a who's who of American art over the past century and a half. To name only a small portion: Milton Avery, Thomas Hart Benton, Louise Bourgeois, Alexander Calder, Dorothy Dehner, Arthur Wesley Dow, George Grosz, Al Hirschfeld, Winslow Homer, Donald Judd, Hughie Lee-Smith, Martin Lewis, Norman Lewis, Georgia O'Keeffe, Robert Rauschenberg, Norman Rockwell, Ben Shahn, the brothers Raphael and Isaac Soyer, Charles White.

Two of the PCNY Presentation Print artists are also included in this exhibit: Will Barnet, who is the only artist to have done two prints for the Club (*Between Life and Life* in 1998 and *Gramercy Park* in 2012) and Audrey Flack (*Une Bouche d'Amour* in 2013). Like many artists, these two both worked in a number of different media, including the paintings that are shown at the League exhibit.

Over the years the Print Club has discovered many of our Showcase artists at the League, as it continues to be a space for artists of all ages to work and learn from each other. Perhaps, when the League celebrates its 200th anniversary, some of these artists will be included in the exhibit as well!

The Passing Of Kathan Brown

We note with sadness the passing on March 10 of Kathan Brown (1935 – 2025), founder of Crown Point Press in 1962. She and Crown Point were major forces in helping to develop a market for contemporary fine art prints. A bio of Brown and history of the San Francisco press can be found on their website at <https://crownpoint.com/about/kathan-brown/>.

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