

The Print Club of New York^{Inc}

Autumn 2025

The Print Club Of New York Welcomes New Board Members

Suzanne Lesser

Board ballots were e-mailed out to the membership, and votes have been cast. Based on the votes received, I am happy to announce that of the nine nominees up for election and re-election to our Board, each was approved with more than 90% approval. Therefore, all are approved.

The following Print Club of New York members are now formally elected to the Board for the 2025-26 membership year:

Miguel Aragón, Sarah Browne, Kimberly Henrikson, Margaret Kaminski Simons, Natalia Kolodzei, Suzanne Lesser, Samantha Mishne, Caroline Samuels, and Harriet Stratis.

Thank you to everyone who returned your ballots and cast a vote. Continuing Board members are ***Anne Moscona, Ethan Geringer-Sameth, Judy Esterow, and Maryanne Garbowsky.*** Board members meet monthly to oversee the programs and finances of the Print Club and its

committees. The time and attention they volunteer to the needs of the organization and its members provide the exceptional activities and other offerings that are a hallmark of our membership benefits. Their many hours of dedication to the Club are inspiring and help us maintain our interactions with world-recognized artists and institutions in support of our programs and offerings.

Congratulations to all of our new and returning Board members!

EXHIBITION REVIEWS & EVENTS:

“15TH Biennial Miniature Print International Exhibition” and “Involved: II & III”

Gillian Greenhill Hannum

The Center for Contemporary Printmaking in Norwalk, CT, mounted two exhibitions this summer, underscoring the international scope of fine art printmaking. The larger exhibit, “The Biennial Miniature Print Show,” drew artists from around the world. Among works selected for hanging were prints by artists from across the U.S. and Canada, as well as Japan, France, Slovakia, Poland, the Netherlands, South Korea, Finland, Sweden, England, and Australia. Submissions could be no larger than four square inches, and because of the diminutive size, the images were priced very competitively—many below \$100.

Ann Shafer, an independent curator known for her podcast *Platemark: Prints and the Printmaking Ecosystem* juried the show. She selected three winners: Annie Wassman of Michigan took first place with her lithograph and digital print *Dante’s Lounge* (2025); **DeAnn Prosia** of New Jersey, a former Print Club Showcase artist, took second place with her etching *Domaso, Lake Como* (2024); Angela Earley of Connecticut took third prize for her photopolymer and drypoint *Jettison* (2025). There were also a number of other prizes awarded, with many of the recipients being well-known to PCNY members, either as Showcase artists or club members (names in bold type). **Christine Aaron** of

The Print Club of New York, Inc.

Suzanne Lesser, President
Caroline Samuels, Vice President
Harriet Stratis, Treasurer
Natalia Kolodzei, Corresponding Secretary
Anne Moscona, Recording Secretary
Morley Melden, Founding President
Julian Hyman, President Emeritus
Leonard Moss, President Emeritus
Mona Rubin, President Emerita
Kimberly Henrikson, President Emerita

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Miguel A. Aragón
Sarah Browne
Judy Esterow
Maryanne Garbowsky
Ethan Geringer-Sameth
Kimberly Henrikson
Margaret Kaminski Simons
Samantha Mishne
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Caroline Samuels

Membership Chair

Kim Henrikson

Print Selection Chairs

Ethan Geringer-Sameth
Samantha Mishne

Publications Chair

Margaret Kaminski Simons

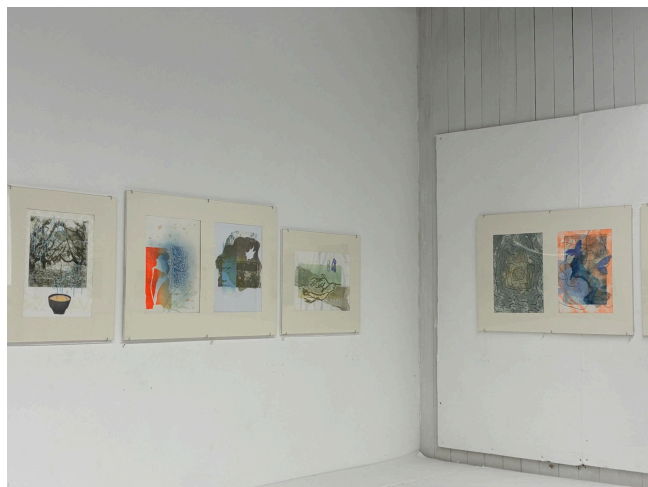
Showcase Chairs

Terry Garneau
Suzanne Lesser

Communications Chair

Judy Esterow

New York received a Gamblin Artists Colors Award for her monotype *Wind* (2024), and John Decker of Kansas received one for *Consumption* (2025), a relief and intaglio with chine collé; other Gamblin award winners were Danuta Muszynska from Oregon, **Merle Perlmutter** from New York, and



Prints from “Involved II & III” at the Center for Contemporary Printmaking. Photo by G. Hannum.

Christopher Shore from New York. **Diane Cherr**, also from New York, received a Jerry’s Artarama Award for her photopolymer intaglio with chine collé *Steam Punk Moon 20* (2025); other recipients of the Artarama prize were Paige Steele Dewbrey and Ruth Kalla Ungerer, both of Connecticut, and Sachin Pannuri of New Jersey. Michael Connors of Wisconsin received a Speedball Art Award for his lithograph *My Band (Drums)* (2025), as did Audrey McKenzie of Florida for her risograph *Depression Distortion* (2025). Recipients of the Renaissance Graphic Arts Award were Canadians Lisa Neighbour and Mark Johnsen. McClain’s Printmaking Awards went to Massachusetts artist Aric Russom and Japanese artist Yoshihiro Tsuji. Finally, Texan Evelyn Cox was awarded the Takach Press Award.

Also on view in the Lithography Studio was “Involved II & III,” an exhibition organized by Pei-Hsuan Wu of Taiwan and co-curated by Karen Beckwith through Texture Printmaking Studio in Tainan City, Taiwan. The project was truly collaborative on a global scale and involved artists not only in Taiwan and the U.S., but also in Chile,

Mexico, and Japan. The artists were organized into groups across the various locations. One artist would start and finish a print, but in between, three other artists would add to it. In addition to adding to the image, each artist was asked to create a diary entry documenting their role in the process. Each “Involved” had five groups of four artists, so 40 artists were “involved” in mounting the exhibition.

PCNY Tours Lorenzo Homar Exhibition on Sept. 3rd at Poster House

Gillian Greenhill Hannum

Lorenzo Homar (1913-2004) was a pioneering printmaker, poster designer, calligrapher, painter, illustrator, caricaturist, costume designer, and theatrical set designer. Active from the 1950s through the 1990s, he had a powerful impact and influence as a teacher of poster design and printmaking in Latin America.

The Poster House exhibition focused on his poster output over a thirty-year period, during which his work reflected the complex history of Puerto Rico,



PCNY members tour “Puerto Rico in Print: The Posters of Lorenzo Homar” at Poster House. Photo by G. Hannum.

encompassing elements of Taíno, Spanish, and African cultures as well as the rising tensions between tradition and modernity under the Luis Muñoz Marín government. His influence is so extensive that today he is known as the father of the Puerto Rican poster.

The exhibit was curated by Alejandro Anreus, an Emeritus Professor of Art History and Latin American Studies at William Paterson University. A former curator at the Jersey City Museum and Montclair Art Museum, he is the author of over sixty articles and catalogue essays and six books on Latin American and Latinx Art. He had an opportunity to interview the artist in person shortly before his passing.



Assistant Curator Es-pranza Humphrey shares that the shape of the *Los Peloteros* poster is perfect for posting on trees and poles. Photo by G. Hannum.

Print Club members were warmly welcomed for our after-hours tour by Es-pranza Humphrey, Assistant Curator of Collections. She began the tour by giving some background. Poster House opened in 2019; they have two major shows each year, which change every six months. There are two additional spaces for smaller shows. Their space is a full city block deep and also houses a gift shop and café.

She also gave some historical context for Homar's work. Puerto Rico was initially colonized by Spain. The U.S. gained control of the territory in 1898 near the end of the Spanish-American War. Since then, much of the politics of Puerto Rico has been dominated by pro-independence vs. pro-state constituencies. Puerto Rico elected its first Governor in 1948 (prior to that, they were appointed), and Luis Muñoz Marín embraced many New Deal concepts, including the use of public art in service to the "state." The Institute of Puerto Rican Culture was established to serve in this capacity; Homar, who had been living in New York and Paris, returned home to contribute to this cause as Puerto Rico was moving from an agrarian to an industrial economy.

The first poster Es-pranza discussed was *Los Peloteros* (The Baseball Players) from 1951. It was the first poster Homar designed for DIVEDCO, in collaboration with Irene Delano. It advertises a Puerto Rican film by the same title and is done in a Social Realist style similar to Ben Shahn's. The film was directed by Irene's husband, Jack Delano. The audience was Puerto Rico's rural population, and the thin, vertical format was to allow its placement on trees and telephone poles.

Homar worked in a range of styles. While the posters are screen prints, some mimic linocuts (e.g. *Modesta*, another movie poster), others pen and ink drawings. Some are realistic; others are highly abstract. Homar's work shows the various ethnicities present on the island — Indigenous, African, and Spanish/European. In addition to films, subject matter includes the performing arts and politics. For example, we discussed a poster of Maria Tallchief, the first Native American prima ballerina. In posters for musicians, the colors used add to the musicality. There was a series of posters advertising art exhibits in Puerto Rico, including one in which the artist included a self-portrait for a 1978 retrospective at the museum in Ponce. Late work focusing on political themes reflects the artist's growing belief that Puerto Rico should be independent.

Dementia and carpal tunnel syndrome limited his ability to work in his final years. The work included

in the exhibition was from the permanent collection of Poster House.

International Prints Shine at Sept. 4th Art on Paper

Margaret Kaminski Simons

Art on Paper continued to stretch the boundaries of paper-based art beyond limited-edition prints and photography to include collage, sculpture, and upcycled art. The event featured an impressive array of new and collectable limited-edition prints for purchase. The four-day event also included Booksmart, an expanded book arts section with many artists selling their limited-run editions. PCNY made a strong showing at the event both as dealers and collectors, assisted by the complimentary VIP passes made available to our membership.

International galleries and their print inventories were widely available. The works of Juan Escudero were popular at the [Pigment Gallery](#) booth from Barcelona. President Emerita Kim Henrikson and club member Terry Garneau are shown with their opening night purchases from the Spanish artist's 2019 series *No Life on Mars*.



Kim Henrikson and Terry Garneau stand with the work of Juan Escudero, *No Life on Mars*, etching on Awagami paper, 2019. Photo by M Simons.

Informed by his background in painting and computer graphics, the small and large-scale

etchings by Escudero mimic ocean waves or reverberate frequencies when viewed from afar. Closer inspection reveals the individual lines and gradual color changes that contribute to the overall effect. In his words, "To draw, I make it a condition that all marks are visible and no corrections are made. I apply a system in which a fine line prefigures as the bottom line and if an irregularity occurs, it is transmitted to the next line. Similar processes occur in nature so the final artwork connects with familiar patterns and shapes such as surfaces, fabrics, orography, waves, etc."



Oto Reifschneider stands in front of Rubem Valentim, *Emblems*, red and yellow serigraph on 100% cotton Fabriano paper, 1989, print 33/140. Photo by M Simons.

Club member Oto Reifschneider debuted his gallery collection at the fair, highlighting prints from 1930 through 2025 from 15 artists. Oto stands in front of the work of Rubem Valentim (1922-1991), and holds over 100 serigraphs from the artist's collection ranging from \$1,600 to \$9,800. On the top row, *Poetical Logotypes of Afro-Brazilian Culture* comprises one of three series of six works (18 images total) edited by the artist himself in

Brasília in 1974. The bottom row contains a series called *Emblems*; the largest prints produced by Valentim and held in the collections of several modern art museums in Brasília, Salvador, and São Paulo. For more information on Oto's holdings visit @otogaleria and @brazilianmodernart on Instagram.

The Tolman Collection booth was helmed by fellow member Allison Tolman and featured the luminescent woodblock prints of [Yuichi Hasegawa](#) (1945-2025). The artist's family worked in the lacquer industry, and Hasegawa added the lacquer to his prints to produce their unique sheen. The lacquer heightened the artist's chosen subjects — exploded fireworks descending from the sky, a glistening moonscape, or melting snow — showcasing reflected light and its interaction with nature.

Past Print Club of New York presentation print artists on display for sale at Art on Paper included *Aura* in an edition of 40 by **Donald Teskey** for \$8,750 by Stoney Road Press and *Survivor*, a 1983 linoleum block print by **Elizabeth Catlett** for \$7,500 sold by Jonathan Miller Spies Fine Art LLC. Meanwhile, Mike Perry from Shoestring Press circulated among the crowd on opening night with a mobile silkscreen press strung from his shoulders, offering attendees a first-hand experience printing their own postcards.

Sept. 17th - 21st Affordable Art Fair Expands Price Point and Footprint

Margaret Kaminski Simons

The Affordable Art Fair flourished amidst several changes including its new location in the Starrett-Lehigh Building in West Chelsea, an increase in its maximum artwork price to \$12,000, and expansion to over 100 vendors. For those looking to extend their visit, the new location was fortunately situated next to the print and art book marketplace Printed Matter and an upscale food court on the first floor. Free VIP passes were graciously made available to all PCNY members.

Many booths were doing brisk business, including former PCNY Board member Allison Tolman, who

served as a cornerstone for the limited edition, fine art print representation through her Tolman Collection booth. Allison featured a series of large-scale woodblock prints from their newest artist, [Tatsuo Ichien](#). The geometric prints utilize color gradients to bring texture and interest to the meditations on minimalism. The impact was further emphasized through the display as a triptych. Tatsuo's works reside in several major public collections, including the National Museum of Modern Art in Tokyo and the National Museum of Art in Osaka.



Allison Tolman with the wood block print by Tatsuo Ichien, *Work - 293*, 1999, edition of 30. Photo by M Simons.

The nonprofit City Arts sponsored a fundraising booth featuring several collectable prints. Works included a 2015 [Christo](#) lithograph entitled *Wrapped Automobile (Project for 1950 Studebaker Champions, Series 9G Coupe)* and a [Faith Ringgold](#) (former PCNY print artist) serigraph

editioned at 100/100 entitled *All Power to the People*, 2023.

Two Art Fairs the Last Weekend of Sept.

Gillian Greenhill Hannum

Print Club members were invited to two art fairs the last weekend of September. [La Feria: Print Media Fair](#) was organized by the Latinx Project at NYU and was on the first and third floors of 20 Cooper Square. There were 45 exhibitors this year, showcasing prints, posters, zines, art books, and more. There were many exhibitors with books and journals, including the Center for Puerto Rican Studies at Hunter College, which publishes a journal called *Centro* three times a year. Next to them was Brooklyn-based artist Lourdes Bernard, selling prints. One series showed the women heroes of the Dominican Republic who took up arms when the Marines were sent to the DR in 1965, when the country was on the brink of civil war. Also an architect, Lourdes showed a second body of prints based on cityscapes. Most of her editions are about 25, though a few are larger.



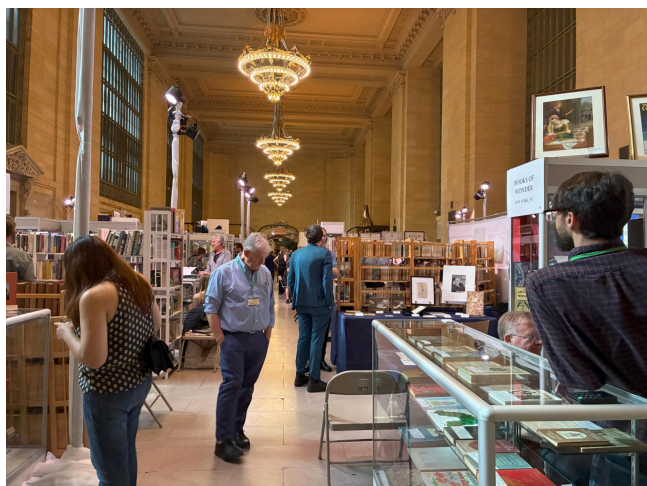
Artist Lourdes Bernard markets her prints at The Feria: Print Media Fair. Photo by G. Hannum.

Chelitas Design X/Punks4art had a political message—"Abolish ICE." They invited visitor participation by allowing guests to make small screen prints. Another display, "El Pais de las Cosas/The Country of Things," had a variety of

prints and artist books on sale. Artist Isabel Turban had paintings and mixed media pieces utilizing maps, as well as digital prints of details of some of these originals. Originally from Uruguay, she has a studio in Long Island City. Other vendors had T-shirts and books. When I ran into Club President Suzanne Lesser and Vice President Caroline Samuels, the latter had just made a purchase from artist Gabriel Pilar Pala.

On the third floor, in a larger room, were more tables showing books, prints, zines, and fashion items. Jessica Elena Aquino had just completed a fellowship at Powerhouse Arts in Brooklyn. She is a weaver, but learned drypoint and collagraph during her fellowship. Much of the subject matter in her prints drew from plants (and foods) from Mexico. Aquino grew up in California, but with family in Puebla. Print Club Showcase artist **Kevin Quiles Bonilla** (2025) was participating for the first time. He told me he is back working at the Robert Blackburn Printmaking Workshop from whom he received a scholarship this fall. Nearby was another former Showcase artist, **Mildred Beltre** (2003). There was also a separate exhibition space on the upper floor. There seemed to be a good amount of foot traffic during my visit on Saturday afternoon. This has become an annual event, and it is well worth a visit.

The second event of the weekend was the [Empire State Rare Book and Print Fair](#), held this year at Vanderbilt Hall in Grand Central Terminal. The space was a bit tight as the venue certainly attracted a number of visitors. While book dealers clearly outnumbered print sellers, there was no shortage of prints for collectors to choose from, with the majority focusing on 19th and 20th-century works from the United States and Europe, though there was also a nice selection of Japanese prints available as well. The Old Print Shop was well positioned near the entrance to the fair. Well known to Club members, the Old Print Shop sells American work from 1800 to 1950. I was drawn to work on display by Donald Sultan, Stow Wengenroth, Martin Lewis, John Taylor Arms, and a white-line woodcut by Ethel Mars. Edward Pollack Fine Arts of Portland, Maine, also had some nice work by Lewis, a terrific Kuniyoshi, and several



The Empire State Book Fair at Vanderbilt Hall in Grand Central Terminal. Photo by G. Hannum.

splendid architectural etchings of New York City by F. T. Johnson.

At the booth of Conrad Graeber Fine Arts of Riderwood, Maryland, my eye was caught by a familiar book—an exhibit catalog I wrote in 1993 for an exhibition of the work of Albert Winslow Barker at the Brandywine River Museum in Pennsylvania. It turns out Graeber had a number of Barker prints. Graeber also had a nice selection of prints by PCNY's inaugural Presentation Print artist, **Fred Mershimer**. Carol Wax, another mezzotint artist whose work is promoted by Graeber, arrived at the booth just as I was leaving.

New York-based Georgina Kelman Works on Paper focuses on the period from the Victorian Era through the Jazz Age. She had prints, watercolors, illustrations, and ephemera. Many of the artists she featured were French. William P. Carl Fine Prints of Durham, North Carolina, was showcasing European and American work from the 19th and 20th centuries. Stevens Fine Art of Phoenix specializes in American art from 1850 to 1950. John Marin and Martin Lewis were featured artists. Catherine Burns Fine Art of Berkeley was showing some splendid prints by Louis Lozowick, John Sloan, Howard Cook, and Edward Hopper, among others.

Susan Teller Gallery, now located in Jersey City, had prints by Dorothy Dehner and Dorothy Browdy-Kushner on display along with prints by

Clinton Hill and William Baziotes, among others. The Verne Gallery of Cleveland had its usual splendid selection of Japanese prints.

One of the dealers commented to me that he felt the annual IFPDA Fair (now back at the Armory) was becoming more focused on contemporary art and was increasingly featuring print publishers. He felt this fair was offering an opportunity to dealers like himself, who specialize in work from the 19th and 20th centuries.

2025 Presentation Print Artist Talk by José Antonio Suárez Londoño

Gillian Greenhill Hannum

On Tuesday evening, October 7th, Print Club members and their guests gathered at the Penn Club on West 44th Street for the annual artist's talk, given this year by José Antonio Suárez Londoño (b. 1955), and the unveiling of his 2025 Presentation Print. This was a new venue for the Club, and we were warmly welcomed. We enjoyed drinks and a lavish array of hors d'oeuvres and sweets in the third-floor lobby for half an hour before moving, at 7 p.m., into an adjacent room for the presentation.

President Suzanne Lesser welcomed the assembled members and guests and shared that, for the first time in many years, members present could pick up their prints at the end of the formal presentation. For those who did not arrange to pick up, prints will be mailed out as usual later in the month. Suzanne noted that Print Club dues went up this year for only the second time in a decade. She thanked those who renewed for sticking with us and noted that the Club is a true nonprofit and must live within budget. We have been working to cut costs in a variety of ways, but prices have gone up everywhere.

Suzanne noted that the Club is offering several events for members each month, and thanked Vice President Caroline Samuels for her work putting the rich array of events together. She also noted that the Club has a number of committees, such as Events Committee, Showcase Committee, and Print Selection Committee, and she invited

interested members to reach out and sign up to get involved.



PCNY 2025 Presentation Print by José Antonio Suárez Londoño, *Piedra Test*, 2025, edition size 200 plus one archive proof, 20 artist proofs, 10 printer proofs, Lithograph printed in 2 colors on White Rives BFK 300 gsm.

Suzanne then introduced Kay Deaux and Mona Rubin, co-chairs of the Print Selection Committee for this year's print. Kay began by giving some background on the selection process, which usually takes about two years. The committee initially meets and brainstorms various nominations for the annual print. Generally, it takes several meetings to arrive at a consensus about whom to approach with the commission. Once the artist is selected and agrees to sign a contract, a process that can take several months, he or she chooses the printer to work with in producing the edition. The Club was delighted to learn that this year's artist was selecting master printer Deb Chaney-Guilbaud. Prior to her move to France, Deb served on the Print Club Board! The artist and printer have nine months to a year to produce a proof, which is

submitted to the Club's Board for final approval. After that, they have eight to ten months to print the edition of 200 plus the agreed-upon number of artist's and printer's proofs. Kay noted that this year's "team" is particularly international, with the artist, José Antonio Suárez Londoño, based in Colombia, and Deb and her husband, Stéphane Guilbaud, at D&S Fine Art Editions doing the printing in France. Kay noted that despite the far-flung nature of the project, José made several trips to New York over the time the Club was working with him, and she and Mona had an opportunity to get to know him quite well.



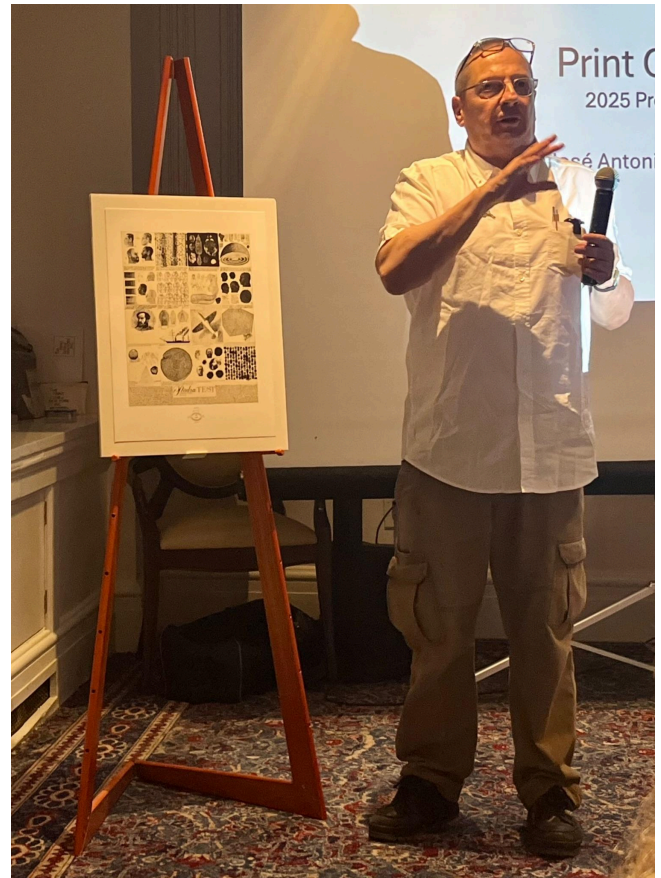
From the left, printer Deb Chaney-Guilbaud and artist José Antonio Suárez Londoño discuss the creation and printing process. Photo by G. Hannum.

Mona echoed Kay's enthusiasm, saying the Club is thrilled to be welcoming José and Deb. José is the Club's first artist from Latin America, and the Print Selection Committee was very excited about his work. He is a true lover of art history, and on his visits to New York, he spends nearly all his time going to museums. His work draws from the history of art but takes it in new directions. José is a master draughtsman. For the Club's print, he worked in lithography as the collaborative nature of the project allowed him to work on a larger scale than what he uses for his etchings, which he prints himself. Mona noted that Deb trained at Tamarind Institute and that she and her husband are in the process of establishing a U.S. studio in upstate New York, in addition to their studio in southwestern France. José, she said, initially studied biology

before turning entirely to art; his work is full of depictions of flora and fauna, linking these interests. José's work is in the Metropolitan Museum of Art and the Museum of Modern Art in New York, as well as in museums around the world. Mona then invited José and Deb to come up and unveil the Presentation Print.

Titled *Piedra Test*, the Club's print is a lithograph printed in two colors on White Rives 300 gsm. The image size is 30 x 40 cm, and the paper is 37 x 51 cm. Deb began the presentation by sharing a slide show of José and his work, which kept running on a loop throughout the presentation. Deb said that she and José first met at Tamarind Institute in New Mexico in 2005. At the time, José had neither email nor a cell phone, so it was a challenge to stay in touch. Some years later, they ran into one another on a New York City subway and reconnected. At the time, Deb was working at the Robert Blackburn Printmaking Workshop and invited José to stop by and make a print, which he did. While he still does not have email, he does have a cell phone, and that, combined with WhatsApp, has been a game-changer. He comes to New York two or three times a year. When José asked Deb to collaborate with him on the Club's print, she suggested using Mylar as a basis for creating a lithograph, as shipping a stone back and forth between Colombia and France was impractical. The type she selected was one used by architects in their practice. The Mylar was easy to transport, and the drawing on it could then be transferred to a photo litho plate. He could draw on it with the materials he was used to using in his drawing practice. Each section of our print was drawn using a different tool or material, and he labeled each section to identify the material being used. Deb noted that José routinely wears two to three pairs of glasses to aid him in getting the fine detail that characterizes his art.

José said he is a "drawing junkie"—he has to draw all the time! His mother started him drawing when he was a child, and he draws for hours every day. For about 20 years, he has been part of a group that gets together every Friday to do portraits of one another. (He noted the most challenging part of this is that they must take turns being models, which is very challenging.) The portraits in the top



Artist José Antonio Suárez Londoño shares the inspirations behind the print images with PCNY members. Photo by M. Simons.

left section of the Club's print comes from this practice. He noted that he really enjoyed drawing on the Mylar (or, as he called it, "plastic"). He decided to divide the composition into 16 squares and used a different drawing material for each square. He noted that the various elements of the composition relate to things that interest him. He enjoys working with spirals and concentric lines in different shapes. He draws from both reality and his imagination. The portrait in the third row on the left is from a book about the 19th-century photographer Nadar. There is also imagery relating to the music of the spheres and to basic three-dimensional forms—the cube, the sphere, and the cone. A recurring theme is inspired by the biblical story of Jacob wrestling with the angel, which he likens to the artist wrestling with art. He said that the text at the bottom of our print is not really intended to be read — indeed, he said, "Do not read it!" It is a kind

of automatic writing. He said that he often listens to the radio when drawing — not to music, but to people talking about football (soccer). He really is not a football fan, but he finds such broadcasts as the perfect background for his work.

During the Q&A, José was asked whether he prefers working in etching or lithography. The artist noted that he really doesn't have a preference; it's all about drawing. He said that while he learned lithography years ago, it was too complicated to do it alone, and so he turned to copperplate etching. He has a small press that allows him to do all the work by himself.

Another question had to do with how long it took him to come up with the design for our print. He said he had not really thought about it, and it would be difficult to say. Certainly, he worked on it pretty intensively over a period of weeks.

He was asked if he had a favorite artist. He responded that he loves all art — Leonardo to Pollock — though Degas is a particular favorite. José's art training was in Europe. His father was a diplomat, and after initially considering a career as a veterinarian or a biologist, he ultimately enrolled at the École Supérieure d'Art Visuel in Geneva, Switzerland, where his family lived for a time. Today, the artist is based in the town of his birth, Medellín, Colombia.

A Celebration of Robert Rauschenberg Works on Paper at Gemini G.E.L.

Margaret Kaminski Simons

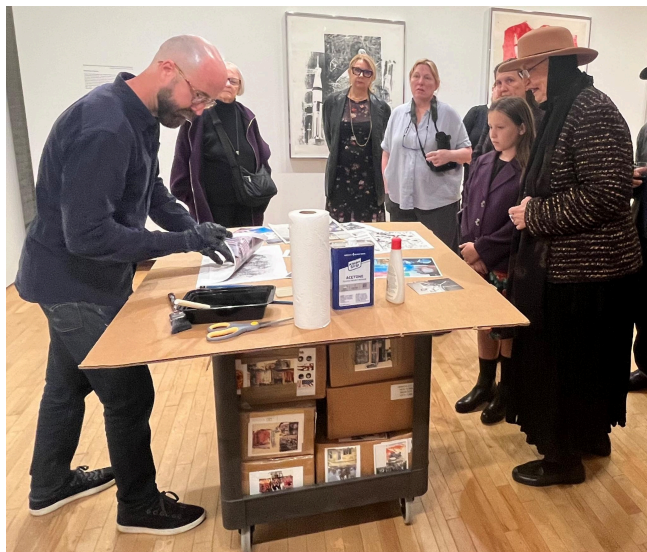
Curator (and PCNY member) Chris Santa Maria expertly toured club members through the Gemini G.E.L. by Joni Moisant Weyl exhibition "Robert Rauschenberg At Gemini G.E.L.: Four Decades Of Innovation and Collaboration," a celebration of the artist's printed and paper works on what would have been his 100th birthday. The October 23rd event concluded with an enlightening



Robert Rauschenberg, *Booster*, 1967, five-color lithograph/screenprint, 72 x 35 1/2" (182.9 x 90.2 cm), Edition of 38. Photo by M. Simons.

demonstration of solvent transfer printing, the method Rauschenberg (1925-2008) used to create many of the exhibited prints.

We opened the tour with a large-scale print known as [*Booster*](#) accompanied in the gallery by seven of its preparatory prints. The print assembles a full skeleton from six separate x-rays of the artist's body. Additional images surround the corpus, including an empty chair. Chris shared the chair could have a variety of meanings including death or movement. Dancer Merce Cunningham was a friend of Rauschenberg's and is well known for dancing with a chair strapped to his body.



Curator Chris Santa Maria demonstrates how Rauschenberg would have solvent transfer printed from newspaper and photographs. Photo by M. Simons.

Several periods in Rauschenberg's oeuvre were represented in the exhibition including prints referencing Cape Canaveral and the 1950-60s U.S. space program; a series of images influenced by foreign travel and cultural exchange with France, China, and India; and silkscreens on Mylar film that could be raised or lowered by the viewer like blinds to change the scene. Chris described Rauschenberg's interest in expanding the boundaries of materiality by introducing Mylar. The exhibition has several examples of his Mylar series including [Sling Shots #6](#) where the printed Mylar screens are hung in a backlit frame, enhancing the images and highlighting the changes as the panels are maneuvered up and down.

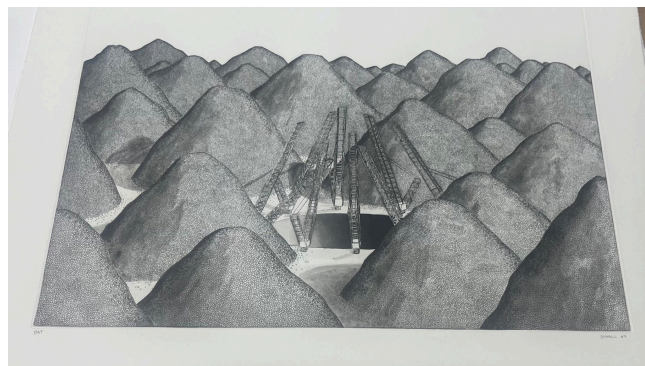
Finally, Chris demonstrated the transfer process using a solvent (in our case, it was acetone) and rubbing it on printed paper images and transferring it to a paper substrate. Special thanks to Chris for the shared knowledge and warm hospitality.

PCNY Hands-On Drypoint Printing Demonstration at the Lower East Side Printshop on Nov. 5th

Margaret Kaminski Simons

Sleeves were pushed up and hands got dirty at the Lower East Side Print Shop (LEPS) on November 6th as the staff hosted PCNY members for a print viewing and technique demonstration. The LEPS and Robert Blackburn are the last fine art print shops operating in Manhattan. Printer members shared their previous experience, while collector members deepened their understanding of the techniques.

The evening kicked off with Executive Director Marie Tennyson sharing some excellent print examples in their institutional holdings, including many that deployed drypoint techniques. An aquatint etching by **James Siena**, 2024 PCNY Showcase artist, was among the prints. The exquisite detail in a 2007 print by Michael Schall entitled *Digging the Largest Hole on Earth* captured a lot of interest from the group and served as an excellent example of the detail that can be captured by etching.



Michael Schall, *Digging the Largest Hole on Earth*, etching, aquatint, 2007. Photo by M. Simons.

After viewing the masterworks, participants were assisted in creating their own prints under the tutelage of Programs Director Kyung Eun You, Assistant Printer and Studio Manager Ian Ruppenthal, and Studio Assistant Isabel Paredes. Metal tools including scribes and needles were used to scratch designs in 4"x5" plexiglass plates. Members were informed that each etched line also creates a burr where the etched material collects,

which contributes to a fuzzy appearance. Sandpaper was also used to create textures and tones. Then the plates were coated in black ink and the participants used a variety of cloths and papers to distribute the ink and collect excess. Finally, the plates were pushed through the press for their print. From start to finish, participants produced two final prints from their plates in 90 minutes. Thank you to LEPS and PCNY participants for a very productive evening.



Print Club member Kathy Caraccio with master printer Hironobu Numabe at the [Ronan Gallery](#) August 13th event celebrating the reprinting of *Under the Wave off Kanagawa* by Hokusai. Photo by C. Samuels.

Curators' Tour of "Sing a New Song: The Psalms in Medieval Art and Life"

Gillian Greenhill Hannum

On Wednesday afternoon, November 12th, a group of Print Club members and their friends assembled at the staff entrance of The Morgan Library and Museum for a special curators' tour of "Sing a New Song: The Psalms in Medieval Art and Life," on view through January 4, 2026. We were greeted by Dei Jackson, Assistant Curator of Medieval and Renaissance Manuscripts at The Morgan, who ushered us to the Engelhard Galleries on the second floor.

Organized by Roger S. Wieck, Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts; in collaboration with Jackson; Frederica Law-Turner, Contributing Guest Curator; and Joshua O'Driscoll, Associate Curator of Medieval and Renaissance Manuscripts, the show took at least seven years to put together. Most of the work on exhibit is from The Morgan's own collection, but there are also a few loans, including several from The Metropolitan Museum of Art, which received J.P. Morgan's paintings and art objects as bequests.



Members gaze through a gallery of ancient documents and illuminated texts, anchored by *Scenes from the Life of St. Augustine of Hippo*, a loan from the Cloisters at The Metropolitan Museum of Art. The painting was originally in J.P. Morgan's personal collection. Photo by G. Hannum.

The exhibition is beautifully installed with the gallery walls painted in a jewel-like blue. Jackson was joined by Associate Curator Joshua O'Driscoll in

guiding us through the show. The earliest Psalms may date back as far as the 10th century BCE, with most of them dating to the 5th and 4th centuries BCE. Although associated with King David (1040-970 BCE), they were written over time by various authors. The exhibit is introduced by a painting of David and a set of illuminations of David's life with texts in various languages surrounding the depictions.

The first gallery focuses on the roots of the Psalms in Hebrew culture. Among the works on display is a large Hebrew Bible produced in Provence in 1422 CE. It was made for a Jewish physician and would have been used for private study. The scribe, Simon ben Rabbi Samuel, would have produced one or two pages of writing a day; illuminations would have followed.

The Book of Psalms is the most translated book of the Bible, the focus in a subsequent gallery. Here, for example, we were shown a papyrus from the 4th century BCE written in the Aramaic language, rendered in Egyptian Demotic script. Documents such as this played a key role in canon formation. We were also shown a manuscript from England, the only insular manuscript in the show, that dates from the time of *Beowulf*. It is in Latin but includes tiny words in English that have been inserted into the text. The *Mainz Psalter*, on vellum and printed in three colors in a single print run, dates to 1459 and was created soon after the *Gutenberg Bible*. There were also examples of Christian censorship of Hebrew manuscripts. Very few early Hebrew manuscripts survived in Europe as a result.

Another section of the exhibition focuses on the role of psalters in education. One manuscript contained marginal commentaries by St. Augustine of Hippo. Finding aids and other sorts of annotations were commonly added to psalters used in monastic communities. A charming small book, the early 14th century *Education of St. Benedict* from the Abbey of St. Florian in Austria, was open to a page showing a young Benedict of Nursia (480 – 574), founder of the Benedictine order, on his first day of school. Several other manuscripts in this section focused on women and learning. Students recited all 150 Psalms weekly.

Jackson and O'Driscoll told us that Morgan began his manuscript collection around 1900. He had access to top-notch works. The next section of the exhibition features some of the finest illuminations. Psalters were among the most lavishly illuminated manuscripts of the Middle Ages as the texts were felt to be so important. The richly painted illustrations also made the books accessible to the illiterate. There are eight liturgical divisions in the Book of Psalms—one for each day of the week and two for Sundays. Special illustrations were done to begin each section, and often the first word or two of a particular Psalm inspired an image.

A section on "Performing the Psalms" features very lavish volumes, many for lay devotional practices; some were books of hours — a Christian prayer book for private use. Another section looks at the Psalms as protective texts. A reliquary fragment depicted in Psalm 90, verse 13, in which a lion and a dragon are being trampled—in this Christian context, by Christ Jesus. A book created at the monastery on Mont Saint Michel in France utilized the same imagery. There were also bowls with Psalms inscribed on the interiors, which were placed near the lintels of structures to keep demons out. Here, too, we were shown one of the smallest manuscripts in the world. It was written in Latin in Bruges between about 1460 and 1470 and was probably intended to be carried on one's person like the small Bibles issued to soldiers during the Second World War.

One of the most impressive manuscripts here was the *Farnese Hours*, illuminated by Giulio Clovio in Rome in 1546. It was open to a two-page spread with "The Death of Uriah" on the left and "David in Penance" on the right (King David wanted the beautiful Bathsheba and arranged to have her husband, Uriah the Hittite, killed in battle; God was not pleased). Morgan so valued this particular manuscript that he personally carried it back from Europe.

"The Office of the Dead," prayers for one's loved ones to minimize their time in purgatory, concludes the exhibition. Here we saw a printed book of hours



Farnese Hours, illuminated by Giulio Clovio in Rome in 1546. "The Death of Uriah" appears on the left and "David in Penance" on the right. Photo by G. Hannum.

combined with a psalter used by Sir Thomas More (1478 – 1535) while he was in the Tower of London awaiting execution. It is annotated in More's own hand. More chose to die rather than recognize Henry VIII as head of the Church in England.

Print Club members were so fortunate to have this remarkable opportunity to see the exhibition with two of its curators. If you weren't able to join us, please make time to see the show before it closes in early January. It is breathtaking and also very informative. A brief video introduction to the exhibit is available on the Morgan's website: <https://www.themorgan.org/exhibitions/sing-a-new-song>.

"Press & Pull: Two Decades at the Robert Blackburn Printmaking Workshop"

Gillian Greenhill Hannum

From September 9th through November 14th, 2025, the James Gallery at CUNY Graduate Center hosted a splendid exhibition tracing the history and impact of the Robert Blackburn Printmaking Workshop (RBPMW). Now part of the Elizabeth Foundation for the Arts, the RBPMW was born in 1947 when artist and printmaker Bob Blackburn (1920 – 2003) opened his 24th Street loft to other

artists who wanted to make prints using his lithographic press.

Blackburn grew up in Harlem during the height of the Harlem Renaissance and gained some of his initial training at WPA-funded community art centers. In the years following the Second World War, with WPA funding gone, he and other artists struggled to find opportunities. His "hospitality" extended to artists of all backgrounds — an inclusive community that he created after racial segregation limited places where he could work. There was a strong focus on collaboration and experimentation, and over time, attracted artists from all over the world — something that continues to this day.

The exhibit included work by 30 artists, including Blackburn himself. Three of the Print Club's former Presentation Print artists were included. **Elizabeth Catlett's** lithograph, *Twice Lovely*, from 1976, was joined by **Faith Ringgold's** *Death of Apartheid #2*, an intaglio on canvas from 1984, and **Chakaia Booker's** *Untitled*, a collage and embossment from 2025, printed at RBPMW with master printer Justin Sanz. One other Presentation Print artist, **Will Barnett**, was Blackburn's teacher at the Art Students League.

The show opened with a legendary print made by Blackburn during his tenure as master printer at Universal Limited Art Editions between 1957 and 1963. *Untitled (aka Broken Stone)* was pulled from a 1963 lithographic stone prepared with artist Robert Rauschenberg that broke when it went through the press, but decided to print anyway.

Blackburn and his workshop were also engaged in activism, first during the Civil Rights Movement of the 1950s and 60s and then the Black Arts Movement of the 1970s. Artist Camille Billops, a friend of Blackburn and an advocate for the RBPMW who spent 30 years serving on its board, documented the period in a primary source archive, the Hatch-Billops Collection. Contemporaries such as Catlett and Ringgold used their art to advance social justice. In the show, their work was hung alongside contemporary artists who continue to thrive in the inclusive and experimental studio. Some of the other featured artists include Romare

Bearden, Betty Blayton, Dindga McCannon, Krishna Reddy, Charles White, and Michael Kelly Williams.

The exhibition featured film footage of Blackburn as well as a case filled with tools and examples of his process; there was also one of his lithographic stones. It was accompanied by a brochure with text by Ethel Renia. A series of workshops and talks took place throughout the show's run.

"Data Consciousness: Reframing Blackness in Contemporary Print" at Print Center New York

Margaret Kaminski Simons

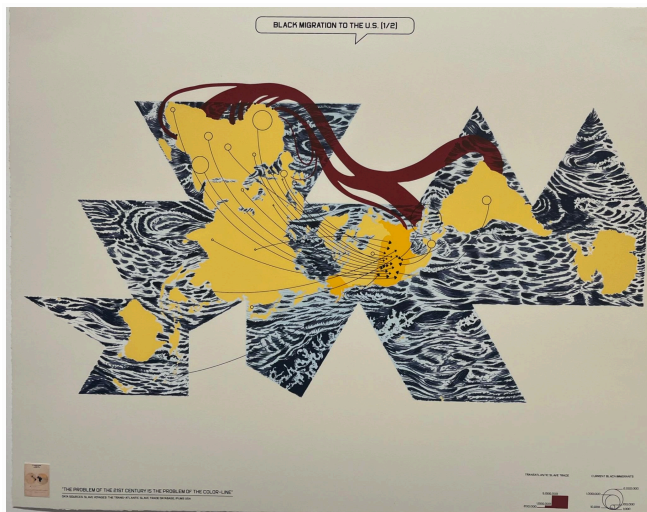
On Saturday, November 22nd, Chief Curator Jenn Bratovich walked Print Club members through the exhibition ["Data Consciousness: Reframing Blackness in Contemporary Print"](#) which closes December 20th 2025. Guest curated by UCLA professor Dr. Tiffany E. Barber, the exhibition centers on the collaboration of the husband and wife team of data scientist Shraddha Ramani and print maker William Villalongo. Their creative genesis was the W.E.B Dubois' project "Visualizing Black America" — created for the 1900 Paris Exposition to

graphically convey the living conditions of Black Americans after Reconstruction. With "Data Consciousness," the collaborators deployed recent census data to depict the social and economic realities of non-white Americans in the modern age. Each contemporary print contains a reference image from the Dubois "Visualization" series in the lower left corner to acknowledge the inspiration and connection.

One screenprint with chin collé at the beginning of the exhibition entitled *Black Migration to the U.S.* fuses mathematical precision with creative aptitude. The print captures the sources of black migration across the world on a Buckminster Fuller-inspired globe. Created by Fuller to more realistically account for the actual, relative sizes of the continents, the geometric structure of the globe appears as though it could be cut and constructed like a paper ball. In another nod to data science, the size of the source circles on each continent correspond to the size of the population shift from a particular country to the centered United States. The data is accentuated by the artistic, as dramatic red waves that symbolize the slave trade undulate at the top of the print, and a closer examination of the ocean waves surrounding the land masses resemble block print shadows evoking trees rings and wood block prints.

The scope of the project undertaken by Ramani and Villalongo was massive. Six sets of five different prints —a total of 30 unique prints —were each created from different U.S. and regional data sets. Each print set of five was created as an edition of 20 at six different U.S. print studios including Powerhouse Arts in Gowanus, Graphicstudio in Tampa, FL, and Island Press in St. Louis, MO. The print studios are responsible for the distribution of the portfolios they printed, and most are committed to selling sets as a whole to collecting institutions.

If you cannot catch this important exhibition, Art Bridges Foundation will travel the show to four locations throughout the U.S. in 2027-28, and an exhibition catalog will be published in early 2026. Both the [IFPFA](#) and [Print Center New York](#) have hosted recorded presentations with the featured artists available on YouTube.



William Villalongo and Shraddha Ramani, *Black Migration to the U.S. (1/2)*, 2025. Screenprint with chine collé, 22 × 28 inches. Edition of 20. Photo by M. Simons.



Curator Jenn Bratovich shares the book of W.E.B. Dubois data visualizations that served as the inspiration for "Data Consciousness: Reframing Blackness in Contemporary Print" at the Print Center New York on view until December 20th 2025. Photo by G. Hannum.

Biennial FootPrint International Competition from June 7-August 30, 2026.

MEMBER NOTES

The opening of PCNY member and 2008 Showcase artist **Jane Cooper's** solo exhibition "*Genesis*" took place on Sunday, November 16 in the Lithography Studio at the Center for Contemporary Printmaking in Norwalk, CT. Jane received this retrospective opportunity when she was awarded Best in Show at the 2024 Annual Members Exhibition.

To share your member news in our May-June 2026 newsletter, please share with Margaret Simons (simons22home@mac.com).

PAST SHOWCASE ARTISTS

The British Museum just acquired a drawing by **Catalina Chervin** from her series "Weaving My 'Me' Skin." Catalina was a 2009 PCNY Showcase artist.

UPCOMING PRINT CLUB EVENTS

The [Society of American Graphic Artists](#) (SAGA) invites Print Club members to a special reception of its 4th annual juried miniature print show [Mini Gems](#) on Saturday, December 13th from 11am-noon at the SAGA Gallery (32 Union Square East near 16th Street, Suite 1214). Please contact Caroline Samuels (CarolineSamuels@hotmail.com) if you plan to attend. Meet some artists, view hundreds of prints, and pick up some holiday gifts or works for your own collection. If you can't make the special PCNY reception, the show will be open to the public every Saturday from 12-5pm, December 6th, 2025 to January 10th, 2026.

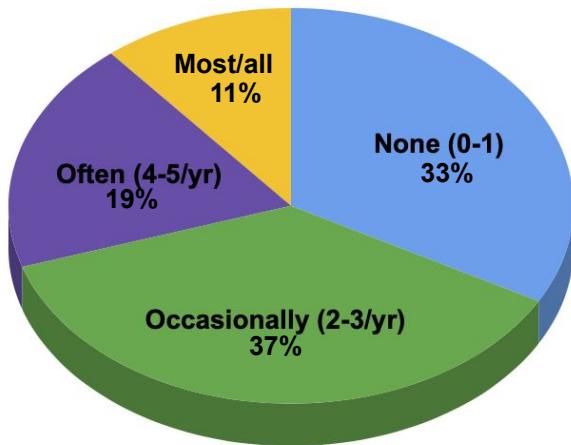
UPCOMING EXHIBITIONS

The Center for Contemporary Printmaking in Norwalk, CT will exhibit the winner of its 10th

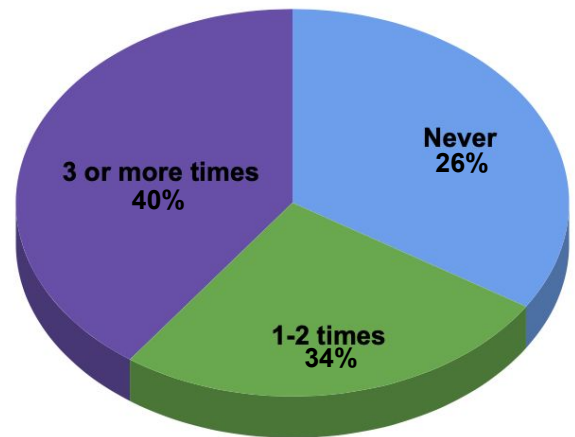
2025 Members Survey at a Glance

The Board conducted a membership feedback survey this year with Kay Deaux revising the original 2006 survey questions and Kim Henrikson creating a more efficient digital format. Sent to all 180 members, the survey received 55 responses, reflecting a 31% participation rate, similar to the earlier survey. We are sharing a portion of the results so the full membership better understands our activities, participation, and print selection reactions. Members were very complimentary on the events scheduled and commenters encouraged additional ideas, shared below. Given that many members live outside of New York City, a vast majority of members attend events, and we encourage even more to turn out.

Member Event Attendance



Member Showcase Attendance



When it came to the presentation prints, members ranked prints released since the prior survey from 4 or **most liked** to 1 or **most disliked**. The vast majority of prints were **liked** or **most liked** by respondents. The top three presentation print artists were Faith Ringgold (2014), Sarah Brayer (2017), and Judy Pfaff (2016). Rated most important to members was variation from year to year, both in the style and medium of the print and in the background and experience of the artist. Almost equally important was the reputation of the artist. Answers regarding the preferred style of a print (e.g., realistic vs. abstract, black & white vs. color) yielded a neutral reaction, with members showing neither strong preference or rejection of any particular content/image. The appreciation for a variety of print forms was also evident in the members' descriptions of their own collections, which exemplifies the wide variety of the print world as a whole. Finally, a variety of artists were recommended for future presentation prints and those names were shared with the Presentation Print Committee for future consideration.

A sample of membership comments:

With regard to art fair passes:

"There are several print fairs we get to attend as a membership perk (which is great); maybe we could have meet-ups at them?"

With regard to private collections:

[Consider more events including] "Prints from private collections or from archived (not currently on display) collections of the museums and major galleries"

With regard to membership events:

"You're doing great on the offerings."

Final comments:

[Consider the addition of] "Online events to increase accessibility"

"I'd like to see us do something to highlight our artist members."

"More lectures from curators; art critics"