

The Print Club of New York Inc

Spring 2026

2026 Artists' Showcase President Introduction

Suzanne Lesser

Terri Garneau and I would like to thank everyone for being here to celebrate our 2026 Artists' Showcase and the work of these five accomplished printmakers. We're delighted to be at Heritage Auctions and truly appreciate the partnership we've cultivated with Heritage, and the people here who helped put this event together. In the galleries today, we're surrounded by a selection of modern and contemporary art as well as rare books, all of which are about to be auctioned – so, when we're done with the presentations, please look around and enjoy. I'd like to cover a few club related items before moving on to the presentations.

Membership:

Last year, we increased our membership dues with the expectation that some people may choose not to renew and that our total membership would decrease. Our goal is to now maintain a membership cap of 150 people, and I'm pleased to say that we are only six short of that number. As such, we have commissioned this year's presentation artist to produce 150 prints.

If anyone here tonight has been thinking about joining the Print Club of New York (PCNY), but putting it off, I would recommend that you wait no longer. [Joining now](#) will not only get you our 2026 print by José Antonio Suárez Londoño, but also give you the ability to renew before we open up membership to the public. Our fiscal year ends June 30, so join before then to be guaranteed membership for next year. If you're interested, please see Membership Chair Kim Henrikson.



The 2026 Showcase artists prepare to present their inspiration, process, and prints to the Print Club of New York (PCNY) at Heritage Auctions on April 28, 2026. Story on page 14. Photo by M. Simons.

The Print Club of New York, Inc.

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We'll be sending out the renewal email to current members on June 1. To help the club plan ahead for next year, I'd like to ask everyone intending to renew their membership for 2026-27 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 inventory of remaining prints from prior years is always available for purchase at the current membership price. Tonight, in addition to our Showcase artists, we have a small number of our prints available, not just to members, but also to their guests.

The PCNY Annual Print:

As the Presentation Print Committee transitions from the leadership of Kay Deaux and Mona Rubin to Ethan Geringer-Sameth and Samantha Mishne,

the group continues to bring outstanding artists for our annual print. I am very happy to say that our 2026 artist is on schedule to deliver our print in the fall and our 2027 artist is working on their proof for us. This year's Annual Artist Talk will be on Wednesday, September 30 at the Institute of Fine Arts; add it to your calendar now. We'll send out a save the date email over the summer.

Events:

Caroline Samuels continues to do an amazing job of providing us with activities every month. She has formed relationships at many major art institutions, galleries, and art fairs; organized curated tours and artists' talks; and arranged free art fair passes. Caroline is 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 she would really appreciate the help.

Board:

This year Judy Esterow is stepping down from the board so we'll have one seat open that needs to be filled. Judy chaired the Showcase Committee last year, setting me and Terri up for great success this year. She also writes our *On View* newsletter, which I'm thrilled to report she will continue to do. If anyone would like to join the board, please reach out to me directly. We meet monthly to oversee the programs and finances of the club and its committees. The time and attention the board gives to the needs of the organization fuels the exceptional activities and offerings that are a hallmark of our membership benefits. I truly appreciate the dedication that board members show to the club. It's inspiring and helps us maintain our interactions with world-recognized artists and institutions in support of our programs. We'll be emailing out ballots to the membership in June to vote on the 2026-27 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, update our [website](#), 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.

EXHIBITION REVIEWS & EVENTS

“Prints: Unique And Multiple”

Gillian Greenhill Hannum

The Minor Memorial Library in Roxbury, CT presented a feast of prints in the exhibition “Prints: Unique and Multiple,” which was on view from December 13, 2025 to January 24, 2026. Organized by Master Printer Anthony Kirk, the show included work by some 50 artists with whom the curator has collaborated, either as master printer or teacher.

Many artists well known to PCNY members were included. Member and former Showcase artist Jane Cooper (2008) was the first artist on the extensive checklist. Her silvery *Moonfall*, a lovely Whistlerian monotype on leaf, was available for \$850. Nearby, a colorful, painterly monotype titled *Give it a Whirl* by Elisabeth Kaestner caught my eye. It was selling for \$425.



Prints from “Unique and Multiple” at the Minor Memorial Library in Roxbury, CT. Photo by G. Hannum.

Former PCNY Presentation Print artist Kiki Smith (2021) had five 8 x 6” etchings with aquatint and watercolor—*Bathing I-V*—available unframed for \$900 each. Katia Santibañez, wife of our 2024 commissioned artist James Siena, had a colorful etching with watercolor of an abstract, weblike form. Titled *An Endless Quartet av X/XII*, it was \$2,400 unframed.

A white-line linoleum print by Ann Marie Tetelman titled *Rainy Day* showed a group of figures with umbrellas from the back as they splashed through a puddle. The charming 7 x 7" print was available for \$250. Mary Prince was represented by a carborundum aquatint landscape, *Moon Over Little Long Pond*, available for \$2,200.

PCNY Showcase artists Nina Jordan (2016), David Barthold (2018), and Betty Ball (2020/21) had signature works on display—*Flood Late Afternoon*, a woodcut for \$750; *Elephant Skull*, an engraving for \$300; and *Anemones*, a photopolymer intaglio for \$850, respectively.

There was a gorgeous etching and drypoint by Wolf Kahn titled *Winter River*. Long and horizontal, it was available for \$2,000. Tony Kirk, himself, was represented by a lovely engraving and aquatint of *Lake Titicus, North Salem* (\$700). A large, intricately carved woodcut of *Birds and Bees* by Ann Marie Tetelman was \$900. Frances Ashforth had a lovely blue monotype of a body of water titled *Water Cycle I*, available for \$2,600. Altoon Sultan's drypoint and watercolor, *Laundry Day*, had a Hopper-like mood. It was available for \$1,000 unframed.

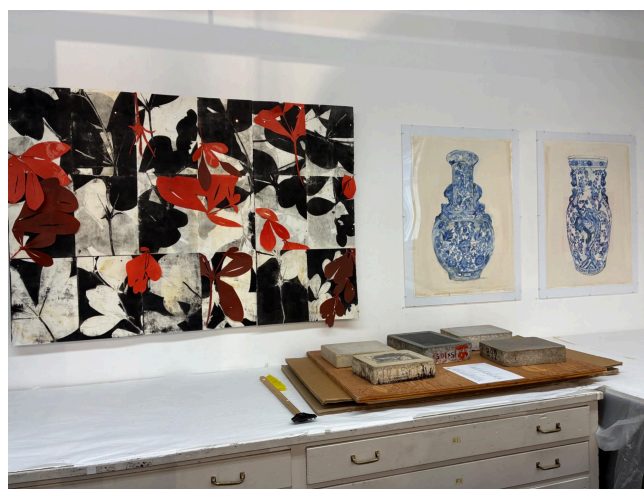
There was a large mezzotint by Fred Mershimer, PCNY's inaugural Presentation Print artist, titled *Moonlight*. A seascape with back-lit clouds, this stunning print could be purchased unframed for \$1,200. On a table below it was a series of small mezzotints with *chine collé* by Robert Kipniss. These 3 x 3" prints could be had for \$200 each, unframed.

This was a splendid exhibition that showed the variety to be found in various print media, both monotypes ("Unique") and editioned prints ("Multiple"). It also showcased Tony Kirk's many connections in the art world, given that he had a personal relationship with each and every artist exhibited.

"Jane Cooper: Genesis" at Center for Contemporary Printmaking

Gillian Greenhill Hannum

Club member Jane Cooper had a solo show of (mostly) recent work in the Lithography Room at the Center for Contemporary Printmaking (CCP) in Norwalk, CT. Titled "Jane Cooper: Genesis," the exhibit was on view from November 16, 2025 through February 28, 2026. The solo show came as a result of her having won Best in Show in the 2024 Members' Exhibition. A total of 26 works were hung around the room and listed on the exhibition checklist, though additional prints were available in a rack and portfolio boxes.



Jane Cooper prints (from left to right) *Privet*, *Chinese Export I*, and *Chinese Export II*. Photo by G. Hannum.

The majority of prints were monotypes, many printed over gold or silver leaf, but there were collagraphs with watercolor hand additions, a monoprint with collage, and three reduction woodcuts—*Chicken I*, *Chicken II*, and *Chicken III* (2012)—the only work from before 2020 on view. Prices ranged from \$1,400 to \$100, meaning that there was something at virtually everyone's price point; sizes were similarly varied.

Among the pieces that caught this viewer's eye were a large, monotype landscape in shades of blue titled *Lay Me Down By the River* (2025); a smaller and somewhat Turner-esque monotype on leaf titled *Odyssey I* (2022) was equally evocative.

Two 2024 collagraphs with watercolor hand additions depicted flowers—a daisy and poppies, respectively.

A gold-toned landscape titled *Netherlands* (2021) was created by printing the monotype on gold leaf. The mood reminded me of the work of some of the Tonalists, especially late George Inness, but more delicate. There were two round monotypes in blue—*The Echo* and *New Moon*—both from 2020. These hung next to a pair of monotypes of blue and white Chinese-style plates against hot pink backgrounds, also from 2020. The theme of Chinese porcelain continued in two larger watercolor monotypes—*Chinese Export I* and *Chinese Export II*. They hung beside a large monoprint and collage from 2025 titled *Privet*. With a pattern of repeating squares and leaf forms, it was a bold contrast to some of the more ethereal works.

If you missed the exhibition, check out Jane's website: <https://www.janecooperart.com/>.

“Art for Art House: The Posters of Peter Strausfeld” at Poster House

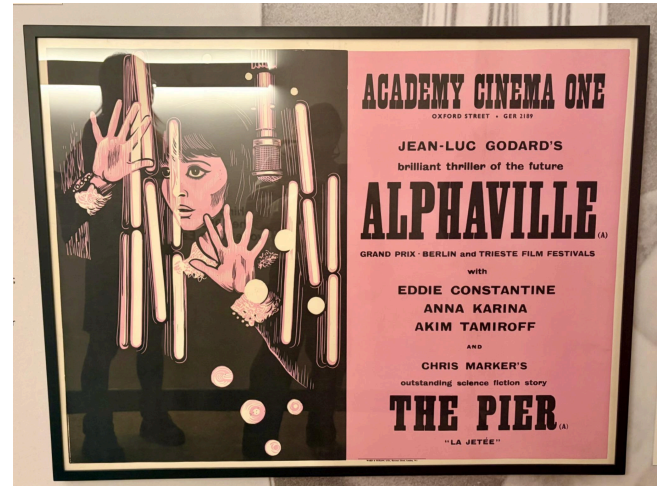
Margaret Kaminski Simons

On February 3, the Poster House hosted an insider tour of the exhibition “Art for Art House: The Posters of Peter Strausfeld.” Many PCNY members were familiar with guest curator Tim Medland as he toured the club through “Fallout: Atoms for War and Peace” last year, an exhibition he co-curated with Executive Director Angelina Lippert. Our tour guide was museum educator and printmaker Jes Hughes who contributed an essay to the corresponding, recently published monograph that shares the exhibition title and contains many more Strausfeld posters.

An active graphic artist and professor at Brighton College of Art, Strausfeld moonlighted as the poster designer for London's Academy Cinema, the city's premier art house movie theater. Over 300 posters were created over a span of 30 years from 1947 through 1980, representing Strausfeld's graphic interpretations of art nouveau movies hailing from France, Italy, Eastern Europe, Japan, India, and the

United States, and the exhibition organization corresponded with the geographic orientation.

Most posters were linocuts with a limited color palette created in editions of 100 to 300 with letterpress and woodtype print overlaid with the movie title and descriptive details. They are all of a standard size, required for display on the London subway system.

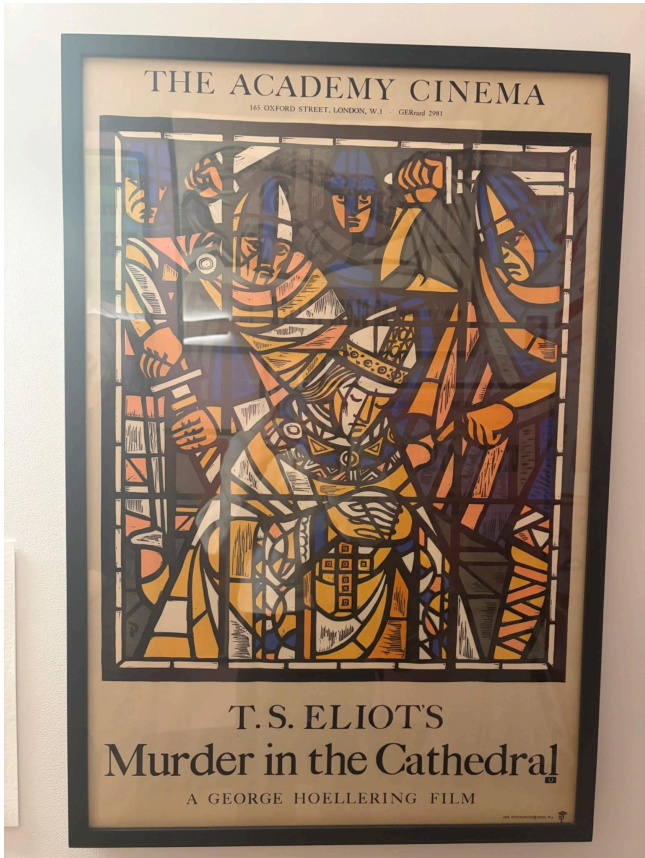


Peter Strausfeld poster for the 1965 Jean-Luc Godard classic *Alphaville*. Photo by M. Simons.

The rare-to-find and collector-favorite *Alphaville* poster was selected to represent the museum show. It was created by Strausfeld to honor director Jean-Luc Godard, one of the founders of the French New Wave film movement. The film and poster place lead actress and Godard's wife, Anna Karina, at center stage. The film was considered a science fiction noir, and the use of shadows, light, and body language in the poster all contribute to an overall effect of mystery and foreboding. Godard was so taken with the poster interpretation, he staged the poster as set design in later films. Interestingly, the poster also lists a second, short film on the poster's bottom entitled *The Pier*. It is considered one of the best film shorts ever made and inspired the 1995 film, *12 Monkeys*.

For *Alone on the Pacific*, the first Japanese film created in the United States, Strausfeld prints the protagonist journeying alone on a raft rendered in deep aquatic blue, an homage to the noted Hokusai

woodcut, *The Great Wave off Kanagawa*. With the poster created for the Indian film *The Music Room*, Strausfeld displays masterful woodcuts in the intricate patterning found on the protagonist's sari. This particular poster incorporates three colors in the design, an unusual splurge in cost and impact, where many of the designs only feature one (other than black).



Poster created by Peter Strausfeld for *Murder in the Cathedral*. The movie earned the 1951 Venice International Film Festival Award for Best Art Direction. Photo by M. Simons.

One poster displayed was significantly different from the rest in both theme and purpose. Strausfeld was the art director for the film *Murder in the Cathedral* under the stage name Peter Pendrey. For the associated poster, Strausfeld captures the murder of Thomas Beckett with a multicolored, stained-glass technique, reflecting the fact that most of the action in the T.S. Eliot adaptation occurs in Canterbury Cathedral. Strausfeld won the

1951 Venice International Film Festival Award for Best Art Direction for his efforts.

For more information, the [exhibition](#) is captured on the Poster House website and in the first [monograph](#) on Strausfeld's work. Book readers will get a look at the Strausfeld poster interpretation for the movie [Mean Streets](#), a poster so rare the museum could not procure a loan for the show.

PCNY Tours “Breakthrough: Prints from ULAE” at David Zwirner



David Zwirner Director of Prints and Editions Elleree Erdos introduced “Breakthrough: Prints from ULAE” to the PCNY on February 18, 2026. Photo by C. Samuels.

“Filipe Baeza: Anima” at Print Center New York

Gillian Greenhill Hannum

On Saturday, February 21, PCNY members assembled at Print Center New York for a tour of

[“Felipe Baeza: Anima”](#) (February 5 – May 23, 2026). We were thrilled to have Ezra Benus as our guide, an artist and art educator who had been our guide during last year’s visit to the Krishna Reddy show at the same venue. The current exhibition is the artist’s first major institutional exhibition in New York. Included works span the period from 2011 to the present.

Born in 1987 in Celaya, Mexico, the artist arrived in the U.S. as a child and was part of the DACA program, then attended Cooper Union, receiving his BFA in 2009, followed by a MFA at Yale University, completed in 2018. Themes of identity, borders, migration, and belonging recur throughout his oeuvre. He also pushes the definition of what a print can be, utilizing a number of experimental techniques and materials.

The earliest piece in the exhibit, which lends its title to the show, is a small work from 2011 titled *Anima*. It is a collage on paper that utilizes imagery from erotic magazines, but deconstructs and degenders it, creating a push and pull, calling identity into question. The title suggests the life force or essence of a person or thing. Next, we looked at *Fuga Intima*, a large work from 2025. Ezra led us through a close examination of this multimedia piece. The background, which looks like a weathered stone surface, utilizes a monotype technique Baeza developed himself in which he applies pigments to a piece of plastic laid on the floor, then uses it to print the background, adding layers of tissue paper and varnish. Finally, he scratches and carves into that surface. The flame-like forms making up the “body” of the creature that looks out at us through detailed eyes are formed by creating twine outlines that the artist then fills in with paint. Nearby, the *Sonder* series (also 2025) uses similar forms and techniques to create three portraits of influential African American writers—Sylvia Wynter, James Baldwin, and Octavia Butler. Based on photographs, each one gazes at us intensely, emphasizing the eyes. On the opposite wall, we examined a series of two-sided collages titled *Gente del Occidente de México* (2017-19). Like *Anima* from 2011, these pieces include imagery from erotic magazines, but here it is collaged onto pages taken from a 1946 book about Pre-Colombian art published by the

Mexican government, *Arte Precolombino del Occidente de México*. Male and female body parts merge, resulting in no clear gender identity. Combining with the antiquities illustrated on the book pages, they burst out of the “frames.” The artist made about 40 such images in all, which explore themes of belonging and desire that underlie his exploration of himself as a queer immigrant. Captions on the pages note that many of the illustrated works were in the collections of important Mexican artists such as Diego Rivera, thereby connecting Baeza with a long line of Mexican artists from ancient to modern times.



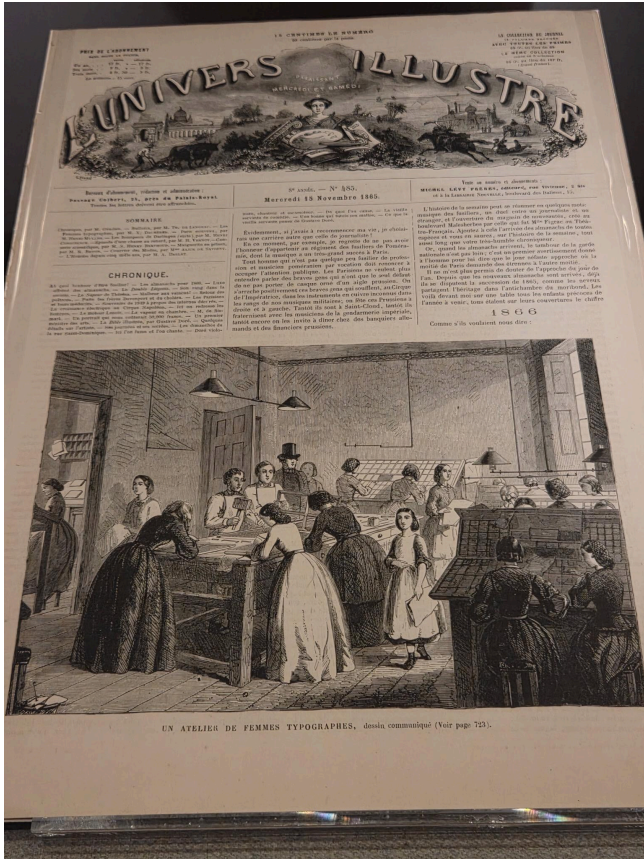
Artist, educator, and Print Center New York guide Ezra Benus describes the influences behind the Felipe Baeza 2025 print *Flowers of our Flesh*. Photo by G. Hannum.

Another large piece, *Flowers of our Flesh* (2025), combines a human body with a hibiscus-like plant in place of a head. The stems, however, are covered by thorns. Gender is again ambiguous, and the subject at once attracts and repels us as

the thorns, a form of protection, keep the viewer at a distance.

The artist is based in Brooklyn and participated with the curatorial team in the installation of the exhibition.

“The Second Printing Revolution: Invention of Mass Media” at the Grolier Club



A woodcut published in *L'Univers Illustré* shows women typesetting and making up pages at Emily Faithfull's Victoria Press in London, a press specifically founded to employ women. PCNY toured the exhibition on March 14. Photo by E. Gallicchio.

“Zarina: Beyond the Stars” at Luhring Augustine

Margaret Kaminski Simons

On March 7, Luhring Augustine hosted the PCNY for a private tour of its installation “[Zarina: Beyond the Stars](#)” on view from January 17 through March

28, 2026. Director of Special Projects Leah Horowitz shared her deep, first-hand knowledge of Zarina’s fascinating life journey and artistic output.

Zarina was a true international artist, and her work reflects the time she spent in Pakistan, India, Paris, and New York through her materials and inspiration. Notably, she practiced at the Parisian modernist print studio Atelier 17 with Krishna Reddy and Stanley William Hayter. Recently, her prints were on view at the Met in the Islamic Galleries.

A tour highlight was the woodcut print *Delhi II*, that serves as an amalgamation of many of Zarina’s geographic influences in both its inspiration and materiality. Born in Pakistan, Zarina married a diplomat and lived in India for much of her early adulthood. The woodcut is the result of one impression, and the ghost lines around the



Beyond the Stars, 2014. Woodcut printed on BFK light paper collaged with 22-karat gold leaf and Urdu text mounted on Somerset Antique paper, 24 x 23 inches (61 x 58.4 cm) Edition of 20 (#8/20). © Zarina; Photo courtesy of the artist and Luhring Augustine, New York. Photo by Farzad Owrang.

perimeter of the primary image underscore the impact. Zarina printed on handmade Nepalese

paper; she regularly imported materials from Pakistan and surrounding regions with the assistance of her extended family. The image was created from memory; when Zarina produced the print in 2000, she resided in her NYC Garment District studio.

Variations within an edition through the use of hand-placed details serve as a hallmark of Zarina's print practice. Prints, such as *Mapping the Dislocations*, are the result of different prints cut out and mounted on a paper substrate creating dimensionality. In *Beyond the Stars*, the woodcut print receives the addition of 22 karat gold leaf overlay in very small quantities. The placement of the gold leaf is laid by hand on each print using a template, playing the line between an editioned print and monoprint. Inspired by the death of her sister, Zarina uses the gold leaf to evoke constellations and the depth of stars when gazing at the Milky Way. The addition of Urdu text, the language in which she primarily communicated with her sister, adds to the spiritual otherworldliness.

Special thank you to Luhring Augustine and Leah Horowitz for sharing the details that come with decades of representing Zarina. The tour concluded in the Viewing Room where we observed a special artwork created by Zarina that was waiting for a private viewing. The artwork was created by pricking the paper hundreds (perhaps thousands?) of times through the back to create an organic pattern that was both subtle and textural.

"Im-PRESS-ive Women" at Center for Contemporary Printmaking

Gillian Greenhill Hannum

In honor of Women's History Month, CCP in Norwalk, CT, mounted an exhibition of work by women printmakers in a wide variety of media: etching, screenprint, monotype, intaglio, linocut, embossing, and various combinations of techniques. The juried exhibition was made possible by a partnership with the National Association of Women Artists (NAWA) and was on view from mid-February through the end of March. There was a wide price range, making the work very accessible.



Prints from "Im-PRESS-ive Women" at the Center for Contemporary Printmaking. Photo by G. Hannum.

Two PCNY members had work included. Dorothy Cochran had two large monoprints—*Disturbance* and *Tranquility*. Both featured a large, circular, moon-like form floating over an abstract "landscape" (\$900 each). Natalia Koren Kropf was represented by an intaglio titled *Radiance of Universal Mother*, a feminist play on Leonardo da Vinci's *Vitruvian Man* (\$300).

Other prints that caught this reviewer's eye were Christine Aaron's monoprint in shades of blue titled *Marshside* (\$500), Carol Fabricatore's large, painterly monotype of a horse titled *Midnight Ride* (\$1,500), Adeola Davies-Aiyeloja's photoetching of railroad conductors titled *Remnant of the Past II* (\$175), Jeanne Finkelstein Goodman's *I am you and you are me as we are one and we are all together*, a large figurative intaglio (\$2,975), and Trine Giaever's linocut *Coney Island Sunset* (\$800). One piece was three-dimensional—Lynne Johnson's *Pebble Wave 2*, created using embossed paper (\$500). Despina Zografos's *Dance 02* is a solarplate with stitching; at \$3,200, it was the most expensive piece in the show. The least expensive were two linocuts by Marie Echols, *Diversity* and *Shifting Blame*—the latter featuring words and phrases often used to disparage women; they were selling for \$75 each. The exhibition showed the wide range of techniques, styles, and subjects being handled by

printmakers today, as well as showcasing the incredible talent of female artists.

The PCNY at the Affordable Art Fair from March 18-22, 2026



PCNY member Natalia Koren Kropf at the Affordable Art Fair with her lithograph *The Opera Portal* inspired by the New York Metropolitan Opera House. Photo by M. Simons.

An Impressive Print Timeline Displayed at Spring 2026 IFPDA

Margaret Kaminski Simons

The International Fine Prints and Drawings Association (IFPDA) welcomed the PCNY with free VIP preview passes for its opening night Thursday, April 18 and provided a tour of the fair for members on its closing day, Sunday, April 23, hosted by Sharon Coplan.

Over 70 booths displayed a wide variety of works on paper including many artists, print shops, galleries, and dealers familiar to the PCNY

membership. There was also an impressive balance of classic and contemporary prints on view.



Allison Tolman of the Tolman Collection (and PCNY member) holds *with Time X*, a woodcut edition of only ten from the print series *Stories Linger in Her Gaze*. Photo by M. Simons.

A Hank Willis Thomas installation at the entrance of the fair titled *Its Yours* demonstrated his use of printed reflected panels to create works with double meaning. At initial glance, the depiction of the Goode Homolosine projection world map, which realistically represents the size of the continents relative to each other, astonishes in vivid blues and greens and serves as a large-scale international welcome to fair visitors. Upon closer inspection, when you shine your phone flashlight on the panels, a patchwork of protest photographs from different locations and conflicts emerges. The activation of the artwork involved the crowd more deeply in the print collage, an invitation to look more intensely at our own world's recent events.

A series of woodblock prints by Sayaka Kawamura depicting its subjects in floating, dreamlike states was popular at the Tolman Collection booth. Allison Tolman, PCNY member, shared the artist's inspiration with regards to [Time X](#), an edition of only ten from the print series *Stories Linger in Her Gaze*. Kawamura's work has been presented in numerous solo and group exhibitions in Japan and internationally. In 2020, she was awarded the Grand Prize at the Kochi International Print Triennial. Her work is in museum collections internationally, including LACMA.



Periwinkle by Adebunmi Gbadebo uses a combination of cyanotype, screenprint, and lithograph. Edition of 20. Photo by M. Simons.

The [Highpoint Editions](#) booth featured the haunting print, *Periwinkle*, an edition of 20 created by Adebunmi Gbadebo using a combination of cyanotype, screenprint, and lithograph. Some of the printing was performed with handmade inks made of indigo and red clay from the depicted site. The layering of techniques matched the overlaying of meanings underlying the print. In addition to its appealing blue flowers, the periwinkle plant is also known for its propensity to flourish in acidic soil, and its abundance has long been a sign in the southern United States of forgotten burial grounds, especially for enslaved populations. A cyanotype forms the foundation, while a screenprint of a cemetery emerges from the bottom of the frame, a remnant of the True Blue Plantation where the artist's ancestors were enslaved. A single

lithograph of a periwinkle bloom is collaged on top, blending into the landscape.

Many 19th and 20th-century prints were on view. An even earlier, extremely rare original Albrecht Dürer 1515 woodcut print of a rhinoceros was displayed by the David Tunick, Inc. booth. Although copies are ubiquitous, originals are extremely rare. A 1981 masterwork by Krishna Reddy entitled *Great Clown* will be familiar to many PCNY members. The etching, created using Reddy's invented color viscosity technique, was the centerpiece of the 2025 Print Center New York exhibition "Krishna Reddy: Heaven in a Wildflower." The print inventively uses color and line to create the motion of a juggling clown. Philadelphia art dealer Dolan Maxwell offered the print for \$13,800.

A special thank you to Sharon Coplan and the IFPDA for an unforgettable tour and free passes to the print fair for all members of the PCNY.

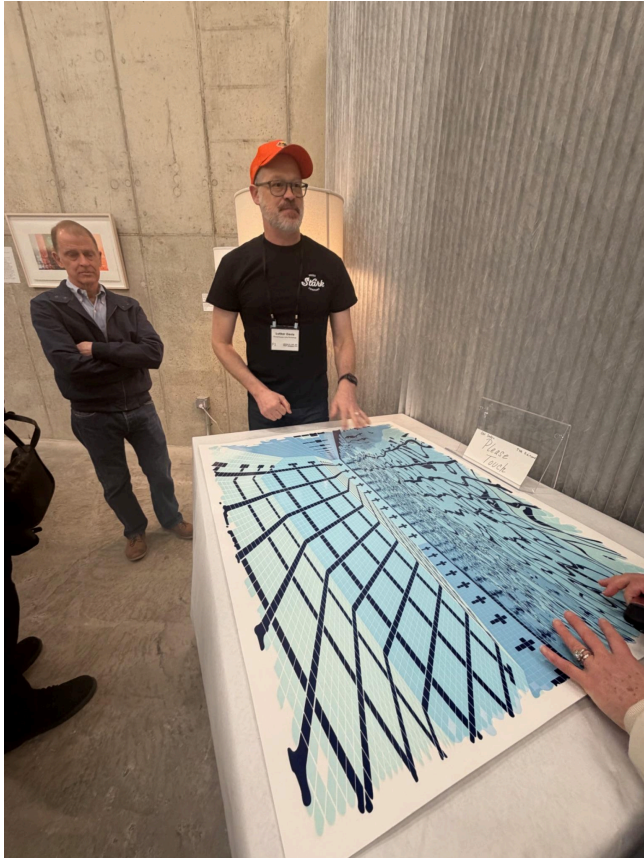
2nd Annual Brooklyn Fine Art Print Fair Grows Its Audience and Features Student Printmakers

Margaret Kaminski Simons

Luther Davis, master printer at Powerhouse Arts (PHA) hosted the PCNY for a site tour before our attendance at the 2nd annual Brooklyn Fine Art Print Fair. Davis took us through the digital print center, the full-floor ceramics studio, a large-scale sculpture fabrication space, and the metalwork shop, each facility more impressive than the next.

The PHA facility was renovated under the direction of the international architecture firm Herzog & de Meuron, who was responsible for renovation of the Tate Modern in London, a building also known for its warehouse roots and waterfront location. Luther's printshop served as the anchor for the building. The increase in art tenants and the related growth in practitioners and their artistic output was evident since our previous visit.

This year, we had the privilege of touring the studios of [Alpha Workshops](#), an active nonprofit wallpaper, textile, and furniture design atelier with Production Manager Eric Savage. Alpha



Master Printer Luther Davis shares the six-color screenprint *Between Mnemosyne and Lethe* by Alex Dodge, an edition of 30 created in 2025 with proceeds benefitting Powerhouse Arts (PHA). Photo by M. Simons.

Manhattan headquarters. It was also suggested that we stop on the second floor to browse the results of their 2026 National MGC Community Print Studio Exhibition juried by Ann Shafer and Diya Vij, on view until April 23.

We ended the tour with a walkthrough of Luther’s printing studio hosted by Master Printmaker Zaire Anderson. Many of the prints on the drying racks were created by artists familiar to PCNY members. We were invited to touch the shiny, raised texture of an Alex Dodge print that uses a special ink typically employed for braille printing. Swoon, who produced our 2019 Presentation Print, had a vertical print that employed coffee as one of its stains. As Anderson walked us through the studio, more than one Amy Sherald print appeared on the tables. On our way out the door, two Faith Ringgold reprints bid the tour adieu.

Workshops launched in 1995 as a production and teaching studio for individuals who had difficulty securing regular employment after receiving an HIV or AIDS diagnosis. Modeled after other learn/work establishments such as the Bauhaus and Weiner Werkstätte, vocational learning continues today at Alpha Workshop Studio School and participation qualifications have expanded to include individuals with visible or invisible disabilities and other vulnerabilities. Savage designed several of the wallpapers currently in production and was preparing for a demonstration of his hand-printed wallpaper technique when we dropped in. President Lisa Archigian of the [Manhattan Graphics Center](#) (MGC) was also preparing for an afternoon printing workshop co-hosted with the Print Center New York. MGC is in the process of re-establishing its workshop at PHA after moving from their



PCNY President Emerita Kimberly Henrikson with *Colonial Swag in Space (Ferenji Feminism)* and *Colonial Swag in Space (Rules of Acquisition)* created by April Bey during her 2019 residency at the CCP. Photo by M. Simons.

The Brooklyn Fine Art Print Fair hosted 45 printshops, independent artists, studios, and dealers in its Grand Hall and 22 additional academic printshops and artists in its adjacent Loft space. Luther credits the predecessor to this fair – the E/AB Fair – as the start of his commercial printmaking career. In homage, Davis, PHA, and their cultural partners are gestating a new annual fair in Gowanus. The range of prices invited

purchases, and many hands were full leaving the venue.

PCNY President Emerita and Kimberly Henrikson represented the CCP booth anchored by a vibrant pair of prints from April Bey's 2019 residency. The Bahamian-born, Los Angeles-based artist and educator incorporates Afrofuturism, colonialism, and consumerism in the creation of her screenprints *Colonial Swag in Space (Fereñgi Feminism)* and *Colonial Swag in Space (Rules of Acquisition)*. In an interview with the [Caribbean Cultural Institute At The Pérez Art Museum Miami](#), Bey conveyed the inventive, familial history behind the prints, "These are from the *Atlantica* series and represent fictitious advertisements from the planet Atlantica for the fictional brand, Colonial Swag. Colonial Swag is a high fashion luxury brand on Atlantica that uses fully sustainable, ethically mined colonialism from Earth's developing countries to create beautiful priceless pieces of fashion." Bey's father invented the planet Atlantica during her childhood to comfort Bey from the teasing she received for her mixed-race heritage.



Board member Miguel Aragón and his students from the CUNY, College of Staten Island Printmaking Department staff their booth at the Brooklyn Fine Art Print Fair. Photo by M. Simons.

In the Loft section of the fair, board member [Miguel Aragón](#) and his students manned their very active booth with prints created by the students of CUNY, College of Staten Island. One of Aragón's prints, *Le Dan dos en la cabeza*, was selected for the MGC

National Exhibition and was on display on the second floor and in the school's booth.

A special thank you to Luther Davis and PHA for an unforgettable tour and free passes to the print fair for all members of the PCNY.

"Household Gods" a MET Exhibition of the Fine Art Print Tradition in India

Gillian Greenhill Hannum

On Friday afternoon, April 17, PCNY members and their guests were treated to a fascinating curator-led tour of the exhibition "[Household Gods: Hindu Devotional Prints, 1860 – 1930](#)" at the Metropolitan Museum of Art. Led by John Guy, the Florence and Herbert Irving Curator of South and Southeast Asian Art, the presentation was a revelation, introducing us to a little-known area of Indian art. Guy, an expert in temple arts of the Hindu-Buddhist-Jain traditions, noted that much of his career was focused on earlier millennia. However, he also developed a research interest in the ceramics and textile trade of the Indian diaspora, and more recently, 19th and early 20th-century Indian prints. He came to the Met in 2008 after two decades at London's Victoria and Albert Museum.

Guy began by telling us that most Indian painting was court art—largely portraiture. That changed in the second quarter of the 19th century when the arrival of photography "blew painting sideways." Photographs came to be preferred to painted portraits, though over-painted photographs, with hand-coloring of clothing and backgrounds, allowed for the reality of a photographic image without sacrificing color. Lithography came to India soon after. Invented in Bavaria in 1796, chromolithography, a new process for multi-color printing, was developed in France in the 1830s. These colorful images quickly gained popularity due to how closely they mimicked the rich tones of oil painting at a significantly lower cost. It was quickly adopted by the British, who used it for maps, among other things.

Under the British Raj (1858-1947), the English established European-style art schools in all of

India's major cities. Simultaneously, a print culture was emerging in the subcontinent, led in part by Bible societies who wanted to be able to print tracts and Bibles. The first printed books in Bengali typeface were published, and the mid years of the century came to be known as "the Bengal Renaissance." The first lithography press was set up in Calcutta (Kolkata) in West Bengal in a print studio that still operates today. The lane outside the building is paved with used lithographic stones. Under the Raj, Calcutta was the center of the emerging Indian print world. Poona (Pune) and Bombay (Mumbai) developed as centers for chromolithography soon after.

Prints were produced by three groups: trained foreign artists; native artists (most without formal training); and young students at the new art academies. Interestingly, this last group appropriated skills learned in the British art schools but used them to revitalize Hindu imagery (and thus encourage nationalist sentiment). Devotional images were "hot sellers," and the lithographic process was also used to produce "revolutionary literature."

The small, jewel box-like gallery was painted a deep red, which beautifully complemented the richly colored works of art. Right next to the large, introductory gallery label is a screen showing a series of images by photographer David Hanson from a series of photographs of Indian sacred spaces and shrines taken between 1998 and 2008. These contextualized how the prints in the exhibit would be displayed in Indian homes. Most households have small, personal shrines devoted to the chosen deity of that family.

Guy then took us around the gallery, discussing the techniques used to make the prints as well as the iconography of the scenes depicted. There is almost no biographical information about the artists, although often the name of the artist and the city where the print was made are written on the pieces themselves. An early example is [*Durga slaying the demon Mahisha \(Mahishasuramardini\)*](#), dating from between 1850 and 1870. Guy pointed out that sometimes necessity drove innovation. For example, wood blocks warped and split in the



Curator John Guy outlined the history of Indian devotional prints from the mid-19th century until today to a receptive group of PCNY members. Prints will be rotated four times and the exhibition is on view until June 2027. Photo by M. Simons.

Indian climate, leading printmakers to transfer imagery to metal using electrotype plates. The prints in the exhibition, collected by the curator over his years at the Met as a sort of "side hobby," are high-quality and intended for elite consumers, though inexpensive prints for the working class were also available, making this an art form for the masses. The paper on which they were printed, however, was of very different quality, and so early examples of the prints for the masses have disintegrated. The more expensive prints are on laid paper—either imported or made in India for the British market, which had a very high demand for paper to be used in record keeping, among other applications.

As the exhibition title implies, the subject matter of these images is drawn from the pantheon of Hindu deities. There were several depictions of the goddess Kali, many of Lord Krishna, including one risqué print from c.1930 illustrating the story of Krishna stealing the clothes of the maidens bathing in the river and hanging them in the trees, which required them to reveal themselves in order to retrieve them—[Krishna steals the gopis' saris \(Vastraharana\)](#). A c.1880-1900 “portrait” of Lord Shiva that was almost monochrome and somewhat photographic in appearance—[Shiva as Lord of the Universe in Benares \(Kashi Vishvanatha\)](#)—provided a contrast to the many other works that were boldly colored.

Also included in the show are several three-dimensional objects in cases—[Album depicting one hundred Hindu gods](#), a hand-painted book commissioned by an American missionary and sent back to the United States almost immediately in 1837, a 20th-century portable, wooden altar ([Triptych shrine dedicated to Jagannatha](#)), and, finally, a Staffordshire figurine (borrowed from the European Decorative Arts Department) showing a Bengal tiger attacking a British “redcoat.” Based on a true story, [The Death of Munrow](#), c.1820-30, provides a cautionary note to Imperial ambitions.

The Met will be featuring four rotations of prints from those Guy has collected between now and June 27, 2027, so members are encouraged to keep returning to see the full range of work held by the museum. The schedule is as follows:

Rotation 1: January 24–May 25, 2026
Rotation 2: May 30–October 11, 2026
Rotation 3: October 17, 2026–February 21, 2027
Rotation 4: February 27–June 27, 2027

Approximately 120 prints will be displayed in all. The curator noted that there was some “luck” involved in the building of the collection, as there is almost nothing of this sort available on the market today. For a deeper dive into this fascinating art form, see John Guy, “Magical Realism—Hindu Prints: From Devotionalism to Activism, 1860-1930,” *Orientalism*, v. 57, n. 2 (March/April 2026):68-77.

Heritage Auctions Hosts the PCNY 2026 Print Showcase

Gillian Greenhill Hannum

The PCNY held its annual meeting and Artists' Showcase on Tuesday evening, April 28, at Heritage Auctions on Park Avenue. Even before the 6 p.m. kickoff, an enthusiastic crowd of club members and their guests began to assemble and mingle. At 6:30 p.m., Rebecca Lax, Consignments Director, Prints and Multiples Department at Heritage, welcomed us, noting that this was the second year for the Showcase to be held at Heritage, one of the largest auction houses in the world. The company began in 1976 to auction coins, but now has over 50 departments and is playing a growing role in the art world. The Heritage website has monthly lots of prints available at entry-level prices, some beginning at \$100. There are two large signature sales of prints and multiples annually, held in spring and fall, with the spring auction scheduled for May 20.

Rebecca then introduced PCNY President Suzanne Lesser, who welcomed guests and gave a summary of the past year's events and activities (see President's Introduction, page 1). She thanked Heritage for the wonderful partnership that has developed between our two organizations.

Suzanne turned to the Showcase, which she co-chaired this year with Terri Garneau, who was unable to be present at the event. Suzanne explained that the committee visited eight print studios, looked at the work of 68 printmakers, selected 36 semifinalists to present electronic portfolios for final review, from which the evening's five artists were chosen. She thanked the Robert Blackburn Printmaking Workshop, Shoestring Press, Manhattan Graphics Center (now known as MGC at Powerhouse Arts), Center for Contemporary Printmaking (CCP), Lower East Side Printshop, the Art Students League, and School of Visual Arts (SVA).



Diego Briceno discusses his lithograph, *Xime*. Photo by M. Simons.

Suzanne then introduced Andy Gessell, who will co-chair the Showcase next year, to introduce the artists. First up was [Diego Briceno](#). Born in Chile, he is now based in New York City and works as a technician and teaching assistant at the Art Students League and serves as President of the Society of American Graphic Artists (SAGA). He holds an associate degree from the Liceo Experimental Artístico, in Santiago de Chile. Later, he obtained a BA in contemporary dance at the Universidad Nacional de San Martín, Buenos Aires, Argentina. Briceno thanked the PCNY for the opportunity to present at the Showcase and focused his talk on two specific works. The first, *Xime* (2025), is a lithograph based on a photo of his grandmother taken at Las Salinas beach in Chile in 1963. To make the image, he used *manière noire*, in which the lithographic stone is covered in black and the image is then scratched through. He showed how he initially traced the image onto the prepared stone from the photograph and then enhanced it; he also showed a photo of how the beach looks today. This project was very special to him as he only gets to see his grandmother for a few days every couple of years since she lives in Chile. After feeling that he had completed the composition, he pulled an edition of ten. Unsure of how he felt about the finished product, he set stone and prints aside and then lost track of them. Fortunately, he found the prints, although the stone is gone; his grandmother is coming to visit in a few weeks, so he said he was looking forward to showing the print

to her. The other print he discussed was *Tocat Pel Vent* (Touched By the Wind), also from 2025. This two-plate color etching resulted from a residency in Barcelona several years ago. This too evolved from a photograph, in this case, of a building facade with ornate, wrought-iron balconies. The artist showed a series of images of the process—he started by printing two plates, one red and one blue. After the plates were wiped, he then applied a rainbow surface roll of very transparent ink, using a Q-tip to remove ink from the windows. This print is part of a portfolio put together by the Art Students League that was later shown at the gallery of the print shop in Barcelona, with which he now has an ongoing relationship. It is also in the collection of the New York Public Library.



Mehdi Darvishi used his residency at the China Printmaking Museum to explore and refine his woodcut techniques; he detailed the process behind *In Between*, an edition of ten from 2023. Photo by M. Simons.

Next, we heard from [Mehdi Darvishi](#). Darvishi is a multi-disciplinary artist who works in printmaking, sculpture, and installation. Born in Iran, he received his art training at the University of Tehran. Arriving in the U.S. four years ago to pursue an MFA at the School of the Art Institute of Chicago, he is now based in New York, he is an adjunct instructor at the CUNY, College of Staten Island and is a master printer at MGC in Brooklyn. Darvishi's undergraduate degree, completed in 2012, was in painting. He is self-taught as a printmaker and sculptor. He was initially drawn to mezzotints with their deep, velvety blacks. He showed work in the

medium going back to 2015 and discussed how he had evolved into making reduction mezzotints, where he keeps revising the same plate for each pass through the press. The process ultimately destroys the plate, as one can never go back and make more. Darvishi shared how valuable residencies were to his development as an artist, giving him chunks of time for uninterrupted work and experimentation. The artist also showed examples of work from his *Hatch* series, work made 15 years ago as part of his undergraduate thesis show, aquatints printed with white ink on black paper. Darvishi has done a lot of experimenting over the past decade with different ways to get the look of a mezzotint without all the work of rocking the plate. He has made reduction aquatints and also experimented with reduction woodcuts and lithography. He turned to wood sculpture during COVID. Stuck at home in a small town in Iran, he used an old door frame to make a sculpture of an arm, reinserting the nails after he had carved it and titling the piece *Crucifixion*. He also showed a carved self-portrait and some examples of his work in ceramics and mixed media.

Island School of Design while she was working on a degree in environmental science at Brown University. She picked up silkscreen at a community printshop in Berkeley, where she was living and working as an environmental organizer. Ultimately, she was inspired to make art her life's work. She is drawn to subjects of home, nature, and vintage appliances—laundry drying on a clothesline, floral patterns, etc. Her two passions (screen printing and the environment) coincide as she has come to see that the medium can be applied to protest art/signs. Residing in Brooklyn, she sells 99% of her work directly to collectors at street fairs. A lover of (and experimenter with) color, Foote gravitates towards warm tones, giving her work an upbeat mood. Her subjects also tend to underscore the simple joys of life. She explained her process by saying she initially creates a design digitally. She then prints it in a variety of colors and color combinations. Many of the pieces include animals—raccoons are a favorite—and an image she made of a crowd of dogs in a car was based on a photo taken by a friend. Food and tablescapes are another subject that has drawn her, as are scenes around Brooklyn—brownstones, subway cars, the corner store, the now-defunct Metrocard. Foote said that printmaking makes her feel more connected to others than anything else she has ever done. One recent body of work involved recreating her late grandmother's artistic creations in her own style—a kind of artistic dialogue with her recently-deceased relative.



Community, color, and nostalgia come together in Julia Foote's appliance-themed prints. Photo by M. Simons.

[Julia Foote](#) worked as a climate activist prior to turning to art to make a living. She is now a full-time silkscreen artist based in Brooklyn with her own business, Julia Footeprints, and is a member of Shoestring Press. Her background in printmaking comes from classes she was able to take at Rhode

[Gali Katz](#) is a Connecticut-based artist focused on drawing, printmaking, and collage. She was introduced to printmaking in college, where she studied fine arts and art history, but soon drifted away from it. She took it up again about seven years ago, when she discovered the Center for Contemporary Printmaking (CCP) next door to Norwalk's children's museum and very near her home. Her work draws from whimsy, happenstance, and life's simple pleasures. She especially enjoys making relief monoprints, in which she uses stencils made of newsprint, flat pieces of wood, and vintage advertising plates in the process. After college, she had worked in interior design, which developed her interest in textiles, so she also incorporates their textures in her work. For example, relief collages incorporate scraps



For the creation of the woodcut monoprint *Vanishing Effort (blue light)*, Gali Katz draws from her experience as a textile designer and domestic spaces serve as inspiration. Photo by M. Simons.

she had held onto. Also interested in memory and storytelling, she tends to use the etching medium when she wants to tell a story. There are lots of domestic references in her work; she wants it to be relatable. Katz has taken many workshops at CCP, so in addition to monoprints and etchings with aquatint, she also does mixed media work that combines linocut, cyanotype, collage, and drawing. She often layers different processes in a single print.

The final speaker, [Sachin Pannuri](#), holds a Chemical Engineering Ph.D. from Penn State University. He recently retired from full-time work to focus on printmaking. He was always interested in art, but as the son of middle-class Indians, pursuing it as a career was never an option. However, once settled in New Jersey, he studied at the Yard School of Art at Montclair Museum and then at Art Students League, where he first enrolled in a figure drawing class in 1997. He began studying printmaking there with Bill Behnken in 2018. During COVID, he watched a lot of YouTube videos of different techniques. He felt he had a lot of catching up to do. Initially, he did not like the etching process, which he used for his first prints. He became excited when he added aquatint and spitbite. He experimented with mezzotint through Zoom sessions.

A lover of color, the artist has gravitated in recent years to multi-plate color etchings. He likes to come up with his designs quickly, while the model is posing. He uses a carborundum ground to create a drama similar to mezzotints without all the rocking. He also incorporates textiles from India for background texture in soft-ground etchings. His interest in time and space has also led him to work from a moving model. Recent projects include *Cycles of War*, a project begun in 2022 that points to the way the same mistakes lead humanity to go to war again and again, and the *Reversal* series, which explores the much-discussed issue of how a print is a reversal of the original matrix. Here, both views are included. Pannuri remains a member of the Art Students League and is also a SAGA member and, in 2024, was elected a member of SAGA's Council.



For *Double Vision (Reversal series)*, Sachin Pannuri uses a copper plate to print on damp paper, which is folded and run through the press again using copper-coated paper (as *chine colle*) for the reverse. The result is an ode to etching - the copper plate and the resulting image all contained in one print. Photo by M. Simons.

Following this final artist's presentation, guests were invited to enjoy refreshments and have a look at items soon to be auctioned at Heritage while the artists set up their tables to display and sell the work they had brought with them. It was a splendid evening, and all the artists deserve to be complimented on their interesting presentations.

IN MEMORIAM

With sadness we share the passing of printmaker and PCNY 2016 Showcase artist Nina Lee Widdoes Jordan (1964-2026). A talented woodcut printmaker, Nina showed with Planthouse Gallery in NYC and served as an artist member of CCP as well as an instructor for reduction woodcut.

UPCOMING EXHIBITIONS

Mathew Mark Gallery will be exhibiting "Vija Clemins: Prints 1983 to 1985" from May 1 through June 27, 2026 at their 526 West 22nd Street New York location. Over the course of her six-decade career, she deployed a variety of techniques, including engraving, drypoint, woodcut, mezzotint, and aquatint.

PAST SHOWCASE ARTISTS

Faith Ringgold's 2014 PCNY presentation print *Here Comes Moses* is included in the exhibition "Printmaking and the Unconventional Pathways of African American Artists" at the [Stanford Museum and Nature Center](#) on view from June 12-September 7, 2026. The print is from the collection of Dr. Curlee Raven Holton, who was the printer for our Faith Ringgold print. Dr. Holton will give an artist talk at the members reception on June 11, 2026 from 5-7p.m.

MEMBER NOTES

To share your member news in our Winter 2026 newsletter, please contact Margaret Simons (simons22home@mac.com). We've listed prints for sale, print-related furniture