

The Print Club of New York, Inc.

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Latest News

Fall 1995

President's Greeting

The Print Club of New York is to begin its fifth year of operation and we are starting it with a number of exciting happenings. The beautiful April Gornik print, entitled *Loire*, will be distributed to members in good standing during the month of September. Several exciting events were planned for the first part of the fall, including a visit to the New York Public Library on September 19 for a talk on conservation. On October 10, we are having our annual Artists Showcase. It was very well received last year with a standing room audience. We are fortunate this year to have been given a room at the National Arts Club for this event, and for anyone who has not visited this lovely building, it will be a special treat.

Once again, I urge all members to participate in the events that are planned to be educational. I would also suggest that members, who would like to be more active in the Print Club, let us know so that we can include you on one of the committees and take advantage of your particular expertise.

The Board of Trustees feels that any new members should be willing to actively take part in club activities. We have limited new membership to people living within a 100-mile radius of New York City. We would like your input and suggestions as to the future direction of the Print Club.

I would suggest that you subscribe to the "Journal of the Print World" if you are not as yet receiving it. It will keep you informed of print shows and fairs not only in the metropolitan area but throughout the United States and Europe. On page seven of the summer issue of the newspaper, there is a photograph and story about the artist Craig McPherson, who presided over one of our club events two years ago.

I again would like to end this note with one request: please participate in your club. You will find it rewarding.

Julian Hyman

***Loire* by April Gornik: The Print Club's 1995 Selection**

The 1995 Presentation Print of The Print Club of New York was created for us by American artist April Gornik. The landscape, an intaglio on copper plate, appears realistic yet exhibits a feeling of abstraction through the effect of elemental forces of light and shadow within the composition.

Born in Cleveland, Ohio, April Gornik studied at the Cleveland Institute of Art and the Nova Scotia College of Art & Science. Her work is in the permanent collections of many museums, including the Metropolitan Museum of Art and the Whitney Museum.

The work will be added to the other Presentation Prints of The Print Club now in the collection of the Museum of Modern Art's prints and books department.

Print Club Events

September 19, 5:30 & 6:30 p.m.

**Tour of the New York Public Library's
conservation lab, hosted by Director
Marc Reeves. (Space is limited to 25
members for each tour.)**

October 10, 6:30 p.m.

**"Artist's Showcase Meeting"
National Arts Club Sculpture Garden
15 Gramercy Park South**

Dorothy Dehner: Master Sculptor and Printmaker

by Raymond Glaubinger

A large and beautiful comprehensive showing of the works of Dorothy Dehner (1901-1994) who died last September has just opened at the Cleveland Museum. Although Dehner is probably best known for her sculpture, her drawings and prints make up a significant portion of her notable career.

Dehner died at the age of 92, after 60 years of creative accomplishment. She was among those American artists in the early part of the century who, looking toward Europe, first embraced Cubism and then moved on to more abstract works. Artists like Dehner enriched the soil upon which Abstract Expressionism later flourished.

Background

Soon after Dehner was born in Cleveland, her family moved to the West Coast. By the time Dehner was fifteen, she had lost both her parents and her sister. Her early interests were in the theater, but after a short trip to Europe she began to attend classes at the Art Students League in New York. One of her fellow students was an ambitious, energetic sculptor named David Smith. They were married in 1927 and stayed together for 23 years. It was, on the whole, a stormy marriage. Practically penniless, they purchased an old, rundown farm at Bolton Landing, adjacent to Lake George in the Adirondacks. Dorothy took on the endless chores of maintaining a household with no electricity or running water. She tended a vegetable garden, raised chickens and sewed clothing, while David pursued his career. Dehner celebrated the early years of the marriage by painting a series of small, idyllic pictures in egg tempera entitled "Life on the Farm." Years later, in deep distress over their deteriorating relationship, she drew the "Damnation Series," in which attenuated nudes stand in space, writhing in disoriented pain. After the marriage ended in divorce in 1952, Dehner established her life-long studio at 41 Union Square West, close by her Greenwich Village apartment.

Dehner took up sculpture in midlife, starting with small cast bronze pieces and proceeding, in 1970, to large wooden and finally, heroic steel constructions. Her sculptures are two-dimensional in feeling, abstract, lyrical, strong and beautifully organized, embodying a personal iconography of abstract symbols

Works on Paper

An even greater emphasis on originality, lyricism and elegance can be perceived in Dehner's works on paper. She was a superb draftsman and a master of line. From the 1930s through the early 1950s, drawing was her primary means of expression and, along with watercolor, remained an important part of her productive life. In 1952, Dehner began work as a printmaker in Atelier 17, Stanley William Hayter's famous print workshop that, having been founded in Paris, moved to New York in 1940. Hayter maintained a warm, open and informal workspace and encouraged experimentation and individual expression. Dehner flourished in this atmosphere, learning quickly and experimenting with various techniques. Her mastery of engraving was particularly notable. By the time the Atelier closed in 1955, she had produced approximately forty plates, most of which were engravings as well as various kinds of etchings. These plates were pulled at the Atelier and later at the Pratt Graphic Art Center in New York.

Dehner was indifferent to the niceties of print collecting, being extremely careless about titles, dates and numbering. Hence, these particulars cannot be relied upon in viewing or purchasing her works. However, all of her prints are properly signed. Since there was minimal interest in prints at the time, not many copies were printed of each plate. Her output is estimated at 30 or less copies per plate and these beautiful prints are very difficult to find today. In 1985, under Dehner's supervision, Stewart Nachmias pulled impressions of the early plates. The early prints are on off-white paper, the later on bright white paper. Thus they can be easily differentiated.

Lithographs at Tamarind

By the winter of 1970-71, Dehner received a welcome invitation to the Tamarind Institute, a lithography workshop in Albuquerque, New Mexico. The lithos produced there are her only excursion into this discipline. Also in the '70s, Dehner tried her hand for a brief period at serigraphs. These, the most colorful of her prints, were produced by Modern Classics, a company founded by her second husband, Ferdinand Mann, whom she married in 1955 and who died 20 years later. Her years following this marriage were stable, serene and rewarding. Indeed, they were her most productive in both sculpture and printmaking.

Dehner lived a full and lengthy life. Over time she received due recognition, many awards, grants, shows and commissions. Comprehensive shows of her work include: the Jewish Museum in New York City, 1965; the Phillips Collection in Washington, D.C., 1990; the Katonah Museum, Katonah, New York, 1993; and the Cleveland Museum in 1995.

When the Artist's Art Meets the Printer's Art

Members of The Print Club of New York who were fortunate enough to attend our program at the Zimmerli Art Museum on May 21, enjoyed an excellent and enlightening tour and lecture. Trudy V. Hansen, curator of prints and drawings, took us through the exhibition entitled "Printmaking in America: Collaborative Prints & Presses, 1960-1990," describing the development of the collaborative printmaking process and its distinctly American character during the past 30 years.

As we wandered through the exhibit, she described the artists' involvement with printmaking, their styles and working arrangements with printers. She also pointed out that, with the guidance and assistance of talented printers, many artists were able to make far better prints and those who did not know the printmaking process at all were able to create excellent prints.

Questions from the group were fielded by Hansen and led to interesting and lively discussions, which added to the enjoyment of the program.

In addition to the planned program, we were invited to hear a talk about 19th- and 20th-century prints given by Trudy Hansen and Director of the Museum, Dennis Cate, and to visit the newly renovated galleries.

It was a wonderful day and we came away feeling enriched by the experience.

(Of note: it is easy to get to the Zimmerli Art Museum by train from New York and New Jersey. The station is a short walk to the museum as are the many good restaurants.)

A Jewel of a Book

One of our members, Jeffrey Coven, has authored a book entitled, *Baudelaire's Voyages: The Poet and His Painters*. (Bulfinch Press: Little, Brown, 1993.)

The Book is based on an exhibit, curated by its author, at the Heckscher Museum in Huntington, New York. It is illustrated with art works from several centuries that both inspired and were inspired by Baudelaire. It is a book that may well be of interest to many of our members

Clare Romano and John Ross at The National Arts Club

The Print Club had an outstanding event on March 21 at the National Arts Club in Gramercy Park. Clare Romano and John Ross, an internationally renowned couple, presented a variety of their prints and books in a most interesting, informative and entertaining manner. Clare, John and their son Tim have authored a definitive book on printmaking. Already in a revised and expanded edition, *The Complete Printmaker*, published by The Free Press, is a bible for everyone in the field of printmaking or collecting.

Clare and John are invited to Venice each summer to teach and create artworks. In recent years, John has illustrated limited edition art books with prose or poetry and bound them in beautiful bindings that are works of art in themselves. He has taught at Yale, Pratt and The New School, among other Universities. Clare is a distinguished professor of fine arts at the Pratt Institute and, like John, has had over 65 solo shows at museums here and abroad. Both artists are included in the permanent collections in major museums. Clare's strong colors and forms created in woodcuts, collagraphs as well as paintings appear in many gallery and museum shows.

Clare and John went out of their way to make this a memorable evening. They joined many of us for dinner at the

James Rosenquist Graphic Retrospective and Lectures

October 22 through January 7, the Neuberger Museum of Art in Purchase, New York, will be the site of a major retrospective with 115 prints by famous Pop artist James Rosenquist. The show spans three decades, from 1962-1992, and was organized by Constance Glenn, Director of the California State University Art Museum in Long Beach. The Neuberger will host a series of three Sunday afternoon lectures, with James Rosenquist discussing his techniques on November 5; Professor Robert Rosenblum expanding on Pop art on November 19; and Kenneth Tyler of Tyler Graphics discussing printers collaborating with the artist on December 10. Each lecture begins at 3 p.m., and the \$8 charge includes admission to the blockbuster show, "James Rosenquist: Time Dust, The Complete Graphics, 1962-1992." For more information and ticket reservations, call 914-251-6100.

Cleveland's Fine Print Fair

The eleventh Fine Print Fair of the Print Club of Cleveland is scheduled for October 7 from 10:00 a.m. to 6:00 p.m., and October 8 from noon until 4:00 p.m. at the Thawing Center Ballroom of Case Western Reserve University on University Circle, Cleveland's internationally acclaimed cultural cluster.

New York's muralist/printmaker Craig McPherson will speak on Sunday morning at a brunch prior to the noon opening of the fair. Fourteen or more nationally known print dealers from Chicago, New York, Philadelphia, St. Louis, Toronto, Michigan, California and Ohio will exhibit and sell fine prints and drawings from Old Masters to contemporary as well as 19th- and 20th-century photographs in a wide range of prices.

Dealers will offer verbal appraisals of fair-goers' artworks, up to three prints, drawings or photographs per person.

Admission is \$5; students \$3.

Prints For Sale

The Club offers a classified ads service. To place an ad in the next newsletter for a nominal fee, call Glen Nelson at 201-938-3565.

Note that the Print Club of New York has a phone hotline to meet the needs of its members. Information about programs, activities and how to volunteer for committees, etc. is now available. The number is: (212) 479-7915

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