

The Print Club of New York Inc

Fall 2000

President's Greeting

Julian Hyman

The Print Club of New York begins its tenth year of operation with many interesting events already planned for the coming year. The opening event on September 14 was a presentation by Bill Jacklin of "After the Event, I", the Club's Presentation Print for the year 2000. I think that the many members who attended experienced a special treat in hearing Bill Jacklin speak and in seeing the print prior to its mailing. The second major event is our annual Artists' Showcase on October 17. Through the efforts of Muriel Moss and her committee, over thirty artists submitted slides in order to be included in this program for which only six could be chosen. Again we are looking forward to an exciting group of programs that we invite all members to attend.

At the Annual Meeting in June all Board members who were nominated were re-elected. There have been several resignations from the Board, and we wish to thank those Board members for their service to the Club. Among them are Marvin Bolotsky who has served as Membership Chairman and Charles Seidman, a former Vice President. Both were founding members of the Club when it was organized in 1991 and have served well in many capacities. We hope they will stay close at hand to continue to contribute their advice and knowledge.

I also wish to welcome a new Board member, Gillian Hannum who has served on the Publications Committee and whose articles and reviews have contributed greatly to the high quality of the Newsletter.

We continue to seek out members of the Print Club who would like to serve on any of our committees and could advise us as to other activities that they would enjoy. We are always looking for ways to increase attendance at our events and to try and make these events as interesting and educational as possible.

"After the Event, I" by Bill Jacklin

The Print Club's 1997 Presentation Print

Arlyne Lesser

After the Event, I", a black and white etching, engraving and aquatint by Bill Jacklin is the year 2000 Presentation Print of the Print Club of New York. In the print Mr. Jacklin depicts a crowd in Central Park's Great Lawn after a celebration has taken place. Through the movement of light and shadow and the silhouetted figures in the night scene, the print conveys the balance between the abstract pattern and the representational image which Mr. Jacklin notes as a crucial element of his art.

Mr. Jacklin is a distinguished figure in British and American art. He has had numerous one-man exhibitions both in London and New York, and his paintings, mono-prints and edition prints are represented in the permanent collections of museums including the British Museum, the Victoria and Albert, the Tate Gallery, the Fitzwilliam Museum in Cambridge, England and the Metropolitan Museum and the Museum of Modern Art in New York. He has also had numerous gallery shows both in New York and London.

We would like to thank Mr. Jacklin for agreeing to speak to Club members at the September 14 meeting at which he introduced the print. A standing room crowd was in attendance at the event held at the Society of Illustrators. Speaking informally, Mr. Jacklin discussed his development as an artist and his approach to painting and printmaking as well as the evolution of this year's Presentation Print.

Pursuing an equilibrium between abstraction and representation, using the figurative elements to convey the geometry of the composition has, Mr. Jacklin noted, been a constant throughout his career. He began his talk by displaying some of the first prints he made in the 1960's, among them a series of three portraits of his father and an image of World War I soldiers. Although these early etchings and lithographs are packed with literal, specific details, they also prefigure the method he used in his later prints and paintings. They show Mr. Jacklin starting with an image and repeating it, deconstructing and breaking down the literalness. During the 1960's he began to work in a non-representational manner. During this period of abstraction, when he became known in London as a systems artist, he would establish an image and systematically alter it within the format of a series. His two major concerns which have continued to shape his art, were an interest in geometry, in the underlying structure of the image, and the movement of light across the surface of an image, continually changing that image.

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, NY 10163
Tel: (212)-479-7915

Officers:

Julian Hyman, *President*
Matthew Collins, *Vice-President*
Norman Brock, *Treasurer*
Elaine Hyman, *Recording Secretary*
Geri Mickenberg, *Corresponding Secretary*

Publications Committee:

Chair: Arlyne Lesser
Laura Stirton Aust
Gillian Hanum
Elaine Hyman
Geri Mickenberg

Newsletter Editor:

Arlyne Lesser

P.O. Box 4477 Grand Central Station / New York, N.Y. 10163 / (212) 479-7915

JACKLIN

During the 1970's, Mr. ~~Jenkins~~ became interested again in figuration, and flowers became a favorite subject. However, as he observed while showing an etching from his "Anemone Suite," he moved away from literal expressiveness. The form of the flowers lost their specific details; the petals on the table top became an abstraction of petals.

He Mr. Jenkins defined this transformation as a movement from visual response into the inner world of the artist's imagination, transforming the figurative details into the abstract, underlying form and pattern of the image.

In 1985 Mr. Jacklin came to the United States and became an artist of New York City urban scenes, depicting not the familiar bridges, skylines and cavernous streets, but rather the rich imagery of everyday life he found on the streets. These images were sketched into his notebooks and became the source of subjects for his art. "My subjects were

waiting for me," he noted. His British eyes, the eyes of the outsider and onlooker, took in the rich, varied, frenetic scenes of the New York milieu. He made endless sketches and from these came his paintings of views from his first studio overlooking the meat market, of chess players in Washington Square, figures on the beach at Coney Island, commuters running for trains in Grand Central Station and spectators on the lawn at Central Park concerts. Walking through the City he found his subjects for a whole series of paintings and prints in the late 1980's and 1990's. In the process of seeing, he commented, everything changes, and he tried to find a way of directly relating this visual experience. Thus, in his oil painting of chess players in Washington Square, he used different panels to convey the changing light in the same scene. In the group of oils inspired by his love of Sting's rock concerts and in his Sheep Meadow paintings he would break down the representational scene into an abstract pattern of light, shadow and movement.

Movement, Mr. Jacklin commented, the organic mass of figures that move in a scene, the swirl of the crowd, always had a resonance for him, and he always tried to find equivalents of movement without losing the central geometry of the image. Thus, in his Grand Central paintings and prints, the rushing commuters became in essence an abstraction, their silhouettes and shapes creating the underlying form of the painting.

Mr. Jacklin's recent series of tree and road images have grown out of his walks in Central Park. In these works, the fluctuation of light transforms the trees into an abstract structural pattern. If the image becomes too rep-

resentational, he commented, or too abstract, it does not interest him. He wants to find the equivalence between these two modes of seeing.

Speaking of his methods of composition, Mr. Jacklin stressed the great number of small sketches he makes in his notebooks, recording visual impressions as he walks the streets. These representational sketches mark the beginning of an organic process of discovering his subject. Among these literally hundreds of small sketches he may find the essential images with which he will begin his painting or print in the studio. In other works, a layer of abstraction may provide the beginning, as he first sets out the structure of the composition and subsequently adds the figurative elements. The actual work on the painting or print, however, is an organic, dynamic process, a "discovery" by doing rather than starting with a fixed subject in mind.

He will work on several

projects at once and in a time consuming process he changes and reworks until the image springs to life for him out of the process of working itself. The image is a residue of the work. In this context, he noted that recently he had begun to make monoprints, a technique which requires greater spontaneity. The image must emerge immediately, and sometimes, Mr. Jacklin commented, he is successful in achieving the image he wants while at other times he cannot immediately capture that essence he is seeking. He noted, however, that in his recent exhibit in London he showed monoprints as well as oils.

Also essential to Mr. Jacklin's method of composition is his use of the series. It is through a group of images on the same subject that he can break down the realistic image into its structural essence. This method of composition is evident in "After the Event, I" The image came out of a series based on the end of a celebratory event in Central Park. It is one of a group of images focusing on the moment the literal figures become a pattern made up of shadows and silhouettes. Speaking of this print, Mr. Jacklin also pointed out that just as he does not start with a given idea of what he wants to depict, so he does not begin a print with a fixed idea as to the technique he wishes to use. If he begins with an etching and decides that he needs to use another technique to achieve the effect he wants, he will do so. Hence, in "After the Event, I" he used aquatint and engraving in addition to etching.

Mr. Jacklin concluded by stressing that at the core of his work is a search for that edge between the literal image and the abstract pattern. "After the Event, I" shows the artist succeeding in this endeavor.



Bill Jacklin

Officers and Board of Trustees Elected at Annual Meeting

The annual membership meeting of the Print Club of New York was held on June 1 at the Liederkrantz Club. Members were invited to attend a get acquainted cocktail party and to vote on the Print Club's slate of officers. A great number of members who could not attend sent in their absentee ballots and

the flowing slate of Officers and Board Members were accepted by acclamation at the meeting.

President: Dr. Julian Hyman
 Vice President: Matthew Collins
 Treasurer: Norman Brock
 Recording Secretary: Elaine Hyman
 Corresponding Secretary: Geri Mickenberg

Members of the Board of Trustees

Harriet Burdock
 Arlyne Lesser
 Dorothy Kretchmer
 Malka Moscona
 Dr. Leonard Moss
 Dr. Muriel Moss
 Martin Seham
 Susan Specht

Gillian Hannum was elected as a Board Member at the September meeting of the Board of Trustees

Committee Chairs

Print Selection: Malka Moscona
 Membership: Susan Specht
 Events: Dr. Muriel Moss
 Newsletter: Arlyne Lesser
 Public Relations: Dorothy Kretchmer

Dr. Hyman invited all members to communicate their suggestions as to the direction of the Club, comments on the programs and ideas for future events to the Officers, Board Members and Committee Chairs. Please contact them at The Print Club of New York, Inc., P.O. Box 4477 Grand Central Station, New York, NY 10163 or call 212-479-7915.

Proper Handling of Prints

Laura Stirton Aust

"The best guideline for handling prints is common sense. The hardest part is always following the rules. If you take a chance or think 'I never had a problem before,' it might be your turn for disaster.

Guideline number 1

Always wash hands before touching a print. Hands naturally contain oils as do lotions and foods. These oils may be invisible on the paper to begin with, but will start to appear with time. It is not unusual to find finger prints visible on artwork. An even more common product of oil staining is yellow/brown smudging. Oils attract dirt which gets into the paper fibers leaving discoloration. If there is no sink for hand washing, alcohol wipes (without lotion added) may be used. Though hand washing and wipes help remove oils, some museums and galleries insist on the use of white cotton gloves. These are inexpensive and are meant to be washed or disposed of after a few

Upcoming Print Club Events

Thursday, October 17, 6:00 p.m.

Seventh Annual Artists' Showcase
 The National Arts Club
 15 Gramercy Park South

Tuesday, March 7, 6:00 p.m..

Swann Galleries
 104 East 25th Street.

Preview and talk by Todd Weyman, head of the Prints and Drawings Department at Swann Galleries. Mr. Weyman will highlight the important prints offered at auction by the gallery on November 9.

Also of interest to Print Club Members

"**Frankenthaler: Prints and Proofs,**" exhibition at the Connecticut Graphic Arts Center, 299 West Avenue, Norwalk, CT., through Oct. 28.

"**Fritz Kredel: Centennial Exhibition,**" Fritz Kredel was a prolific and versatile book artist as well as an important woodcut artist. His woodcuts, pen and ink drawings, watercolors and book illustrations are being exhibited at the Grolier Club, 47 East 60th St., through Nov. 18. This exhibition should be of particular interest to lovers of beautiful illustrated books.

"**Max Beckmann's Prints,**" a selection of recent acquisitions of early drypoints created by the German artist between 1914-1922, Metropolitan Museum of Art, Fifth Ave. at 82nd St., through January 7.

"**In Depth: Recent Print Acquisitions,**" prints by Burgoyne Diller, Donald Judd, Louise Nevelson and Richard Tuttle, Whitney Museum of American Art, Madison at 75th St., through Nov. 26.

"**Charmian von Wiegand/Blanche Lazzell,**" paintings, drawings and woodblock prints by Lazzell who was a leading exponent of the woodblock print, Rosenfeld gallery, 24 West 57th St., through Oct. 28.

"**Andy Warhol,**" a selection of prints and unique pieces dating from the sixties through the mid-eighties, Jim Kempner, 501 West 23rd Street, through Oct. 31

uses. These too will attract dust and dirt as they absorb skin oils. Unfortunately, some find that these loose fitting gloves prevent secure handling of prints. If gloves make manipulating prints awkward for you, I recommend washing hands frequently when dealing with prints.

Guideline number 2

Never have food or drink near prints. This rule includes water which can be disastrous to prints. Coffee, tea and colas of course are even worse. I once treated a print which must have been in a room where a can of orange soda was opened. The disfiguring spray of orange stains was difficult to remove.

Guideline number 3

No smoking. Tar in cigarette smoke is very sticky. It attaches to paper fibers and will not let go. Your nose will tell you if someone has been smoking near a print. The discoloration and odor from smoke is often impossible to remove.

Guideline number 4

Never hold a print by a corner. Corners are usually the weakest point in a sheet of paper. Lift a print in the middle of two opposing margins. Avoid pinching the paper between fingers and thumb. This often breaks paper fibers and leaves behind a dent in the sheet. A print should be lifted by sliding hands under the paper so it is evenly supported. When lifting an edge use a stainless steel micro spatula. (This is an inexpensive tool available at TALAS talas@sprynet.com and Metal Edge, Inc. www.metaledgeinc.com) Very large prints may require two or more people for secure maneuvering. To reduce han-

dling of your prints use map folders made from Bristol board. The folders should be several inches larger than the print to prevent corner dings and dog ears on a protruding print. To view the back of a print simply close and turn over the folder. If the folder begins to get dented or grimy it is easily replaced. (See "Safely Storing Your Prints" *The Print Club of New York* Spring 1999 for map folder sources.)

Guideline number 5

View prints on a hard flat surface. Spreading prints out on couches and rugs may lead to punctures and mishaps. If the dining room table is the only large flat surface in your house, prevent staining from newspaper ink and food by covering the table with clean, flat blotting paper which is used only for this purpose. Marking the backside of the blotter will help you remember which is the clean side.

Guideline number 6

Pets should not be allowed in rooms where prints are handled. Accidents involving pets are not uncommon. Saliva, dander, hair and claws are only a few hazards associated with furry creatures.

Improper handling of prints leads to staining, distortions, creases, and dings. Each blemish, no matter how small detracts from the beauty and value of a print. Try to plan ahead before taking prints out of drawers or folders. Consider what tools might be needed and gather them together before washing hands or handling the prints. Following these few guidelines will help keep your prints in pristine condition.

Book Review

Gillian Greenhill Hannum

Because of Print Club members Harvey Isbitts' and Marilyn Kushner's involvement with the Print Club, members will be especially interested in a new book, published in July by the Brooklyn Museum of Art, in association with George Braziller, Publisher. *Winslow Homer: Illustrating America*, by Marilyn S. Kushner, Barbara Dayer Gallati and Linda S. Ferber, is a beautifully produced volume that places Homer's work as an illustrator into historical and social context. The book grew out of the museum's 1999 exhibition of the same title, organized by Kushner, Curator of Prints and Drawings, Gallati, Curator of American Painting and Sculpture, and Ferber, Andrew W. Mellon Curator of American Art. Both exhibition and book celebrate a major gift in 1998 from collector Harvey Isbitts of more than 250 of Homer's wood-engraved illustrations.

The book has 79 plates, with accompanying commentary by the authors and—in some cases—original texts that appeared in the magazines for which the artist worked as a freelance illustrator between 1857 and 1878. His was an age of tremendous growth in mass-circulation periodicals, and Homer worked for many of them: *Ballou's Pictorial Drawing Room Companion*, *Harper's Weekly*, *Leslie's Illustrated Newspapers*, *Every Saturday*,

Appletons' Journal and *Harper's Bazar*.

Homer's initial training in commercial drawing and design began in 1854 when, at age 18, he was apprenticed to John H. Bufford, a Boston lithographer specializing in advertising and sheet-music title pages. The artist's period of training ended in 1857. Some of his first published illustrations appeared that year; they were Boston street scenes for the local illustrated weekly, *Ballou's Pictorial*. From the beginning, Homer drew the illustrations, but master wood engravers executed the designs.

The book is organized thematically and explores Homer's iconography as he deals with themes as diverse as "The Civil War," "Children," "Women in Modern American Life," "Recreation," "The Coastal Resort" and "The Countryside and the Adirondacks." There are also sections on Homer's "Early Work" and his work in "Literary Illustration." Two excellent introductory essays, Gallati's on "Narrative Strategies in Winslow Homer's Art" and Kushner's "Notes on Homer and Wood Engraving," round out the text.

A number of Homer's best-loved paintings were also published as wood engravings. For example, "Snap the Whip" appeared in *Harper's Weekly* on September 20, 1873; "The Morning Bell" was published in the same magazine on December 13, 1873. Homer's work was popular because it echoed the attitudes and values of the

American mainstream of his day. Much of it was filled with rural nostalgia at a time of rapid social change.

In the section on "Early Work," several of Homer's Boston street scenes, which appeared in *Ballou's* in 1857, are reproduced along with the original accompanying texts. "Literary Illustration" includes those from serialized novels such as Marion Harland's *Beechdale* and Annie Edwards' *Susan Fielding*, both published in *The Galaxy*. The selection of "Civil War Illustrations" includes familiar images of camp life, as well as depictions of cavalry charges and the role of women during the war.

"Children" were among Homer's most popular subjects, and here we see them at clambakes, boating, playing on the beach and berry picking. "Women in Modern American Life" are shown ice skating, on board ship, copying at the Louvre, playing croquet and working as teachers, mill girls or domestics. "Recreation" includes illustrations of the races at Saratoga, fishing and mountain climbing—including visits to some of the most popular beauty spots in the country, like Kaaterskill Falls in New

York's Catskills or New Hampshire's Mount Washington. "The Coastal Resort" illustrations give us a glimpse of summer holidays in Long Branch, New Jersey and Manchester-by-the-Sea, Massachusetts. Finally, "The Countryside and the Adirondacks" reflects the artist's great personal love for the out-of-doors, particularly for hunting and canoeing in his beloved Adirondack Mountains.

Homer's illustrations spoke to America's rising middle class at a time when life on the farm was giving way to life in the big city, when new labor-saving devices were allowing women more time for leisure pursuits, and when tourism was becoming increasingly possible as a result of higher incomes and improved transportation. It was a time fraught with mixed emotions—nostalgia for the disappearing icons of the past like the one-room schoolhouse and great hope for an increasingly prosperous future. Homer's wood engravings capture this poignant mood, and therein lie both their charm and their historical interest.

Recent Membership Events

Marvin Bolotsky Speaks on Eastern European Printmakers

Arlyne Lesser

"Eastern European Printmakers: A Contemporary View" was the topic of a talk on May 16 by Marvin Bolotsky, a member of the Print Club and former member of the Board of Trustees. Mr. Bolotsky has been collecting prints made in Eastern Europe since 1990, largely from Russia, Poland, the Czech Republic, Slovakia, Belarus and the Ukraine. Last spring more than eighty works from his collection were displayed at the Connecticut Graphic Arts Center in Norwalk, CT.

Mr. Bolotsky first went to Eastern Europe in the spring of 1990, shortly after the fall of the Berlin Wall in 1989. In Prague he came upon the election headquarters of the Havel party and there he saw a print exhibition on the wall. Impressed by the quality, he took the name of the artist, met him and bought work. This contact in turn led him to other artists in Prague and Bratislava. One of the outstanding prints from these early contacts which he displayed was "Homage a Albert Einstein," a color lithograph by the Prague artist Oldrich Kulhanek.

Mr. Bolotsky has returned to Eastern Europe every year for the past decade as collector, publisher and art dealer. He commissions works from artists who have over the decade become his friends and whose homes and studios he visits. The only hole in his collection, he notes, is art from Bulgaria, Roumania and Hungary because he does not consider the work there to be as exciting as that being done in the other Eastern European countries.

According to Mr. Bolotsky, until the fall of the Berlin Wall in 1989 most Eastern European artists had little contact with Western painting and printmaking. Most printmakers earned a living from their art as members of the National Artist's Union, a state sanctioned organization. As members of the Union, most of their work was illustrative, involving posters, illustrated books and applied art

in general. "Free" graphics, work created for themselves without a specific purpose, would be placed in schools, factories, government offices and public buildings and these were largely traditional in imagery and technique. Non-conformist artists who didn't belong to the Union did not get work, so they took any job in order not to be considered vagrants.

Artists during this period had little contact with contemporary Western art and printmaking, although occasionally some works would be bought by Western collectors and dealers who would smuggle them out and who would bring paper, art supplies and Western art publications, all in short supply, with them on their visits. Many of these works made under the Communist regime were characterized by strong satiric images, and though satiric imagery is still important in Eastern European art, Mr. Bolotsky does not believe it displays the strength and tension of the earlier works.

After the demise of Communism in Russia and Eastern Europe, printmakers showed greater creativity and inventiveness combined with their exceptional technical skill. The traditional training of these artists had emphasized draftsmanship and virtuoso printmaking technique over ideas. They were, however, free to examine sexuality, and the erotic emphasis is still strong among Eastern European printmakers. These artists are also oriented toward small scale images. They do superb work in that format, but they have trouble with larger images, probably because of their orientation toward illustration. Also, large "free" graphics, Mr. Bolotsky noted, were considered "Western" and hence the artists were not trained to work with large scale images except for posters.

Book plates or Ex Libris commissioned for sale in the West have traditionally been a major source of revenue for many of these artists. Another favorite format for printmakers, particularly in Russia, is that of playing

cards, each one showing a different image. Many of these Eastern European artists who received a traditional print-making education favor intaglio rather than lithography. However, Mr. Bolotsky also noted that some of the best posters both today and during the Communist period are those by Polish artists using silk screen techniques and photo offset printing.

Mr. Bolotsky also commented on many of the stylistic qualities, images and themes which characterize the work of these artists. He noted the strong eroticism and images embodying the battle of the sexes; the importance of humor and satire; a weirdness of imagination which can be seen in surrealist and fantasy pieces, surrealism Mr. Bolotsky noted as being "the mother's milk of Eastern European artists." Many of these artists also embody religious motifs and mystic elements in their work, taking their inspiration from icons and traditional Christian fish symbolism. Literary allusions are another source of imagery. On the whole, these artists prefer the representational idiom. There are few contemporary Eastern European artists who create abstract images, although their numbers are increasing.

The highlight of Mr. Bolotsky's presentation was the large selection of prints he displayed by Eastern European artists, many of these having been commissioned by Mr. Bolotsky. The most important printmaker in Eastern Europe, he believes, was Albert Brunovsky whose work was influenced by Redon and Brueghel. Brunovsky's works became popular even with the Communists. Among the prints Mr. Bolotsky displayed were the eroti-

cally charged "Lot and His Daughters," and "Orion," the print Brunovsky worked on while he was dying which embodied the traditional Ship of Fools image, a favorite subject among Eastern European artists.

Some other representative artists, among many displayed, included Jiri Anderle, a Czech whose suite of satirical prints on German militarism in World War I was a subtle way of dealing with Soviet domination of Czechoslovakia; Yuri Nozdrin, a Russian artist with a marvelous sense of humor whose "Football in Paradise" depicts a battle of the sexes with the women winning; Pavel Roucka, one of the few Eastern European artists creating abstract work; Katerina Vavrova, a Czech artist and one of the last students of Brunovsky, who specializes in hand colored etchings; and Vladimir Gazovic, an important Slovak artist who uses lithography even though the preferred medium for most of these artists is intaglio and whose print "Adam and Eve," published by Mr. Bolotsky is an expression of the surrealism which pervades the work of these artists.

Mr. Bolotsky concluded by pointing out that although the artists he discussed work in a style and technique that differs from contemporary work being made in the West, their work is becoming known and recognized beyond their national borders. Today many of these artists are being shown in international exhibits and in galleries and museums both in Europe and the United States. We wish to thank Mr. Bolotsky for sharing his enthusiasm and expertise with us in regard to this new and exciting field for print collectors.

Judith Solodkin, Solo Impression

Matthew Collins

*There was a woman whose interests
Ran the gamut from teacher to temptress
She felt rainbow rolled, when by Tamarind told
She'd at last become Mistress Printress.*

So wrote Ann Maurice about Judith Solodkin, the first woman to be awarded the title of master printer from the Tamarind Institute at the University of New Mexico.

On May 24th, the Mistress Printress, Ms. Solodkin, hosted Print Club members at her studio Solo Impression, which she has operated since 1974. Members were given a tour of the studio, and a look at past and recent works by Louise Bourgeois and Maya Lin. Members also saw demonstrations of the lithographic, letterpress, and photographic techniques Ms. Solodkin uses to translate the artist's vision into a finished work on paper.

A particularly striking example of these multiple techniques was shown in Louise Bourgeois' series, "What is the Shape of This Problem?". Meant to be seen either hung together on a whole wall, or as pairs of text and image, the series couples nine images with phrases taken from the last 40 years of her personal journals.

The texts include "I pick on everyone, dead or alive", "The hour is devoted to revenge", "The small hours", and "Has the day invaded the night or has the night invaded

the day" (currently on exhibit in the "Choices" show at the Museum of Modern Art). The pages of text were printed in gray using hand set letterpress type, while the images were printed using lithography.

Ms. Bourgeois, who has been working with Solo Impression for the last 15 years, has also produced a number of editions for charitable organizations. Ms. Solodkin showed "The Flower in the Forest", created for the Henry Geldzahler portfolio to raise money for AIDS research, "Hamlet and Ophelia for BAM", for the Brooklyn Academy of Music, and a new image, not yet editioned, to benefit Exit Art.

Throughout all of these works are the recurrent themes found in Ms. Bourgeois work: a focus on bold primary colors, strong reds and blues; interlocking lines and waves, interlocking spidery legs, and an element of naughtiness or slightly inappropriate activity — Ophelia, in high heels, reclining in an intimate embrace and the barebreasted, three-faced woman of "The Bad Mother", turning away to stare into the distance while ignoring the child clinging to her leg.

Members also saw images from the "Crochet" series. In these works, Ms. Bourgeois used thick cords to lay out flat repeating patterns that spiraled, twisted, and looped over each other. The works were then cast and printed using the Mixographia technique, creating sculptural high relief works, in bold colors. The images highlight Ms. Bourgeois background influences — her father was a weaver, and she had once worked at the Louvre, conserving tapestries.

Best known for her award-winning design for the

Vietnam War Veterans Memorial in Washington, DC, Maya Lin has recently produced a set of monoprints at Solo Impression. Entitled "Geography Lesson", the images were created by inking, then shattering, pieces of thick tempered glass. The resulting pieces were selected, then printed in a single color on large sheets of a buff colored heavy paper. These abstract images resemble outlines of geographic areas — states, counties, countries, with the shatter lines of the glass representing rivers, roads, political divisions, and borders.

Gallery and Exhibition Reviews

Edward Hopper, Printmaker

Gillian Greenhill Hannum

Among the early summer exhibitions in New York, the Whitney Museum of American Art's small, but excellent, show of 42 prints and related drawings from the estate of Edward Hopper (1882-1967) was a highlight. Most of the work in the exhibit came from a bequest of over 2,500 works given to the Whitney in 1968 by the artist's widow, Josephine. The gift, Hopper's entire artistic estate, included examples of nearly two-thirds of the artist's print output, as well as all of the surviving copper and zinc plates.

Hopper's beginnings as an artist were as an illustrator for the popular press. However, he soon turned to the creative possibilities of printmaking. Indeed, his first critical acclaim came not from his oils and watercolors, but as a result of the exhibition of his etchings.

His early work, often anecdotal, shows the artist's roots in illustration. *Caroline Street*, an etching from 1915-18; *Portrait of Walter Tittle*, a 1917 etching; and *The Monhegan Boat*, an etching of 1918 that recalls the early work of Winslow Homer, all fall into this category. A more unusual early work is a dark, moody monotype, c. 1902, entitled *Boy's Head*. *People in a Park*, an etching from 1919-23, has a more impressionistic handling, and a small 1919 etching entitled *A Corner* anticipates the quality of light and mood of isolation familiar in later paintings such as *Nighthawks* (1942).

The railroad—tracks and engines—feature prominently in many prints. Two impressions of the etching *Train and Bathers* (1918) juxtapose nymph-like nudes with a belching steam locomotive. More typically Hopperesque, *American Landscape*, an etching of 1920, shows cows crossing tracks in front of a farmhouse.

Four of the artist's copper plates were included in the exhibition: *Evening Wind* (1921), *Night Shadows* (1921), *The*

As Ms. Solodkin led members through the studio, she pointed out the wide variety of equipment she uses in her work with artists — lithographic presses, both manually and electrically operated; stones and metal plates for lithography, and a newspaper proof press. On the largest lithographic press, members saw a new work by sculptor Petah Coyne being editioned.

Solo Impression will be exhibiting at the IFPDA fair in November at the Park Avenue Armory.

The studio is at 601 West 26th St.

Cat Boat (1922) and *East Side Interior* (1922). All were also represented by prints in the show. *Evening Wind*, an image of a female nude crawling onto a bed as the wind blows back a billowing white curtain at the open window, was also represented by a preparatory drawing. In comparing drawing, plate and print, one could see how the artist systematically effaced detailed imagery by building up a web of crosshatch lines on the plate. He also wiped his inked plate to better capture the nuanced light he sought. *East Side Interior* is also vintage Hopper imagery—a young woman sits at a sewing machine in a crowded apartment, gazing out an open window.

Similarly typical of Hopper's mature work were several exquisite architectural studies. *Summer Twilight*, an etching of 1919, shows a couple sitting outside in front of a row of comfortable-looking houses. In *The Lonely House*, 1922, two children play in a vacant lot next to a single row house. *The Lighthouse* (Maine Coast) and *House at Tarrytown*, both of 1923, are also worthy of note.

The latest works in the exhibit date from 1928: a posthumous impression of *Portrait of Jo*; a drypoint of *The Balcony* showing the interior of a movie theater, a subject treated several times by the artist; and a conté drawing on paper, *Study for Williamsburg Bridge*, in which the palpable quality of the light anticipates the artist's well-known oil, *Early Sunday Morning* (1930), which hangs in a nearby gallery with eight other Hopper oil paintings.

The themes of loneliness, alienation and spiritual vacancy of modern life are evident in Hopper's prints, just as they are in his oils. The show also provided ample evidence of the range of the artist's technical abilities in the realm of etching and drypoint. It is fitting that the Whitney is the repository of so much of the artist's work because Hopper's first one-person show was held at the Whitney Studio Club, precursor to the museum.

"Will Barnet: A Timeless World"

Elaine Hyman

Will Barnet is a much admired and respected painter and printmaker who has been an active member of the New York art world for seventy years. His print "Between Life and Life," was the 1999 Presentation Print of the Print Club of New York. It is a large lithograph, 28x29 3/4", of a woman looking into a mir-

ror and holding a glass of wine. It was this arresting print which greeted visitors as they entered last spring's retrospective exhibition, "Will Barnet: A Timeless World" at the Montclair Art Museum in Montclair, NJ, a show organized by Curator Gail Stavitsky who also wrote the catalog.

The exhibition covered Mr. Barnet's prints, drawings and paintings from 1911 to the present. In a separate section of the Museum an exhibition entitled "Will Barnet in

Context," displayed works by his contemporaries and other artists who taught Barnet, influenced him in some way or shared his many years in New York as artist, teacher, mentor and friend. This collection provided a virtual Who's Who of major figures of the 20th century, selected from the Museum's own collection.

Will Barnet was born in Maine in 1911. After studying in Boston, he came to New York and became the official printer for the Art Student's League. It should be noted that not only is Barnet an outstanding printmaker but as a printer he has played a significant role in helping other artists achieve their images in print. He concentrated on lithography and taught at Cooper Union, Yale and other art centers. However, Barnet's long history in the New York art scene centered around the Art Student's League.

The retrospective exhibition displayed the alternation between abstraction and realism which characterizes his career. Some of the qualities which appear through all of his work—flatness, the importance of light, the curving or angular line are all present in his early works. Although Mr. Barnet was influenced by Social Realism in the 1930's, his images throughout tend to come from subjects he knew best, particularly his domestic life.

In the 1940's Barnet was inspired by abstraction and cubism as in his painting "Family and Pink Table" which is reminiscent of Picasso. In the 1950's he became interested in the abstract, geometric designs he found on American Indian pottery. This led to his becoming part of a group of American artists engaged in what they called Indian Space Painting. Barnet's paintings of this period show all over patterns, earth colors and an interest in geometric forms.

The work Mr. Barnet did in the 1950's and 60's was eclectic. Not only was he making Indian-inspired abstract images emphasizing line, but he was also using a freer form of abstraction, floating large shapes across a field of color. He also began to move back toward figuration, and the figure studies and portraits which he made in the 1960's are considered by many to be the most engaging of the artist's styles and subjects. Their flat areas of color and the importance of line are almost reminiscent of Japanese woodcuts.

Mr. Barnet's large scale figurative paintings of the 1970's and 1980's focus on depiction of life in Maine. He is particularly well known for his paintings of women looking out to sea, waiting for their husbands to return. In the 1990's, the artist again uses flat color and line, and although our Print Club Presentation Print was inspired by an Emily Dickinson poem, the print is also reminiscent of some of the wonderful portraits of women he made in the 1960's.

The exhibition which Ms. Stavitsky curated demonstrated the wide variety of styles in which Mr. Barnet has worked and the influences upon him as an artist. At the same time, the connections between his varied styles and the characteristics shared in common over the many decades his art spanned were also made evident. Viewing the show provided a marvelous opportunity not only to put the work of a master twentieth century painter and printmaker in perspective, but also to revisit the history of art over the last seventy years. Print Club members who were unable to visit the exhibition are strongly urged to obtain Ms. Stavitsky's catalog entitled "Will Barnet: A Timeless World."

The New York Society Of Etchers, Inc.

Gillian Greenhill Hannum

The first juried exhibition of The New York Society of Etchers, Inc. was held at the National Arts Club in Manhattan from September 10 to September 29, 2000. The opening reception on Tuesday, September 12 attracted a large and enthusiastic crowd. Forty-six works were hung, one by each selected artist. Will Barnet, who was present at the opening, exhibited an artist's proof of *Striped Socks*.

In addition to Barnet's piece, four other works were hung by artists listed as Officers and Jurors on the exhibit checklist. These included Michael Pellettieri's *Winter*, an image executed in etching, hand aquatint and roulette, of city rooftops covered with snow (edition size, 80); Stephen Fredericks' *The Library Lion*, an image utilizing stippling, aquatint, etching, spray enamel aquatint and etching (edition size, 8); Thomas White's delicate japonist flower study, *Untitled*, an etching and aquatint (edition size, 15); and

Andy Hoogenboom's *The Violinists*, a whimsical soft ground etching with aquatint and roulette (edition size, 10).

Other notable images featuring architecture as subject matter were Martin Levine's *42nd and Fifth*, an aquatint etching with chine colle (edition size, 50); Linda Adato's *Marking Time*, color etching, aquatint and soft ground, (edition size, 50); and Michael Leu's *Midtown Manhattan*, NY, etching and aquatint (edition size, 150).

Diane Miller's *Chinese Landscape* collage of silicone intaglio over collage of handmade paper, with some collograph and monotype collage (edition size, 1) and William Behnken's still life, *Invitation*, aquatint, (edition size, 5) drew quite a bit of attention. There were also several purely abstract works, including Dan Welden's expressionistic *Traverse* a color solarplate with carborundum artist's proof (edition size, 12).

Print Club members will want to watch for future exhibitions organized by this group, which was conceived in 1998.

Frankenthaler: Prints and Proofs

Gillian Greenhill Hannum

The opening of the Helen Frankenthaler print exhibit at the Connecticut GraphicArts Center took place on September 17. The collection of twenty-two works includes examples of etching, lithography, woodcut and monotype. In addition to finished prints, a number of artist's proofs are included, giving visitors insight into Frankenthaler's working methods.

The show was organized by Anthony Kirk, Chairperson of the Board at the Center, who had worked closely with Frankenthaler during the years he was a master printer at Tyler Graphics in Mount Kisco, NY. Frankenthaler's prints are all products of fertile collaborations. She has long said that the technical side of printmaking—the chemistry and so forth—is not of interest to her. She wants that part of the process done for her, but she wants it to be done to her own exacting standards (or, as she says, she won't sign it).

The earliest pieces in the show are *First Stone* and *First Stone: Working Proof 2*, both of which date from 1961. This work marks the beginning of Frankenthaler's career as a printmaker. The edition of 12 (with 5 artist's proofs) was printed by Robert Blackburn and published by Universal Limited Art Editions of West Islip, Long Island. It is an abstract color lithograph drawn with tusche wash and crayon, printed in five colors (red, black, yellow and two shades of blue) from five stones on white Arches Satine paper. The working proof shows hand additions in tusche and chalk.

A woodcut, *Essence Mulberry* (1977), also shown with a trial proof, represents the 1970s. It was printed in eight colors from four blocks by John Hutcheson and Kenneth Tyler and published by Tyler Graphics, Ltd., then in Bedford Village, NY.

The majority of pieces in the show date from the 1980s and 1990s. Two prints from 1987 caught my eye. *Plaza Real* (artist proof: 1/12; edition: 60) is a soft-ground etching, etching and aquatint printed in seven colors from three copper plates on white Rives BFK paper. It is a bold, abstract work, predominantly yellow and black with touches of red, orange, blue and white. It was printed by La Poligrafa, S.A., Parets del Valles and published by Ediciones Poligrafa, S.A., Barcelona. *Spring Veil* (artist proof: I/VIII; edition: 51) is a ravishing aquatint and drypoint printed in two colors from two copper plates on white Fabriano paper. Veils of green from light to dark truly evoke the mood of springtime rebirth. *Spring Veil* was printed by Raffaele D'Orsogna, Vigna Antoniniana Stamperia d'Arte, Rome, master printers Valter and Eleonora Rossi. Proofing was done at the Broome Street Workshop in New York and the edition was published by 2RC Edizioni d'Arte in Rome.

Finally, I was especially taken with a series of long, horizontal images: *A Page from a Book I, II and III*, all dating from 1997 (in all three cases, artist proof: 1/16; edition: 60). These lovely, abstract works, the first of which graces the exhibit's invitation card, were printed by Kimberly Bursic, Christopher Creyts, Anthony Kirk, Brian Maxwell and Kenneth Tyler and were published by Tyler Graphics. *A Page from a Book I* involved etching, aquatint, mezzotint and pochoir and was printed in twenty-four colors from seven copper plates and one stencil on white TGL handmade paper. *A Page from a Book II* is an etching and aquatint in nine colors from five copper plates on white TGL handmade paper. *A Page from a Book III* includes etching, aquatint, mezzotint and pochoir, printed in fourteen colors from three copper plates and one stencil on white TGL handmade paper.

The exhibition continues until October 28.

Connecticut GraphicArts Center

Gillian Greenhill Hannum

For those heading north to do some autumn leaf peeping, a quick detour into Norwalk, Connecticut will prove to be a worthwhile diversion. The Connecticut GraphicArts Center, located just off Exit 14 of I 95 on the grounds of the Lockwood-Mathews Mansion, houses both studio and gallery space dedicated to the creation and exhibition of original prints, photographs, artists' books and works on paper.

My first visit coincided with the summer exhibit, "Paper Works," a regional juried show of works on and of paper. From some 450 submissions, 97 were accepted and hung. Juror Harry Philbrick, Director of the Aldrich Museum of Contemporary Art in Ridgefield, named three overall winners: Kumi Korf of Ithaca, NY, represented by two large, abstract intaglios—*Torso Infinity* and *Letters to Nest*; Thomas Stavovy of Hamden, CT, who exhibited *Ariadne's Thread*, a delicate etching of a web of lines, and *Composition*, a sugarlift aquatint; and Susan Hockaday of Princeton, NJ, creator of two large, abstract photographs

emphasizing nature's patterns.

Among the other selected works by artists from New York, Connecticut, Massachusetts, New Jersey and Vermont were two impressionistic monoprints by Valerie Cecine-Goldberg; a colorful collograph with chine colle, reminiscent of Paul Klee made by Joanie Landau; Ron Topping's *Ancestral Evolution #4*, an Egyptian-inspired etching/embossment; Jim Lee's complex color woodcut, *Orchard After Fall*; and Sally Frank's Barbizon-like *Landscape*, executed in drypoint and spitbite. My personal favorites were Diane Miller's *Mountain Screen* (monotype and intaglio collaged over artist-made paper), which evoked the feeling of lying on one's back and looking up through the trees; Michael Arike's Hopperesque color aquatint, *Broadway Buildings*; and Helen Frank's whimsical etching and aquatint, *The Chefs*.

The Executive Director also gave me a tour of the studios, where member artists can work in lithography, etching, silkscreen, photography, papermaking and related art forms. Workshops are offered on techniques such as Japanese water-based woodblock printing, solvent image

transfers/aluminum plate lithography, traditional and non-traditional mezzotint and photocarborundum mono-prints, to name only a few.

The fall exhibit, Frankenthaler: Prints and Proofs (September 17-October 28) showcases world-renowned

abstractionist Helen Frankenthaler's various printmaking techniques. The Connecticut GraphicArts Center is open Monday-Saturday, 9-5. Further details about events and programs are available at (203) 899-7999 or on their website at <http://norwalk.com/graphicarts>.

Membership Notes

This past spring artist and Print Club Member Michael DiCerbo exhibited "City Lights," a show of his prints and paintings at the Old Print Shop in New York City.

The Print Club of New York, Inc.

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