

The Print Club of New York Inc

Fall 2002

President's greeting

Julian Hyman

We have just inaugurated our eleventh year of operation with the discussion of our Presentation Print by the well-known artist, Warrington Colescott. The subject of the print surprised and pleased many of our members. The Print Selection Committee was unanimous in their approval of the print.

Our next major event will take place on October 22 at the elegant National Arts Club. It will be our annual Artists Showcase. In November, in conjunction with the International Fine Print Dealers' annual Print Fair, the Print Club of New York—in association with the Print Club of Cleveland—will host a party for members of print clubs around the country who have come to New York for the Print Fair. We will have two outstanding speakers at the party, Judith Brodsky and Jane Glaubinger. I urge you to take advantage of these exciting events.

It is our strong hope and wish that during the coming year, every one of our members would attend at least one or more of our events. We are still looking for more participation on the club's various committees, as well. The membership renewal forms leave a space for you to indicate your interest in one or more of the committees. Membership on a committee offers an opportunity to increase your education in the world of prints. I wish you all a pleasant and enriching experience this year with the Print Club of New York.

The Print Club of New York, Inc.

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

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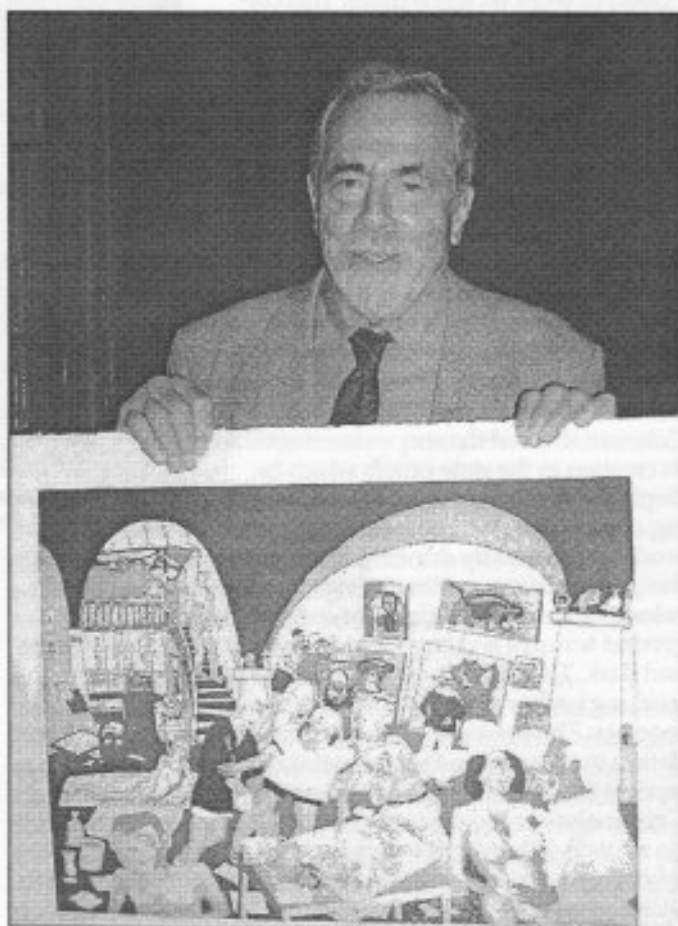
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Warrington Colescott Showing a Progressive Proof of the 2002 Presentation Print.

Picasso At Mougins: The Print Club's 2002 Presentation Print

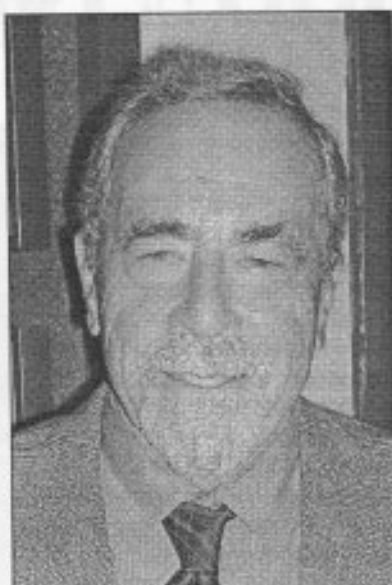
Arlyne Lesser

Picasso at Mougins, a color intaglio print by Warrington Colescott, is the 2002 Presentation Print of the Print Club of New York. On Tuesday, September 17 the artist introduced the print to a large turnout of Club members at the Society of Illustrators in New York City, and, using progressive proofs, he discussed the process by which the print was developed. In reviewing the evolution of the print, Mr. Colescott was first inspired by an article by Pat Gilmore in the *Print Quarterly* magazine for June 2001. The article dealt with Picasso's late prints made in Mougins when he was in his 90's. Picasso worked closely with the Crommelynck brothers, Aldo and Pierre, Parisian printers who moved into Mougins to be close to him as they engaged in an extraordinary collaboration. Turning an old bakery into a print shop, they bicycled daily to Picasso's studio where they presented him with the

plates and proofs to be worked on that day. Back to the shop they would go, etch and print and bring the proofs back for Picasso to work on some more. This collaboration, lasting 7 years, was an extraordinary one, working together on three or more prints a day. When Picasso died in 1973, the Crommelyncks had helped him make 750 intaglio prints, close to a quarter of Picasso's entire graphic output.

Mr. Colescott described how he became fascinated by the image of Picasso and the Crommelyncks working in his studio, proofs and prints scattered all over the floor, surrounded by a wide variety of family, models, hangers-on and friends dropping in. This image became the genesis for the *Picasso at Mougins* print, and Mr. Colescott showed the successive stages of its creation in the state proofs which he displayed chronologically. In a fascinating demonstration of how an artist works, he started by drawing the total design in soft-ground line, using two plates for individual colors. He then added the light and dark values, using soft ground textures and aquatint to work out the design in light and dark. Throughout, he continued to use two plates, working back and forth between them so they developed together. The print grew by accretion, Mr. Colescott adding details to the scene in Picasso's studio—paintings stacked against the wall, a "critic" with a notebook, the Crommelyncks looking over his shoulder, a model reclining on a couch. When he was satisfied with the image, he printed one plate in shades of red and the other in black. The two plates were then printed together and Mr. Colescott used stencil to add additional color onto the plate. The two plate print, he explained, was too tightly balanced in its color, so he added extra color for emphasis, particularly small areas of ultramarine blue with white in it, a technique which also allowed for touches of humor in the depiction of the hangers-on in the studio. The intaglio print and stencils were printed together to merge intaglio and relief in the final print. Mr. Colescott finished the print by blending the colors through rolling a transparent yellow to white blend over it, the sharpest yellow appearing at the bottom.

Each of the steps described by Mr. Colescott was illustrated by the proofs which he had brought and made available for members to inspect. This print, he explained, was reminiscent of a series of prints which he made in 1978 as an homage to the printing tradition and composed



Warrington Colescott at the September 17 Print Club Meeting.

of a series of "take-offs" on the famous artists who made up the history of printing. In the series he had included Picasso in a work entitled *Picasso at the Zoo*. In *Picasso at Mougins* he revisited Picasso, this time painting his "style" as a rich artist in his living quarters in the south of France surrounded by the artifacts of his work and producing his prints oblivious to the crowd surrounding him. Mr. Colescott identifies some of the real people in the print, his wife Jacqueline, anxiously looking over his shoulder, the Crommelynck brothers, his adolescent son Claude, as well as his models and examples of the types who cluttered his studio such as the "critic" with the blue flower in his buttonhole.

An interest in art history, particularly the history of printing, has always been an important part of Mr. Colescott's work, inspiring both his paintings and prints. His graphic work has influenced

the style of his paintings and narration is at the core of his art, particularly narratives infused with humor and parody. Thus, a recent painting uses the image *Piranesi Visits McCaffreyville* employing Piranesi-like elements just as *Picasso at Mougins* uses Picasso-like elements in the drawing of the model and other details. These witty takeoffs on famous artists and their styles is Mr. Colescott's genuine tribute to those artists, and reflects his lifelong fascination with comic strips, political cartoons, parody and satire.

Mr. Colescott is currently professor emeritus at the University of Wisconsin in Madison where he developed a notable studio in intaglio printmaking and taught for 37 years. He has received four fellowships from the National Endowment for the Arts as well as a Guggenheim fellowship and has exhibited internationally. He is also an Academician of the National Academy of Design and a Fellow of the Wisconsin Academy of Sciences, Arts and Letters.

We are fortunate in having the opportunity to add this delightful print to our collection. We would also like to thank Mr. Colescott for agreeing to speak to Print Club members and to review how he created this particular print as well as its relation to his work as a whole. Members attending had the unique opportunity to review the process of how an artist creates a print through an examination of its crucial states as well as to talk to the artist about his approach to printmaking and the genesis of the finished work.

A Few Words From Warrington Colescott

In a letter of August 12, 2002 to Print Club President Dr. Julian Hyman, Mr. Colescott shared the following insights into this year's Presentation Print:

"I hope your members find the print worthy of their cabinets. People here that have seen the print have been complimentary: a good sign I think. Commissioning a work of art is both a gamble and an act of faith, and I admire the courage of your club and thank your selection

committee for entrusting me with the job. Frankly, I enjoyed it. While the narrative I evolved is not exactly reality TV, it is not whole cloth fiction either, and anyone interested in the background to my little tableau should look up Pat Gilmore's piece in the *Print Quarterly*, June 2001, which got me stimulated by the story of Picasso's last return to sugar lift etching."

June Wayne Gift To The Rutgers University Center For Innovative Print And Paper

Judith Brodsky

June Wayne, the internationally known California artist who reinvigorated printmaking in the United States in the 1960s at her famed Tamarind Lithography Workshop, has donated artworks valued at \$5.47 million to the Rutgers University Center for Innovative Print and Paper which has established the June Wayne Study Center and Archive to house Wayne's own work. The gift is the largest ever bestowed on the Mason Gross School of the Arts at Rutgers.

Wayne's gift includes a significant body of her own work, along with works by 128 other distinguished artists. Some 300 prints by 52 of the artists in the collection will be offered for sale by Swann Auction Galleries of New York at a special auction November 21 to benefit the Rutgers Center for Innovative Print and Paper and the new June Wayne Archive.

Artists whose works will be at auction include Mario Avati, Herbert Bayer, Bruce Connor, Robert DeNiro, Rafael Ferrer, Francoise Gilot, David Hare, Mitsumi Kanemitsu, Gabriel Kohn, Louise Nevelson, Nathan Oliveira, George Ortman, Otto Piene, Fritz Scholder, Michelle Stuart, Jack Tworkov, and Emerson Woelffer. Along with the individual prints, two well known and sought after portfolios will be offered: *Suite 15*, published on the occasion of Tamarind's fifteenth anniversary, and *Suite 9*, published by Hollander.

Suite 15 has prints by Elaine de Kooning, Ed Ruscha, James McGarrell, and June Wayne herself, among others; *Suite 9* includes works by Ellsworth Kelly, Robert Motherwell, Willem de Kooning, and Roy Lichtenstein. To receive a copy of the catalogue, please contact Cristina Capello at 212-254-4710, extension 23, or ccapello@swanngalleries.com.

On November 19, Swann will host a symposium, benefit reception and preview in honor of Wayne. The symposium, "The Print as Rare Object," will feature David Kiehl, curator of prints, The Whitney Museum of American Art; Jorge de Sousa, art historian and print curator, Paris; and June Wayne. It begins at 4 p.m. and is open to the public free of charge. The benefit preview and reception will start at 6 p.m. Proceeds from the auction will benefit the Rutgers Center for Innovative Print and Paper Endowment in support of the RCIPP's artistic and educational mission. That mission is to enable artists who are contributing new narratives to the American cultural mainstream to create new works in print and paper through collaboration with master printers and paper-makers. Tickets to the benefit are \$100 per person and \$175 per couple. Please contact Margaret Creter at the Mason Gross School of the Arts, 732-932-9350, extension 505, for further information and reservations. A bus will be available to transport people from New Brunswick to New York and back.

Wayne has also accepted a five-year appointment as a research professor at RCIPP that will bring her to the New Brunswick campus each year to lecture, interact with stu-

dents, and create new work in tandem with the center's professional staff of printers, typographers and paper-makers. Through this gift and with her appointment to the visual arts faculty, Ms. Wayne brings her creative energy, experience and futurist way of thinking to Rutgers. In a sense, she has bestowed the mantle of creative leadership in the print world on Rutgers.

In addition to retaining a representative collection of Wayne's work for study by students, faculty and visiting artists and scholars at the Rutgers Center for Innovative Print and Paper, a portion of the gift will comprise a permanent collection of Wayne's work at the Jane Voorhees Zimmerli Art Museum at Rutgers. The museum also will select works by other artists from Wayne's gift for its collection of American 20th-century prints. Some works also will be sold.

Wayne's gift comprises 3,321 works (2,555 by Wayne herself), plus four of her tapestries. The other artists in her collection represent painters and sculptors as well as printmakers, who either created works with Wayne or whose works reflect the techniques and qualities she helped preserve and perfect.

In nearly 70 years as an artist, June Wayne has achieved legendary status for her multiple talents in areas ranging from art to film, and for her visionary leadership and activism on behalf of artists. But her greatest fame stems from her work in and influence on printmaking and fine-art lithography. In a book issued in France upon the 200th anniversary of lithography, *La Memoire Lithographique*, the Portuguese art historian Jorge de Sousa highlighted just two artists representing 20th-century printmaking: Wayne and Picasso. He called Wayne "the incontestable pioneer of contemporary lithography."

Since her first solo exhibition at age 17 in Chicago in 1935, Wayne has boldly explored a variety of media and aesthetic concepts. She was creating "optical art" long before it had a name, and adapting Ben Day dots in her work decades ahead of Pop Art. She has bridged art and science with her 1970 series on the genetic code, and through her explorations of molecular biology and quantum mechanics. Also a writer and producer, she was nominated for an Oscar in 1974 for *Four Stones for Kanemitsu*, regarded as the leading documentary on the art of lithography.

Not finding a fine-art lithographer in the U.S. with whom to collaborate in the 1950s, Wayne began traveling to Paris to have her work printed. Her work attracted the notice of the Ford Foundation, which funded Wayne to develop a plan for strengthening lithography in the U.S. In 1959, she established the Tamarind Lithography Workshop in Los Angeles and set about refining and improving the way lithographs were made. In the process, she revived an art that was nearly extinct in this country. In its first decade, Tamarind artists, working with Tamarind-trained printers, created nearly 3,000 lithographs. In 1970, the workshop became the Tamarind Institute at the University of New Mexico, where it still resides.

"In effect," Wayne said, "The Rutgers Center for Innovative Print and Paper is doing for all the print media

what Tamarind did for lithography; it provides a center where not just lithography is available for the artist, but all the other print media—handmade paper, binding and typography. It really is a spectrum-wide extension of what we tried to do for lithography," she said.

Now 84, Wayne continues to live and work on the Los Angeles street that gave her lithography workshop its name. June Wayne has had a tremendous impact on the art world and artists' issues. She is a heroine in the art world. She remains a vital, vibrant force who will continue to influence and inspire artists and students while at Rutgers.

Judith K. Brodsky founded the Rutgers Center for Innovative Print and Paper and became its first director in 1986. The center provides opportunities for culturally diverse artists to create new work in print and paper in collaboration with master printers and papermakers. More than 200 artists have been in residence, including Leon Golub, Miriam Schapiro, Faith Ringgold, Joan Snyder and Pepon Osorio. The center's facilities comprise five studios located in downtown New Brunswick. The director is

Lynne Allen, professor of visual arts and former education director at the Tamarind Institute. Eileen Foti, who holds a Tamarind Master Printer Certificate, is master printer and manager of the print shop. Ann McKeown is the papermaker and manages the papermaking shop. The center has received support from the National Endowment for the Arts, Mid-Atlantic Arts Foundation, New Jersey State Council on the Arts and such private sources as Johnson & Johnson in support of its fellowship programs.

Works created by artists in residence at RCIPP have been acquired by the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art and museums in Washington and Europe. The center also has an ongoing relationship with a print shop serving black artists in South Africa and has helped villagers in a remote area of Ecuador establish a cottage industry manufacturing handmade paper from native sisal fiber.

June Wayne's gift will enable the center to continue as an agent for change by remaining responsive to leading-edge ideas in the art world.

Yale Center For British Art To Mount Major, Two-Part Print Show

This fall and winter, print lovers will want to allow time for two visits to New Haven, CT to view *The Romantic Landscape Print: "The Chiaroscuro of Nature"* (September 25-December 29, 2002) and *The Romantic Landscape Print in the Age of Revolutions* (January 23-March 30, 2003).

The first show will feature landscape prints and will include a wide selection of prints by artists such as Turner, Constable, Girtin and members of the Norwich School. Issues of process as well as artistic and national identity will be explored. The exhibition will examine the origins of Romanticism in the late 18th century as well as the movement's legacy in the work of 20th and 21st century

British landscape artists. The final section of the exhibit will include work by Graham Sutherland, Richard Long, Hamish Fulton and Peter Doig.

The second exhibit will focus on portrait, subject and narrative prints examining themes such as the cult of the hero in the Romantic period, the relationship between literature and the visual arts, and the depictions of historical events such as the American and French Revolutions and the Napoleonic Wars. Works by William Blake, Henry Fuseli, John Martin, Joseph Wright of Derby and Benjamin West will be featured. All the pieces in both exhibits are from the Center's rich holdings of prints.

Window Mats

Laura Stirton Aust, Paper Conservator, ARTcare Inc.

Whenever possible, prints should be matted for protection both in and out of a frame. Most museums store unframed prints fitted between a window mat and backing. Out of a frame the mat protects the edges of the paper and reduces handling of the print. In a frame, the window mat separates the glazing from the art. This space prevents the surface of the print from coming into contact with the glazing which could encourage mold growth, media loss, or abrasion.

A window mat has beveled edges which cover the margins of a print when it is over matted. The opening is smaller than the outside dimensions of the paper, and it reveals the entire printed area. If there are distortions in the print, over matting will help prevent the support from touching the glazing. When a print is "float matted" the window mat does not touch the support at all but still separates the paper from the glazing. Works which are printed to the edges of the paper and those which have

been cut down to the plate mark are often floated to reveal the whole sheet of paper.

Window mats may be decorative or plain. Some are very wide while others are barely visible. Museums usually choose neutral mat colors, and collectors may coordinate mat colors with walls or furniture. The fundamental requirement for acceptable matting is acid-free materials. Mat board must either be rag or buffered sulfite. Avoid inexpensive non-archival mat boards.

UNREFINED wood pulp mat board or non-archival mat board contains acidic materials that will burn or stain anything with which it comes into contact. It is available in the widest range of colors and textures and is the standard sample on many frame shop counters. But, don't use it. (For more information, see the Fall 1999 *Print Club Newsletter* article titled "What is Mat Burn?")

RAG mat board, sometimes called Rag Board or Museum Board, is made from 100% cotton fibers. It may become acidic in prolonged poor storage conditions and

should be replaced if discoloration or foxing is detected.

BUFFERED RAG mat board, also called Museum Board, is made from 100% cotton fibers with calcium carbonate added to neutralize acid from surrounding materials. This mat board comes in a range of neutral white to cream colors.

CONSERVATION mat board, also called Archival, Buffered Sulfite, Alpha-cellulose, or Acid-free mat board, is made of chemically refined wood pulp which is buffered with calcium carbonate. It is made in a variety of colors.

Only the very best framers will automatically choose rag or conservation mat board. Rag board is more expensive than conservation board, which is often twice the price of unrefined wood pulp mat board. If a framer does not offer rag or acid-free mat board, find another framer. Also, don't let a framer sell you standard unrefined wood pulp mat board which is "lined" with rag. The lining might prevent contact between the wood pulp and print, but acidic vapors will still out gas from the mat board. Since the window mat and backing form a protective package, there should not be any acidic materials in the container.

Looking Back

Having recently completed its first decade of activity, The Print Club of New York seems ripe for a historical overview. During the coming year, the editorial board of the *Newsletter of the Print Club of New York* intends to feature articles on each of the artists commissioned for Presentation Prints. In this issue, we will feature the first three.

1992—Fred Mershimer

Elaine and Julian Hyman

The first artist that was chosen to do the Presentation Print for the Print Club of New York was Fred Mershimer. Mershimer was an outstanding master of the mezzotint. He created a marvelous print of East 41st Street with the New York Public Library seen in the distance. It was titled *Passage*. The Club's first edition was for 150 members, but it was so successful that we increased the membership to 200 for the following year.

Fred continues to produce exciting mezzotints that are either in black and white or color. There is a great demand for these, and many editions are completely sold out. At the time that our print was produced, Mershimer was in a major print show at Georgetown University. A review of the show in *The Washington Post* of September 12, 1992 stated, "The mezzotint process—and Mershimer is a master of it—enables an artist to achieve subtleties of shading not otherwise possible."

We have been pleased to follow the career of Fred Mershimer, who has become a member of the Print Club. Earl Retif, the director of the Stone and Press Gallery in New Orleans, is in the process of writing a catalogue raisonné of Mershimer's prints. We look forward to seeing this book in the near future.

The window mat package should consist of a window mat which is attached to a back mat. The backing is the same size as the outside dimension of the window mat. They are attached with acid-free gummed cambric tape (sometimes called linen tape) along the upper or left edge, whichever is longer. If the mat is going into storage instead of a frame, a sheet of glassine should cover the art.

Window mats with backings can be purchased pre-cut in standard sizes. For instance, a 16" X 20" outside dimension mat may have a window opening of 12" X 16". These mats work well for photographs which are usually standard sizes. Fine art prints vary in size, which often requires custom cutting of window mats and backings.

For those who are willing to invest many hours in practice, mat cutting skills may be obtained. But, routine practice is necessary to remain competent. Simple tools which require the most ability may be acquired relatively inexpensively. Alternatively, professional tools and gadgets can turn mat cutting into a hobby. For more information and detailed instruction on mat cutting consult Anne Clapp's book *Curatorial Care of Works of Art on Paper*.

1993—Karl Schrag

Julian Hyman

Karl Schrag was an established artist and printmaker when he accepted the assignment of creating the second Presentation Print for the Print Club of New York. The print he created was a dark violet lithograph on gray BFK Rives paper entitled *My Room—Bright Night*. The artist considered it to be a self-portrait. It was a fine example of the artist's work, which is shown in many major museums throughout the world.

Schrag was born in Karlsruhe, Germany in 1912. He worked in both Zurich and Paris before coming to the United States in 1939. He worked at printmaking under the tutelage of Stanley Hayter at Atelier 17 and became the director there in 1950 when Hayter retired. His prints have been included in major shows at the Museum of Modern Art, the Metropolitan Museum of Art and the Brooklyn Museum of Art.

His self-portrait, a frequent subject of his prints and paintings, hangs in the portrait gallery of the Uffizi museum in Florence. A catalogue raisonné of his graphic work from 1939 to 1970 was published by Syracuse University; Part 2 and Part 3 followed and included prints through 1990.

Karl Schrag had a retrospective show at the Farnsworth Museum in Maine. The artist and his wife, Ilse, spent over 40 summers visiting Deer Isle, Maine, and many of his prints and paintings were inspired by this beautiful area. It was one of our greatest pleasures to consider this wonderful, sensitive artist as a personal friend.

1994—Alex Katz

Gillian Greenhill Hannum

The third Presentation Print was *Jessica* by Alex Katz, a three-color image of a smiling woman. Katz is an extremely well known artist who continues to exhibit actively. Born in Brooklyn in 1927, he studied at The Cooper Union in New York City and the Skowhegan School of Painting and Sculpture in Maine during the 1940s. He also attended Colby College in Maine, from which he holds an Honorary Doctorate. He had his first one-person show in 1954 at Roko Gallery in New York. The following year he began making collages.

In 1974 the Whitney Museum of American Art mounted a traveling exhibition, *Alex Katz Prints*. The same museum organized a traveling retrospective in 1986. In 1988 the Brooklyn Museum mounted *Alex Katz: a Print Retrospective*.

In 1995, the year of the Presentation Print, the Staatliche Kunsthalle in Baden-Baden, Germany, mounted *Alex Katz: American Landscape*. The following year, on October 11, 1996, Colby College in Waterville, Maine

opened a new wing dedicated to the work of Katz. The artist donated over 400 pieces to the museum's collection, including paintings, cutouts, collages, prints and drawings. Designed by the architect Max Gordon, a revolving selection of Katz's work is displayed. The wing was one of Gordon's last completed projects prior to his death.

Since then, exhibits of Katz's paintings have been mounted at the Saatchi Collection in London (1998), the Galleria Civica Di Arte Contemporanea in Trento, Italy (1999), the Carnegie Museum of Art in Pittsburgh (2000), the Addison Gallery of American Art at Phillips Academy, Andover (2001-2002), the Whitney Museum (2002), the Kemper Museum of Contemporary Art in Kansas City, Missouri, The Oklahoma City Art Museum and the Austin Museum of Art (all 2002). This past summer, *Alex Katz: The Complete Woodcuts and Linocuts* was on view at Bellevue Museum of Art, Bellevue, Washington, which included 42 woodcut and 36 linocut images created since 1951.

Katz was trained as a graphic designer and spent his early years designing posters and book and magazine covers. His work is characterized by close-up vantage points and cropped compositions, treading a narrow line between realism and abstraction.

Exhibition Reviews

Alex Katz: the Woodcuts and Linocuts, Bellevue Art Museum, 510 Bellevue Way NE, Bellevue, WA 98004, www.bellevueart.org, June 22-August 25, 2002.

Matthew Collins

Print Club members traveling in the Seattle area over the summer had the opportunity to see an exhibit of the complete woodcuts of Alex Katz at the Bellevue Art Museum. The exhibit, which ran from 22 June through 25 August, was devoted entirely to the woodcut and linocut prints created since 1951. Included in the exhibit was the Print Club of New York's 1994 commission, *Jessica*.

Trained as a graphic designer, Katz spent the early years of his life designing posters, book jackets and magazine covers. His remarkable body of large-scale portrait paintings, woodcuts, and linocuts spans more than thirty years. The exhibit showcased a technique which Katz abandoned for a while, but picked up again in the mid 1980s. Although printmaking consumed less time in Katz' artistic career, it makes up a majority of the works he produced. This group of works showed a variety of the stylistic experiments Katz explored throughout his career.

In the prints of the 1950s, Katz retained the roughness of the wood, creating an expressive texture to the print which emphasizes a more traditional printmaking method. In the prints made from the 1980s to the present, Katz tends to create more simplified block prints representative of early collage practices.

A complementary exhibition of Katz' small and large-scale paintings, prints, cutouts and drawings was displayed at the Tacoma Art Museum.

The New York City Not-for-Profit Workshop Exhibition, Art Students League of New York, July 8-26, 2002.

Mary Lee Baranger

The art world in New York may slow down in the summer, but not for print makers and lovers! Braving the 97-degree heat/humidity index, *hundreds* of artists, collectors and students crowded the Grand Gallery of the League for the opening of this splendid exhibition. For many, it was home territory, with wine and food and piano and song. It was grand to see so many young people at an opening party. The 110 artists exhibiting under the aegis of The New York Society of Etchers, Inc. are printmaker members of The Art Students League, The Manhattan Graphics Center, The New School University and Parsons School of Design Print Studio and Robert Blackburn's Printmaking Workshop.

Founded in 1998, The New York Society of Etchers, Inc. (120 West 86th Street, 7A, New York, NY 10024-4016) had its first juried exhibition in September of 2000. The Society showed this spring at The Museum of the City of New York (see Elaine and Julian Hyman's review in the spring 2002 issue of the *Newsletter of the Print Club of New York*, p. 6). An artist-run organization for New York State residents, it has a "membership" that is "exhibition specific," reforming around a core group for each show. With a mission of giving exhibitions, especially to call attention to intaglio printmaking, the Society has already made an important contribution in its few short years of existence. A significant recent show was a joint enterprise with the Society of Hungarian Etchers, held in January of this year at the National Arts Club. A handsome illustrated cata-

logue is still available.

A show of high quality and very diverse work by 110 artists precludes selection of individual prints for praise. The Society issued a list of the addresses of the participating artists, which included several members of The Print Club of New York: Frank Feldman, Stephen Fredericks and Fred Merzhimer.

Kudos, too, for the Art Students League, which recently exhibited their collection of prints at the UBS Paine Weber Gallery, curated by Pam Koob (reviewed by Gillian Greenhill Hannum in the spring 2002 issue of the *Newsletter of the Print Club of New York*, p. 3). The importance of League teacher Harry Sternberg (and a long line of others) was commemorated this spring in the same gallery.

The Art of Nathan Oliveira, The Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY, June 16-September 8, 2002.

Gillian Greenhill Hannum

This major retrospective exhibition of over 70 works was organized by the San Jose Museum of Art. Peter Selz—former Chief Curator of Painting and Sculpture Exhibitions at the Museum of Modern Art, Professor Emeritus at University of California, Berkeley and Founding Director of the Berkeley Art Museum—served as Guest Curator. An in-depth publication, the first devoted to this artist, accompanies the show.

Born Nathan Vargus Roderick in Oakland, California on December 19, 1928, the artist changed his name to Oliveira when his stepfather adopted him. He has been active in the Bay Area for nearly four decades. He studied at the California College of Arts and Crafts and is now a Professor Emeritus at Stanford University where he taught for over 30 years.

Oliveira's work is linked to other California figurative painters of the 1950s: Elmer Bischoff, Richard Diebenkorn and David Park; however, his subjects are quite different. Oliveira's work has a melancholy mood. His dominant theme, like Swiss artist Alberto Giacometti's, is the isolated figure filled with existential angst, the solitary figure within a void. This makes his style more akin to European artists of the period than to his American contemporaries. His work reflects the dark imagery of totalitarian threats to humanity and was influenced by Expressionist artists such as Edvard Munch, Oscar Kokoshka and Max Beckmann. Indeed, in 1950 Oliveira took a summer painting course at Mills College in Oakland that was taught by Beckmann, a visiting professor. The experience had a profound influence on Oliveira. He developed a passion for painting figures when most artists, like the Abstract Expressionists, were moving to non-representational imagery. Yet Oliveira also employs the bold gestures and free application of paint popularized by the New York School, as well as brutal, knifed, scratched surfaces.

Early on, Oliveira recognized the potential of works on paper—prints, drawings and watercolors—which allowed him to express a broad range of moods. He gravi-

tated toward printmaking as a graduate student, making his first prints in 1951. Since that time, he has experimented with numerous techniques, everything from traditional etchings to innovative monotypes.

When Oliveira began making prints in the 1950s, printmaking was at something of a low point, seen largely as commercial and illustrative. He turned for inspiration to earlier artists such as Goya, Degas, Munch and Redon. His *Tauromachia* series of nearly 100 monotypes is based on Goya's etching of the same name. The show included two monotypes from the series. Other monotypes were: *Man Walking*, 1973, a specter-like image of a ghost-like figure with a white face against a very dark background; *London Site 6*, 1984, a scaffold-like form in grays with touches of bright color at the center and in the two lower corners; *Italian Site 7*, 1985, a buff-colored image of a hut-like form with a fence; *Pier Site 14*, 1986, a large, vaguely architectural abstract work in neutral shades with bright color strips at the border; and *Madeira 7*, 1999, a hand-colored monotype that again includes the hut-like form and fence. Pre-Columbian artifacts inspired Oliveira's site series, done between the 1970s and 1990s. They depict mysterious, indeterminate places, their ambiguous landscapes fusing the observed with the imagined. First done as monotypes, they were later executed as paintings and bronze "landscape tables."

Lithographs in the exhibition included: *Death of an Ant*, 1956, an Abstract Expressionist inspired bug-like form in rich black set on a textured background; *The Elder II*, 1957, a solitary figure handled in a rough, expressive texture; *Black Christ II*, 1963, a two-color litho in rich blacks and dark maroon whose floating head recalls Redon; *Rabbit*, 1964, an extremely painterly print; and *To Edgar Allan Poe IV* (from the *Suite to Edgar Allan Poe*), 1971, a highly textured image featuring a dark, tunnel-like space with a glowing center.

A personal favorite of this reviewer (a confirmed dog lover) was *Dog Man*, 1994, a color drypoint with aquatint showing the profile of a man wearing a dog's head, much as some tribal dress of Native American tribes involves wearing the skin of a particular animal. The scratching of the plate resulted in a very expressive surface.

Oliveira's watercolors and gouaches, some of which recall Rodin, are lovely, transparent depictions of models, nude and clothed. There was also an ink drawing of a reclining nude. The artist's large, expressionistic oils recall Francis Bacon. Many include the solitary figure; others depict antlers, jumping salmon and a horse's head. His *Stelae Series* of oils, begun c. 1990, seem refined versions of his solitary figures. They refer simultaneously to Egyptian obelisks, Han Dynasty tomb posts, megaliths like Stonehenge and New Guinea tree carvings. The artist sees these as powerful "male" forms. The *Windhover Series*, also from the 1990s, are open, horizontal and "female." The series was initially inspired by the grace of hawks and falcons and is a homage to nature. The series takes its name from a famous poem by Gerard Manley Hopkins.

Truly a multi-faceted artist, Oliveira also creates bronze sculptures. The show featured several, including *Woman Standing in Open Box*, 1983 and *Figure Five*, 1983. It was fascinating to see how an artist could interpret a range of subject matter in such a wide variety of media.

After closing at the Neuberger, the show will travel to California's Palm Springs Desert Museum (October 5, 2002-January 5, 2003) and Orange County Museum of Art (April 5-June 15, 2003) and to the Tacoma Art Museum in Washington (September 20-November 30, 2003).

Made in Woodstock: Printmaking from 1903 to 1945, The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY, July 5-September 15, 2002.

Gillian Greenhill Hannum

Curator Patricia Phagan of the Frances Lehman Loeb Art Center at Vassar College mounted a very interesting exhibition of early 20th century prints connected with Woodstock, New York. The earliest images in the show were from the Byrdcliffe Art Colony, founded by Ralph Radcliffe Whitehead, Hervey White and Bolton Brown and inaugurated in 1902. A utopian Arts and Crafts colony based on Ruskinian principles, Byrdcliffe was the fountainhead of printmaking in Woodstock. (Many of Byrdcliffe's buildings have been preserved, and one can take a walking tour through this interesting arts community.)

Whitehead, an Englishman who was living in Montecito, California at the time of Byrdcliffe's founding, had studied with John Ruskin at Oxford. His wife, American Jane Byrd McCall, had studied drawing with Ruskin and art at the Académie Julian in Paris. Hervey White was a writer and social worker closely connected with Hull House in Chicago; he had studied at Harvard with Ruskin admirer Charles Eliot Norton.

Bolton Brown was founder and director of the art department at Stanford University in California. Whitehead asked him to join the project, and it was Brown who located the site on the edge of the Catskills and who oversaw the building of the community. The summer art school was also his idea. Its location, in a bucolic area, but close to New York City, was as appealing 100 years ago as it is today.

The Byrdcliffe Art Colony soon foundered. Whitehead had a difficult and imperious personality, and Brown left Byrdcliffe in the fall of 1903 and was replaced as head of the art program the following year by Birge Harrison. Hervey White left Byrdcliffe in 1905 and established his own art colony, the Maverick, nearby. In 1906 the Art Students League moved its summer school from Lyme, Connecticut to Woodstock and hired Harrison to direct. He worked with the League's summer school until 1911.

Bolton Brown learned lithography in England around 1915. He had been a Tonalist painter and found the lithographic medium with its autographic approach and rich range of tonalities very appealing. The exhibit included a Brown etching and two lithographs, the finest being *The Mountain* of 1921. Brown made lithographs in Woodstock between 1918 and 1925 and again in the early 1930s. He also taught and printed in Woodstock for other artists. Among his students were Ted Wahl, John Merihan, Mary Bonner, Albert Barker and, apparently, Konrad Cramer. He printed for John Taylor Arms, George Bellows and

others. His landscape style was traditional and rather conservative, coming out of the Hudson River School tradition. Other artists working in a similar manner who were represented in the exhibit included Ronau Woiceske and his wife, Elizabeth Bush Woiceske, who arrived in Woodstock in 1924, and Ivan Summers, who settled in the town about 1919. Both Ronau Woiceske and Summers came to the area to study painting with John Carlson. Woiceske went on to teach etching in Woodstock while his wife made etchings, linoleum cuts and lithographs. Summers' *Untitled (Tannery Brook Bridge)*, an etching of the village in winter, probably dates from the 1920s.

The Japanese influence was also strong during the Arts and Crafts movement of the first two decades of the 20th century. An unknown artist created *Christmas Greetings from Byrdcliffe*, a pastel and woodblock print that is reminiscent of the work of Arthur Wesley Dow. Another anonymous work, *Untitled (Bamboo, pine branches, and plum branches)*, almost anticipates Jackson Pollock with its "all-over" treatment; yet the woodblock has a delicacy clearly dependent upon Asian art. Birge Harrison, whose c. 1904 work *Untitled (View of a stream)* is pastel over woodblock, and Zulma Steele round out the japoniste examples.

In the 1920s, Cubism became the dominant influence. The work of Konrad Cramer, Emil Ganso and Albert Heckman is representative. Cramer is represented by a lithograph from the 1920s and a lithograph and two stencil prints from the 1930s. Ganso also experimented with stencil prints done in gouache. In addition, Ganso printed for other artists, including Cramer and Heckman as well as Yasuo Kuniyoshi, and went on to pioneer innovations in color lithography in Woodstock.

In the early 1930s, American Scene Painting became a dominant trend among Woodstock artists as the Depression made economic survival more of a challenge. The sharp edges of the 1920s softened, and lithography became the medium of choice. Grant Arnold was a major force in Woodstock during this period, creating lovely lithographs of his own such as *Mountain Valley* of 1935, but also printing for a growing circle of Woodstock artists trying their hands at printmaking.

Arnold seems to have arrived in Woodstock in 1929 to paint, but he returned in the summer of 1930, staying at the Maverick with Hervey White, and printed for the Woodstock Artists Association on a Fuchs and Lang lithographic press in the basement of their building. Water for grinding the stones had to be carried from the nearby creek! The press had been acquired by Konrad Cramer from Bolton Brown, and it had originally been purchased by White around 1915 for the press shop at the Maverick. Having prints made at the WAA was promoted to local artists as a way to make art that could easily be sold in New York during difficult economic times. Artists represented in this section of the exhibit included John Carroll, Arnold Blanch, Harry Gottlieb, Ross Braught, Eugenie Gershoy, Yasuo Kuniyoshi, John McClellan, Paul Meltsner, Rosella Hartman, the Woiceskes, and Karl Fortess. Upon Bolton Brown's death in 1936, Arnold purchased his lithographic press and installed it at his home on the Maverick.

The final section of the show, eight prints in an upstairs

gallery, represented prints made for the Federal Government, either under the Public Works of Art Project (PWAP) between 1933 and 1934, or under the Works Progress Administration (WPA/FAP) from 1935 to 1939. Grant Arnold, Clarence Bolton, Ivan Summers, Arnold Wiltz and John Taylor were included in this grouping. The selection included lithographs, etchings and wood engravings. Wiltz's *Quarry Pool* of 1936, a wood engraving, and Ivan Summers' aquatint and etching of the same year, *Rondout in Winter*, were especially appealing.

Patricia Phagan has also produced a very fine scholarly catalogue for this exhibit. It includes a full checklist, numerous color reproductions and essays on each of the eras of printmaking at Woodstock.

Gauguin in New York Collections: The Lure of the Exotic, Metropolitan Museum of Art, Robert Lehman Wing, through October 20, 2002.

Gillian Greenhill Hannum

Print lovers will find much of interest in the Metropolitan Museum's current exhibition, *Gauguin in New York Collections: The Lure of the Exotic*. One of three major summer shows mounted by the Met (the others being *Thomas Eakins* and *The Age of Impressionism: European Painting from the Ordrupgaard Collection, Copenhagen*), the exhibit is the first monographic show of the work of Paul Gauguin (1848-1903) in New York City in more than 40 years. There are over 120 works, including paintings, sculptures, drawings, ceramics and prints. They are drawn from New York State public and private collections and include 60 pieces from the Met itself—the first time the museum has displayed its entire Gauguin collection.

All phases of the artist's career are represented. Among the prints resulting from his sojourns in Pont-Aven, Brittany (1886, 1888-90 and 1894) is a lithograph on zinc entitled *The Joys of Brittany* (Cat. no. 17) from the *Volpini Suite: Dessins lithographiques, 1889*. The image shows two young women in traditional Breton dress walking between haystacks in a rural field. Small animals peek out along the left margin. Also from the *Volpini Suite* is *Breton Women by a Fence* (Cat. no. 20), a boldly asymmetrical work with flattened forms of two Breton women, one in profile and one with her back to the viewer, in the right foreground.

The cover illustration of the *Volpini Suite*, ("Leda") *Design for a Plate: Shame on Those Who Think Evil*, 1889, appears in two variations (Cat. nos. 23 and 25), a lithograph on zinc with watercolor additions (proof impres-

sion) and a lithograph on zinc with additions in watercolor and gouache. A woodcut, *Wayside Shrine in Brittany* (Cat. no. 21) was actually executed in Tahiti in 1898-99 in recollection of a Breton scene.

A wonderful image from Gauguin's stay in Martinique (1887) is *The Grasshoppers and the Ants: A Souvenir of Martinique* (Cat. no. 27), also part of the *Volpini Suite*. Women with swaying bodies carry baskets on their heads. Similarly, *Pastoral Scene in Martinique* (Cat. no. 30) invokes the rhythm of the islands with its repetition of shapes and lines.

Gauguin spent time in Arles with Van Gogh in 1888. From this period, the theme *Human Misery* crops up in three variations: a woodcut from 1898-99 (Cat. no. 35), an oil on burlap from 1888 and a litho from the *Volpini Suite* (Cat. no. 36). All show the same young girl, chin resting on clenched fists. The setting is a vineyard at Arles.

Two other subjects from Arles appear in the *Volpini Suite*: *Washerwomen* (Cat. no. 37) and *Old Woman of Arles* (Cat. no. 39). Both are related to oil paintings done the previous year (1888). Again, the flattened forms of the Japanese print are evident. *Woman with Figs*, 1894 (Cat. no. 48) is based on Gauguin's time at Le Pouldu in 1889. It is etching, lavis and soft-ground etching on zinc.

Of course, it was Tahiti that most inspired the artist. Woodcuts such as *Tahiti (Change of Residence)*, 1898-99 (Cat. no. 54) and *Te Po (the Night)*, 1893-94 (Cat. no. 65) are typical. The latter is from the *Noa Noa (Fragrance)* series. The carved fruitwood block for one of the images in that series (Cat. no. 71) is on display along with the finished print (Cat. no. 72). Likewise, three images of *The Universe is Created*—a carved, commercial composite woodblock, and two woodcuts printed in color—may be examined.

At the time of the famous Armory Show of 1913, many of Gauguin's prints sold in New York. They were priced at \$6 a piece, \$27 a set! (His paintings, by contrast, were priced from \$4,000 to \$40,000.) John Quinn, legal counsel for the Armory Show, purchased two sets of the *Volpini Suite* lithographs and a single print from the series for his mistress, Dorothy Coates. Other purchasers included Armory Show organizer Arthur B. Davies, Walter Arensberg, Katherine Dreier, Lillie Bliss and Arthur Springarn, co-founder of the NAACP. The Metropolitan Museum first displayed the work of Gauguin—two paintings—in 1920 and made its first acquisition, a suite of *Noa Noa* woodcuts, in 1921.

In all, about 40 prints are in the current exhibition. The excellent catalogue by Colta Ives and Susan Alyson Stein with Charlotte Hale and Marjorie Shelley (*The Lure of the Exotic: Gauguin in New York Collections, 2002*) includes a chapter on "Gauguin's Works on Paper: Observations on Materials and Techniques."

Call For Essayists And Reviewers

The Newsletter of the Print Club of New York encourages interested members to propose or author articles, exhibition reviews and book reviews. The publication comes out three times a year, and there is ample lead-time to prepare submissions. Please contact the editor, Gillian Greenhill Hannum, at (914) 949-8173 or hannumg@nynj.edu if you would like to join the editorial committee. We would welcome broader participation.

Attention Members

Unless you have renewed your membership in The Print Club of New York, this will be your last copy of the *Newsletter*.

Member Notes

Elaine Hyman

The family of Martin Seham, a Founder and Board member of the Print Club, hosted a wonderful party in Tenafly, New Jersey, in honor of both Martin and Phoebe's birthdays and their anniversary. Julian and I were delighted to represent the Print Club. When our club was first formed, we had no space available for Board meetings. Martin arranged for us to meet in his office's conference room in the Varig Building, where he was legal advisor to Varig Airlines. It was there that our bylaws were discussed, and the Print Club was officially born. Martin has remained on the Board and continues to advise us on legal matters.

The Seham's have four grown children. Their son gave a wonderful toast to his parents, and each of their three daughters sang a song for them. It is amazing that all have beautiful voices, and all the children are accomplished in their fields.

Martin was honored with a plaque from the members of the Airline Pilots and Mechanics Union to whom he was a great friend and legal advisor. His lovely wife, Phoebe, was also honored for her leadership in forming the Women's Rights Information Center and is known throughout the state for her many accomplishments.

Upcoming Events

Tuesday, October 22 at 6:00 p.m. the Print Club will present the Ninth Annual Artists Showcase at the National Arts Club, 15 Gramercy Square South. This event features talks by five contemporary artists, who also bring portfolios of their work to show and sell.

Thursday, November 7 from 5:00 to 7:00 p.m. in the ground floor gallery at The Society of Illustrators, 128 E. 63rd Street, the Print Club of New York and the Print Club of Cleveland will co-host a reception for members of International Print Collectors' Societies who are visiting New York for Print Week. Brief talks will be presented by Jane Glaubinger, Curator of Prints at the Cleveland Museum, on the Cleveland Museum's print collection, and Judith Brodsky, Founder of the Rutgers Institute for Innovative Print and Papermaking on the June Wayne gift. [Ring the bell at the red door to enter.]

Saturday, December 7, save the date for a very special event. The Rutgers University Center for Innovative Print and Paper is hosting a visit by our club to their workshop and also to the Zimmerli Museum. Transportation will be provided from New York City. Details will be sent to members in a mailing.

Also of interest to Print Club members:

September 29-December 29, *Chuck Close Prints* at the Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY.

Wednesday, October 9, *Celebrating a New Season at the Lower East Side Printshop*. Roberta Waddell, Curator of Prints at the New York Public Library, will give a behind-the-scenes tour of the Library's new print room, which will be followed by a reception at Skadden, Arps at Times Square, where the Benefit Portfolio 2002 will be launched. For ticket information, call (212) 673-5390 or e-mail info@printshop.org.

October 13-November 23, *Center for Contemporary Printmaking* (in Norwalk, CT) and *Silvermine Guild Arts Center Collaborate in Celebration of The Art of Gabor Peterdi*. Simultaneous memorial exhibitions will open on **Sunday, October 13** at both venues. Prints by this internationally celebrated artist and teacher will be on display at CCP, while paintings will be shown at the

Silvermine Gallery. On **Sunday, October 20 at 1:00 p.m.**, a symposium moderated by Michael Mazur will be held at Silvermine, focusing on Peterdi's career as an artist and educator. Following the symposium, the audience will be transported to the Center for Contemporary Printmaking, where Mr. Mazur will lead a walk-through tour of Gabor Peterdi: Prints; this will be followed by a demonstration and talk on Peterdi's techniques by Anthony Kirk, Master Printer at CCP. Reservations are required for the October 20 event; the price is \$15 per person. Call Silvermine (203) 966-5617 or Center for Contemporary Printmaking (203) 899-7999.

Thursday, October 24, *Dieu Donne Honors Kenneth Tyler*, advance tickets available, \$35 for lecture and cocktails, \$150 for lecture and private dinner. For information, contact The Dieu Donne Papermill at (212) 226-0573, extension 326, or e-mail erin@papermaking.org.

November 4-10, *Fine Art Print Week 2002*. For information about the many events taking place, visit www.printdealers.com.

Tuesday, November 5, 10:00-noon, *Lower East Side Printshop Free Workshop in Experimental Screenprinting*. RSVP required; contact the Printshop at (212) 673-5390 or visit their website at <http://printshop.org>.

November 6-10, *Editions/Books Fair 2002*, Lower East Printshop booth, 601 West 26th Street, 14th floor, New York City. The printshop will feature its latest projects and special discounts will be available for Fair visitors. For more details, visit www.baeeditions.com or <http://printshop.org>.

November 18-23, *Monothon 2002*, printing sessions. **December 2-6**, *Monothon 2002* exhibition. **December 6, 6:00-9:00 p.m.**, *Monothon 2002 Auction and Party*, at Center for Contemporary Printmaking (formerly Connecticut GraphicArts), Mathews Park, 299 West Avenue, Norwalk, CT. For full details, call (203) 899-7999.

Thursday, November 21, 6:30-8:30 p.m., free preview night for *Collaborations*, an auction of collaborative artwork on Dieu Donne paper, to be held **Thursday, December 5, 2002 at 6:00 p.m.** To purchase advance tickets at \$150 please call (212) 226-0573 extension 326 or e-mail erin@papermaking.org.