

The Print Club of New York Inc

Spring 2002

President's Greeting

Julian Hyman

Our tenth year of operation has been successfully ended with our annual meeting on June 11th at which officers and board members were elected for the coming year. The Print Club of New York was begun starting with the ideas and efforts of Morley Melden, who was then joined and supported by at least a dozen other people who became charter members. Some of them have remained active and others have remained as members of the Print Club. The Print Club of New York proved to be a successful endeavor right from the start as a notice in the first edition of the newsletter noted that there was a waiting list for membership.

I'm delighted to say that we have been able to maintain the same high level of performance, both in the quality of our presentation prints and our excellent educational programs offered to members at frequent intervals. I want to thank the members of the Board of Trustees who have unselfishly given of their time and the committee chairpersons and members of the committees. The continued success of the Print Club of New York rests on their shoulders, and it is my hope that during the next decade of the Club's existence, many more of you will step forward to help the Club maintain its standard of excellence.

I enjoyed seeing many of you at our Annual Meeting and look forward to our first meeting in the fall at which our Presentation Print will be shown and discussed by the artist. Have a good and safe summer.

The Print Club of New York, Inc.

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Recent Club Events

"Toulouse Lautrec," by Gary Bruder,
Society of Illustrators, 128 E. 63rd
Street, Tuesday, January 22, 2002,
7:00 p.m.

Arlyne Lesser

On January 22, Print Club members enjoyed a talk by Gary Bruder on the prints and posters of Toulouse-Lautrec. Mr. Bruder, a dealer and collector, specializes in the graphic works of Lautrec, and he brought a large number of slides from his collection to illustrate his discussion of the artist's life and work. Born in 1864 into an aristocratic and wealthy family, Lautrec was a dwarf with a high squeaky voice. As a twenty-seven year old art student in Paris, he was commissioned in 1891 to do a poster for the Moulin Rouge. According to Mr. Bruder this is considered the "definitive" Lautrec poster and with it he was transformed from student to an acknowledged master of poster art. As a poster artist, Lautrec combined the grittiness and brashness of Montmartre, never before seen in posters, with simplicity of line. He let the paper do the work for him, using blank paper to form his figures. Influenced by Japanese woodcuts, then so popular in Paris, he placed his figures not in the center of the composition, as did the famous poster artist Jules Cheret, but in the foreground and at an angle.

Lautrec's procedure in creating his posters was to first spend the night in Montmartre bars, sketching and drawing from life the men and women he saw there. He would then finish up the night at a bordello, and in the morning he would show up at his printer, drink some more, and draw his poster directly onto lithographic stones. Later in the 1890s he also used zinc plates. The posters were 4' wide and 7 1/2' in length and were printed on three sheets of paper in editions of 1000 to 2000. Lautrec mixed and supervised his own colors so that no color was ever exactly repeated.

Drawing from his extensive slide collection, Mr. Bruder surveyed the highlights of Lautrec's graphic art, not only his posters, but also his original prints in *L'Estampe Originale*, a series of five print editions for which Lautrec did 95 lithographs and two covers. Among the highlights which Mr. Bruder discussed were the *Divan Japonais* poster, a rendering of a supper club done in Japanese style with the figure of a woman outlined in black ink; his depictions of Yvette Guilbert's signature long black gloves and of Marcel Lender, whose red hair fascinated him; and his print of a jockey, which Mr. Bruder considers as equal in quality to Degas' famous jockey.

Mr. Bruder noted that although the poster editions were large, Lautrec made presentation copies for friends and art critics that were signed and numbered before the poster edition was printed. As to the number of posters which have survived, Mr. Bruder has been keeping

records since the 1950s of auction prices for Lautrec's May Belfort poster and he estimated that 200-300 are in existence. Mr. Bruder also warned that the collector must be wary of reproductions sold as original posters, particularly those from the 1950s made in Switzerland, which are so good that dealers have been fooled.

We wish to thank Mr. Bruder, whose gallery is in New York, for contributing his time and expertise to present this lively and informative survey of Toulouse-Lautrec as a graphic artist.

Demonstration of Intaglio Printmaking Techniques at Manhattan Graphics Center, 481 Washington Street, Monday, February 25, 2002, 6:00-8:00 p.m.

Mary Lee Baranger

Manhattan Graphics Center, founded in 1986, offers 3000 square feet of work space for printmakers at any level of experience, and courses by fifteen different instructors, of one day to fourteen weeks in duration. Artists Judy Mensch and Marilyn Silberstang demonstrated etching, aquatint, and spit bite with a succession of copper plates that the audience was invited to draw on. Our collaborative efforts were taken through all steps of acid bath, inking and printing. It was a privilege to be able to ask endless questions which were answered clearly.

Judy and Marilyn started the presentation by showing a few of their own prints, and also pointing out the same techniques used in the prints from the Marvin Bolotsky Collection that were on exhibit. Two pages of definitions of terms assisted our understanding. We have all read these many times; they came to life with Judy walking us through the processes, aided by Marilyn. Together, they were a model of collegiality.

The large space with several other artists working on multiple tables and presses gave a clue to the working life of printmaking: three etching presses, three lithography presses, a silkscreen area and a complete darkroom. Artists pay a \$35 membership fee and pay for workshop rental. The courses provide income to the Center. Further information about Manhattan Graphics Center can be found online at: www.geocities.com/manhattangraphicscenter.

"Hugh Mesibov: Recent Monotypes and Watercolors," by Susan Teller, Susan Teller Gallery, 568 Broadway, Room 103A, Tuesday, March 19, 2002, 5:30 p.m.

Gillian Greenhill Hammum

Club members were treated to a most interesting talk by Susan Teller in conjunction with the Hugh Mesibov exhibition (reviewed elsewhere in this issue). Teller has had a gallery in the same building since

1988 and shows recent work by older artists.

Mesibov came of age as a young artist in Philadelphia. He was part of the second-generation etching revival that produced very high quality etchings and lithographs. The Barnes Foundation with its modernist collection was a strong influence on the artist; in fact Barnes came to Mesibov's first New York exhibit and bought a painting.

Teller also shared information about Mesibov's role in developing carborundum etching in the WPA print shop during the 1930s. Michael Gallagher was the head of the shop, and they had been given the carborundum to use in grinding down lithography stones. Instead, they used it to abrade etching plates.

Teller feels Mesibov's recent monoprints show the artist's familiarity with ink and the printing process. She also noted that techniques used in his monotypes, for example, the pushing of ink, carry over into his watercolors.

Refreshments were provided, and a lively discussion followed the talk.

"Social Protest in Art," by Stanley Kaplan, The Society of Illustrators, 128 E. 63rd Street, Tuesday, April 16, 2002, 7:00 p.m.

Arlyne Lesser

Stan Kaplan, artist and teacher, presented a survey of "Socially Conscious Art" to a large audience of Print Club members at the Society of Illustrators on April 16. Mr. Kaplan has been an artist, writer and teacher since the 1950s. His prints are represented in numerous museum and other collections, he has participated in 150 shows and 75 one-man exhibitions and is the author of 21 articles. He has also lectured widely in art colleges and universities throughout the nation.

Mr. Kaplan is particularly interested in socially conscious art, and his presentation covered artists from the 15th century to the present who have expressed their personal reactions to the societies in which they have lived. Themes such as the brutality of war, exploitation of the poor, social injustice and corruption, hypocrisy and human follies distinguish their graphic works.

Mr. Kaplan's talk surveyed the work of 41 artists whose images, whether realistic or ambiguous, disturb and provoke the viewer into a recognition of social injustice. He began his survey with the work of Hieronymus Bosch (1450-1516), who commented on the hypocrisy of his day, and ended with the work of Leonard Baskin (1922-2000), an "angry" man. Mr. Kaplan commented, who expresses his anger and despair over the Holocaust, the nuclear bomb, the Vietnam War and the fetters on the spirit in a troubled world.

Among the artists covered, Mr. Kaplan highlighted the works of Goya, both as painter and printmaker, depicting the brutality of Napoleon's armies in Spain. Mr. Kaplan noted the artistry with which Goya presented his powerful anti-war images such as the use of dark against light to concentrate on the horror of the scene. Kathe Kollwitz's

sympathy for the average person and his or her struggles was illustrated by a group of prints that used black and white with great artistry to visually express her feelings. The Mexican social realists, Rivera, Siqueiros, Orozco and Zalce were also noted for the craftsmanship with which they executed their anti-war and anti-imperialist images of the history of Mexico. The empathy for people suffering in poverty distinguishes the work of Robert Gwathmey, Jacob Lawrence and Romare Bearden. Gwathmey's *Cotton Pickers*, in the tradition of Millet, emphasizes the hard work of the stooped-over cotton pickers; Lawrence's *Migration* depicts the emigration of blacks from South to North, and Romare Bearden's creative use of pictures cut up from magazines and reorganized in *Trip to the Moon* protests sending men to the moon instead of spending money to take care of problems in Harlem. Finally, Mr. Kaplan concentrated on the work of Frascini, Landau and Baskin whose alienation and

political and anti-war images are characteristic of late 20th century artists engaged in social criticism.

We wish to thank Mr. Kaplan for his provocative and stimulating survey of an important, recurring theme among printmakers. Although this art has often been condescended to as propaganda, Mr. Kaplan's survey showed the power and beauty of the socially conscious artist's vision. The images may be beautiful or grotesque, haunting or frightening, but, as Mr. Kaplan noted, they move the viewer to think and question.

"A Century on Paper: Prints by Art Students League Artists, 1901-2001,"
Gallery talk by Curator Pam Koob,
UBS Paine Weber Gallery, 1285
Avenue of the Americas, Monday,
May 13, 2002, 5:00 p.m.

Gillian Greenhill Hannum

Upcoming Print Club Events

Tuesday, September 17, 7:30 p.m.

Please save the date for the artist's talk and viewing of the 2002 Presentation Print by Warrington Colescott at the Society of Illustrators, 128 E. 63rd Street, New York (ring the bell at the red door to be admitted).

Tuesday, October 22, 6:00 p.m.

Watch for details about the Ninth Annual Artists Showcase, to be held at the National Arts Club, 15 Gramercy Square South.

Also of interest to Print Club members:

July 8-26, 2002, "The New York City Not-For-Profit Workshop Exhibition of Prints at The Art Students League of New York," 215 West 57th Street, 2nd Floor.

This is a major exhibit of contemporary intaglio prints from New York City's most prominent not-for-profit printmaking workshops including The Art Students League, Manhattan Graphics Center, The Parsons School of Design & The New School University's Printmaking Studio, and The Printmaking Workshop. The work of some 110 artists is being showcased. This first-time event was organized by The New York Society of Etchers, Inc. Hours are 9:00 a.m. to 6:00 p.m. Monday through Thursday, and 9:00 a.m. to 4:00 p.m. Friday.

Mid-September through November, "New Prints 2002" at the International Print Center New York, 526 West 26th Street, Room 824, website: www.ipcny.org.

Watch for this exhibit, which will showcase the latest in contemporary printmaking. This will be the sixth presentation of IPCNY's New Prints Program.

On a very rainy Monday afternoon, a group of intrepid Print Club members enjoyed a guided tour through "A Century on Paper: Prints by Art Students League Artists, 1901-2001." Our guide was Pam Koob, Curator of the Permanent Collection at the League. She has held the position for the past four years and is the first such curator.

Koob told the group that it took two and a half years to put the show together. While she was working on it, maintenance workers at the Art Students League found a closet full of portfolios of artists' prints from the 1890s to the 1960s. Classes had stored their work together, and this cache had gone undiscovered for decades. The show tripled in size (with 30 additional works) overnight!

The exhibit is organized by decades, with one or two decades represented in each bay of the Paine Weber space. Glass cases in each bay demonstrate various printmaking techniques, including: etching, lithography, silkscreen, linocut and aquatint. The first section focused on the years 1901 to 1920. Koob explained that Charles White offered the first etching class at the League in 1907. The etching program continued in fits and starts until the 1920s when Joseph Pennell came on board and a department was established. Prints by John Sloan and George Bellows, both of whom taught at the Art Students League but did not make prints there, are included in this section. Childe Hassam's *New York Skyline*, a 1918 lithograph, is also featured. Hassam was a League instructor in 1898-99.

In the decade from 1921 to 1930, Pennell began classes in etching, woodblock and lithography. Students at the League could learn a variety of techniques. Allen Lewis was a printmaking instructor there from 1926-32. His color woodcut, *Twilight Told*, 1943 is shown along side lithographs by Max Weber and Stuart Davis. William McNulty's *The Whirlpool (in the Fifties)*, c. 1930 provides a bird's eye view of New York City. McNulty studied at the League in 1908-09 and was an instructor there from 1931-51 and again from 1955-58.

Industrial scenes predominate from 1931 to 1940.

Eloise Wilson, Philip Evergood, Harry Sternberg, Charles Keller, Raphael Soyer, James Allen, Will Barnet, Louis Schanker, Thomas Hart Benton and Paul Cadmus are among the featured artists.

In the 1940s, Will Barnet was master printer at the League. Bob Blackburn was his assistant. Reginald Marsh, Isabel Bishop, Louise Bourgeois, George Grosz, John Steuart Curry, Charles White, Yasuo Kuniyoshi and Bob Blackburn are among the featured artists.

Koob noted that between 1951 and 1960, student interest in printmaking waned with the focus on large-scale painting. However, a number of impressive works from this period are displayed, including an etching and drypoint by Dorothy Dehner and a lithograph by Stow Wengenroth.

In the bay displaying work from 1961 to 1970, one finds serigraphs by Seung Moy, Robert Rauschenberg and Ben Shahn, a woodcut of Woodstock by Harry Sternberg, and an etching protesting the Vietnam War by Sigmund Abeles. Will Barnet's silkscreen, *Woman Reading*, 1970, is the centerpiece of this section and is featured on the cover of the exhibition brochure. Barnet was one of the key figures at the League, educating several generations of printmakers.

Jacob Lawrence, Joseph Hirsch, James Rosenquist, Romare Bearden, Antonio Frasconi and Michael Pellettieri represent the decade of the 1970s. Pellettieri is currently on the faculty at the League. The twenty years from 1981 to 2001 found Will Barnet and Harry Sternberg still working. Mary Stevens is represented by a color lithograph. Bob Blackburn, who recently closed his Printmaking Workshop, founded in 1948, is included with an etching/engraving. Most unusual, however, is Michael Ponce de Leon's 3/D intaglio, embossed with a hydraulic press invented by the artist. Ponce de Leon was a League instructor in 1966-67, 1969-79 and 1980-93.

The final bay of the gallery is devoted to the "21st Century Print Portfolio," a collection that celebrates the League's 125th anniversary in 2000. Current and former instructors and a former student put the portfolio together. The boxed set, issued in an edition of 50, includes work by: Seong Moy, William Behrken, Michael Pellettieri, Robert Kipriss, Michael Ponce de Leon, Harry Sternberg (who provided a self-portrait of himself at the age of 96), Will Barnet, Sylvie Germain-Covey and Richard Pantell.

The exhibit is on view through June 22, 2002.

Print Club of New York Annual Meeting, The Society of Illustrators, 128 E. 63rd Street, Tuesday, June 11, 2002, 7:00 p.m.

Gillian Greenhill Hannum

Dr. Julian Hyman, President of the Print Club of New York, Inc., called the Annual Meeting to order shortly after 7:00 p.m. on Tuesday, June 11. A majority of Club members had returned ballots prior to the meeting, and the President was able to announce the virtually unanimous re-election of the following members of the Club's Board of Trustees: Norman Brock, Gillian

Greenhill Hannum, Julian Hyman, Malka Moscona, Leonard Moss, Muriel Moss and Martin Seham. Hyman explained that Board terms are for two years, and that elections are staggered so that half the members of the Board end their terms each year. He also announced the new chairman of the Print Selection Committee for the coming year—Marvin Bolotsky. Other committee chairs will remain in their positions. There is a continuing need for members to serve on committees; if you have an interest, please respond on your annual renewal form, which is to be mailed to you in early July. Treasurer Norman Brock gave an overview of the Club's finances and announced we would end the current year with a modest surplus, which will be added to the Club's reserve. For 2002, there were 196 paid members.

President Hyman then introduced Muriel Moss, Chair of the Events Committee, who in turn introduced the evening's keynote speaker. Ms. Judith Brodsky, founder of the Rutgers Institute for Innovative Print and Papermaking and current President of Art Table, an organization of about 1500 influential women in the arts, is already well known to many Print Club members. A Club member herself, she is to be honored by the renaming of the Rutgers Center as the David and Judith Brodsky Center for Innovative Print and Papermaking.

She presented a 45-minute talk, illustrated by actual prints brought from RCIPP, about innovations and trends in the world of contemporary printmaking. She noted that artists are looking more and more to digital methods as a means for producing prints. She explained, however, that the approach is very imaginative. Artists are asking, "What can I do using digital that I cannot do another way?" Brodsky told the audience that Quality House of Graphics in Queens, located near the temporary MoMA site, has entered into a joint venture with Parsons School of Design, Rutgers University and Alfred University to expand the realm of digital printmaking. They have offered a lab for experimentation. During the month of June, they are inviting the public in to see what is coming out of this project.

Brodsky said that artists and print shops are using a wide variety of techniques these days. She noted that a good place to see the range of results is at the International Print Center New York, located at 526 West 26th Street. Their exhibits are intended to emphasize new directions and new techniques.

The speaker also noted a move on the part of artists to making smaller prints. She suggested that artists may be focusing on a more intimate scale as they think about their work being purchased by collectors, rather than just concentrating on museums.

Brodsky passed around a number of prints, publication proofs from the collection of RCIPP. Some included hand-made papers, overlays, attachments and digital elements. Mixed media was quite common. Several works on hand-made paper involved pulp painting, a technique using stencils and squeeze bottles containing pulp, pigment and water. The pulp and paint become part of the paper itself, and the technique allows for a fairly uniform edition.

A number of the works reflected the artists' responses to 9/11. There were also several works by Native American artists who had come to work at the Center as

part of a special project. Brodsky showed a monoprint by a Native American artist and noted that many contemporary artists are making monoprints in their own studios, most done on Plexiglas. These images, unlike traditional prints that are often done with the help of a master printer in a print shop, are hand printed and made in isolation.

Brodsky also noted that photogravure is being rediscovered. The process was used commercially early in the 20th century to reproduce photographs. Today, artists are discovering the possibilities of this medium that gives the essence of a photo but transforms it.

Traditional printmaking techniques are also alive and

well. Brodsky showed lithographs, relief prints, woodcuts and silkscreens. She also showed works that combined several of these techniques, or that combined a traditional technique with digital. Finally, she noted a growing interest on the part of artists in the support (paper) on which a print is made—its size, shape, weight, texture, etc. She also noted a trend towards “modular” prints with multiple “panels.”

The evening attracted a large turnout, filling the room at The Society of Illustrators. Everyone enjoyed the participatory nature of the presentation and liked having a chance to handle the actual prints. Many thanks to Judith Brodsky for closing our year on a high note.

International Print Collectors' Societies

Gillian Greenhill Hannum

Enclosed in this issue of the *Print Club of New York Newsletter* is the inaugural issue of the *International Print Collectors' Societies Newsletter*. The brainchild of Charles Rosenblatt of the Print Club of Cleveland, this publication, which is envisioned to appear twice yearly, is

intended to bring together print collectors in various cities across the United States and in Canada. The idea is to share information about programs, trips and meetings among all those who share an interest in fine prints. We look forward to increasing contacts with members of other print clubs, especially at the time of the annual New York Print Fair, which will take place November 7-10, 2002.

Montclair Young Collectors

Elaine and Julian Hyman

The Montclair Museum in Montclair, New Jersey has just completed an expansion of their beautiful building. A young collectors' group who are active members of the museum came to our home for an evening supper party and to view our collection. Gail Stavitsky, Curator of Art, had taken an article from a previous *Print Club Newsletter* and used that as a basis for us to explain how we got started collecting and who guided us in forming our print collection. We were delighted that

their noted new Director, Patterson Sims, joined us.

It was a wonderful evening, and everyone seemed to enjoy the collection. Gail, who curated the important show of the Precisionists and also wrote the catalog, also did the show and catalog on Will Barnet. Gail said she would be pleased to take our Print Club members on a special tour of the museum. Hopefully we will be able to arrange a trip to see their marvelous collections. Most of our guests took home a *Print Club Newsletter*, and it was fun to interact with such an ardent group of younger generation print lovers.

Tears And Tape — They Don't Go Together

Laura Stirton Aust, Paper Conservator, ARTcare Inc.

Just as a cut cries for a Band-Aid, so too a torn sheet of paper seems to demand a piece of tape. But, if the tear is in one of your prints, DON'T DO IT! Resist the urge to try and fix it with tape. The chances for a complete recovery may be compromised by the wrong initial treatment. However, by avoiding the tape, and mending properly, a tear may become invisible.

Most often tears are the result of careless handling. Something catches on the paper's edge and fibers get broken. Maybe the fibers were already damaged so that even with careful handling the sheet gets torn. Tears are places of weakness in the paper, just as clothes tear in worn areas.

Paper is composed of randomly distributed, overlapping fibers. That's all. There is no glue and no binder holding the microscopic pieces of cellulose (paper fiber) together. And once fibers break, a tear may easily extend

into a sheet of paper, possibly even into the image area. Thus, it is essential that the sheet be handled with great care, and that tears be professionally mended.

Although convenient, tape is not the answer. Tape does not belong on art, paper records or documents that are to be saved. Tapes, even the so-called archival, acid-free tapes, can be more damaging than the tear. Adhesive from tape may sink into paper fibers and cause severe staining that is difficult or impossible to remove. Some tapes become brittle and no longer hold a tear together. Some of the newer acrylic-based adhesive tapes may be more chemically stable but are not easily removed. Removal of these tapes often causes skinning, or a loss of paper fibers, even when done cautiously.

Another problem with tape is that it is usually stronger than the paper being mended. This puts the area surrounding the tear at greater risk of being torn. When I conserve paper that has been repaired with tape, inevitably there are breaks near or next to the taped area.

Most importantly, when repairing a tear, a conservator will use adhesive that is reversible. An adhesive that may be removed in the future without harming the paper or media is reversible.

Typically, tears are mended using Japanese paper with feathered edges, which are invisible from the front and very thin. A compatible mend will give way before another

area tears. Mending is done in small sections rather than as one long strip. This reduces the chances of creating distortions and allows the sheet to expand and contract without stressing the mended area. As with an old rug, mending is acceptable, and even desirable, if done sensitively and with appropriate materials. Save the tape for wrapping packages, and never use it on a torn print.

Exhibition Reviews

Collection of Marvin Bolotsky, Manhattan Graphics Center, February 2-27, 2002.

Mary Lee Baranger

Thirty-three prints by nineteen Eastern European artists were displayed in the large work space at the Manhattan Graphics Center. Russia, the Czech Republic, Ukraine, Slovakia, Poland and Belarus foster (at least in this sampling) marvelous prints of surrealist fantasy, dense with exquisitely rendered minutia. Allegories, fortune telling cards, fanciful animals, biblical allusions, Alice in Wonderland, cinematic sources (Fellini) recur. Only a couple of emotionally neutral nudes and still lives were included. Most of these small prints (at very modest prices from \$100 to \$300) writhed with emotional imagery.

The Manhattan Graphics Center is located just north of Canal Street—the entrance to Ground Zero for weeks. It was unnerving to see Lev Alimov's 1992 *Big Apple* with a view of the twin towers framed by two heraldic monster images suggesting urban decay. Also, Peter Klucik framed his view of the intact 1993 lower Manhattan skyline with marginalia of real and imaginary landmarks and sea creatures, like medieval map makers' views of the unknown latitudes.

Startling original readings by Vladimir Gazovic of traditional subjects abound, such as Adam and Eve in acrobatic pose with legs in a split and genitalia touching, the snake flailing behind and the apple under Adam's foot. Konstantin Kalynovych created a wonderful play in a beloved icon: a Vermeer street scene recreated with puffy clouds from the cobblestones to the roofline, and an angel in bedroom slippers carrying a lantern and holding a snail by a leash in the foreground. It looks like the angel is walking off stage having created Vermeer's Street in Heaven with perfect light and the patience of a snail.

The dazzling technique displayed in all these prints (etching, color etching and monotype, mezzotint, intaglio and color lithography) is combined with truly creative imagery.

The Graphics Center's spring exhibitions are Lynn Margileth (March), Hilary North (April) and Sandy Sykes (May).

The New York Society of Etchers, Museum of the City of New York, February 2 - May 12, 2002.

Elaine and Julian Hyman

The New York Society of Etchers opened a wonderful exhibition on February 2nd at the Museum of the City of New York. It was amazing how many artists who have a connection to our club were included in this show. When we stepped out of the elevator, we were greeted by a large Fred Mersheimer, *The Sunday Times*. Two of our Showcase artists had works in the show: Daniel Hauben and Karen Whitman. There was a Will Barnet and a stunning Richard Haas. We met Richard Sloat, and he showed us his print of a large tree branching over the city. We saw Richard Pantell, Fred Mersheimer and our Board member, Marvin Bolotsky. There were many printmakers represented in this exhibit whose work could be of interest to our members. The New York Society of Etchers bears watching.

Traffic Patterns, The Transit Museum Gallery, Grand Central Terminal, February 14-May 12, 2002.

Mary Lee Baranger

"Traffic Patterns," an exhibition of prints depicting the role transportation played in early 20th century American life, was originally organized by the Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey. In its showing at Grand Central, the exhibit was supplemented by artifacts from the collection of the Transit Museum. Models of trolley cars, a fare box, subway signs, a ticket booth grill, a clock, paraphernalia from the Fulton Fish Market (hooks, scales, baskets, box stencils), Lionel model trains and a chewing gum vending machine—these relics gave tangible reality to the scenes of urban and near-urban life that dominate the imagery of Social Realists in the 1920s and 1930s. Most of the works in the show dated from these decades when cars, trolleys, buses and trains were supplanting horse transport and drawing city and suburb into dynamic modernity.

There were several earlier prints—Joseph Pennell's 1904 etching, *Union Square, Rainy Day* and his 1919 *Rail Scape*. The latter depicts multiple tracks flanked with bill-

boards in a swampy area with factory or power plant smoke stacks in the distance—the Jersey meadows. A wall text quoted Pennell's lament, "all the way from Newark to New York it stretches, once it was lovely and lonely—now it is picturesque and fruitful for the business man and advertising man—the curse of the country has seized upon it and ruined it—and all the people who would stand such vandalism are cowards and savages, yet they prate of art." A third Pennell, 1919, *The Trains that Come, and the Trains that Go, Pennsylvania Railroad, Philadelphia*, depicts the platforms and shed filled with dirty smoke—a Monet *Gare St. Lazare* rendered as a grim Piranesi prison. A more lighthearted and sunny image is his 1919 etching *Concourse, Grand Central, New York* with the crowd delicately traversing the great hall without feet or floor, as if they will momentarily levitate into the vault's painted firmament.

Other early etchings are Childe Hassam's 1915 *The Barges*—at Cos Cob, but representative of the New York harbor life depicted in many of the other prints—and his 1916 soaring view of gloomy Battery Park bench sitters, with the black, elevated tracks where the Second and Ninth Avenue trains crossed, cutting the plate horizontally, as a base line for a soaring view up lower Broadway to the Woolworth Building, glowing in sunlight in the distance, the whole height of the print.

The 35 prints in the show include the whole range of New York public life: harbor, bridges, streets with cars, trolleys, subway construction, the Fulton Fish Market, subway crowds squeezing into the train, the multilayered traffic of cars and double-decker El tracks, skyscrapers under construction, winter snow and rain with dashing pedestrians.

The closing print was a 1938 lithograph called *Boneyard*, by Jerry Bywaters, of a forlorn and deserted farm with three wrecked cars in the yard. For the most part, however, the printmakers show an optimistic New York, despite the onset of the Depression.

Other artists represented: Joseph Webster Golinkin, Ben Messick, Hugo Gellert, Ken Eby, Henry Glitenkamp, Leo F. Dorn, William McNulty, Syd Browne, Louis Lozowick, Luigi Kasimir, B. J. O. Nordfeldt, Otto August Kuhler, Edward Sanborn, Laurence Kupferman, Beatrice Mandelman, Ida Abelman, Benton Spruance, William Sharp, Mark Freeman, Hugh Botts, Martin Lewis, Charles Mielatz, Ralph Fabri, Norman Kenyon and John Ward McClellan.

While this exhibit was a temporary visitor to Grand Central Terminal, it provided a wonderful sampling of the print holdings at the Zimmerli Museum.

Hugh Mesibov: Recent Monotypes and Watercolors, Susan Teller Gallery, March 7-30, 2002.

Gillian Greenhill Hannum

Hugh Mesibov (b. 1916) is a native of Philadelphia. He studied at Fleischer Memorial Art School, the Pennsylvania Academy of the Fine Arts and the Barnes Foundation. From 1937 to 1941 he worked for the Philadelphia WPA, serving in the painting, mural and printmaking sections. Together with Michael J. Gallagher and Dox Thrash, Mesibov developed a carborundum

mezzotint technique while working for the WPA print-making division. Subsequently, he became an innovator in color carborundum etching.

Mesibov's drypoint, *Pieta* (1937) was exhibited at the 1939 New York World's Fair. He had his first one-man show at the Carlin Gallery in Philadelphia in 1940. He moved to New York City in 1945 during the rise of the New York School. His work became increasingly abstract and more fluent and dynamic. The late 1940s were an especially productive period. Mesibov was a member of "The Club," a school formed by the Abstract Expressionists. He particularly associated with Franz Kline and Richard Pousette-Dart. Mesibov retained an interest in landscape, however, working in Aspen, Colorado and on Monhegan Island, Maine. The pounding surf of the latter intensified his expressionism.

Mesibov settled in Rockland County with his family in 1959. He taught art at Wiltwyck School for Boys in Esopus, New York from 1957 to 1966, when he joined the faculty of Rockland Community College. He retired from there in 1989. His work is in the permanent collections of the Metropolitan Museum, the Whitney Museum, the Philadelphia Museum, the Pennsylvania Academy of the Fine Arts, the Barnes Foundation, the Art Institute of Chicago, the Newark Museum and the British Museum.

Mesibov's approach to monotype is a viscosity technique. It allows for extensive manipulation of the ink while the water-based gel is still wet. He pushes and scrapes the ink, creating white lines by pushing the ink aside to reveal the white paper, thus inverting the normal positive/negative relationship. *Daylily*, 2001, a 16 3/4 x 10" monotype in black ink is an example. This very simple image is of a single daylily with leaves forming graceful curves, its white lines revealed through a gestural black field.

Pond Leaves Blue, 2001, is a 27 5/8 x 17 5/8" monotype in blue ink. The form looks a little like a calla lily or like folded and torn paper against a gestural blue field. The coloring recalls that of cyanotypes (blueprints). *Construction in Outer Space*, 2001, a 16 1/2 x 23 1/2" monotype, is a study in black, white, pale blue and pale rose. It includes large brush strokes with forms recalling cut strips of collage.

Impact #1, 2000, an 18 x 28" monotype, recalls the work of Franz Kline; a field of blues, violets and yellow has large, gestural brush strokes and a few drips in black and white. *Red Sky—Blue Water*, 2001, a monotype on a 29 7/8 x 22 5/8" sheet, evokes both Marc Rothko and Willem DeKooning. A background with large zones of saturated blues, orange and hot pink is surmounted by gestural arabesques, primarily in black and white.

A koi pond built in the artist's own backyard is the focus of several works, much like Monet's waterlily pond at Giverny. An acrylic and a monotype both explore the effects of looking down through the water at moving fish. Blue and orange predominate in these images.

There was also a very moving acrylic and collage entitled *Fallout*, 2001. This 30 x 22 1/4" work was made after 9/11. It is intended to be an image of chaos. Strips of cut paper, the edges of photographs, are combined with an intense, saturated red background and black paint. Prices in the show ranged from \$850 for small crayon pieces to \$11,000 for a large watercolor.

What's Hot and New in 2002, Katonah Museum of Art, Katonah, NY, May 4 - June 2, 2002.

Gillian Greenhill Hannum

"What's Hot and New" was a print and photography exhibition and sale to benefit the exhibition and education programs of the Katonah Museum. Faye Hirsch, Editor, *Art on Paper*, curated the print exhibit, and Ellen Shapiro served as Project Coordinator. An introductory statement by the curator on a wall label noted the enormous activity in printmaking during the past five or six years. She cited the proliferation of workshops, the wide range and high quality of the work being done, and the fact that more tools than ever are available for the making of prints with the advent of digital media. "There has never been a better time to make—or acquire—a print"; according to Hirsch, "prints are the best-kept secret of the art world." Hirsch feels the best prints are made for the sheer love of printmaking; artists rarely make huge profits from prints. Their affordability makes them a desirable vehicle for entry into the world of art collecting. Says Hirsch, "When you decide to buy a print, you buy an extraordinary work of art by a major artist for comparatively little."

Included in the exhibit was a portfolio of 12 wood engravings by Terry Winters entitled *Shadowgraph*, 2002. These abstract, black and white images are each 15 1/2 x 19" and were published in an edition of 36 by Two Palms Press. The price was \$11,400 framed. Melvin Edwards' *Fragments and Shadows*, 2001 is stenciled cotton rag pulp on linen base sheet with pigment. The 22 x 17" image evokes a ball, chain and padlock, recalling Edwards' sculptures. The edition of 20 was co-published by the artist and Dieu Donne Papermill; the price was listed as \$1,075 framed.

Richard Estes' *Downtown Reflections*, 2001 is a color woodcut, 22 1/2 x 15 1/2", issued in an edition of 49. This Photo Realist image is a street scene in Lower Manhattan, shown reflected in the rear windshield of a car. It was priced at \$3,650 framed. Robert Mangold's brown and black lithograph, *Fragment 8*, 2001, is a simple, primeval image. The 36 1/2 x 70" image, from an edition of 48, cost \$5,000 unframed. Chuck Close's black, white and gray, grainy-looking *Self-Portrait/Pulp/Pochoir*, 2000 is on hand-made paper pulp. The 24 3/4 x 19 1/2" work, from an edition of 40, was priced at \$7,850 framed.

Linocuts by Sol Lewitt, zen-like etchings by William Kentridge, whimsical soft-ground etching and aquatints by Donald Baechler and aquatint and drypoint views of tree tops by Sylvia Plimack Mangold were also featured. Caroll Dunham's cartoon-like images were lighthearted and fun, and Alex Katz's *Impatiens*, 2001, a linoleum cut, made a bold statement.

Other artists included in the show were: Mel Bochner, Louise Bourgeois, James Brown, Vija Celmins, Robert Cottingham, Leslie Dill, Inka Essenhigh, Tony Fitzpatrick, Carl Fudge, Julia Jacquette, Emiko Kasahara, Suzanne McClelland, Beatriz Milhazes, Frank Moore, Nathan Oliveira, Jonathan Seliger, Linda Schwarz, James Siena,

Kiki Smith, Jessica Stockholder and Richard Tuttle. Sylvia Plimack Mangold and Robert Mangold served as honorary chairpersons.

Souvenirs of a Veteran Collector: The Samuel Putnam Avery Collection at the New York Public Library, the Humanities and Social Sciences Library, New York Public Library, Fifth Avenue at 42nd Street, through June 29, 2002.

Mary Lee Baranger and Gillian Greenhill Hannum

Art dealer and collector Samuel Putnam Avery (1822-1904) amassed an impressive collection of prints, nearly 18,000 of which he presented to the Trustees of the New York Public Library in 1900 to form the first public print collection in New York City. Roberta Waddell, Curator of the Print Collection, has selected more than 230 works, including related material—books, letters and ephemera—for the current exhibit.

Avery began his career as a wood engraver, but in 1864, at age 42, he issued an advertisement announcing his shift of focus to art dealing and listing services rendered at his Broadway and Fourth Street premises as engraving, art publication and oil paintings. He was an ardent supporter of American artists and was appointed Commissioner of the American section of the 1867 Paris Exposition. His efforts in that role resulted in his successful presentation of American art on the European stage. From 1867 to 1882, he made annual buying trips to Europe with the goal of acquiring one or more examples of the work of every contemporary artist he met or heard of.

In London in 1873, he visited George Cruikshank, then age 81, and ordered an etched business card. The first proof and the steel-plated copper plate are on exhibit. They show Avery in his 88 Fifth Avenue shop showing work to two clients. This elegant business "card," twice the size of our modern ones, is a marvelous portrait of the art businessman. It is not a caricature like the designs of Cruikshank that Avery had been publishing as wood engravings since the 1840s.

In addition to the business card, the current exhibition houses additional artifacts relating to Avery's career. A testimonial to Avery's buying in Europe is an undated receipt for the purchase of 17 prints by three now-forgotten artists, but also including 12 by Mary Cassatt. The firm in Paris, *Imprimerie Artistique Auguste Delâtre* (with the windmills of Montmartre on their letterhead), was the official printer for the *Société des Aquafortistes*, producing well over 900,000 prints. This gives an inkling of the sources available to the American collector and his selectivity in assembling the 18,000 eventually donated to the New York Public Library following the Metropolitan Museum of Art's disinterested refusal.

Another receipt from H. Guerard *Peintre, Graveur, Imprimeur* documents the multiple roles of the painter who is also an engraver and printer. This 1884 bill is for prints by Guerard himself, which Avery bought. Avery's business included reproductive prints, a mainstay of the art world in

the 19th century, and he himself had learned engraving from Asher B. Durand as a young man. A longtime friend of Avery, A. B. Durand's son John gave 378 prints by his father in 1899—preceding slightly Avery's gift.

Avery's own shops in New York, at various addresses, doubtless attracted an elegant crowd until his retirement as an art dealer in the late 1880s. He certainly was inspired by the Parisian art and social scene presented in a print in his collection: Adolphe-Théodore-Jules Martial Potémont's large etching of 1864 of the corner shop of the *Société des Aquafortistes* on the Rue Richelieu. The society, founded by the dealer Alfred Cadart, had showrooms with large window displays selling prints, paintings and sculptures. One of the popular marketing devices was the publication of *Eaux-fortes modernes*. Some 300 etchings were issued between 1862 and 1867, including works by Manet. This print by Martial conveys the fervor of the buying public; some 12 people of fashion (and three in workers' attire) crowd around the display windows. We can imagine Avery himself there on his annual buying trips.

The prints in the exhibition represent a wide variety of artists from many countries, with French artists (not surprisingly) being most prolific. The show begins with a selection of works by French master Edouard Manet. Manet had his paintings reproduced as prints, as was common at the time, and also made original etchings and lithographs. Some of his prints are completely independent from his paintings, although most of the etchings reflect themes and subjects explored in them. For instance, an etching, roulette and bitten tone of *The Spanish Singer* (1861-62) is based on the 1861 Salon painting of the same title. Its success must have convinced the artist that a market existed for a print. Rather than having the image reproduced by a reproductive printmaker, Manet reinterpreted it himself. The print is a mirror image of the painting; he did not bother to reverse it. The fifth state, issued in 1862, is included in the exhibit. *Cat and Flowers* (1869) is shown in two different states, one with added pen and ink. The composition was conceived for a deluxe edition of Champfleury's *Les Chats*. It is independent of any painting. The technique suggests Manet looked to Goya for inspiration, although the flatness and asymmetry of the composition also suggest the influence of Japanese prints. *The Race*, a lithograph created between 1869 and 1872 and printed posthumously in 1885, is a very modern "snapshot" of racing. The crayon was used with a freedom not known in the medium until the lithography revival of the 1890s.

Following the Manet selection, the show is more or less divided into sections according to subject matter.

"Landscape" shows Avery to have been an especially enthusiastic collector of 19th century French landscapes. Lithography was the favored medium beginning in the 1820s, but etching became the "modern" choice by mid-century. Most of the prints in this section are idyllic and pastoral images of the countryside. There is a particularly rich selection of Barbizon School work: etchings and cliché-verres by Camille Corot and Theodore Rousseau, etchings and a cliché-verre by Charles-François Daubigny and a lithograph by Jules Dupré, one of only seven lithos he ever made.

Avery amassed an especially large collection of works by Félix Bracquemond; in fact, he owned 848 Bracquemond prints. Impressionist Camille Pissarro is

represented by a drypoint from 1875 entitled *In the Fields, at Ennery*. Pissarro was the most interested in printmaking of the Impressionists, and Avery first began acquiring his prints in 1888. Pissarro claimed never to have sold a print prior to that. He asked ten francs for each proof and signed, dated and annotated them.

Avery had divested himself of American paintings, but he continued to collect American prints on occasion. Mary Nimmo Moran's *The Goose Pond, East Hampton*, an 1881 etching, is an example. Moran, wife of painter Thomas Moran, was a member of the New York Etching Club. She won a medal for this print at the 1881 exhibit of the Royal Society of Painter-Etchers. The work is signed "M. Nimmo Moran" so as not to reveal her gender.

The next section of the exhibition, on the opposite wall, focuses on "Rural Life." It provides something of a record of vanishing peasant culture and the casualties produced by the Industrial Revolution. Not surprisingly, among the featured works are etchings by Millet and reproductive prints made after his paintings, prints by Pissarro and Jules Bastien-Lepage. Rosa Bonheur is represented by a lithograph of 1864 entitled *Seven Sheep*. It was intended for distribution to friends. Bonheur made only a limited number of prints—one etching and 12 lithos, however her paintings were often copied by reproductive printmakers. Vincent Van Gogh's relative and early mentor, Anton Mauve, is represented by an undated etching of *Girl with Cows*. Mauve was a well-known painter from The Hague. He made 18 etchings over the course of his career. He printed them himself and gave them to friends.

Among the more unique images in this section is an etching with pen-and-ink additions by British artist Samuel Palmer. The work, begun prior to 1861, is titled *The Early Ploughman, or The Morning Spread Upon the Mountains*. Palmer, a self-trained artist who was something of a visionary, made only 13 prints in his 30-year career. He heavily worked the plates. The work in the exhibit is the fourth of nine states with hand additions. There is also an aquatint and drypoint by Eugene Delacroix. *The Blacksmith*, done in 1833, shows the artist's interest in the tonal possibilities of the aquatint process revealed through a strong contrast of light and dark. Delacroix made 25 intaglio prints in his career.

The exhibit continues at the other end of the hallway with "Urban Views" primarily focusing on Paris as it underwent the transformations brought about by Baron Haussmann. In this section one finds images by American artist James Abbott McNeill Whistler, Charles Meryon (one of the greatest etchers in the history of French printmaking), Pissarro, Maxime-François-Antoine Lalanne (whose *Demolition for the Creation of the Boulevard Saint-Germain*, an 1863 etching, records the destruction of old neighborhoods to make way for the "new" Paris), and numerous prints by Félix-Hilaire Buhot. There is also an interesting Pissarro, an etching of *Square in Rouen: Place de la République* of 1883, for which the artist roughened the plate with sandpaper or some other abrasive. The scene has a high viewpoint and rain-slicked streets and recalls Pissarro's Rouen painting series.

There is an etching from Whistler's "Thames Set," 1859, in which he attempts to provide a London equivalent to Meryon's views of Paris. There is also an 1868 etching by Dutch-born Johan Barthold Jongkind entitled

Setting Sun—Port of Antwerp. Jongkind studied in Paris with Eugène Isabey and was an early influence on Impressionist painter Claude Monet. The sketchy, calligraphic quality of this image anticipates Monet's famous *Impression, Sunrise* painted at Le Havre in 1872.

Finally, Manet's etching *Line in Front of the Butcher Shop* (*Siege of Paris*), 1870-71, shows us Paris during the Franco-Prussian War. Manet was in the National Guard, stationed in Paris, during the Prussian siege of the winter of 1870. The print is unrelated to either a painting or a publication project by the artist and the proof was printed during Manet's lifetime. The flattened forms with their umbrellas were probably inspired by Hokusai prints.

At the far end of the hall is a wall featuring nine artist portraits. Included are Corot's 1858 cliché-verre self-portrait and Manet's pen process (lift ground) etching of Felix Bracquemond, c. 1865.

The final wall displays a selection of works showing the influence of *japonisme*, followed by a general selection of miscellaneous works. There are genre scenes by Mary Cassatt and Manet, floral still lifes by Henri Fantin-Latour, a charming interior by Dutch artist Barbara Elisabeth Van Houten—a dramatically lit scene of a small table with a lamp overhead, illuminating an open book, and an 1890 lithograph by Odilon Redon of *Closed Eyes*. One of two Redons in Avery's collection, it is a haunting Symbolist image.

In addition to the approximately 175 prints and books exhibited, there is a precious tangible object—a miniature tape measure. This was presented by Avery to Frank Weitenkamp (1866-1962) who served the New York Public Library for 61 years and four months, beginning in the Astor Library in 1881—before the incorporation of the Astor, Lenox and Tilden Foundations, the core of the New York Public Library. Publishing biographies and reviews on the side, Weitenkamp came to Avery's attention with an article on lithography. Avery asked him to catalog the best of his lithos, which were exhibited at the Grolier Club, of which Avery was a founding member.

Weitenkamp is unsung as the first and durable curator of the Avery Print Collection. This little tape measure was used by Avery for 30 years—the basic tool of a dealer and collector of prints. Even today, dealers and auction houses use measurement as the prime identification of a work in their computerized catalogs.

Bouquet: Art of Flowers, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT, through July 27.

Gillian Greenhill Hannum

The Connecticut GraphicArts Center has changed its name to the Center for Contemporary Printmaking, and everything's coming up roses. To celebrate spring and the institution's new name, artistic director and master printer Anthony Kirk has curated an exhibition of works on paper that focuses on the theme of flowers. The list of artists represented takes the notion of "flower power"

to new heights. Forty-one works by more than 30 artists include a wide range of prints utilizing different techniques, as well as pastels, charcoal and acrylic on paper.

The show includes seven monotypes including Michael Mazur's *Fern* (1995), an 18 x 13 1/2" close up of the point where fronds intersect in a fern plant, and Mary Frank's *Untitled*, a large 1979 image of Oriental poppies with a wonderful transparent quality.

An exquisitely toned gelatin silver print by Willis F. Lee, *Poppy* (2001), immediately catches the eye. The 19 x 15" image was printed in an edition of 17. Ellsworth Kelly's lithograph *Melon Leaf* (1965-66) is extremely simple, almost like a Matisse drawing. The 35 1/2 x 24 3/8" print, from an edition of 75, is comprised of black lines on a white background; however the shapes are voluptuous.

There is one woodcut in the show, Robert Kushner's *Anemones* (1997), a 19 1/2 x 15 1/2" print in an edition of 50. Guy Diehl's color lithograph, *Still Life with Canaletto* (2001) shows a magnolia blossom resting on two books (*Italia* and *Canaletto*). The 19 1/2 x 22" print from an edition of 75 shows masterful use of light and shade and is extremely detailed and realistic looking.

A personal favorite was Robert Andrew Parker's 2002 *Amaryllis and Glasses*. This black and white etching and aquatint from an edition of 15 has wonderful handling of wash. Keith Achepohl's 2001 round etching and aquatint *Narcissus*, on the other hand, is a study in greens that has a wonderful, delicate quality. Nell Blaine's *Gloucester Bouquet* (1986-87) is a bright and whimsical etching and aquatint, 13 1/2 x 11" in an edition of 50.

Donald Sultan's silkscreen of 2000, *Blues, April 30, 2000*, was selected to appear on the poster, announcements and brochures for the exhibition. Kiki Smith is represented by an Iris print in an edition of 20, *Little Meadow* (1999). This 16" square image in an edition of 20 divides the image into 6 equal sections in which she shows a field of daisies, a dandelion and a snowball bush. Sylvia Plimack Mangold's *Hazel Boyd, Eureka* (1997) is a 10 x 8" aquatint and drypoint of delicate orange flowers on green stalks.

Jack Beal's *Tulip Angélique*, a 1995 silkscreen in an edition of 35, is pleasing in its simplicity—black lines on a white background. Michelle Stuart's *Water Lilies* (1998) has an earthy, primitive quality. It is an etching with mylar. Alex Katz's linoleum cut *Impatiens*, featured at the Katonah exhibit, is on display, as is Andy Warhol's 1970 silkscreen of *Flowers*. Among the other artists included in the exhibition are Joan Mitchell, Jim Dine, David Hockney and Jeff Koons.

A secondary "exhibit" can be found in the large glass case in one of the work rooms. "American Floral Woodcuts from the 20's and 30's" includes three prints by Margaret Jordan Patterson (1868/9-1956) that utilize multiple blocks, a white line woodcut from a single block by Ella Sophonisba Hergesheimer (1873-1943) and the preliminary watercolor/gouache and a charcoal and graphite study for a white line woodcut by Blanche Lazzell (1878-1956).

The "Bouquet" exhibit is intended to celebrate the growth of the Center for Contemporary Printmaking. The new name more clearly describes what they do and their commitment to printmaking. They are also in the process of inaugurating an Artist-in-Residence Program in the refurbished Artist's Cottage.

Book and Exhibit Review

The Print in Italy, 1550-1620, Miriam and Ira D. Wallach Art Gallery, Columbia University, February 6-March 30, 2002. Curator: Michael Bury. Exhibition organized by the British Museum and circulated by the National Gallery of Canada/le Musée des beaux-arts du Canada. Catalogue by the curator, published by the British Museum, 2001.

Mary Lee Baranger

This large exhibit surveys printmaking in Italy during the late Renaissance and early Baroque periods when large-scale commercial print publishing was established and significantly influenced the history of European art and the exchange of ideas and images in Western culture, generally. Leading artists such as Federico Barocci and Ludovico, Agostino and Annibale Caracci collaborated with printmakers and transformed engraving by developing graphic equivalents to the pictorial effects of painting. These are "reproductive" prints, but often executed by painters famous themselves, and highly valued.

The print publishers also produced a wide range of other types of prints: maps, allegories, erotica, records of

classical antiquities, contemporary architecture, public festivals, depictions of street vendors and low life types, portraits (one of 235 popes on one sheet!). Prints were collected in albums, framed, pasted on tavern walls and displayed outside print shops. A truly popular art thrived, and controls were imposed by state licensing and copyright privilege.

Thus the curator introduces this exhaustive survey, with detailed text accompanying each of the 97 prints exhibited. Michael Bury's catalogue discusses techniques and materials (the preparatory drawings, engraving, wood cutting, cost, pricing and distribution). The producers of prints, their roles and relationships, and the main places of production are covered: Rome, Venice, Bologna and Siena. The apparatus includes a glossary, description of the money system of the different cities, biographies and a bibliography. The catalogue entries cover more works than were included in the New York show: 161. This catalogue is a landmark work on the social, artistic and business history of printmaking in Italy, which was seminal for the rest of Europe. A symposium was held on March 14 with Suzanne Boorsch, Patricia Emison, David Rosand and Leo Steinberg. Unfortunately, this reviewer was unable to attend.

Member Notes

David Mickenberg has a new position as Director of the Davis Museum and Cultural Center at Wellesley College in Massachusetts. Its collection contains more than 5,000 paintings, prints, photographs, drawings and sculptures from classical through contemporary periods.

Print Club President Julian Hyman was included this winter in a group photo exhibition at the Walker-Kornbluth Gallery in Fairlawn, New Jersey.