

The Print Club of New York Inc

Spring 2003

President's Greeting

Julian Hyman

The Print Club of New York is completing its eleventh year of operation, and the most exciting thing, to me, is to see the Club continuing to grow in its intellectual capacity. The scheduled events have maintained a high level of interest, adding to and expanding knowledge and understanding of prints. We have a number of dedicated members who have performed in their specific capacities to continue to make the Club of great importance to our membership.

We have not only maintained a high level of membership, but recently we have been able to add members with excellent backgrounds in the world of art and, in particular, the print world. Our membership includes collectors, quality art dealers, curators of prints in major museums, educators, and people who are interested in adding to their knowledge of the print world. It has been my honor and privilege to have been the President of The Print Club for a number of years, and it has been a special pleasure to see and appreciate its growth in stature.

Recent Membership Events

May Stevens at the Mary Ryan Gallery

Elaine and Julian Hyman

On Wednesday, February 19—one of the worst weather days in the City this winter—over forty people braved the elements to get to the Mary Ryan Gallery. It is a tribute to May Stevens, Mary Ryan and our members, who came from all parts of the metropolitan area to attend this important event in conjunction with the

gallery's exhibition of Stevens' work. It was well worth the effort, however, to be able to listen to May speak for over an hour, describing the paintings on the walls and how they came about and her deep feelings about her work.

A wonderful catalogue was published in 1999 on the occasion of Stevens' solo exhibition at the Boston Museum of Fine Arts. It includes her poems in memory of her beloved husband, the artist and teacher Rudolf Baranik. May uses calligraphy with silver or gold pen to create the appearance of water. The words may be poems or quotes and often have small boats—empty or with shadowy people as they float through the waves of words.

Her large canvas, *Ox Bow, Napa River, California*, was extraordinary in its color and beauty. Everyone was enthralled by her work and her talk. She is renowned for her work both on canvas and paper, and we all were grateful that we came.

Visit to the Print Room of the Brooklyn Museum of Art

Elaine and Julian Hyman

On March 19, members of The Print Club visited the Brooklyn Museum of Art and were treated to two separate exhibits by Marilyn Kushner, Curator of Prints and Drawings. Initially, members were admitted to the museum's Print Room, which has been completely renovated, and we were shown beautiful prints from the museum's permanent collection. These included works by Goya, Cassatt and Winslow Homer. Then, Marilyn put up two easels. On one she placed a drawing of a young man by Picasso, which he created in 1924; on the other she placed a Van Gogh drawing. Both were superlative examples of the artists' skills.

We then visited the current special exhibit, which was curated by Marilyn Kushner with major assistance from Ira Mickenberg, son of Print Club Trustee Geri Mickenberg. The show was titled *The Last Experience: Art at Auschwitz*. The show consisted of two hundred works from Auschwitz and other concentration camps and from the ghetto areas. These works were created by artists who were all prisoners, and ultimately victims of the Nazis. Some of the art was created under the supervision of the captors in an attempt to give them a more favorable image, but others were done for catharsis, as resistance to the captors and as true testimony as to the plight of the prisoners. Some of the works were both beautiful and haunting.

One of the outstanding artists in this show was Felix Nussbaum who had a recent retrospective show at the Jewish Museum. A number of his works were recently found hidden in Brussels, and they will be shown soon at a museum in Belgium.

The exhibit featured excellent documentation of the paintings and of the artists and their eventual fates. It was both an uplifting experience and, at the same time, a very emotional and memorable one. It demonstrated how

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

human beings could produce wonderful art in the face of impending death. We are grateful to Marilyn Kushner for sharing this experience with us.

Talk by Ruth Bowman on "The Pitfalls of Print Collecting"

Gillian Greenhill Hannum

Print Club members enjoyed a slide lecture by renowned art historian and educator Ruth Bowman at the Society of Illustrators on Tuesday, April 15. Ms. Bowman's distinguished career in teaching, curating and consulting included being a staff lecturer at the Museum of Modern Art from 1964 to 1974 and teaching forty-six New York University programs on art on the CBS network's *Sunrise Semester*. In introducing Ms. Bowman, Events Committee Chairwoman Muriel Moss quoted Judith Brodsky, who has said, "Ruth Bowman has done more for the arts than anyone I know."

When Bowman became interested in collecting prints, she went to print dealer Sylvan Cole for advice. She obviously learned well, because the collection she built with her collecting partner, the late Harry Kahn—of 20th Century American Self-Portraits—was recently given to the National Portrait Gallery in Washington, D.C.

Bowman served as Kahn's teacher in the print world. Indeed, she had him make prints on several occasions so that he could better understand the techniques and artistic process involved. Already a collector of other art media, Kahn told Bowman to house the print collection at her apartment because he did not have space for it. Among the slides shown to Print Club members were several views of her apartment with the prints in situ.

The collection includes 187 works by 146 artists. A Calder self-portrait drawing started the collection. She developed a special interest over the years in collecting early and late works by American artists. She obtained Andy Warhol's first self-portrait print, made in 1967, as well as Thomas Hart Benton's and Isabel Bishop's last drawings—the Benton having been signed twice. She also owned Philip Guston's 1979 lithograph, *Painter*, which was not signed at all since the artist died before he could do so. Also in the collection are early, middle and late works by Raphael Soyer done over a period of 50 years; Bowman knew him quite well.

Other works in the collection that Bowman illustrated in her talk are Kiki Smith's *Free Fall*, a 1994 photogravure, etching and drypoint in the form of a book that posed challenges in terms of its display, two self-portraits by George Biddle, a 1932 lithograph and a 1964 etching that depict the same glance, a seven-print portfolio of relief prints by Lucas Samaras from 1994 and a Louis Lozowick self-portrait of 1930, a lithograph made in an edition of 50.

In Bowman's presentation, self-portrait drawings by Louise Nevelson (1938), Paul Cadmus (1965), Hans Hofmann (1935 or 1941), Elaine de Kooning (1968), Jules Olitski (1995) and June Wayne (1957) were interspersed with prints by Man Ray (1972, lithograph on zinc), Will Barnet (c. 1940, drypoint), Harry Sternberg (c. 1930-34, etching and aquatint), Milton Avery (1937, drypoint),

George Bellows (1921, lithograph) and Jim Dine (1964, etching). Peggy Bacon's take on a self-portrait was represented by a 1925 drypoint, *Frenzied Effort*, depicting a group of artists at school with herself in the upper left.

Ruth Bowman reported that the biggest challenges for print collectors involve trying to understand the market (i.e. knowing how much to bid) and knowing where you are going and sorting out what you want. She told the audience that Harry Kahn taught her to say, "Is that the best you can do?" on price when working with dealers. She also shared an example of a challenging conservation issue, John Graham's two-sided *Self-Portrait as a Fallen Angel*.

Bowman has also dedicated herself to helping young people to become involved in collecting prints. She has been active in the MoMA Print Group and helped to start similar groups at the Brooklyn and Cooper-Hewitt Museums. She feels the magic of prints can begin with children and that a program of art in the public schools would make a huge difference. She noted that during the 1960s there was lots of interaction between the art community and schools, and this generated a lot of interest. Finally, she pointed out that Print Club members can play an important role by volunteering to mentor young collectors just starting out, sharing with them their experiences and strategies in building significant collections of art.

"Harry Sternberg: From the Roaring 20s to the Eisenhower Years," exhibition and gallery talk, Susan Teller Gallery

Gillian Greenhill Hannum

A standing-room only crowd of nearly 40 Print Club members attended a gallery talk and reception on Wednesday, May 14 at the Susan Teller Gallery in SoHo. The show was a memorial exhibition for Harry Sternberg (1904-2001), a major American printmaker, teacher and collaborator with other artists.

Susan Teller has been showing Sternberg's work since 1988; in fact, she had done a 95th birthday show shortly before the artist's death. After he passed away, Teller and the artist's niece went through his California studio. Sternberg had been working up until just a few weeks before his death. The studio still had things out that he had been working with, however, they also found many prints that had not been seen for years.

Harry was born on the Lower East Side and grew up in a Brooklyn tenement. The public library was a place of escape for him, and as a teenager he used to spend hours there, sitting in a comfortable chair in a quiet space reading books. Sternberg also discovered the Art Students League where, for very little money, he could take art classes. He studied there from 1922 to 1926; in 1934 he returned as a teacher—a post he held until his retirement in 1967 when he moved to California. Isabel Bishop, Charles Keller, Karl Schrag and Charles White were among his students at the League, and Will Barnet was a close colleague. In fact, Will printed early lithographs by Sternberg, including *Self Portrait* (also titled *Head*) of 1935.

The show, a retrospective of images made between

1927 and 1950, includes lots of scenes of New York. Sternberg's earliest prints are Social Realist in style, similar to those of Reginald Marsh and John Sloan. Teller pointed to the 1927 etching of *Coney Island* as an example of Sternberg's work as a kind of second generation Ashcan School artist.

Teller also discussed an example from a series Sternberg did on emotions and values, *Insincerity* (also titled *Principle #8: Maladjustment*), executed in 1932 and showing a couple about to float into the abyss. *Burlesque* (1932), an etching and aquatint in an edition of 20, was done as a tribute to the artist's personal friend, Gypsy Rose Lee.

Sternberg also produced a number of works focusing on subjects connected with coal mining and the steel industry. *Death Underground* (1934, lithograph) was created before the artist had ever seen the inside of a mine. Shortly after, however, in 1936-37, Sternberg won a Guggenheim grant to allow him to study American industry: coal, steel and transportation. The steel images were done in the Bethlehem, Pennsylvania area. The artist felt it was important to document things before they were gone. Sternberg developed the crayon-aquatint technique to convey the grittiness of these scenes. An example is *Bessemers* (1938).

Sternberg also created a series of twelve large, colorful portraits of artist friends, of which several are on view. There is also a poster for war bonds, made for the Abbott Laboratories in Chicago and titled *Tighten the Grip—Buy US War Bonds*. The exhibit continues through June 28.

Print Club of New York, Inc. Holds Annual Meeting

Gillian Greenhill Hannum

The Annual business meeting of The Print Club of New York, Inc. was held on Wednesday evening, June 4 at the Society of Illustrators. Prior to the official start of the meeting, members had an opportunity to meet and mingle over drinks and appetizers. At 7:15 p.m. Club President Julian Hyman called the meeting to order, welcoming the group to this capstone event for the year. Vice-President Matthew Collins, Chair of the Nominating Committee, then took the floor. He reported that a sufficient number of ballot and proxy statements had been returned to approve the slate of candidates for membership on the Board of Directors of the Print Club of New York. [Each year, half the members of the Board are up for election. This year, the following candidates were approved: Matthew Collins, Elaine Hyman, Natalia Kolodzei, Arlyne Lesser, Herb Levart and Gerri Mickenberg. Elected last year and continuing on the Board are Julian Hyman, Norman Brock, Gillian Greenhill Hannum, Malka Moscona, Leonard Moss and Muriel Moss. Martin Seham and Marvin Bolotsky are both stepping down from the Board this year; the Club would like to thank both of them for all their hard work and dedication.]

Treasurer Norman Brock announced that as of May 30, the Club had 190 paid memberships. However, the Board has recently acted upon a number of applications, and he expects that our roster will be close to full by the time the

fiscal year closes on June 30. Dues notices will be sent out July 1 for the coming year.

Club member Alex Rosenberg, the evening's speaker, then stepped to the podium. Rosenberg, a collector and curator with a special interest in Cuban art is a former President of the Art Appraisers Association of America. Rosenberg told the audience that over the course of the past few years he has given a series of lectures on appraising to art professionals in Cuba and also wrote a curriculum for art appraisal and law for the Instituto Superior del Arte (ISA) in Havana. The concept of value, he noted, was not easy for Cubans to understand as it is based on capitalistic notions.

Rosenberg defined value as the amount that one would be willing to pay, in dollars or other currency, to the seller of an object. He noted that valuing contemporary art is the most challenging as it is untested and untried. However, contemporary art is also the most affordable and, therefore, provides young or lower income collectors an entry into art collecting.

Contemporary art is usually the product of little-known artists who have not sold at auction and are not even listed in the *Art in America Gallery Guide*. It is so new as to never have been resold. Therefore, it is hard to assess by normal appraisal methods. He indicated that about 90% of contemporary art was created in the city where it is being sold or appraised, and that the best market for that art will always be the city or town where the artist lives and works.

Rosenberg also told members that recessions impact contemporary art the most and Old Master art the least. Work by artists not represented by a gallery or pieces without a record of resale have the least value. He then gave members four "rules for collecting" contemporary art:

1—Buy only what you like; don't worry about future value as long as you feel comfortable with the amount you are spending on a piece.

2—Try to buy only from well-established galleries. They have first crack at the best new artists. These galleries also have funds to publicize their artists and are the most likely galleries to survive in an economic downturn.

3—Try to buy the work of artists who have had more than one show at the gallery and who already have some work in museum collections.

4—Try to buy the work of artists who have sold successfully at auction.

Rosenberg noted that only about 2% of contemporary art available for sale fill these criteria.

Rosenberg also noted that it is critical to determine the condition of a piece. A similar work might have sold at auction for a certain price, but if one does not know how the condition of that work compares with that of the one under consideration, it is difficult to use that price as a benchmark. This is especially true of prints.

For prints, Rosenberg also said that collectors should request a letter of authenticity from the publisher for any work over \$500. Collectors really need to do their homework when buying the work of 20th century masters such as Picasso, Dali, Calder, Miro or Chagall. Many of the works on the market are fakes, re-strikes or unauthorized copies; authenticated originals are quite rare. Obtaining a piece's provenance is essential and appraisal by a knowl-

edgeable expert is key.

Rosenberg said that there are no "bargains" in fine art unless you come across someone who knows less than you do; this is not someone you want to buy from. Many dealers may be selling fakes, copies and re-strikes unwittingly. Auction houses only give buyers 10 days to file an objection to a purchase. He also noted that appraisals done by auction houses are to induce you to do business with them; you will probably not realize that amount, especially during an economic downturn. During periods such as the current one, sellers often realize only 50% to 60% of the original appraisal.

Following his talk, Mr. Rosenberg kindly answered a number of questions from the audience. One focused on how to choose an appraiser. Rosenberg said to ask a lot of questions. Is he/she certified? By whom? How much experience has the individual had? Who has he/she worked for? What is his/her specialization? He noted that no appraiser can be an expert in all of art, and that one should choose an individual whose credentials best match the art to be appraised.

Special thanks to Alex Rosenberg for ending our year with such a fascinating and thought-provoking presentation.

Neuberger Museum of Art Accepts Jacklin Print

Gillian Greenhill Hannum

The Print Club is happy to report that The Neuberger Museum of Art at Purchase College, SUNY, has recently accepted the Club's gift of one of the remaining impressions of Bill Jacklin's 2000

Presentation Print, *After the Event I*, a beautiful black and white soft-ground etching of a crowd dispersing in Central Park. The artist kindly donated his artist's proofs to the Club, and several other donations of the print were reported in previous issues of the *Newsletter*.

Listserv to be Formed for Print Club Members

New Print Club Board Member Natalia Kolodzei has offered to establish a listserv for Club members who would like to receive reminders for upcoming events via e-mail. To be included

on this list, please contact her at kolodzei@kolodzeiart.org. Put Print Club of New York as the subject line. Members will continue to receive the regular mailings as well.

The Prints of Nancy Graves

Linda Konheim Kramer,
Executive Director, the Nancy Graves Foundation

Nancy Graves (1939–1995) was a prolific and multifaceted artist. Her innovative achievements in the fields of sculpture, painting, drawing, printmaking, and film were amply acknowledged during her lifetime. Graves's aesthetic was grounded in an interchange between these various media. Each medium suggested new ideas and new modes of expression, and by transposing concepts from one medium to another, she continuously infused her work with new and innovative ideas. Even within the medium of printmaking, Graves explored numerous reproductive methods. To encourage this spirit of interchange and experimentation, the Nancy Graves Foundation, established in 1996, gives three grants a year to visual artists who wish to master a technique, medium, or discipline different from the one in which he or she is primarily recognized.

Graves found her own vision by applying the formal abstract values she inherited from Abstract Expressionism to theories of Conceptual and Process Art that artists in her circle were developing in the late 1960s and early 1970s. Her innovative sculptures of three realistic, life-size camels that embodied these concepts were exhibited to critical acclaim in a solo exhibition at the Whitney Museum in 1969. She thereafter continued to explore the

natural history and evolution of the camel in handcrafted sculptural representations of camel skeletons, drawings recording the evolution of the animal, and a film examining the movements of a camel herd. This research into natural phenomena led her to create a series of gouache studies of the movements of newts, frogs, and snakes in the manner of nineteenth-century natural history treatises. In 1972 Graves began to make paintings and drawings with dots of color reminiscent of the Pointillist technique to depict animals camouflaged in nature, geological surveys of the ocean floor, and the lunar maps made by NASA for the Apollo landing.

These lunar maps became the subject of her first prints – a suite of ten lithographs made in 1972 in collaboration with the master printer Jack Lemon at Landfall Press in Chicago. In these prints Graves methodically reproduced the images in her drawings on Mylar sheets – using one sheet for each color – which were then transferred to light-sensitive aluminum plates and printed in successive layers. The way the lithographic technique of layering mimicked the actual depth of real three-dimensional space appealed to Graves's theoretical bias.

As might have been expected, once she started to make prints Graves began to explore the various printmaking techniques, selecting for further development those that best reflected the style and subject matter of the paintings and drawings she was making at the time. Her next print,

commissioned to benefit the Air and Space Museum in Washington, D.C. when it opened in 1975, was a screen print in which she freely abstracted images from a variety of maps and aerial views of the earth. In 1977 at Tyler Graphics, Graves produced a series of six etchings that closely followed a group of paintings and drawings of 1976 in which she reduced the basic compositions of the lunar maps to simple linear gestures. The technique of etching was the one that could best express the calligraphic style of these works. The black and white etching *Paleolinea*, prepared in 1979 with Valter and Eleanora Rossi at 2RC in Rome, is also closely related to a painting of that year. Using images transcribed from reproductions of pictures found in various Paleolithic caves, it captures the essential feeling of a prehistoric painted cave. She perhaps selected this subject for an etching because the various techniques of this medium readily reproduce the visual effect of cave art. The irregular gray background evokes the deep murky darkness of a cave, and the rich black spots resemble coals from the fires that must have filled the darkness with eerie light and smoke. Graves even added her own handprint, following the practice of prehistoric artists, who left the marks of their hands on the cave walls. Memories of *Paleolinea* are reflected in the thirty-one monoprints she made at Tyler Graphics in 1981. For this series of unique prints, Graves freely applied brightly colored paints in various combinations to three different etched metal plates, sometimes varying them further by painting the paper on which they were printed.

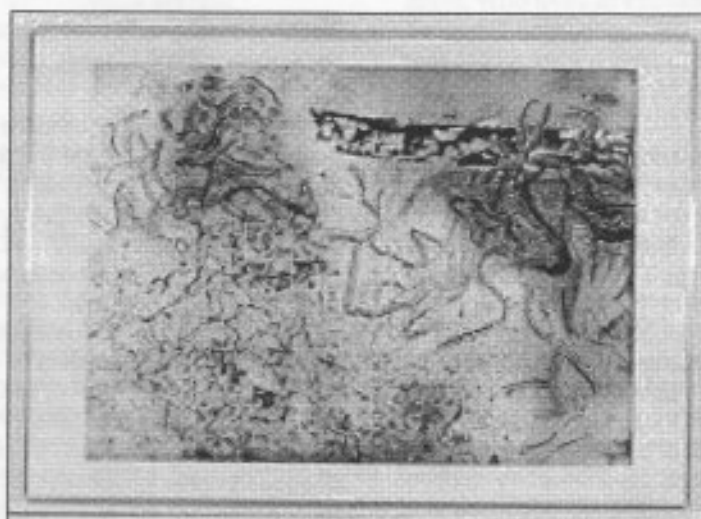
A commission in 1984 from the Jewish Museum for a print containing objects from its collection suggested a new direction for Graves's printmaking. The screen print that Graves made for the museum and those immediately following it were no longer based on her painted images. Rather, they were inspired by her sculptural techniques. In imitation of the way she welded together direct casts of objects and plants in her sculpture of the period, in her composition Graves joined a Roman terracotta head of a woman and a fragment of a fifth-century Byzantine mosaic of a dove with a curvilinear array of plant imagery. She also included a frog copied from those in her 1971 drawing *Five Frogs*. The Jewish Museum screen print, 5745 (the year 1984 according to the Jewish calendar), was reconfigured for two additional prints, 75 x 75 and *Six Frogs*, by changing the color scheme, the sequence in which the screens were printed, and adding a number of new screens.

Emulating the layering of quotations from the history

of art initiated in the Jewish Museum print, Graves began regularly to incorporate objects from ancient Egypt, classical antiquity, and the Renaissance into her sculpture. She made casts from reproductions of famous sculptures and architectural elements that had been removed from buildings in New York City, which she borrowed from the art

dealer Ivan Karp, joining them with direct casts of plant forms and leaves. *Clash of Cultures*, a complex twenty-eight color etching of 1988, made in collaboration with 2RC, elaborates this approach. As the title indicates, cultures clash when a painted head from an Etruscan tomb and a figure from a twelfth century mosaic from San Marco in Venice mix with the jagged lines of electrical circuits and a Chinatown dragon.

The layers of history presented in this and other prints of 1988 and 1989 led Graves to add cast-paper three-dimensional attachments to two very large



Nancy Graves. *Paleolinea*. 1982. Etching, aquatint and dry-point, 40 1/4" x 55". ©Nancy Graves Foundation, New York.

etchings, *Stuck, the Flies Buzzed*, of 1990 and *Iconostasis of Water*, of 1992, both collaborations with 2RC. She also attached sculptural elements to her paintings of this period. Reversing the process, a lithograph titled *Canoptic Prestidigitation*, made at Graphicstudio in Florida, was incorporated into a wall-relief multiple called *Canoptic Legerdemain*. The quotations from classical, Renaissance, and Egyptian art in the lithograph are sent out into space in the relief, tumbling down a path set by Hokusai's wave, fashioned in molded plastic, and Laocöon's wire-mesh snake.

Nancy Graves's last prints were monotypes made when she was an artist-in-residence at the Pilchuck Glass School near Seattle in 1992. In these monotypes she went a step beyond simply depicting plant forms to using the plants themselves as her medium. Working with the master printer Cate Brigden, Graves made numerous prints by placing flowers and berries on a glass plate, which was then run through an etching press. The strange organic forms made by the squashed plants are colored by the subtle natural dyes extracted by the press, which Graves sometimes enhanced with pale washes of color. The following year at Pilchuck, Graves created delicate molded-glass elements in the gentle tones of these prints, which she inserted in small jewel-like sculptures.

At the time of Nancy Graves's premature death in 1995, Thomas Padon was preparing an exhibition and a catalogue raisonné of her prints for the American Federation of Arts. This show, which traveled to many institutions throughout the United States between 1996 and 1998, had its final venue at the National Gallery of Bermuda.

Looking Back

This is the final installment in our year-long series looking back at our Presentation Print artists. Previous articles ran in the Fall 2002 and Winter 2003 issues of the *Newsletter*.

1998—Will Barnet

Elaine and Julian Hyman

Will Barnet has made significant contributions to American art for seven decades. He is still a notable figure in the art world and has had recent shows of paintings and prints in Florida and New York. He helped organize the Centennial Portfolio of the American Academy of Arts and Letters and curated shows at the National Academy of Art. He has been an important teacher at the Art Students League and printed works early on for some of our most noted American artists. His own work is represented in all major museums and is included in important art books on prints, watercolors and paintings. A quote by John Taylor Arms states, "Will Barnet is a sensitive and highly imaginative artist, qualities which are apparent in every impression that he records in his chosen medium of the lithographic stone."

Will Barnet's drawings illustrate the recent publication *The World is a Frame*, a beautiful volume of the poems of Emily Dickinson. The Print Club of New York had the good fortune to have the friendship of Will and his lovely wife Elena, and he agreed to do a print for us in 1998. It is a large lithograph of Emily Dickinson looking at her reflection in the mirror, titled *Between Life and Life*.

1999—Paul Jenkins

Gillian Greenhill Hannum

Paul Jenkins (b. 1923) was born in Kansas City, MO and worked in a ceramics factory as a teenager. It was there that he had his initial exposure to the impact of color and the creation of form. He arrived in New York in 1948, intent on becoming an artist. He studied at the Art Students League for three years where he was influenced by two important instructors, Yasuo Kuniyoshi and Morris Kantor. His formative years in New York corresponded with the rise of the New York School of Abstract Expressionism, and his early career associated him with that movement. However, by the early 1950s he was one of the leaders of the move to Post-painterly Abstraction, experimenting with pouring and flowing pigments and manipulating his canvases. He became very interested in metaphysics, especially the writings of Carl Jung and ideas from the Chinese *I Ching*, which emphasizes constant change. Jenkins' art became increasingly spiritual and intuitive. He once said, "I paint what God is to me."

Jenkins first traveled to Paris in 1953 and had his first one-man show there a year later. Jenkins now divides his time between New York City and Paris. His Presentation Print for the Club, a color lithograph titled *At Stroke of Twelve*, was conceived and executed in Paris. Jenkins began working in stone lithography with master printers

in France in the 1960s. His print for us involved five press runs using primary colors in each run and was produced at Atelier Franck Bordas, Paris.

2000—Bill Jacklin

Elaine and Julian Hyman

The British-American artist Bill Jacklin was chosen to do our Millennium Print for the year 2000. Jacklin came to the United States in 1985 after a very successful career in England. In 1967 he received an M.A. from the Royal College of Art, and in 1991 he was elected a Royal Academician. He is represented in many major museums in England and Scotland.

However, once he arrived in New York, he was much taken with all the wonders of our city. He fell in love with Central Park and discovered Coney Island at the end of a long subway ride. The energy of the city, the hustle and bustle of the shoppers on the street, provided him with much inspiration for his paintings and prints. He had his sixth show at the Marlboro Gallery in March 1992, and the show was called "Central Park, New York City, Recent Paintings and Monoprints." He also has shows at the Marlboro Gallery in London, where we first discovered the artist's work and immediately fell in love with it.

He works exclusively with the celebrated printer Catherine Mosely. In the monoprints, the artist uses this highly disciplined medium to further explore relationships between light and dark. In the 1970s he started off with a highly abstract approach and, according to John Russell Taylor of *The London Times*, has progressed to representational painting.

It was a pleasure for us to work with Mr. Jacklin, who is a delightful and extremely well read person. He contributed a number of his artist's proofs for the Print Club of New York to donate to regional museums, and we have already given prints to the Brooklyn Museum of Art, the Montclair Museum of Art, the Portland Museum of Art in Maine, the Bayley Museum of Art at the University of Virginia and several museums in England and one in Scotland. Our Print Club's stature is now wide spread thanks to Mr. Jacklin's gift to us.

2001—Paul Resika

Gillian Greenhill Hannum

The Winter 2003 issue of the *Newsletter of the Print Club of New York, Inc.* directed members to a review by Hilton Kramer in the December 2, 2002 issue of the *New York Observer* of Resika's fall show at Salander-O'Reilly Galleries. Resika (b. 1928) studied with Hans Hofmann as a teenager. He also spent three years studying in Venice, Italy. In his review, Kramer noted that as a colorist, Resika is "now without peer in his own generation, a generation that has often made color its most important pictorial interest."

The artist has won numerous awards and honors including a Guggenheim in 1984 and the Benjamin

Altman Landscape Prize from the National Academy of Design in 1997. He holds membership in both the American Academy of Arts and Letters and the National Academy of Design.

Resika's work and career both reveal great complexity. He has taken a variety of points of departure, from Venetian painting, to French 19th century art and European (and American) modernism. Painter and author David Carbone has seen these explorations as "intimate conversations...between artists."

When To Call A Conservator

Laura Stirton Aust, ARTcare Inc.

Print collectors know that, despite the best intentions, it is very easy to tear, crease and soil paper. A print may even become stained or distorted within the protection of a mat and frame. Some changes in paper and artwork are a normal part of the aging process. Others are more serious conditions which require the intervention of a conservator. Knowing when to call a paper conservator may avoid more extensive conservation treatment or prevent the total ruin of a print or any paper with intrinsic or personal value.

Before framing a work of art on paper, look closely at the paper and media. Look for tears, tape, creases, distortions, staining, cracking or flaking of the media. If possible, determine when or how the damage occurred. Did a framer use tape to attach the print to a window mat? Or was the tape applied by the artist? Was the print mishandled? Did something splash or spill on the paper? Was the print framed with acidic materials which have caused staining? The most important question is whether or not a condition is likely to get worse with time. If a conservator is needed to answer this question, then yes, it's time to call a conservator. Damage is much less likely to be repaired, more likely to go unnoticed, but will get worse silently after a piece has been framed.

Tears are prevalent on old paper. Any tear puts a print at risk of irreparable damage. Complex tears are not always possible to successfully mend. There may be distortions that hamper hiding or disguising a repair. But, fixing a small edge tear invisibly is often possible. Mending a tear does not mean sticking tape on the paper. An appropriate weight Japanese paper and wheat starch paste are used sparingly to hold a torn edge together. Moisture from the paste must be wicked out of the paper before it causes distortions. And, a mend should be weak enough to give way before allowing another tear nearby. Unquestionably, mending torn prints requires the skills of a paper conservator. Once in a suitable mat, a mended tear is unlikely to require further attention. Untreated, a tear may extend into the image area, or part of the paper support may be lost.

No matter how much or what kind, if there is **tape** present, it is time to call a conservator. No tape is good tape, but some tapes are calamitous. Tapes cause staining, embrittlement, distortions, and skinning. Though the least damaging tapes cause little more than distortions, removing these tapes improperly may cause irreversible dam-

The theme of the boat, the subject of Resika's 2001 Presentation Print, a black and white soft-ground etching titled *Still Boats and Moon*, has been a recurring one in the artist's oeuvre. Poet and art historian David Shapiro has called them "soul-boats," referring to the long tradition of boats as conveyors of souls. The subject is one that the artist, who lives in Provincetown, has not yet exhausted. *Boats and Triangles* (2002), a recent painting, shows Resika still exploring the delicate boundary between *plein air* painting and geometric abstraction.

age. Only a conservator should attempt to extract tape from a print. This task requires surgical tools and solvents. When all goes well, a conservator is able to remove tape and adhesive without solvent staining or skinning of the paper.

Any sort of **stain** is understandably concerning to a print collector. Though stains may appear on a print for a variety of reasons, there are a few blemishes which are unavoidable. For instance, if the artist has used an ink which has a high oil content, there may be halos around heavily inked areas. Little can be done to diminish this staining. But other stains should be addressed immediately. Those include: foxing, water stains, and mold. Also, acidic framing materials and adhesives may cause streaks, yellowing or darkening of the support. The edge of a mat burn may appear a hazy brown. Any of these stains is a worthy reason to call a conservator.

Distortions may or may not be reason enough to call a conservator. With high humidity, paper expands and often ripples along the edges. Some paper gently waves through the center. Expect to see changes in paper. These changes in paper's planarity may be more of a distraction than an actual conservation problem. In fact, if a paper doesn't change and is extremely flat all the time, no matter how humid the climate, there is more reason for concern. The print has probably been mounted or stretched in what may be an unsafe manner. Dimples in the upper edge of a print may be the result of hinges which are too heavy or improperly applied. It is often difficult to know just what circumstances are causing distortions without close examination by a professional. Improper mounting and hinging are both very common paper conservation issues.

Flaking media or any sort of dust within the lower edge of a frame should initiate investigation. Whether the ink is lifting away from the paper or insects are feasting on sizing, a conservator should be called to determine the cause of the problem.

Most collectors consider the condition of a print before purchasing the work. A conservator may be called in for a condition report and treatment estimate to ascertain if repairs will change the value and/or appearance of a print.

Print collectors are aware of protecting their investment with the proper framing, display and storage. But, when there is an emergency such as a flood or fire, or an accident which causes a frame to break, one of the first calls should be to a paper conservator. The fall *Newsletter* will give details on how to go about finding a conservator.

Exhibition Reviews

African-American Artists, 1929-1945: Prints, Drawings and Paintings in The Metropolitan Museum of Art, Metropolitan Museum, January 15-May 4, 2003.

Mary Lee Baranger

Featured as a celebration of Black History Month, with an extensive educational program of lectures, readings, symposia, gallery talks, documentary and feature films, plus tours for students, teachers and the community, the exhibit had about 55 prints donated in 1999, and six given by WPA programs in 1943. In addition, there were 13 drawings and watercolors or tempera and two oil paintings. A more accurate title for the exhibit would have been *The Reba and Dave Williams Collection*. Before their donation of 204 prints in 1999, the museum's holdings of works by African-American artists in any medium was, apparently, thin. According to Philippe de Montebello's forward in the catalogue, the museum now has some 500 works by black artists, 19th century to the present. The Williams' donation of 204 prints has clearly been an important gift.

The show was large, with work by 26 printmakers, a few represented by several works. The most numerous were five by Hale Woodruff and eight by Raymond Steth. The artists worked, for the most part, in the WPA's Harlem Community Art Center or at Charles Alston's Harlem studio "306." Two, Dox Thrash and his student, Raymond Steth, worked in the Philadelphia Fine Print Workshop. One, Hughie Lee-Smith, worked at the WPA Playhouse Settlement/Karamu House in Cleveland.

The show was organized by theme: Cultural Heritage and Identity (blending African and American style and subjects), Faces, Recreation, Religion, War, Labor, The South, The North. This allowed description of the major Social Realist subjects pursued in the WPA context. These artists shared the styles and concerns of the much larger group of non-African-American artists. (In 1943 the Metropolitan received 1,842 prints from the WPA; only six were by black artists in this exhibit, although the Williamses identify 17).

Most of the images were close-up, dense and small. Exceptions were two large prints of mural scaled compositions by Raymond Steth: *Evolution of Swing* and *Beacons of Defense*. These could easily have been designs for frescoes. Both would have found a place in a public building. Another ambitious print by John Woodrow Wilson, *Deliver us from Evil*, would not have been commissioned by the Federal Government. Dated 1943, it shows the horrors of the German war in Europe paired with lynching scenes in the U.S., with a fat plutocrat urging a black and a white worker to attack each other.

A 91-page catalogue (with the same title) accompanied the exhibit with an introduction by Associate Curator in the Department of Modern Art, Lisa Mintz Messinger, catalogue entries by Lisa Gail Collins, and a chapter on printmaking techniques and WPA printmakers, by Rachel Mustalish.

Poetry of Sight: The Prints of James McNeill Whistler (1834-1903), New York Public Library, Humanities and Social Sciences Library, New York, January 24-May 10, 2003.

Gillian Greenhill Hannum

The walls of the New York Public Library's Stokes and Print Galleries were painted a vivid daffodil yellow this spring, surprising regular visitors to the print halls. It was all in honor of the centenary of James McNeill Whistler's death and was inspired by Whistler's own 1883 exhibit of his *Second Venice Set*, which he called "Arrangement in Yellow and White." On that occasion, the setting included yellow walls, frames and chairs, yellow and white uniforms for attendants, and daffodils and narcissi in blue and white Japanese vases.

The Public Library's setting was somewhat less flamboyant, but the images were a veritable feast for print lovers. The show included a number of portraits of Whistler, one of the most frequently depicted personalities of the 19th century art world. Works by Walter Crane, Paul Helleu and others appeared in this section. Many of the portraits had once belonged to A.E. Gallatin, who opened the Gallery of Living Art at New York University in 1927 and who published several works on Whistler, including *Portraits of Whistler: A Critical Study and an Iconography* in 1918.

Among the early prints, *The Wine Glass* of 1858 was displayed in both its first and second states. Already, the artist's mastery of light and reflections is clearly evident. His *French Set*, a suite of *Twelve Etchings from Nature*, was published the same year—only three years after the artist had left America for Europe. Much of the work in the series is figurative. *Fumette*, a portrait of his working-class mistress, Eloise (nicknamed Fumette) and *The Kitchen*, a Vermeer-like study of dark and light, are representative examples. They place Whistler firmly within the Realist movement and very much under the influence of Dutch 17th century painting at the time. The edition of seventy was published by the artist's brother-in-law, Sir Francis Seymour Haden.

In 1859, after the successful publication of the *French Set*, Whistler moved to London. Shortly thereafter, he began to etch a series of scenes focusing on the gritty, industrial activity along the lower Thames. Two of the most well-known prints from this series, known as the *Thames Set*, are *Black Lion Wharf* (1859) and *Rotherhithe* (1860). The former depicts a rugged wharf along the upper Pool of the Thames, seen from the South Bank. It is one of Whistler's most famous prints and is shown hanging in the background of *Arrangement in Grey and Black: Portrait of the Painter's Mother* (1871). The latter, a boldly cropped image showing the growing influence of Japanese prints on the artist's aesthetic, depicts the balcony of the Angel Inn at Rotherhithe, also on the South Bank of the Thames. The set was initially published in 1860 by lawyer and art patron Serjeant Thomas and printed by Auguste Delâtre, the famous French printer who

had produced the *French Set* with the artist.

Between 1863 and 1870, Whistler gave up his lucrative etching career and focused on his designs for the Peacock Room in the home of Liverpool shipping magnate F.R. Leyland (now in the Freer Gallery), as well as traveling to Valparaiso, Chile. Also during this time, he broke with his brother-in-law and former collaborator and also renounced Realism, turning instead to the friendship of artists like Dante Gabriel Rossetti and Albert Moore who were shaping the burgeoning Aesthetic Movement. Whistler's later images of the Thames, therefore, look very different. Four were included in the exhibit. *Under the Old Battersea Bridge* (etching and drypoint, 1879) is a good case in point. The subject appealed greatly to the artist and could be seen from his home on Lindsey Row in Chelsea. The image, however, is extremely spare, with none of the linear complexity of the earlier Thames prints.

The real jewels of the exhibit, however, were the Venetian images. The artist was commissioned by the Fine Art Society of London in 1879 to travel to Venice and make a series of 12 etchings. Whistler actually made over 50, as well as 100 pastels and several paintings, but in 1881, after 14 months (rather than the proposed three), he selected a dozen of them to publish as *Twelve Etchings*. The idea for the project had been inspired by the success of his earlier *Thames Set*. At the time he received the commission, the artist was broke and tired after his long legal battle with the venerable John Ruskin, whom the artist had sued for libel after the critic accused him of charging 200 guineas for "flinging a pot of paint in the public's face."

The Venetian prints were inspired by the 18th century *vedute* artists, but were at the same time fresh and modern, suggestive rather than descriptive. The wall label rightly described them as, "ethereal images of the city hovering on the water." Whistler printed the entire edition of 100 himself, with the help of several studio assistants. The style is very painterly, with traces of ink left on the surface of the plates to create unique effects. Whistler took with him to Italy two dozen grounded etching plates. He sketched directly on them as he wandered the Venetian byways.

The Little Lagoon (etching and drypoint, second state of two, 1879-80) is one of the earliest and smallest in the set. It is a very delicate image of a moored, two-masted ship surrounded by gondolas. It well illustrates the notion articulated by Frank Weintenkampf, first curator of the Library's Print Room, who noted, "what he leaves out is almost as important as what he puts in." *Nocturne* (etching and drypoint, third state of five, 1879-80) is dark and murky. Forms of boats and buildings were loosely hatched in, but lots of ink was left on the plate, making each image virtually unique.

Whistler also worked on stone, producing approximately 170 lithographs between 1878 and 1897. In this medium he worked with Thomas Way, a London printer who revived a technique called "lithotint" which created painterly results. The lithotint was developed in 1840 by English printer Charles Joseph Hullmandel. It had to be done directly on stone and used liquid pigment solutions. Way never divulged his exact technique, but it was an excellent medium for Whistler's style, although the artist only produced a handful of lithotints in 1878 and one more

in 1896. *Nocturne* from *Notes* is one of the early examples. *The Thames* was done in a room at the Savoy Hotel during the artist's wife's final battle with cancer (she died in May of 1896); it looks like a monoprint and is a really splendid image. Also displayed were several very moving transfer lithographs of Whistler's wife, Beatrice, during her illness.

The *Second Venice Set* was made for an 1883 exhibit at the Fine Art Society, the famous "Arrangement in Yellow and White." They stipulated that the artist could not repeat any images from the first show, so he made a selection from the remaining Venetian etchings and included some new London subjects as well. Whistler had total artistic control of the show, even printing negative comments by critics from the earlier exhibit in the catalogue. The set was published by Dowdeswell and Dowdeswell in 1886 and was printed in an edition of 30 by Whistler and two assistants (one of whom was Walter Sickert) in 1887. The show itself was later recreated in New York by Whistler's primary agent in America, Edward Guthrie Kennedy of Kennedy and Co. A fall show of work by Whistler and his circle in Venice is planned by the Grolier Club.

Masters of the Print: Selections from the University Art Museum, Albany, The Fine Arts Gallery, Westchester Community College, Valhalla, NY, March 8-April 19, 2003.

Gillian Greenhill Hannum

The spring exhibition at Westchester Community College was a veritable "who's who" of American artists working in print media from the 1960s to the 1980s, featuring the styles of Abstract Expressionism and Pop Art. Upon entering the gallery, one was confronted by a wall showing six large works by Robert Rauschenberg—the artist's "Chow Bag Suite." The works, a play on product packaging, bear the Ralston Purina checkerboard. Each silkscreened, collaged and hand sewn image, made in 1987 in an edition of 100, was devoted to feed for a particular breed—hogs, calves, goats, rabbits, minks and monkeys.

Several other works by Rauschenberg were also included. *Love Zone*, a color lithograph of 1968 made in an edition of 60, is an abstract work in black, white and red showing glimpses of figures. Also on display were four prints from the "Bonnie and Clyde Series" of 1968, color lithographs based on photos from the movie starring Faye Dunaway and Robert Redford. Another notable Rauschenberg, of the 12 works by the artist in the exhibition, was *This Week in Review*, a 1973 silkscreen in an edition of 250 that includes elements of the *New York Times*, a crossword puzzle, a bald eagle and sunset over the ocean.

Nine works were on exhibit from "Portfolio 9"—a collaborative project between master printer Irwin Hollander and nine modern masters. Willem de Kooning's *Untitled*, a 1967 litho made of simple black crayon marks on buff paper, suggests a figure bending over. Saul Steinbeck's litho from the same year, also untitled, includes a number of Masonic symbols; a sphinx in the form of Uncle Sam

and cannonballs facing a Native American on horseback conveys a political message. Sam Francis' untitled litho has the look of an Abstract Expressionist splatter painting in red, yellow, blue and black. Roy Lichtenstein, one of the few who titled his work for this portfolio, depicted *Explosion in ben day dots*. The image suggests a gun firing. Other artists included in "Portfolio 9" are: Ellsworth Kelly, Louise Nevelson, Richard Lidner, Robert Motherwell, and Henry Pearson. The portfolio was made in an edition of 100.

**Richard Pantell and Karen Whitman:
Etchings, Block Prints, Lithographs, New
Rochelle Public Library, New Rochelle,
NY, March 15-April 5, 2003.**

Gillian Greenhill Hannum

Richard Pantell and Karen Whitman from Woodstock, NY are well known to many Print Club members. Both have been presentation artists in the Club's annual Artists' Showcase at the National Art Club. The show at the New Rochelle Library included 25 prints by Pantell and 26 by Whitman—a very equal balance from this prolific couple!

Pantell exhibited works in a variety of media including etching, lino cut and lithography. Many of his images are scenes of private life in New York City. *The Five Points*, a 1985 etching, depicts an urban intersection with a vendor and his bicycle cart. The image, selling for \$350 unframed, is in the collections of the Museum of the City of New York and The New York Historical Society, among others. *Summer Twilight* (etching and aquatint, n.d.) shows a young girl in a window looking down at the elevated tracks. In the background, the steel girders of a bridge stand out against the evening sky. This print, which sells for \$400 unframed, is in the collections of the New York Public Library and the British Museum. *Not of This Time* (lithograph, 1987) suggests a scene from the American Museum of Natural History. A lone man surrounded by skeletons of dinosaurs and mammoths gazes into a glass case. And, for the dog lovers among us, *City Dog* (lino block print) depicts a wonderful, expressive dog, tennis ball at his feet, and a fire hydrant nearby.

Among the works by Whitman were *Painting the Town* (linoleum block print, n.d.), a six block print evoking the spirit of Stuart Davis that has won awards from the National Association of Women Artists (2002) and the Catharine Lorillard Wolfe Art Club (1999). An impression of this image, which sells unframed for \$400, is in the Zimmerli Museum at Rutgers University. *Skylight*, a black and white lino block print that sells for \$175, is a night view of roof-top water tanks silhouetted against the dark sky. Beyond, skyscrapers appear as black shapes with light points where windows are lit. A progression of a five-color lino cut, *Day's End*, a scene of sunset over rooftops by Whitman, allowed viewers to better understand the techniques employed.

It was a real pleasure to see a significant body of work by these creative individuals hung as a two-person show.

**Traces and Traditions: Vietnamese
Woodblock Prints, International Print
Center, New York, March 19-May 1, 2003.**

Mary Lee Baranger

This was a remarkable exhibit of 18th century woodblocks printed in 1997, together with the work of five contemporary artists: Phan Cam Thuong, Le Quoc Viet, Nguyen Duc Hoa, Luu The Han and Tran Nguyen Dan. In addition, there were 14 traditional Dong Ho prints—named for the village where they are still made as a popular folk art especially associated with the Tet new year's celebrations. Four examples of modern woodblocks, and photographs of Dong Ho artists at work completed the show.

The basic format was approximately 12" x 16" sheets of Do paper, made from a tree of this name. Some of the recent prints from the 18th c. blocks combine four 14" x 19" sheets into vertical and horizontal images used as body wrappings for burials. These examples were on loan from the But Thap Pagoda.

Pham Cam Thuong had 12 examples from his 60 prints illustrating the six decades of man's life cycle, in strong, simple large black and white shapes that in the West would be related to German expressionist prints. He and Le Quoc Viet compose 30" x 56" complex spaceless images, on two joined sheets, of symbolic subjects (*Earthquake; Cloud—Rain—Thunder—Lightning; The Funeral; The Raven Bridge; Four Sacred Animals*). Three of these were mounted on black floral-patterned brocade, as if for rolling like a scroll, though this is not traditional.

Nguyen Duc Hoa and Tran Nguyen Dan compose large genre scenes with architectural settings and space conveyed by the neutral paper. These market scenes and food preparation groups, as large as 30" x 41", are handsome amalgams of western style and local subjects. Luu The Han's works are more two-dimensional grid designs with the human figure pressed into flat repeats.

The exhibit was organized by Judith Hughes Day and Suzanne Lecht. Their research, presented in the brochure accompanying the exhibit, is exemplary. The Ford Foundation provided funding. The show was a needed artistic complement to the American Museum of Natural History's presentation of Vietnamese ethnography and traditional festivals.

**John Walker, "Changing Light," Knoedler
and Company, New York, March 31-April
26, 2003.**

Mary Lee Baranger

Nine large canvases (84" x 66" to 102" x 84") thrust their powerful swirls, dashes and "incidents" towards the viewer. While not as large as the abstract expressionist or color field paintings that swallow and obliterate the viewer in their vastness, these paintings seem to move out from a high horizon (top sixth of the image) in a violence of color that pulsates and jiggles to the foreground. Some have a small moon in a

thinly brushed sky of stars and swirling clouds. The large shapes are enigmatic tidal pools, looping figure eights and river flows like moonlight on water. A thick impasto of oil and other media scatters on the surface, giving the paintings the heavy look of a viscous spring mud. As the titles include *Clammer's Marks* and *Reflections*, *Low Tide* as well as *Changing Light*, one is invited to read these as water edge landscapes suggesting the ramshackle piles of weathered lobster pots, painted buoys, nets and ropes strewn helter skelter on a Maine shore.

These paintings, all 2002 and 2003, are part of a series of Maine coast images exhibited since 2001 at Knoedler's and in three museum shows: Bowdoin College Museum of Art, Brunswick, Maine (2001); The Phillips Collection, Washington, D.C. (2002); Wiegand Art Gallery, Notre Dame de Namur University, Belmont, California (2002).

The Knoedler exhibit has a small catalogue with color reproductions and a brief text by Eliza Rathbone, Chief Curator, The Phillips Collection, adapted from that institution's publication on John Walker. [Please note that a copy of Hilton Kramer's review of the same exhibit, published in *The New York Observer* on April 14, 2003, is included as an insert in this issue of the *Newsletter*. Walker is creating the Print Club's 2003 Presentation Print]

International Miniature Print Exhibition, The Center for Contemporary Printmaking, Norwalk, CT, April 6-May 31, 2003.

Jilda Manikas

The Fourth Biennial International Miniature Print Exhibition at The Center for Contemporary Printmaking in Norwalk, CT, opened on April 6th with a demonstration of the woodblock printing technique by the first prize winner, Pia Öste-Alexander.

Membership Notes

Club members Fred and Elaine Ferretti recently made a major gift of prints to the Metropolitan Museum of Art. They donated 49 works by the late Leonard Baskin—47 prints and two drawings—to the Museum's Drawings and Prints Collection. Director Philippe de Montebello noted that the gift rounded out the Museum's collection of Baskins, whom the Ferrettis view as perhaps America's finest woodcut and wood engraving artist. Included in the gift are all of the artist's oversized woodcuts and engravings, including *Man of Peace*, *Hydrogen Man* and *Poet Laureate*.

The number of entries for this show was anything but small—nearly 600 pieces by 213 artists from around the world were submitted. This juried competition chose 127 works to be hung in the exhibit, and the others were placed within four books available at the front entrance for personal viewing. The only requirement was that each image must measure 4 inches or smaller, offering a challenge for both the artist and the viewer.

The exhibition contradicted standard practice for most museum shows where optimal viewing requires the viewer to stand back from a work and observe it from a short distance away. Here, the art not only encouraged, but demanded, the viewer to step up close in a nose-to-print stance for better viewing. The "most miniature" of the prints was *East*, an etching done in great detail by Joseph Winkelman of England. The image measures .5 x .75 inches and, needless to say, must be viewed with a magnifying glass, thankfully given to each visitor upon entry to the exhibit.

In addition to etchings, the exhibition covered a variety of printmaking techniques, including aquatint, drypoint, intaglio, mezzotint, monotype, woodblock and even hand-colored rubber stamps. In *Bending the Rules* by Nancy Aldrich Wolf of the United States, the artist created a "Monotype Collage" measuring 1.5 x 2 inches. Ms. Wolf's procedure is to cut her monotype image into strips, weave the strips together and mount it on paper, creating a finished image measuring 1.5 x 2 inches that sells for \$35.

This show was intriguing and challenging for both the artist and the viewer. While the finished products are petite, the statements made by the artists are tremendously powerful. This small-scale art, indeed, arouses the viewers' wonder and delight.

The Center for Contemporary Printmaking is a non-profit multimedia studio and gallery devoted to the creation and exhibition of original prints, photographs, artists' books, paperworks and related disciplines.

Club president Dr. Julian Hyman and his wife Elaine were panelists at Swann Galleries on April 29, 2003. Together with dealers Susan Teller and Jim Goodfriend, they spoke about "Building a Master Print Collection." Following the event, several attendees asked for further information about the Print Club.

For a catalogue raisonné (in progress) of the prints of Ernest Fiene, please contact Club member Jeff Coven if you have any prints by the artist or information pertaining to his prints or printmaking. Jeff can be contacted at (631) 979-6235 or by e-mail at saltimbanque_prints@yahoo.com

Upcoming Print Club Events

September, Date and Time TBA

Watch your mailboxes in early September for the announcement of our first fall meeting, which will include an opportunity to meet and hear from the artist designing the 2003 Presentation Print, John Walker.

Tuesday, October 21, 6:00—8:00 p.m.

The Print Club's *Tenth Annual Artists Showcase* will be held at the National Arts Club, 15 Grammercy Square South. This event features talks by five contemporary artists, who will also bring portfolios of their work to show and sell.

November, Date and Time TBA

The Print Club of New York will again host a Print Week event for members of the International Print Collectors' Societies. Details will appear in the Fall 2003 *Newsletter*.

Also of interest to Print Club members:

February 15—June 29, 2003

June Wayne: The Art of the Print in a Time of War, Jane Voorhees Zimmerli Art Museum, 71 Hamilton Street, New Brunswick, NJ (732) 932-7237.

June 1—July 27, 2003

Forty-seventh Annual National Juried Print Exhibition, Hunterdon Museum of Art, 7 Lower Center Street, Clinton, NJ (908) 735-8415.

June 13—August 8, 2003

Poetry into Print: Impressions Inspired by Verse, the 2003 members exhibition, will hold its opening reception Friday, June 13 from 7:00 to 9:00 p.m. at the Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999.

August 4, 2003

The Center for Contemporary Printmaking in Norwalk, CT is pleased to announce that its Artist in Residence Program will begin this summer. Paul Furneaux, a woodcut artist from Edinburgh, Scotland, who recently lost all his work and his studio in a fire, will be the initial artist in the program. The residency will allow Furneaux to begin a new body of work. He will also offer a one week workshop in traditional Japanese woodcut printing. The gala opening of the new artist's cottage will take place on September 12 and will be accompanied by the exhibit *Ink from Wood: East and West—Two Traditions*. For further information, contact the CCP at (203) 899-7999.

The Print Club of New York, Inc.

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

