

The Print Club of New York Inc

Winter 2003

President's Greeting

Julian Hyman

The Print Club of New York is entering a new calendar year with many interesting events on our agenda, starting in February with a talk about her prints by May Stevens. This will take place at the Mary Ryan Gallery. Mary, who has been very helpful to the club, has had a number of events featuring outstanding artists over the past few years.

I'm very happy to report that the feedback concerning our last Presentation Print, by Warrington Colescott, has been extremely positive. The Print Selection Committee is in the process of approaching an artist for this year's Presentation Print. The committee spends many hours and gives much thought in order to make this selection, and I feel that they deserve a lot of credit for their past choices.

The Print Club of New York was co-host, along with the Print Club of Cleveland, at a cocktail reception on November 7th at the Society of Illustrators. We were joined by Print Clubs from many cities, including Detroit, Toronto and Montreal. The concept of having meaningful interchange between many national and international print clubs was originated by Charles Rosenblatt, who has long been active with the Print Club of Cleveland. The organization is called the International Print Collectors' Society. We hope that we can make this party an annual tradition in affiliation with the International Fine Print Dealers Association Print Fair at the 67th Street Armory.

I'm looking forward to seeing all of you at our next event.

Recent Membership Events

Ninth Annual Showcase Features Innovative Printmakers; October 22, 2002, National Arts Club

Arlyne Lesser

Unique approaches to printmaking characterized the 9th Annual Artists Showcase held on Tuesday, October 22 at the National Arts Club in New York City. This well attended meeting has become a highlight of the Print Club of New York's extensive program series, and the five artists who presented their work provided a cross section of the innovative techniques that are so characteristic of printmaking today. The five artists being showcased were Zana Briskie, Brian Nash Gill, Peter Kitchell, Nancy Lasar, and Christopher Shore.

Zana Briskie was born in England and graduated from Cambridge University in 1989. In the United States she has studied at the International Center of Photography and the Lower East Side Printshop where she combined her skills as a photographer and printmaker, transferring her documentary photographs into photogravures. She is currently working on a long-term project in Calcutta dealing with women's issues. She has been able to gain access to the red light district and photograph women and children in the brothels. Amnesty International has chosen one of her photos for a poster. Ms. Briskie showed both her photos and photogravures and explained her technique of printing photos on metal plates which are then etched and printed on art paper in an edition of twelve. She also described the differences between the original photo and the image produced by the photogravure method.

Brian Nash Gill grew up in Connecticut and received his Bachelor of Fine Arts from Tulane University and his Master of Fine Arts from the California College of Arts and Crafts in 1988. The context of Mr. Gill's prints is his work as a sculptor and his interest in drawing. He began to work with prints in 1998, primarily using intaglio. His work is process oriented, beginning with drawings and working through 15 to 20 stages before the image is finished. Rather than using acid, Mr. Gill hand manipulates the plates, using tools to engrave copper and Plexiglas plates. His prints are generally small in scale because of his interest in making books with poets. However, he is also working with larger monoprints that incorporate a variety of techniques including intaglio.

Peter Kitchell began his printmaking career in San Francisco at the Magnolia Press and Trilium Graphics where he worked in etching and other techniques. Three years ago he started digital printmaking, and he explained his approach to printmaking in general as well as his response to the digital process. The key to his prints is what he called his "library of images," taken largely from his extensive travels. These images are simplified into abstractions that can then be combined and reworked

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in the process of making the print. His digital prints allow him to expand on this technique drawn from his thirty years of experience as a printmaker. Using this medium he is able to use and reuse, to blend and renew his "library of images" into totally new possibilities. Mr. Kitchell starts with a painting which is made into a photographic transparency and scanned into the computer. He is then able to work with the image in an original way, reversing color, image, design, adding to the image from his "library of images" and consequently producing a distillation which becomes the finished work and is printed on a six color printer. Because of the fluidity of the medium, allowing such creative transformation of images, the final work, he concludes, is an "original" in every sense.

Nancy Lasar grew up in Massachusetts and attended the Rhode Island School of Design. She came late in her career to printmaking, beginning in 1995 with monotypes, and during the past two years she has been making editions using engraving and soft ground etching. Although she has an extensive background in painting and drawing, she described printmaking as a whole new world for her since it is a medium which allows for surprise and spontaneity. She uses multiple plates which are fused together and layered. The plate lines become part of the image. She also uses line drawing on top of monoprint grounds, line being a crucial element of her style. Her technique allows her to build on "accidents" in order to gain spontaneity. The print thus develops as she creates it in order to embody the moment and the sense of energy she wants the print to convey.

Christopher Shore grew up in Westchester and studied at Colby College and the Pratt Institute where he received his Master of Fine Arts. He works in an intaglio technique which he calls cardboard engraving. Using a mat knife he carves the cardboard at an oblique angle creating a groove for ink. The cardboard plate is shellacked to preserve it, and he can produce a variety of tones by varying the amount of shellac used. Mr. Shore is currently using mat board for greater physicality and dimensionality of the prints, the mat board allowing for deeper grooves and stronger line when put through the press. Mr. Shore works organically, starting with a line and allowing the images to evolve as he cuts into the plate. He particularly likes to work with the curves and spirals that are so abundant in nature.

The Print Club wishes to thank these artists for presenting their prints. The evening was notable for the variety of techniques displayed and the experimentation which distinguished all of their work. We wish to thank Dr. Muriel Moss, Chairman of the Program Committee, and its members who put together this presentation which was enjoyed by a large number of participants.

Print Week Party; November 7, 2002, The Society of Illustrators

Gillian Greenhill Hannum

On Thursday evening, November 7, the Print Club of New York and the Print Club of Cleveland hosted a cocktail party for members of The International Print Collectors' Societies who were in New York for Fine Art Print Week 2002. In addition to the

Cleveland and New York clubs, the IPCS now includes the Montreal Print Collectors Society, the Achenbach Graphic Arts Council of San Francisco, the Master Print and Drawing Society of Ontario, the Milwaukee Print Forum and the Graphic Arts Council of the Detroit Institute of Art. Most of the organizations were represented at the party, and we all enjoyed getting to know one another better over drinks and tasty appetizers in the ground floor gallery of the Society of Illustrators.



Jack and Sara Markens of The Master Print and Drawing Society of Ontario flanking Charles Rosenblatt of Cleveland

The program also included two brief talks. Jane Glaubinger, Curator of Prints and Drawings at the Cleveland Museum, spoke about the history of the Print Club of Cleveland. The museum opened in 1916, and Ralph King started what was originally called the Cleveland Print Club in 1919 with fifteen male friends. King was a trustee of the museum and became the part-time, volunteer curator of prints at the institution. In the early 1920s, a professional curator was hired for the department. The museum had been designed to include a room for exhibiting prints, but it had windows and allowed in too much light.

Originally, the museum collected reproductions. Today, however, it houses some 15,000 prints from the 15th to 21st centuries. One third of the collection is the result of gifts from Club members. The same department also houses a drawing collection of 2,800 sheets.

The Cleveland organization is the oldest print club in the country connected to a museum; the Print Club of Philadelphia, now called the Print Center, is a few years older, but it is independent. The Club formed to support the museum's Department of Prints and Drawings, both by helping the museum to make acquisitions and by encouraging collecting and an interest in prints. King left about 800 prints to the museum.

Glaubinger noted that the Club has always been there in a pinch. They host both fundraising and educational events. The high point of the year is their annual Print Fair, which brings fourteen dealers to Cleveland to sell prints to eager collectors in their own home town.



Leonard Moss and Judith Brodsky at the Print Week Party on November 7, 2002

The second speaker was Judith Brodsky, founding director of the Rutgers University Center for Innovative Print and Paper. Brodsky reported that Rutgers hosts approximately twenty artists a year for residencies of varying lengths. The idea is to allow artists to create new work in print and/or paper in collaboration with master printers and paper makers. She showed several slides of the well-equipped studios before turning to the work of Jaune Quick-to-see Smith, whose *What is an American?* was created at the Center. Brodsky noted that RCIPP seeks to provide access to under-represented groups of artists, including Native Americans, African Americans, Asian Americans and Latinos.

She went on to show work by a variety of artists with whom she has worked at Rutgers, including Leon Golub, Kiki Smith, Miriam Schapiro and Faith Ringgold, among others. She then spoke at length of June Wayne's residency at Rutgers on the 200th anniversary of the invention of lithography in 1798. Wayne represents a Renaissance in lithography. Like the whooping crane, non-commercial lithographic printers were almost extinct in America, but Wayne believed that with careful nurturing, they could come back. This is what prompted her to found Tamarind Lithography Workshop. Brodsky reported on Wayne's generous gift to Rutgers and said that the Zimmerli Museum will have a permanent gallery of Wayne's work. Other pieces from her extensive collection of prints are to be auctioned to benefit the Center. Wayne was present at the party, and Brodsky asked her to stand, noting that she was largely responsible for the liveliness of the print world today.

Trip to Rutgers Center for Innovative Print and Paper and to the Zimmerli Art Museum; New Brunswick, New Jersey, December 7, 2002

Gillian Greenhill Hannum

A group of seventeen print club members spent an enjoyable day learning about papermaking at Rutgers University. Club member Judith Brodsky, founding director of the Rutgers Center for Innovative Print and Papermaking, hosted the event. We began in the pulp room where papermaker Ethan Shoshan demonstrated the various steps involved in creating different kinds of handmade paper. A number of participants then tried their hands at the process.

As we watched and worked, Judith shared with us fascinating stories about some of the projects undertaken by RCIPP. One was a USAID project with Ecuador to explore the possibilities for using sisal in papermaking. (Sisal's use in rope has been seriously reduced due to the use of plastics, and there was a strong economic need to find alternative applications for this popular crop in that region.) This turned out to be a very successful project; the paper mill that was established as a result of the collaboration is still going.

Following the demonstration, Judith and Ethan showed us a number of samples of paper made at the Center, including papers made with coagulation (giving a speckled appearance), inclusions (flower petals, grasses, etc.) and even a wonderful textured paper made from asparagus fibers. Ethan also described various approaches to making watermarks.



Print Club members try their hands at papermaking

Ethan also showed us some examples of his own work. He takes romance novels and makes other kinds of books out of them, obliterating the language so that only traces of words remain. His purpose is to point out the fictitious view of life presented in such novels. We also had an opportunity to look at and handle proofs of a number of works made by artists during residencies at RCIPP.

After a lunch of delicious sandwiches, prepared for us by Judith Brodsky, we headed over to the Zimmerli Museum to tour the George Riabov Collection of Russian Art with education curator Alfredo Franco. This collection features Russian art from the middle ages to the Revolution, everything from icons to costume designs for the Ballets Russes. Riabov, a Rutgers alumnus, put the collection together during the mid years of the 20th century. The Zimmerli has the work housed in several attractive galleries with interesting and informative museum labels. The Zimmerli also boasts a large collection of Russian Non-conformist art, the art that was outlawed under the Communist regime. Club members had an opportunity to quickly tour this large and interesting selection of works, many of them with political undertones, prior to boarding the bus back to Manhattan.

Special thanks to Judith Brodsky and the staffs at RCIPP and the Zimmerli for making this such a fabulous outing.



Print Club members try their hands at papermaking

The 12th Annual Print Fair

Julian and Elaine Hyman

The twelfth annual print fair of the International Fine Print Dealers Association was held at the 67th Street Armory from November 7 to November 10, 2002. It felt good to be back at the old armory since the events of September 11 made the building unavailable last year. There was a certain feeling of grandeur seeing close to ninety displays from print dealers from many countries around the world. The material that they displayed covered the period from the old masters up until the present day. The art work available included old master prints and modern master prints, master drawings and illustrated books. There was something wonderful for print lovers who had specific periods

they were interested in, as well as for the eclectic collector who could find treasures from many periods of art.

There were familiar faces at some of the exhibits. Several of the dealers are members of The Print Club of New York, including Sylvan Cole, Mary Ryan, Robert Newman and Earl Retif; others are friends of our club, including Joseph Goddu, Jim Goodfriend, Jim Kempner, Susan Teller and David Tunick. A number of our members attended the opening night, and several of the artists who created Presentation Prints for us, such as Will Barnet and Frederick Merzhimer, were in attendance. At the conclusion of the evening on November 7th, members and guests of the Print Clubs of New York and Cleveland were invited to a party hosted by the two clubs at the nearby Society of Illustrators.

The Metropolitan Museum of Art's Print Galleries

Mary Lee Baranger

The Metropolitan Museum of Art has a long history of collecting and showing fine prints. William M. Ivins, Jr. was Curator of Prints at the Metropolitan from 1916 until his retirement in 1946. His book, *How Prints Look*, first published in 1943, is still in print, revised and expanded by Marjorie B. Cohn of Harvard University (Boston: Beacon Press, 1987). The tradition of presenting the museum's collection to the public with entertaining and illuminating captions ("chats" according to senior curator Colta Ives) was championed

by A. Hyatt Mayor (curator from 1946 to 1966, but on the staff from 1931). His wonderful history of printmaking, *Prints and People, a Social History of Printed Pictures*, was first published by the museum in 1971. The Princeton University Press revised edition of 1980 is in print. He discusses 700 plus prints and their effects on literacy, commerce, science, fashion, religion and political power. It remains a magisterial introduction.

The current Department of Prints and Drawings was formed in 1993 under Director George Goldner. One exhibit space is a hall that functions as a passage from the top of the grand staircase to the 19th century galleries.

This hall, the Robert Wood Johnson, Jr. Gallery, changes displays from the museum's large collection every three months. Two dozen or so prints may be shown at any one time, as well as drawings and photographs. The October through December selection has six prints by Stanley William Hayter, Gabor Peterdi, Sue Fuller, and Jackson Pollock grouped as a mini show of works produced at Hayter's Atelier 17 in the 1940s and 1950s. This alcove is balanced by a dozen American commercial lithographs for posters and advertisements, primarily for publication.

This gallery sees hundreds pass through every day. Many are impelled to pause, an impulse encouraged by the intimacy of a low ceiling, subdued light and deep grey carpet and walls. A guard estimated perhaps 10% of the people stop to look at a few works—not bad if the alternative is a secluded, dedicated gallery that only the *cognoscenti* visit. Further along the corridor are several adjacent galleries, open but secluded, devoted to large shows of single artists or special collections of prints, drawings or photographs. At the time of this writing, Vija Celmins is featured.

James Rauchman Print Supports the Riverside Park Fund

Gillian Greenhill Hannum

New York artist James Rauchman has produced a limited edition IRIS print in collaboration with the Riverside Park Fund, the umbrella non-profit support organization for Riverside Park (<http://www.riversideparkfund.org>). Rauchman, who is known primarily as a painter, has been creating drawings, woodblock prints, oil paintings and watercolors of the park since 1995. One of his Riverside Park scenes appeared on the back cover of *Reader's Digest* in October of 1998.

Rauchman is the kind of painter for whom drawing is fundamental. For him, "line" is the primary instrument of expression. Thus, from the beginning of his career, he has experimented with various printmaking media. He has also been helped and encouraged by many printmakers.

After study at the Pennsylvania Academy of the Fine Arts and a master's degree in art education from the Philadelphia College of Art (now the University of the Arts), where printmaker Arlene Gostin was department head, Rauchman made the acquaintance of Franz Geierhaus, Director of the International Print Society. Through him, he met Werner Drewes (once of the Bauhaus), Richard Kemble, furniture maker George Nakashima and Clare Romano and John Ross. It was Clare Romano who encouraged him to move to New York, which he did, completing an MFA in painting at

Columbia in 1987.

For the past seven years, he has focused on two main subjects: views of Riverside Park, a short walk from his Upper West Side apartment, and images based on his experiences in Cuba, which he feels to be his "spiritual home." He has had two one-man shows featuring his park subjects, one sponsored by the New York City Parks Department at their Arsenal Gallery.

Last year, the Director of the Riverside Park Fund commissioned Rauchman to do a large watercolor to present to the departing director of the park. It was this commission that led to the idea of doing a limited edition print for the Park Fund to use as a fund raiser. The IRIS process, which Print Club members saw demonstrated several years ago, proved to be the perfect vehicle for him. It uses a computer-controlled printer that sprays ink at high pressure onto the paper, creating a continuous-tone image. Says Rauchman, "In my print, *Pathway*, we have been able to attain, with archival inks, the exact quality of line that I would have wished to see in an etching, and I am able to draw and duplicate the lines in a vast array of colors, as well. I imagine that the effect of this new computer technology on the making of the fine art print may soon prove to be as revolutionary as the invention of the photograph was to the art of portraiture." Each of the 50 10" by 16" color prints is on archival paper with a hand-cut edge and is signed and numbered by the artist.

Framing Prints

Russell Floersch, Designer at Bark Frameworks, Inc. NYC

The amount and type of information one must consider to properly design a framing treatment for a print or work on paper is both vast and varied. There are concerns regarding the preservation through proper, informed conservation methodologies as well as the wide-open field of aesthetic choices to be made. A successful design will integrate all these elements, but the format, materials and design should be considered individually to better understand their roles and applications.

The first choice to be made is the format: will the piece be over-matted in a window mat, floated or floated within a window-mat. The decision is often suggested by the art and layout the artist and printer adopted for the piece.

For example: a bleed-print, where the design covers the entire support without employing a border, will necessitate that the entire sheet be seen/exposed and not over-matted, so either a simple float on a backing board will work, or what some refer to as an "island window mat" or "float mat" will make most sense. This format exploits the objecthood of the print's support—one can see the entire sheet and, additionally, the result is a more modest scale for the overall finished size of the framed piece. Certain prints where the image is located unattractively or possesses some pre-existing damage or a feature that is best left hidden help suggest that a window mat is most appropriate. Bear in mind, it is important to choose a quantity of paper exposed around the image that makes sense, visually, with the scale and type of image. Also, it is often best to settle on a consistent amount all the way

around the image/design. This is sometimes thwarted by an unusually large signature, edition information, etc.

The next issue to determine is the shape of the frame's profile. This should precede species of wood or metal as well as finish type. Again, scale is key as certainly as the art itself. Many clients will offer cues and their concerns about their décor and the finished piece's eventual context. Although this can be vital as it relates to glazing decisions, it may unduly drive the overall design. What is often stressed by a frame designer is that to serve the artwork's needs first is far more integral to a framing treatment's success than its interaction with an oft-times temporal surrounding. This is to say, do not strive to match the sofa or chime in too slavishly to an existing style or period. Designing or choosing the shape and the size of the molding profile is interdependent with the format, the mat and mat border sizes and the requirements the artwork may demand. That is to say, you may need extra depth to accommodate thick media or to allow for the paper's potential to swell and shrink under changing temperature and relative humidity. A profile's shape may be chosen considering historical or somewhat more specific cues taken from the art's subject matter, the date it was made or, more simply, certain shapes as well as color and value range. However, it can be a fine line between making studied choices that enhance the print's presentation and preservation and those that may be too intrusive and distracting. Good designers will not try to eclipse the art; instead, they will select and combine all the elements that will best enhance the presentation and appreciation of the artwork. The visual weight of even a very simple "L-shaped" molding may be a success or fail in relation to the print if it is just a sixteenth of an inch too wide or narrow. Better framers will offer this variety or be able to modify the profile to what looks and works best.

Once the shape and scale of frame profile is chosen, the mat borders or float size around the art can be better determined. It is useful to seize upon a shape or area in the print that has a visual dominance to suggest the size of the mat borders. Additionally, with certain exceptions, it is best to "weight" the bottom of the window mat about a 1/4" more than top and sides. This is a simple formula/guideline, and there are many times it can be increased or ignored. When the print is to be "floated," it is usually better to adopt a consistent float size all around the art and not "weight" or add anything to the bottom. The size of the float border is every bit as linked to the scale of the print as it is to the width of the profile. Take care to insure the two widths—the frame and the float size—create a harmonious relationship and avoid repetition or redundancy between these measurements.

The next key decision is the glazing or what material will be used to protect the art from dirt, impact, abrasion,

as well as exposure to light. This is a very complex area, and one should seek knowledgeable guidance when making this choice. The most important issues to consider are protection from harmful UV light and exposure to light in general. Breakage should be of concern if one plans to ship the framed piece. The added feature of an anti-reflective product often permits better viewing of the work, especially if there are dark passages in the print. Bear in mind, your glazing choice may "tint" and offer less than ideal color transmission. There are water-white (reduced iron) glass products available, and regular acrylic is very close to possessing this feature, but offers no added protection from light. Although the design-layer may be stable and somewhat resistant to fading or color-shift, the paper support is also vulnerable. So, using a UV-shielding product is the smart selection more often than not.

The glazing should not contact or interact with the surface of the art. The window mat will typically insure only about 1/16" to 1/4" clearance from the surface of the print. Often a spacer or fillet is required to add more height or distance between the underside of the glazing and the art. The fillet is the only means to achieve this when simply floating the print. Large works have an increased tendency to deflect or billow-out towards the glazing, and over-sized artwork is certainly another area that warrants separate and unique consideration.

One of the most important points to discuss is the means by which your framer will attach the artwork to a back-mat. This is the hinge technique and, with the exception of special papers/supports, or in cases of over-sized artworks, the hinger should use Japanese paper applied with either rice or wheat starch paste (methyl cellulose is fine as well). This is the area where most shops take shortcuts and may use pressure sensitive tapes or water-activated linen tapes. These are unacceptable. They can either cause problems in removal, resulting in paper loss and, in the case of water-activated tapes, one can usually discern the tell-tale swelling from the front of the print. This is due to the moisture wicking into the paper rather than being drawn upwards into a blotter and weighting technique that is used in proper hinging. These tapes are often of stronger weight than the paper—this can cause a tear in the support should the frame be dropped or mishandled ... a good hinge should be designed to fail or let go in the event the frame is subject to some trauma.

Helpful, experienced and professional frame designers can guide you through the above process and offer aesthetic direction as well as advise you on conservation issues. You can also educate yourself by going to galleries and museum exhibitions to see a variety of approaches, materials and styles. There is certainly a huge resource available on the internet that can also help in getting acquainted with materials and conservation practices.

Looking Back

In this issue we continue our review of the careers of artists who have created Presentation Prints for The Print Club of New York. The final installment of the series will appear in the spring 2003 *Newsletter of The Print Club of New York*.

1995 – April Gornik

Elaine and Julian Hyman

April Gornik was the artist chosen to create the 1995 Presentation Print for The Print Club of New York. The Print Selection Committee met at the Edward Thorp

Gallery in SoHo to view an exhibition of Gornik's landscape prints and drawings. Everyone was in agreement that these works were so beautiful that any collection would be enhanced by the addition of one of her landscapes. Our print, *Loire*, is intaglio on copper plate, printed on Arches paper. Its dimensions are 22 by 24 inches.

April Gornik was born in Cleveland, Ohio and graduated from the Cleveland Institute of Art in 1975. She received her BFA in 1976 from the Nova Scotia College of Art and Design. Gornik has had yearly shows at the Edward Thorp Gallery and also shows her prints at Mary Ryan and Pace Galleries. Her work hangs in museums and galleries across America. She is frequently reviewed in art journals and has been included in group shows in Russia, at the Venice Biennale, and in Australia.

1996 – Richard Bosman

Elaine and Julian Hyman

Richard Bosman was about twelve years old when he first made images on a scraperboard. By scoring away the black, he was able to get white lines. He has basically done the same thing when he chose to make woodcuts in 1980. He remembered working from dark to light and preferred the roughness of woodcut to the other print forms. He liked the Japanese woodblock prints and discovered how speed and the act of cutting became part of the emotional content of the print.

Bosman had over 45 solo exhibitions and showed mainly at the Brooke Alexander Gallery through the 1980s. Many of his images were related to his perception of man's cultural attachment to myths. He said he felt connected to Joseph Conrad's *Heart of Darkness*. He painted and printed in his Brooklyn studio and was fascinated by the lights glaring in the night over the Brooklyn Bridge. This led to the powerful color woodblock print he created for the Print Club in 1996.

The Fitzwilliam Museum of Art at Cambridge University in England used a Bosman print — 1983 woodcut *Double Trouble* — as the cover of its 1999 publication, *Recent Acquisitions of American Prints*. Bosman's work recently appeared in the MoMA exhibition of contemporary printmaking.

1997 – Stanley Boxer

Elaine and Julian Hyman

Stanley Boxer was chosen to create our Presentation Print in 1997. He did a color etching with aquatint that he titled *Berkshire Glory*. Boxer had a distinguished career as an artist, and at the time that he made our print he was well known throughout the United States and in Europe. He has had many one-person shows in galleries and museums across our country, and he was the recipient of several prestigious grants and fellowships, including the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts. His works can be seen in many major museums in our area, such as the Guggenheim Museum, the Museum of Modern Art and the Whitney Museum of American Art.

Boxer worked in many media, including sculpture as well as painting. His career spanned a period of over 51 years. He began to make prints toward the latter part of his career, and he felt that by adding this medium he became a more complete artist. He worked with master printers in the United States, Canada and Germany, and he wrote many articles on this subject. He had many exhibits of his prints in museums and galleries, and it was through his relationship with the Stephen Long Gallery that he agreed to do the beautiful print for us. He continued to work through a chronic and terminal disease and passed away in 2000, shortly after his Presentation Print to The Print Club of New York. We will always feel indebted to this wonderful artist for the beautiful print he created for us.

Exhibition Reviews

The Romantic Print in the Age of Revolutions: "Heroes, Hero-Worship, and the Heroic in History," Yale Center for British Art, January 23-June 1, 2003

Gillian Greenhill Hannum

The spring print exhibition at the Yale Center for British Art is the sequel to their fall exhibit, *The Romantic Landscape Print: "The Chiaroscuro of Nature"* (reviewed below). It is intended to complement the concurrent special exhibition of Regency Portraits from the National Portrait Gallery, London, titled *Romantics and Revolutionaries*, which runs from January 23 to March 30. While the previous exhibit showcased landscape images from the 18th and 19th centuries, the present selection of prints from the Center's permanent collection features portraits, historical and literary subjects. Many, though not all, of the works are reproductive

prints based on important works by British painters. At the entrance to the exhibit, a glass case displays various tools and materials used in the printmaking processes employed: lithography, etching and engraving. A glossary of terms and techniques hangs on the wall above.

The exhibition is organized thematically, beginning with "A Revolution in the Art" — Wolfe, West and Woollett. This section has as its centerpiece the 1776 published state of a line engraving with etching by William Woollett (1735-1785) of Benjamin West's (1738-1820) famous canvas *The Death of General Wolfe*. The subject, the death at Quebec on September 13, 1759 of the British general, was a significant one as Wolfe's defeat of the most important French garrison in Canada assured British dominance in North America. Wolfe was mortally wounded in the battle. Shown surrounded by his men, with an Indian brave squatting nearby, Wolfe's *Pieta*-like pose bears little resemblance to the actual facts of the event, witnessed by only one of his officers. What was important to the artists was

to depict Wolfe as a Romantic hero.

Against the advice of Sir Joshua Reynolds, who argued that doing so would "date" the work, West chose to use modern dress in his depiction of the event. This was a choice that became the American-born artist's hallmark: history paintings in modern dress. The image was a popular success and Woollett, then considered England's leading engraver, was commissioned in 1772 to engrave it for a sale by subscription. The work took more than three years to execute, and Woollett received a fee of 500 pounds for engraving the plate. Prints sold for one and a half guineas for a proof or one guinea for a regular impression. There was a particularly high demand for the prints in Germany and France, and Woollett is thought to have made about 7000 pounds on the project.

Also included in this section are engraved portraits of both West, with his son Raphael, and Woollett and a 1795 etching and engraving with hand-coloring by James Gillray (1757–1815) entitled *The Death of the Great Wolf*. A caricature published the day before the Treason and Sedition Bills (intended to squelch any chance of Revolution spilling over from France into England) became law, the image shows Prime Minister William Pitt in the guise of Wolfe, drinking his favorite port for "fortification" against the tawdry group of *sans-culottes* shown in the background.

The second theme to be explored in the Center's exhibition is "Signs of the Times" — *Modern Histories*. In this section, one finds Francis Bartolozzi's (1727–1815) large line engraving of *The Death of Chatham*, after John Singleton Copley's (1738–1815) 1781 painting. There is also an engraved "key" to the major figures in Copley's famous canvas, executed by Abraham Raimbach (1776–1843). Nearby hangs William Sharp's (1749–1824) portrait of Thomas Paine, after George Romney (1734–1802), executed soon after the publication of *The Rights of Man*.

Another work by James Gillray caricaturing Prime Minister Pitt is *Presages of the Millennium* of 1795. This etching, engraving, and aquatint with watercolor satirizes the idea, promulgated by Richard Brothers, that the American and French Revolutions were the fulfillment of the prophecies of the book of *Revelation*. Pitt represents Death, astride a white Hanoverian horse of Destruction. Edmund Burke appears as a winged serpent. Also in this gallery are portraits of Burke, after Sir Joshua Reynolds (1723–1792), and of Emma, Lady Hamilton, and her lover, Lord Nelson. An 1840 lithograph of Arthur Wellesley, 1st Duke of Wellington, *Writing the Waterloo Despatch* by Frederick Bromley (fl. 1856–1860) is based on a now-lost portrait by his niece, Lady Priscilla Burghersh (1793–1879). Several other works also focus on Waterloo. Plates 2 and 5 from William Blake's (1757–1827) *America a Prophecy*, 1793 relief etchings printed in blue with pen and ink and watercolor, are among the few non-reproductive prints in this section.

"Signs of the Times" — *the Imperial Body* includes images associated with British Colonial expansion. John Hall's (1739–1797) line engraving with etching of 1775 reproduces Benjamin West's *William Penn's Treaty with the Indians*, representing the American Colonies. Francis Bartolozzi and William Byrne (1743–1805) made a line engraving with etching in 1783 of *The Death of Captain*

Cook; the explorer of the South Pacific was killed in Hawaii in 1778. Other prints feature subjects from Colonial India. A group of gorgeous color aquatints of scenes from the West Indies by Agostino Brunias (1728–1796) is a highlight of this gallery. A pair of large mezzotints printed in color by John Raphael Smith (1752–1812), after George Morland (1763–1804), makes a strong anti-slavery statement. *The Slave Trade* (1791) shows traders in dandyish pastel dress capturing African slaves. The latter are depicted with nobility, while their white captors are made to look ridiculous and cruel. The pendant, *African Hospitality* (1791), shows shipwrecked Europeans being rescued and nursed by Africans.

The next theme to be explored is "Past and Present" — *Ancient Britons*. Here one finds David Lucas' (1802–1881) moody mezzotint of *Old Sarum*, based on the painting by John Constable (1776–1837). There are also more Blakes, plates 25 and 70 from *Jerusalem the Emanation of the Great Albion*, and a Robert Wallis (1794–1878) print of *Stone Henge* after J. M. W. Turner (1775–1851).

"The Hero as a Man of Letters," section VI in the exhibition, includes several more works after Turner: *Rosslyn Castle* (c. 1822), engraved by William Raymond Smith (fl. 1818–1848), *Abbotsford* (1834), engraved by Henry Le Keux (1787–1868) and *Fingal's Cave, Staffa* (1833), engraved by Edward Goodall (1795–1870). There are also portraits of Robert Burns and Sir Walter Scott.

"The Hero as Poet" features subjects from Shakespeare and Lord Byron, including James Tibbetts Willmore's (1800–1863) c. 1861 line engraving after Turner's *Italy — Childe Harold's Pilgrimage*, a work of amazing detail. (Magnifying glasses are provided in the galleries for close scrutiny of the prints.) Byron's poetry was very popular in England despite (or perhaps because of) his unsavory reputation. Turner painted six works with Byronic themes between 1818 and 1844.

The final section of the exhibit is titled "The Mind Forged Manacles" — *Identity and the Romantic Imagination*. William Blake is featured with six works, including plates 1 and 2 from *Songs of Innocence* and plates 31 and 32 from *Songs of Experience* (both 1789). A portrait of Blake (1813) by Luigi Schiavonetti (1765–1810), after Thomas Phillips (1770–1845), is also included. Glass cases with book illustrations are found in nearly all of the sections.

This comprehensive exhibition is well worth the trip to New Haven.

The Romantic Landscape Print: "The Chiaroscuro of Nature," Yale Center for British Art, Yale University, September 25–December 29, 2002

Gillian Greenhill Hannum

In the first of a two-part offering of Romantic era prints at the Yale Center for British Art, one is taken by the range of techniques used by artists experimenting to find a means of personal expression in printmaking. Some of the artists whose work appears on the walls worked independently; others collaborated with professional printers. All the pieces in the exhibition are

drawn from the Center's rich print holdings. A glass case exhibits the variety of tools used for etching, line engraving and wood engraving, mezzotint and lithography. Also on display is William Gilpin's 1768 book, *An Essay Upon Prints; containing Remarks upon the Principles of Picturesque Beauty, the Different Kinds of Prints, and the Characters of the most noted Masters*.

The exhibit opens by juxtaposing a 19th century print and a contemporary one. David Lucas's mezzotint, after John Constable, *The Rainbow, Salisbury Cathedral* (1837) sets up a dialogue with Peter Doig's color etching, *Country Rock* (2001). The message, clearly, is that this romantic view of the landscape is still very much with us today.

Most of the prints in the show were published commercially. Often, they were conceived as a series and published over a period of time, funded by advance subscriptions. Professional engravers working from original paintings or drawings supplied by the artist produced most of the prints, with the artist overseeing the project. An example of this is *Folkestone Harbour and Coast to Dover*, based on an original watercolor and gouache by Turner of c.1829. In addition to Turner's original, on display are two engraver's proofs of etchings made by John Horsburgh, as well as the published state of the etching and line-engraving.

Soft ground etching and lithography particularly appealed to many English Romantic painters used to working in watercolor. An engraver's proof of a soft-ground etching of Gainsborough's *Wooded Landscape with Carts and Figures* (c. 1779-80) shows how innovative Gainsborough was. He loved printmaking and created over twenty prints of landscape subjects; none were published during his lifetime, although he seems to have intended it.

The Norwich School is well represented by John Crome, James Stark, George Vincent, John Sell Cotman and Joseph Stannard. Most of these artists were actually based in London, and there was no shared aesthetic. Rather, the Norwich School was something of a "local construction." Etching was popular among the Norwich group, and a lovely etching of *Mousehold Heath, Norwich* by John Crome (c. 1810-11) recalls Dutch landscapes by Ruisdael.

John Cotman's etchings inspired by Piranesi appear in two book projects: *Series of Etchings Illustrative of the Architectural Antiquities of Norfolk* (1818) and *Architectural Antiquities of Normandy* (1822).

Other pieces of note were William Miller's large line engraving of Turner's *The Grand Canal, Venice* (c. 1838) with its reflections of the sky on the water and several color lithographs by Thomas Shotter Boys, both of 1842, entitled *London Bridge from Southwark Bridge* and *Westminster from Waterloo*. Both works include smokestacks, suggesting the sublime beauty of the industrial world. Examples of Samuel Palmer's and William Blake's prints are also on view.

There is also a section featuring more modern works in the "pastoral" tradition. Frederick Landseer Maur Griggs' *Priory Farm* (1913) is extremely delicate with a wonderful quality of light. David Maxwell's 1937 color litho, *The World of Kent*, became a poster for the Southern Railway. Hamish Fulton, one of the creators of "land art" in the late

1960s, creates artwork conceived in nature. He completed walks through nature as works of art. He documents his projects in artist books, photos and limited edition prints. *His Fourteen Coast to Coast Walks* (1989) appears in offset lithography.

Made in China — Made in New York, The National Arts Club, January 8-January 26, 2003

Mary Lee Baranger

The National Arts Club was host to an exhibit sponsored and organized by the New York Society of Etchers and the Muban Foundation of London, presenting prints by both contemporary Chinese artists and their own members. The well attended (and well provisioned) opening on Tuesday, January 14 was a splendid event; sadly, it did not have the presence of the Chinese artists that one would have wished. However, Mr. Christer von der Burg, Executive Director of the Muban Foundation, which was founded in 1997 to rejuvenate woodblock printmaking in The People's Republic of China, actively participated in the evening's events. This was the second show in a year for the New York Society of Etchers (the previous one was at the Art Students' League last summer; see review in the fall 2002 *Newsletter*, page 6).

Many of the Chinese works were strikingly original, such as the large view of a village (part of a series of 22) and a tapestry-like frieze of horsemen in front of a calligraphic background of amazing intricacy. There were many exquisite designs for bookplates: *Ex Libris* in a larger size than we are used to. There is a significant effort in China to encourage printmaking. The fact that many of the artists are on university or art institute faculties will certainly insure the success of this effort.

There was no attempt to make specific parallels between the U.S. and Chinese styles, though mutual influences certainly exist. Will Barnet chose the New York examples, culled from a call for entries by the Society; his own submission, a woodcut titled *Enclosure*, certainly fit the context. It was a pleasure to see a show in the historic atmosphere of his own home, the National Arts Club.

In all, 18 Chinese and 28 New York artists were included in the show. Woodcut, color etching, mezzotint, aquatint, dry point, photo etching, collograph and combinations of these techniques were represented. Prices for the Chinese works began at \$200; \$300 for the American artists.

Chuck Close Prints, Neuberger Museum of Art, Purchase College, SUNY, September 29-December 29, 2002

Gillian Greenhill Hannum

As one familiar with the work of Chuck Close might expect, his graphic work, like his painting, focuses on the portrait — the "Close" up head shot. What most surprises the viewer about this major show of Chuck Close prints, made between 1972 and the present, is the sheer variety of techniques and the sense of

experimentation to be seen on the walls of the gallery. There is handmade manipulated paper, mezzotint, lithography, hard-ground etching, soft-ground etching, photogravure, woodblock, reduction block linoleum cuts, spitbite etching and aquatint, silkscreen, relief prints.... The list is almost endless.

The show includes thirty-four works, largely drawn from the collection of Sherry Hope Mallin, and was organized by Dede Young, Curator of Modern and Contemporary Art at the Neuberger. Close, himself, reviewed the checklist and installation plan and suggested additional works to round out the show. It provides a thirty-year retrospective of the artist's experimentation in the graphic arts.

Best known for his large, Polaroid-inspired Photo Realist portraits of the 1960s and 70s, Close has had an impressive career. Born in Monroe, Washington in 1940, he was educated at the University of Washington, Seattle and at Yale University School of Art and Architecture, where he was awarded his M.F.A. in 1964. He has taught at a variety of institutions, won Fulbright and National Endowment for the Arts fellowships, and was awarded the National Medal of Arts, to name but a few of his accomplishments.

The earliest work in the exhibit is *Keith* (1972), a larger-than-life Photo Realist image in black and white mezzotint with collaging over the nose and mouth area. The image was made in an edition of ten at Crown Point Press in Oakland, California where Close worked with master printer Kathan Brown. Close said of the experience, "I figured that since nobody [there] knew how to make a mezzotint, we were all going to be in the soup together. I would learn, the printers would learn, and the work would be a real collaboration" (exhibition brochure).

Keith appears again in *Keith/Four Times* (1975), a two-color litho from eight stones printed by Landfall Press, Chicago and published by Parasol Press, Ltd. The four black and white images, based on the same Polaroid as the previous print, reveal Close's characteristic grid pattern and range in size from a few inches to a life-size head.

Another face recognizable to those familiar with Close's repertoire is Phil, who appears in an unusual lithograph of 1981 entitled *Phil/Fingerprint*, where soft, oval fingerprints replace Close's familiar grid. Phil is also featured in three works of handmade paper made in 1982, *Phil I (White)*, *Phil II (Grey)* and *Phil III (Black)*. The medium here is press-dried paper in twenty-four grey values. These were printed by Joe Wilfer of New York and published by Pace Editions. Finally, *Phil Spitbite* (1995) is a spitbite etching on Dieu Donné handmade paper, printed at The Spring Street Workshop, New York and published by Pace Editions. A second fingerprint work, *Marta/Fingerprint* (1986) is direct gravure on Arches Aquarelle paper. It is a compelling image, with powerful, staring eyes. *Marta* was printed by Graphicstudio of Tampa, Florida and published by Pace.

Georgia appears three times in the show, as a photogravure utilizing the previously-mentioned fingerprint technique (1985), also printed by Graphicstudio and published by Pace, as handmade, air-dried paper in thirty-six grey values (1984), printed by Jose Wilfer and published by Pace, and as a template (also 1984) constructed by Wilfer of strips of metal and used to hold the liquid pulp

in free-form, organic shapes.

Lucas (1988) is another interesting piece. The seven-step reduction block lino cut on German etching paper, printed by Spring Street Workshop in New York City and published by Pace, has a wonderful, rich sepia tone. A case next to the print includes two accordion-page books showing progressive and state proofs for the piece and documenting the evolution of a reduction block lino cut. To make this kind of print, one uses a single printing block that is carved and edition printed at each state. No proofing is possible in the process. The state proofs show the amount of linoleum removed at each state; the progressive proof shows the accumulated layering of states on top of each other. There is also a 219 color woodcut of *Lucas* from 1993, printed by Karl Hecksher of New York and published by Pace. This brilliantly colored image has a pinwheel effect, drawing the viewer's attention in.

Of course, there are numerous Self Portraits in the show — fourteen, in fact. They range from *Self Portrait* (1977), a hard-ground etching printed at Crown Point and published by Pace Editions, to *Self Portrait/Manipulated Edition* (1982), handmade air-dried and manipulated paper in twenty-four grey tones printed at Dieu Donné and published by Pace, to *Self Portrait/Scribble/Etching* (2001), a nine-color soft ground etching printed and published by Pace. My favorites were *Self Portrait* (1995), a large, eighty color silkscreen on Somerset hotpress paper printed by Brand X Editions, New York and published by Pace, and *Self Portrait* (1999), a black and ivory relief print on Japanese Okawara paper printed at Two Palms Press, New York and published by Edition Schellmann. Print Club members will be interested to know that one of Close's *Self Portraits* (1988), a spitbite etching and aquatint on Hahnemühle paper, was printed by Aldo Crommelynck — a member of the august family depicted in the Club's 2002 Presentation Print.

Prints, Denise Bibro Fine Arts, 529 West 20th Street, October 3-December 7, 2002

Mary Lee Baranger

For the second year Bibro is featuring a significant print exhibit. Last fall, post 9/11, a larger show filled the gallery with excellent prints: an affirmation of art, planned before 9/11, but especially welcome in those months. The current exhibit has 16 artists of solid reputation and accomplishment, represented by one or two works each.

A great range of styles, realistic to abstract, are present. All prints are for sale, mostly framed, \$300 to \$3,000. The works were assembled through various long-standing contracts, and some of the artists are frequently shown at Denise Bibro. The gallery represents Gerson Leiber.

For ease of discussing so varied a group of artists, I will impose my own categories of landscape, animals, urban motifs, figures/portraits and abstraction.

Landscapes:

Susan Shatter's *Glacial Light* (aquatint) presents the looming face of a glacier calving in blues, purples and ochres. Her *Low Tide* (woodcut) has similar colors of the

interface between swirling water and knarled rocks.

Gregory Amenoff's etching in red is an abstraction with shore and sea suggestions. Don Nice prints a lithograph on aluminum with a profile portrait of a trout occupying the lower half and above a landscape of its habitat: rocky, pine covered islands.

Animals:

Nice does a bold trout. There are two delicately drawn etchings of animals by Lisa Dunhofer. A dragon fly and a bee, life size (hence small prints), hover above their own shadows, which give them great presence.

Whose is the more important portrait in Will Barnet's lithograph *The Sled*? The cat being pulled on a sled is as large as the child, and dominates the composition with huge, green, staring eyes.

Ellen Lanyon's *Beyond the Borders* five-color lithograph has a cut out of a decorative border combined with two birds. Likewise, her nine-color serigraph overlays outlined and silhouetted shapes of flowers and frogs in a work entitled *Naumkeag*.

Urban/Architectural Images:

Richard Haas' precise renderings in etching and aquatint of the Starrett-Lehigh Building and Temple Emanu-El with its cast shadow on a nearby skyscraper (a double image) represent his masterful, precise urban scenes.

The earliest work in the show is a 1931 lithograph by Mark Freeman. *Manhattan Backdrop* piles up low tenements and tall skyscrapers filling the sheet, unified with veils of smoke, steam and fog. Stephen Fredericks and Gerson Leiber work with abstracted rectilinear shapes that have architectural references.

Figures and Portraits:

The child in Will Barnet's *The Sled* belongs here (but he loses out to the cat). Sigmund Abeles' beautiful drawings are traditional studies of the human figure: *Niki*, a dry-point of a seated female nude, and *Embracing Couple*, a large lithograph in which the two figures seated on a chair are intertwined inextricably. Harvey Breverman has two portraits in color intaglio: *The Sarajevan* and *Karel Berman-Terezin* that are rich in personality and texture.

Abstractions:

With fewer suggestions of subject, the prints of Mohammad Khalil, Robert Blackburn and Tesfaye Tessma are strong in design. Khalil's is especially powerful.

Lastly, Lisa Dunhofer's *Losing My Marbles* is in a category by itself. This hand-colored etching with mixed media depicts multicolored glassy spheres scattered over a black and white checkerboard. The title gives it away: the very New York children's game. This composition is a sketch related to the plan for three walls, about 70 square feet in total, to be executed in mosaic for the 42nd Street and 8th Avenue station for the A, E and C lines. This promises to be a mostly joyful public art project commissioned by the Metropolitan Transportation Authority, Art for Transit, to be completed in 2003, and it is a gorgeous print. Oh, those aggies!

The Prints of Vija Celmins, The Metropolitan Museum of Art, October 15-December 29, 2002

Mary Lee Baranger

Vija Celmins has been painting, drawing and printing since the 1960s, producing fewer than 50 meticulous prints in wood engraving, etching, mezzotint and lithography. The prints shown, from the 1980s to the present (plus a few related drawings), have a narrow focus on a few subjects: the movement of waves, star patterns and celestial bodies, spider webs, clouds and the desert floor. Two early works (1962 and 1963: *View of Quarry* and *Utopia*) date from her graduate school days with John Paul Jones at the University of California, Los Angeles. During the 70s and 80s she worked at Tamarind Lithography Workshop, Cirrus Editions and Gemini G.E.L.

Most of her prints are mesmerizing birds' eye and worms' eye and spiders' eye views. Two wood blocks of ocean surface images are displayed. The wave patterns are based on photographs, cropped and plotted with directional arrows to plan the composition. Two hundred hours of carving of the block creates a hypnotizing intricacy of wave patterns.

Allowing the viewer a wider range of imagination are the 1980s prints that combine two images of disparate sizes and near and far: star panels juxtaposed with an illustration of a World War II plane, or Duchamp's *Rotary Glass Plates* or an Uccello drawing. This series, called "Concentric Bearings" (A, B, C and D), is a relief from the obsessive, though astonishing, focus of the other prints.

In addition to the prints, the exhibit includes three books: *The View*, 1985, has four mezzotints by Celmins, with poems by Czeslaw Milosz; *A Bestiary*, 1990, with text by Bradford Morrow and prints by various artists (Celmins' is a star image paired with a beetle) and *The Magic Magic Book* with text by Ricky Jay and prints by six artists. These three luxury publications are displayed with a sheet of fictive postage stamps with Saturn and its rings (1995, offset lithograph published by Richard Anderson Fine Art). A set of 100 book plates, *Ex Libris*, published by the New York Public Library in 1996, include prints by Celmins, Robert Mangold, Frank Moore, Elizabeth Murray and Susan Rothenberg.

Vija Celmins was born in Latvia in 1938, spent her childhood there and in Germany, and emigrated to the U.S. in 1948. She lived and worked in Venice, California for almost 20 years, hence the concentration on the sea's surface. In 1981 she moved to New York City.

The catalogue of the exhibit is by Samantha Rippner (*The Prints of Vija Celmins*, The Metropolitan Museum of Art and Yale University Press, 2002). An interview with the artist is included.

A Legacy in Landscapes, The New York Public Library, Fifth Avenue at 42nd Street. Stokes Print Galleries, Third Floor. September 20, 2002-January 4, 2003

Mary Lee Baranger and Gillian Greenhill Hannum

The Library's generous two block long print exhibition space is a heavily trafficked corridor to the main reading rooms. But like the Metropolitan Museum of Art's print area, it is possible to turn one's attention to the wall and case displays and their exhaustive historical texts.

"A Legacy in Landscapes" pays tribute to a generous donor and library volunteer, Mary W. Covington, who left a bequest to the Library's Print Collection a decade ago that allowed the establishment of an endowed fund to buy landscape prints in honor of Elizabeth E. Roth, former Curator of Prints. This show features prints purchased so far with money from this fund. It includes work from the 16th century to 2002. The broad geographic span includes the expected Italian, French, Dutch, Flemish, British and Belgian artists, plus one Bohemian and one American. Many names are well known as painters as well as printmakers: Jan van de Velde II, Fragonard, Friedrich, Delacroix, Pissarro, Ensor. The purpose of the exhibit is not to survey the greats in printmaking; well-known landscape images are absent. However, one is rewarded with some gems. The following struck these viewers as noteworthy for subject, style and/or technique.

Hessel Gerrits (Dutch, 1581-1632), a mathematician and engraver of maps and topographic views, etched *The Four Seasons* depicting four castles with Amsterdam in the background and typical agricultural activities in the foreground. This is a tradition rooted in the 15th century manuscript illuminations for the Duc de Berry. "Spring" shows nobles and peasants working in an ornamental garden and vegetable plantings outside the fence. "Summer" allows leisure for music and pleasure boating with the nobles seated under a bower on board while being rowed beneath the castle walls. In "Autumn," crops are loaded onto the boats, pigs root under the tree and the elegant couple admires a laden fruit tree. In "Winter" the water is frozen and people disport on skates. The images are based on paintings by David Vinckboons.

Unusual for the 17th century is Jan van de Velde II's (Dutch, 1593-1641) *Night Landscape* etching of a forested shore, reflected in a pond, with dark sky brightened at the horizon. The poetic penumbra is in the tradition pioneered by the painter Adam Elsheimer.

Little known Richard Adam (Dutch, born c. 1644/45; active 1669-72) etched *Four Landscapes* depicting thatched cottages almost looking like Monet haystacks. A peasant is seated in the left foreground of each — a compositional anchor.

Jacob van Ruysdael's paintings of the Portuguese Jewish cemetery south of Amsterdam were etched by Abraham Blooteling (Dutch, 1640-1690) who was a prolific and successful reproductive print maker and publisher. The tombstones are massive monumental shapes in somber landscapes.

Gerhardt Janssen (Dutch, active Vienna, 1636-1725) turned to etching late, after a career as a glass painter. His *Landscape with Ruins and a Ford* is etched on iron. "Parts of the plate are so deeply bitten that when the plate was wiped, ink remained along the raised edges of the composition. The result is a very modern 'solarized' effect" (wall label).

Jean-Honoré Fragonard (French, 1732-1806) is shown with four "Bacchants," each depicting a classical relief sculpture nestled in a leafy garden corner. One relief is recognizably a marble in the Villa Mattei in Rome. These four images were done two years after his sojourn in Rome and reflect his typically lighthearted interest in the relics of antiquity.

Caspar David Friedrich (German, 1774-1840) painted brooding symbolic landscapes. His etching *The Scene of a Fire* is unusual in documenting, apparently, an actual event ("7th of August 1802. Fire in Newdorf" is written on the paper). A man leans against a ruined wall contemplating his loss — a real life parallel to Friedrich's usual representations of abstract melancholy.

Also included in the exhibit are seven lithographs of landscapes published in Fascicles III and V by Georg Jacob Vollweiler, 1806-7, in London as *Specimens of Polyautography* (the first two fascicles were published in 1802). Various artists participated in the first publication of artists' lithographs. The art critic Reverend William Gilpin (1724-1804) influenced these images of specific observations transformed into the picturesque ideal.

Eugène Delacroix (French, 1798-1863) lithographed an animated pair of crooked trees thrusting up from a hillock that conceals all but the thatched roof and smoking chimney of a cottage. Quick lines represent birds caught in a windy sky. The movement of shapes and the scumbled lines epitomize the drama one sees in Delacroix's usual subjects. Here, in small scale and without humans, we have his only pure landscape print.

A wonderful series of soft ground etchings of English specimen trees, veritable portraits, were published by William Delamotte (British, 1775-1863) in a volume called *Forest Scenery*. Seven large prints (14" X 19") are shown, plus the delightful, somewhat naïve title page with the title drawn on a garden wall with a rough sign on top, "Take notice. Steel Traps are set in these woods." William Delamotte was drawing instructor at the Military College of Great Marlow, a student of Benjamin West, and also a contributor to the ground-breaking *Specimens of Polyautography*. His trees are monumental, massive (except for a more delicate sycamore near Reading, Berks). He portrays each tree as if a designated historic landmark — very different from landscapes where trees play an anonymous role. Here each isolated, magnificent beech, oak or plane tree is heroic.

Color prints of the end of the 19th century by Arthur Wesley Dow (American, 1857-1944) and Ker-Xavier Roussel (French, 1867-1944), woodcuts and lithographs respectively, represent the very different styles of printmaking bridging the new century.

The 20th century is also rich in landscapes. Frantisek Kupka (Czech, 1871-1957) created his color aquatint, *The Beginnings of Life*, between 1900 and 1903 at a time when Symbolism was sweeping Europe. Kupka was interested

in theosophy and the interconnectedness of all life. The print relates to a popular theosophical text, Edouard Schuré's *Les grands initiés* (1889) that describes the initiation of Krishna's mother, Devaki, in a pond with lotus and water lilies. The orbs above the lotus, including one holding a fetus, suggest the linkage of plant and animal forms.

Edvard Munch (Norwegian, 1863–1944) is represented by a curvilinear, Art Nouveau inspired 1902 etching and drypoint, *The Garden*. It is Plate 13 from the series *Aus dem Hause Max Linde*. The garden depicted belonged to the artist's friend, Max Linde (1862–1940), the German eye specialist. His neoclassical house in Lübeck was set in a twelve-acre park. Munch took refuge there during a period of great personal turmoil. The print is lyrical, yet somber.

Spanish artist Salvador Dalí (1904–1989) did only two known etchings. *Untitled [Fantastic Beach Scene]* is considered his greatest print. It is highly surrealistic with biomorphic forms and dismembered limbs. The bird's eye view conveys the message that this is an "interior" or "dream" landscape rather than a viewed one.

Representations of works by contemporary printmakers are also abundant and of excellent quality. Peter Doig (British, born 1959) created *Grasshopper*, a portfolio of ten etchings published by Paragon Press in London in 1997 from pre-existing images (photos, magazine clippings, stills from videos and so forth). His first series of prints, executed in 1996, came from his paintings. In *Grasshopper*, some prints grew out of paintings, some developed alongside them and some inspired later paintings. These dream-like images are memories of places seen. Doig's painterly application of intaglio methods includes spitbite and sugar-lift etching, hard ground etching and aquatint. *Reflection*, a scene of trees reflected in water with leaves floating on the surface, evokes a mood of reverie.

Kim Wescott (Australian, born 1968) is represented by a large, abstract work titled *Re-echo*. The drypoint, created and published by the artist in 2000, tries to capture the sense of Australia's vastness with an "all over" design. Wescott layers drypoint in an effort to develop interesting textural effects.

Terry Winters' (American, born 1949) *Field Notes*, a series of 25 etchings, was published by Aldo Crommelynck in Paris in 1992. These black and white images are of organic forms; some are plant-like, others suggest the structure of human cells. Alex Katz (American, born 1927) is represented by a portfolio of eight linocuts entitled *Landscape*. It was printed by John Erickson and published by Peter Blum Edition in 2001.

These abstract, yet romantic images are bold black and white scenes of the forest floor—tree trunks beneath a canopy of leaves. In several, a cottage can be seen through the trees.

The multi-artist portfolio *Why Draw a Landscape?* includes eleven prints by eleven artists. It is the brainchild of Kathan Brown, founder in 1962 of Crown Point Press and collaborator for more than 30 years with many artists and printmakers. Included artists in this project, published by Crown Point Press in 1999, are Jane Freilicher (American, born 1924), Robert Bechtle (American, born 1932), Tom Marioni (American, born 1937), Ed Ruscha (American, born 1937), Sylvia Plimack Mangold (American, born 1938), Pat Steir (American, born 1940), David Nash (British, born 1945), Bryan Hunt (American, born 1947), April Gornik (American, born 1953), Anne Appleby (American, born 1954) and Joan Nelson (American, born 1958).

Jorge Pardo's (American, born Cuba, 1963) set of nine screen prints, *Eucalyptus*, evokes the mood of a half century ago. Inspired by 1950s and 60s modernism, the images are based on botanical studies, but layered and abstracted. The colors are even those of the 50s and 60s — turquoise, mustard, apple green, etc.

Mel Chín (American, born 1957) explores environmental and social issues in large-scale projects. *Revival Ramp*, a hard and soft ground etching, engraving, photo-etching and lithograph, was done during the summer of 1996 at Vinalhaven Press in Maine. The print documents *Revival Field*, a toxic soil redemption project he designed that was installed first in Minnesota, then in the Netherlands and finally in Pennsylvania. The spiral ramp in the print traces the history of ecology from the healthy state (bottom) to the industrial state, where it divides. One path leads to destruction; the other, via *Revival Field*, to redemption.

Sandy Walker's (American, born 1942) suite of ten woodcuts, *Regarding Mountain Sky*, are abstract, black and white images. The artist is very involved in nature and takes the blocks outside, drawing directly on them in ink and wash. The style is extremely gestural.

Finally, Swiss artist Markus Raetz (born 1941) explores the subjectivity of perception and visual ambiguity in his portfolio with one drypoint and seven aquatint and "brush etchings." These are landscapes of the mind's eye—atmospheric vistas of coastlines and mountains. Inspired by the 17th century experimental Dutch painter/printmaker Hercules Seghers, these misty, watery, tonalist images have a timeless quality and serve to create a mood rather than record a place.

Paul Resika Reviewed by Hilton Kramer

Gillian Greenhill Hannum

Thanks to Marvin Bolotsky for sharing the review by noted critic Hilton Kramer of Paul Resika's show at Salander-O'Reilly Galleries this fall. A Xerox of the piece,

published on December 2, 2002 in the *New York Observer*, is included as an insert in this newsletter.

Member Notes

On November the 7th a party in honor of June Wayne was held at the Cosmopolitan Club in Manhattan. Hosted by Judith Brodsky and Ruth Bowman, the party guests included a number of Print Club members: Julian and Elaine Hyman, Leonard and Muriel Moss, Aron and Malka Moscona and Gillian Greenhill Hannum. In a beautiful, private room overlooking the Upper East Side, we feasted on a delicious meal and learned of June Wayne's years in Paris, her founding of Tamarind with support from the Ford Foundation, and her search for a master printer who would pull lithographs on dry paper, practically unheard of in the United States at the time. She also shared with us stories about her career as a painter and printmaker and her insights into the current art scene. It was a lively and stimulating evening for all who were fortunate enough to participate.

Club members will be interested in a special article by Stephen Fredericks that appeared in the fall 2002 issue of the *Journal of the Print World, Inc.* "Will Barnet: An American Icon and Will Barnet — The Nineties" reviewed

fall exhibits of Barnet's prints, at the Gallery of Contemporary Art, Sacred Heart University in Connecticut, and of recent prints and paintings, at the Farnsworth Art Museum in Rockland, Maine. The latter show included the 1998 Presentation Print of our Club. Fredericks writes, "For those willing to make the trip to Rockland during Maine's Indian summer it will be well worth the trip. One of the best incentives is a print called *Between Life and Life* (1998), a black and white lithograph that was published by The Print Club of New York. It is far removed from Barnet's earliest Daumier inspired lithographs, and for this reason offers an excellent opportunity to pause and consider the artist's advancing style."

Print Club member Reba White Williams, Ph.D., President of the Print Research Foundation and noted collector and writer, will be the juror for the 4th Biennial International Miniature Print Competition at the Center for Contemporary Printmaking in Norwalk, CT. The exhibit will be on view from April 6 through May 31, 2003.

Upcoming Print Club Events

Wednesday, February 19, 6 p.m.

Club members are invited to a talk by artist May Stevens at the Mary Ryan Gallery, 24 West 57th Street, New York.

Wednesday, March 19, 4:45 p.m.

Print Club members are invited to an evening at the Brooklyn Museum of Art. Viewing of *The Last Expression: Art from Auschwitz* will take place from 5:00 to 6:00 p.m., followed at 6:15 p.m. by a private tour of the museum's Print Room with curator Marilyn Kushner. [Please note: special arrangements will be made to admit those not able to arrive at the museum prior to its 5:00 p.m. closing for the 6:15 talk.]

Tuesday, April 15, 7:00 p.m.

Members will hear a talk by art historian and museum educator Ruth Bowman, whose collection of nearly 200 prints and drawings has just gone to the National Portrait Gallery in Washington, D.C., on "The Pitfalls of

Print Collecting." This event will be held at the Society of Illustrators, 128 E. 63rd Street, just east of Lexington (ring the bell at the red door to be admitted).

May [date and time to be announced].

Print Club members will be given a private showing and a gallery talk about the Harry Stenberg retrospective. The event will take place at the Susan Teller Gallery, 568 Broadway, Room 103. Watch for details in a mailing.

Wednesday, June 4, 7:00 p.m.

Please save the date for the Print Club of New York's annual meeting, to be held at the Society of Illustrators, 128 E. 63rd Street. A special feature of the evening will be a talk by club member Alex Rosenberg on "The Trouble with Contemporary Art." Rosenberg hopes that his remarks—about how contemporary art breaks all the rules associated with earlier periods of art—will generate a lively discussion.

Also of interest to Print Club members:

November 20, 2002–March 14, 2003

Romare Bearden Prints from the Hofstra Museum Collection, Hofstra University, Hempstead, NY (516) 463-6600, http://www.hofstra.edu/COM/Museum/Museum_exhibitions.cfm.

January 17–March 15, 2003

Faculty Show and April 6–May 31, 2003 4th Biennial International Miniature Print Competition at the Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT.

January 23–June 1, 2003

The Romantic Print in the Age of Revolutions: Heroes, Hero-Worship, and the Heroic in History, Yale Center for British Art, New Haven, CT (203) 432-2800, <http://www.yale.edu/ycba>.

Wednesday, February 12, 6 p.m.

Joanne Greenbaum-Recent Work, a slide lecture, at the Lower East Side Printshop, Inc., 59-61 East 4th Street (212) 673-5390, <http://printshop.org>.

Tuesday, March 25, 6 p.m.

Christian Viveros-Fauné — Critic's Eye, a talk by the art critic for the New York Press and director of Roebling Hall, a gallery in Williamsburg, Brooklyn, at the Lower East Side Printshop (see above).

April 23–May 10, 2003

Trace 2003, Paris, France. The New York Society of Etchers is participating in a major international group exhibition of prints organized by Atelier 63. The work of some thirty French, fifteen New York and fifteen Canadian artists is to be included. Representing the New York Society of Etchers are: Jennifer Ale, Judith Anderson, Ann Chernow, Sylvie Germain-Covey, Eduardo Fausti, Robin Fish, Stephen A. Fredericks, Andy Hoogenboom, Denise Kasof, Michael Krasowitz, Fred Merzhimer, Steven Walker, Gwen Williams, Tom White, Michiko Yoshida and Bruce Waldman. An opening reception is scheduled for Tuesday evening, April 24. For further details, please consult the Atelier's website: <http://www.trace2003.com> or e-mail: info@nysetchers.org

June 1–July 27, 2003

The 47th Annual National Juried Print Exhibition at the Hunterdon Museum of Art, 7 Lower Center Street, Clinton, NJ (908) 735-8415.