



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 Turick. 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 Mersheimer, 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.