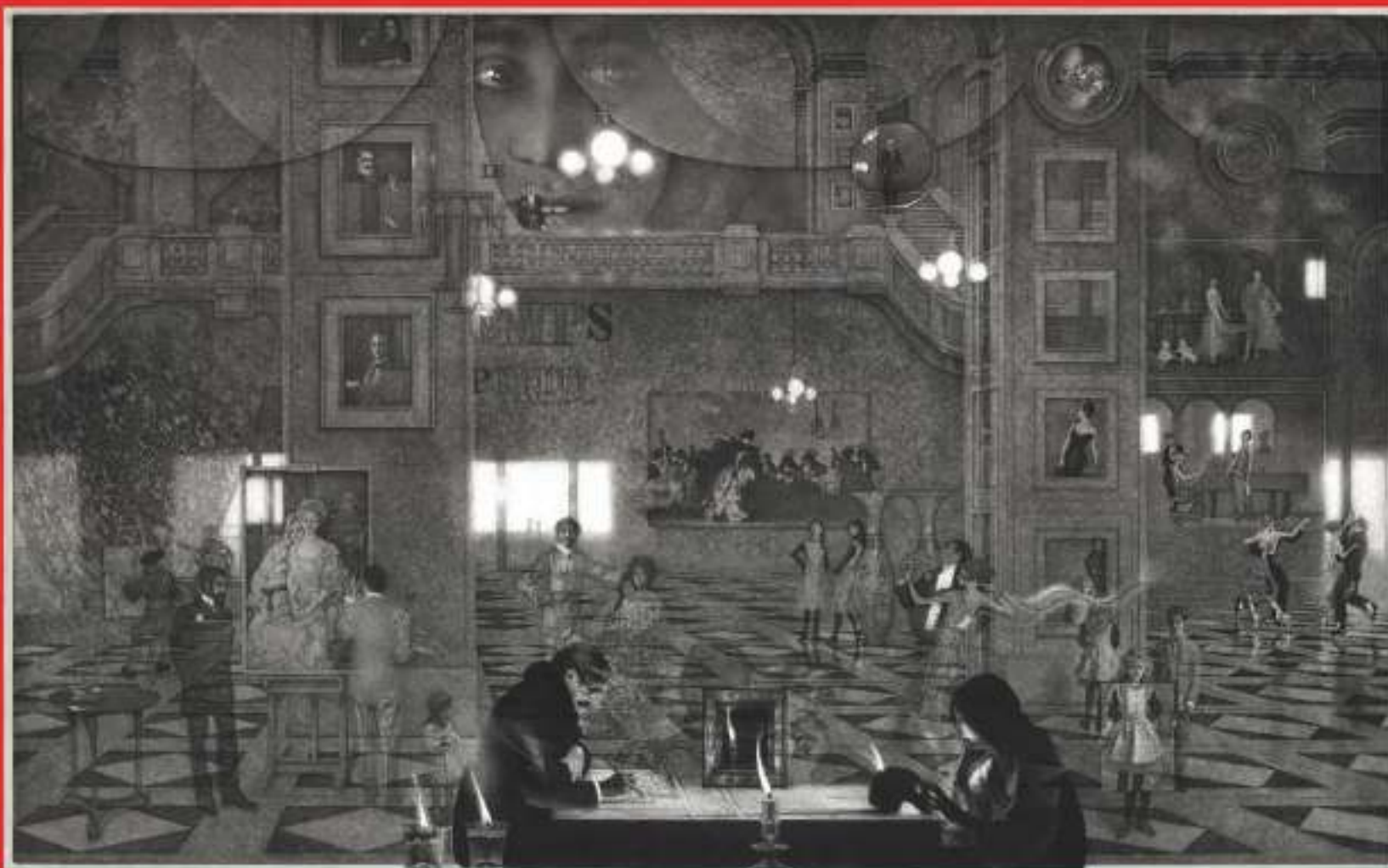

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Renaissance man of printmaking,

PETER MILTON

*admirer of the black and white essence of printmaking,
developing a feel for the tonalities, textures and
luminosity that are possible*



Peter Milton, "In Search of Lost Time," Etching and engraving, 2006.

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J. N. (Ding) Darling - CANVASBACKS - THE EVENING FLIGHT. Etching and Aquatint, 1930.

PETER MILTON

by Cynthia E. Weisfield

Who is Peter Milton?

An excruciatingly truncated summary is that he is a nonagenarian with a stellar 70+ year artistic career that he is still pursuing.¹

The writers of dozens of essays, in addition to books, about Peter would undoubtedly say that he and his art are worthy of the attention of the public, let alone academic study. The numerous museums which include him in their holdings, the many curators who mount exhibitions of his works, the organizations who have given him awards, including the Rockefeller Foundation at Bellagio in Italy, echo those conclusions.

His dealer, Robert Newman of The Old Print Shop², says: "Of the 75 contemporary artists I represent there are three that handily support themselves on their artwork. So it does make them on a different scale so to speak. We have diehard art collectors for Peter Milton today."

Edith, Peter's wife of 59 years, says of him: "Peter is happiest when working and listening to jazz, opera and the musical classics by himself. I've always admired how central work is to Peter's everyday existence." Edith Milton³ was on the famous Kindertransport prior to World War II. She is portrayed as the girl looking out the window of her husband's print "Interiors VII: The Train from Munich", which is set in the Budapest railway station.⁴

That 70+ year career would be longer if Peter's first memory of his relationship to art at age 3 or 4 was used. "I had gotten a grasp of 'horizon line' and of space and so forth, and apparently that wasn't expected at that early age, but it's just how I saw things", he recalls. "I see spatially."

Early art training was "touches and tabs, but not anyone was really an art teacher." That included at the Darrow School in New Lebanon, NY, where he received an education steeped in the classical canon; Milton is very well read and writes with an elegant, erudite tang.

Peter's art education per se, the one that became his deeply ingrained influence, started at Yale University when he began classes with Josef Albers, the eminent artist whom Walter Gropius had deemed "crafts master" at the Bauhaus.⁵ Peter describes Albers as an "intense" but an "absolutely great" teacher with "charisma". He continues: "Albers would have students put up work in their individual cubicles; he would go from piece to piece, students in tow, describing what worked and what didn't work, what the basic principles of art making were. Sometimes he deliberately lowered his voice and everybody had to lean in to listen. It got difficult to hear sometimes, but Albers did it on purpose. The process was sometimes cruel; some people quit art. I give a lot of credit to Albers. Apparently I am just as intense as he was."

Albers brought in Gabor Peterdi to teach printmaking; it is with him that Peter found the inspiration for his métier. "Gaby was a Hungarian who had something very dramatic about his persona. He was also a burly physically solid specimen of a man, perfect for printmaking because printmaking is as physical as you can get. He liked what I did."

Peter admired the black and white essence of printmaking, developing a feel for the tonalities, textures and luminosity that were possible. It turned out that there was a reason for that affinity. He was diagnosed as color blind⁶ at Johns Hopkins, when he was living in Baltimore and teaching at the Maryland Institute.⁷

He remembers teaching fondly, but was so distracted by the politics of academic life that he was spared faculty meetings. It is fair to deduce from that episode that Peter is something of a recluse professionally, eschewing anything that impinges on his work time. "Artists are narcissistic and you can't get in the way of their blessed work," notes Peter. Edith says: "And yes—I suppose anyone who stays for a long time with a man who works with such focused dedication—whose art is in fact his life—has to have a taste for solitude herself, enough at least to empathize with the need for it, and to enjoy its many advantages. That's a huge benefit, for me, to have a sine qua non around which to organize our days and our years, usefully and surprisingly pleasantly."



Peter Milton
Artist in Residence, 1980
Dartmouth

Peter decided to focus exclusively on his passion for printmaking, so he quit teaching and moved "out of the megalopolis", as Edith put it. They chose quiet Franconstown, NH, because, per Peter: "I'm a New Englander at heart so that's where we wanted to stick. I found a house I liked. I liked the windows. I liked the vintage of it from 1881. I liked big signs on street to watch out for horses. I had my studio barn." He envisioned himself working in the woods as did Thoreau.

Peter sees endless possibilities as his work takes form. Every mark, every shape he makes is the result of a series of decision points. The process is much like the traveler in Frost's poem, but instead of having to decide between two roads that diverged Peter envisages a multiplicity of mystifying paths each one of which must be contemplated, evaluated until a way forward is revealed.

The results are artistically exceptional, intellectually complex works. "I want to come from the interior and be surprised by a conclusion I hadn't started with," he explains, adding, "you have no idea of what hit you and you spend your life figuring it out. How I can hold all that in my brain is absolutely beyond me." Does he always feel satisfied with the efforts of his creative journey? "Everything could be better than it is but it has to be as good as possible anyway," opines Peter as pragmatist.

Some of his work from the 1960s are panoramas, haunting, empty spaces reminiscent of Breughel; indeed, he did pieces. (continued page 4)

The OLD PRINT SHOP INC.



In Search of Lost Time. Etching and engraving, 2006

PETER MILTON

The Old Print Shop is pleased to offer an extensive inventory of work by Peter Milton. We have his prints and a handful of study drawings.

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PETER MILTON
continued from page 3

called "Breughelsapes". There seems to be a melancholy about the panoramas, a sense of doom and destruction. Yet "Clap Hands! Here Comes Charlie" from 1965 has a playful, teasing side. The landscape background is a worn mountain, similar to the karsts from classical Chinese landscape paintings. Towards the bottom is a tiny figure raising his hat. Who is that Charlie? It might be Chaplin whose films Peter likes, it might be Charlie Parker, the saxophonist. Or an imaginary and lively friend greeting some imaginary and lively viewer. Peter refrains from giving absolute answers. To do so ends any conversation with the art; a teasing quietness instead enables an extended relationship. "His playfulness is pretty much the center of his work, the center of his art, and the center of him," says Edith.

That is not to say that he does not share that which propels him; Peter is nothing if not philosophical. Dreams, for one thing, making the unconscious conscious, surprising even the artist with the direction that takes him.

Films by Bergman and Fellini are much admired because of the twisting plot that only slowly resolves. Music is a beloved friend. He notes that: "Whenever I hear music I invariably stop to hear what's going on. I see a connection to the art." Ballet, for Peter, is an intersection of music, people, emotions. "When I'm watching ballet, I'm responding to the music and simultaneously to the people who themselves are responding to it while creating their own art from it. So two things are going on at once, and that's very magical."

In "Points of Departure: Nijinsky Variations" from 1996, first and second states, Peter elicits those



Peter Milton, 2017, Digital print, Moxab Entrada Rag Natural 300, ed. 70, black and white, taken from 300dpi digital file of print, various sizes

emotions. He says that "Nijinsky was the greatest ballet dancer around but was wasted away by his attacks of schizophrenia." Folded into the works are dancers from "The Firebird" and "Le Sacre du Printemps". A dancer suspended above the pit "is a falling angel to recall Milton's 'Paradise Lost', a Dance of Death motif refers mostly to Bergman's 'The Seventh Seal'. A cadaver in a WWI uniform, Edgar Degas and Mary Cassatt, a ballet dancer on a column floating in the air to imply the "depth and breadth and height" dancers gracefully achieve are depicted. The references require thought not just in and of themselves, but also in their placement and relationships; all are intertwined yet separate.⁸

Peter is a Renaissance man of printmaking.⁹ From copperplate he took up mylar, from mylar he jumped to digital, the final iteration of his oeuvre,

in 2007 because some friends suggested working with a contemporary technique.

He took a year off to learn how to use Adobe Photoshop. "At the beginning nothing would work. I wanted to obliterate it. My language turned somewhat purple," recalls Peter. As a former computer professional, I feel comfortable saying that that software is strikingly difficult. To undertake taming it at any age is a declaration of confidence bordering on hubris; to succeed at 75 is a singular achievement. Instead of, say, smoothing away unwanted material on a plate, he now condemns pixels to the electronic detritus of his computer.

A stunning digital print from 2018 is "Twentieth Century Limited II." (image above). It is a comment on the destruction of Penn Station, which Peter thought was a beautiful building. It is also another state

of a 1998 edition. The work already incorporated Marcel Duchamp, Robert Rauschenberg, Jackson Pollock, Andy Warhol and Robert Motherwell, with references to Kafka. When the dawn of the new millennium brought the aggression of terrorists, Peter saw "...even darker threads as I revisit one of the print's major under currents; a questioning of twentieth century art's ultimate relevance."

Among elements evoking the new alarms are huge, scathing Bourgeoisian spiders stalking the bottom edge of the work; it is impossible to miss them, to avoid the sense of an impending catastrophe. "He thinks about a way to put subject and meaning forward so that people can see what he is feeling," explains Newman.

Two years ago the Miltons left their home of 50 years to move into a re-

¹ petermilton.com All images mentioned are viewable on this site, along with a list of resources and CV.

² Robert Newman, The Old Print Shop, oldprintshop.com Newman is also the president of the IFPDA Foundation.

³ (The Kindertransport was the effort to save as many [predominantly] Jewish children as possible prior to World War II, taking them from the European continent to Britain.)

⁴ Resist-ground etching and engraving, 1991.

⁵ On the distaff side, Anni Albers was also at Yale as she had been at the Bauhaus and at Black Mountain College with her husband.

⁶ Those who want an in depth discussion of this aspect of Peter's life can visit the following site: <https://www.npr.org/2014/11/16/364092778/for-one-artist-colorblindness-opened-up-a-world-of-black-and-white>

⁷ Now the Maryland Institute College of Art

⁸ There are "maps" to some of the prints on Peter's web site.


⁹ Dan Welden is the only other adept so identified in these pages.



Cynthia F. Weisfeld is an art historian with a degree from the University of Chicago. She is a freelance writer whose articles about art and food appear regularly in multiple publications. She and her husband, Mike Weisfeld, have built a prominent collection of American abstract expressionist art. She teaches classes about Abstract Expressionism and politics in art and may be reached at bernini37@yahoo.com

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Peter Milton, "Points of Departure II : Nijinsky Variations" (Second State)
Resist ground etching and engraving, ed. 75, 24"x 38", BFK Rives paper, 1996

PETER MILTON continued from page 4

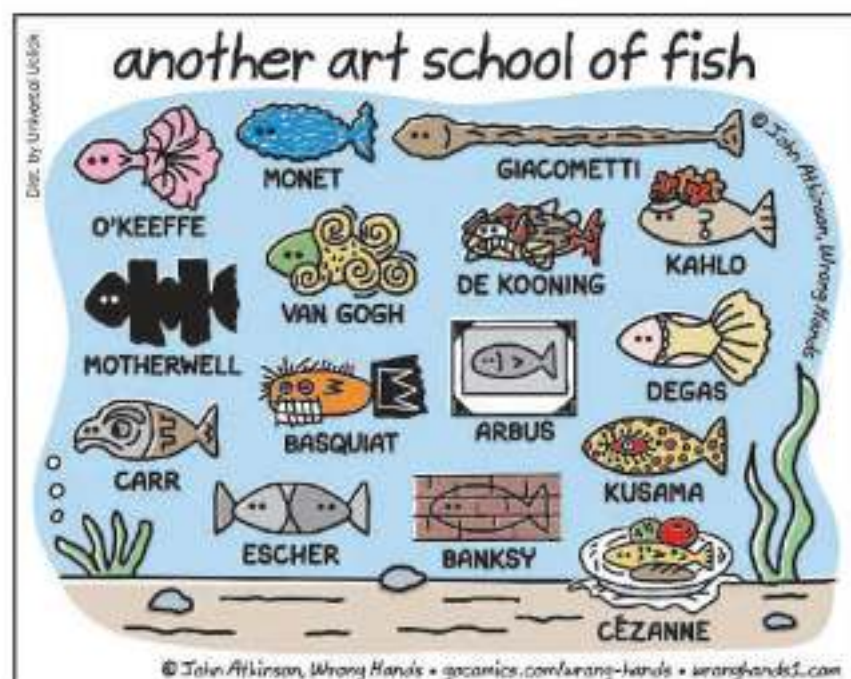
community near Francestown. Peter spends most of his days in a large, light filled room, just as he always has, producing about one print a year.

We began this essay by asking who Peter Milton is. In a sense, we are no closer now than we were then. Peter prefers to remain an enigma. Perhaps efforts at understanding the intricacies of this man are more properly directed to uncoiling the labyrinthine skein of his art, or simply savoring the visual and intellectual feast of the final editions which Peter chooses to share with us.

So it is by the art that we finally define Peter. Indeed he is both artist and craftsman, comprising computers as a tool, the ultimate combination favored by the Bauhaus. From Josef Albers to Peter Milton, we have a living link with a hallowed past updated to the present.

From earliest childhood, Peter had no other choice but to follow his gift wherever it took him.

*"The voice called, and I went.
I went, because the voice called."
"Eli, Eli"
Hannah Senesh, 1942*



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*Humankind has equated 'light' /the sun
with warmth and love:
"The Light of knowledge," the 'light of my life', 'the sun that
nurtures the growth in the fields', etc....
so let's think in terms of a bright and
positive future with hope,*



JACQUES LIPSCHITZ (1871-1973)
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EYE CANDY

A TOP FIVE LIST OF PRINTS GUARANTEED TO MAKE YOU FEEL BETTER

by Robin Starr,
Vice President and Director of American & European Works of Art
Skinner, Inc., Boston, MA

Everyone from Miss Manners to the boys of Animal House agree that 2020 has been like a badly-behaved party guest who needs to be shown the door immediately. Meanwhile 2021's Baby New Year is here, leaning against the wall, checking his watch, and impatiently tapping his foot while 2020 refuses to go.

To add insult to injury, art museums – those wonderful refuges of solace – are shuttered or allowing only very limited access at present. That doesn't mean that art can't help us heal and regenerate right now, even in a world which has had to learn the hard just how poor a substitute Zoom is for human connection. Art is ultimately about expression. It can elicit empathy and compassion; it can awe the viewer with the sublime; and it can uplift the spirit. The desire to uplift spirits has inspired me to consider my list of Top Five Prints to pick up my spirits and mood.



Alexander Calder
(American, 1898-1976)
"Untitled (Sun and Moon),"
color lithograph on paper.

1 The temptation to pick Dogs Playing Poker or a Velvet Elvis poster aside – I have a soft spot for kitsch – I'm looking for the works that just make you stop and smile. When you think of the art of Alexander Calder you can't help but smile; no art embodies *joie de vivre* better. He got his start as an illustrator, designing "action" toys, and performing his Calder's Circus. When you see a work by Calder, you feel his energy, whimsy, and playfulness. In the lithograph *Untitled (Sun and*

Moon) planets, suns, moons, and swirling galaxies glow and bounce off of each other like bumper cars. Calder's palette, dominated by primary colors, exudes energy and joy. The simple, flat shapes are reminiscent of children's drawings in the best possible way. They express that childhood innocence and wonder of contemplating the boundless universe and all its exciting possibilities for adventure and discovery.



Roy Lichtenstein
(American, 1923-1997)
"The Oval Office," 1992,
color screenprint on paper.

2 Like Calder, Roy Lichtenstein sticks with a largely primary color palette. Black outlines define objects which are generally unmodeled, and are colored using Ben Day dots. Lichtenstein's simple flat compositions borrow their use of line and color directly from comic books. In viewing his 1992 print *The Oval Office* presently, using the visual vocabulary of comic books to describe the 2020 political season seems completely appropriate. Regardless of which side of the deep political divide you sit on, the image of an empty oval office is calming.

We can imagine that the office awaits the arrival of a leader – whichever one you voted for – but without the baggage and chaos. No squabbling or yelling; no politicking or finger pointing, or blaming. It's something every American can believe in and hope for in this horribly partisan time.



Andy Warhol (American, 1928-1987)
Plate from the suite *Flowers*, 1970, color screenprints.

3 Like an infectious hook in a catchy pop song that gets stuck in your head, Pop Art is accessible, and rarely takes itself too seriously. Pop Art is a great place to look for a little optimism. Whether it's in Lichtenstein's comic book style or Warhol's images of Jackie, Marilyn, and Elvis – people so iconic that they need only be called by their first names – Pop Art is exuberant, vivacious, and youthful. Andy Warhol is the acknowledged king of Pop (Art), but choosing just a single image is challenging. Ultimately I have to go with any of the plates from the *Flowers* suite (image above) for two reasons. Flowers are universally recognized regardless of cultural heritage and when one grew up. Furthermore, they evoke spring. Those of us in the north are already desperately awaiting spring. Surviving this winter of short, dark days where outdoor gatherings are just too darn cold is going to be a huge emotional challenge even for the most crusty and seasoned New Englanders. This winter goes far beyond a little Seasonal Affective Disorder. The riotous colors of Warhol's *Flowers* serve to remind us that the days will (eventually) get longer and warmer.



Wayne Thiebaud (American, b. 1920)
"Candy Apples," 1987,
color woodcut on paper.

4 Looking ahead to an anticipated moment like the arrival of spring can lighten the emotional load, but so can looking back. Wayne Thiebaud's various cakes and candies and pies and lollipops are mouth-watering but are also the foods of childhood, country fairs, and celebrations. Thiebaud's 1987 woodcut *Candy Apples*, is, literally candy to be savored by the eyes. A touch of nostalgia is a terrific way to feel better. Candy apples are the stuff of memories of apple picking and getting lost in corn mazes. And the only fall activity requiring a mask (at least back in the good old (continued on page 7)

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Lynel Feiniger (German/American, 1871–1963), *The Gate (Las Vegas)*, 1912.



Gustave Baumann
(German/American, 1881-1971)
"Spring Blossoms," 1950,
color woodcut with metal leaf
on oatmeal laid paper.

EYE CANDY continued from page 6

days of 2019) for trick or treating.

No doubt, you've noticed that in this list color plays a major roll. Color is incredibly expressive. Unless you're one of those "only happy when it rains" people, dark and somber colors just won't raise the spirits. Pastels might lighten the mood in a gentle, contemplative way, but to generate a smile, let alone, outright joy, bright lively colors are a must. Baumann's colorful, exuberant landscapes can find beauty in the mundane

or can dazzle with iconic vistas like the *Grand Canyon*. Again, picking one is difficult, but these days I'm finding the need for solace in a slightly Zen moment and the silvery background of *Spring Blossoms* is reminiscent of Japanese screens. At the same time, there it is again; that longing for bright, glorious spring. Plus Baumann feels a little like coming home to me. I'm not a Hoosier. I'm not from the Southwest. I've spent much of my life just outside of Boston, and one of my favorite places in the world, the Worcester Art Museum, has an amazing collection of Baumann gouaches, prints and printing blocks, all donated by the artist's daughter, Ann Baumann.

I am longing for the days where I can walk through the museum's doors without planning ahead; without social distancing, and without a mask. The things which bring us solace and joy can be exceedingly personal. Opinions will differ widely on my list choices – as they have on so many topics in 2020 – but rather than arguing about it, I invite you to consider your own list. What would you include and why? Make your list and view it daily. It can only help.

Robin Starr
Vice President | American & European Works of Art
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SKINNER

from AVEDON TO ZÚÑIGA THE JANUARY PRINTS, MULTIPLES, AND PHOTOGRAPHS AUCTION AT SKINNER January 11 - 21

Skinner, 274 Cedar Hill Street, Marlborough, Ma 01752, will have its next major auction of Prints, Multiples, and Photographs in January. The sale runs for online bidding from January 11th through the 21st, and features American and European works spanning the 16th through the 21st centuries.

The auction begins with old master prints, including both woodcuts and engravings by Albrecht Dürer, and a number of etchings by Rembrandt van Rijn, including a first state of *Nude Man Seated and Another Standing*, with a *Woman and Baby*, c. 1646 at \$1,000-1,500. Also featured for old masters are several works by Israhel van Meckenem the Younger including his engraving *Christ before Annas*, c. 1480 at \$500-700.

American prints are led by several works circulated by Associated American Artists, including Thomas Hart Benton's *Planting* and *The Music Lesson*, of 1943, as well as Grant Wood's *February of 1940*. Two lithographs by Stow Wengenroth – *The House (Eastport, Maine)* and *Steps to the Sky (Eastport, Maine)* – both from 1931, are typical of his early work with their dark, brooding quality expressing Nature's overwhelming power, leaving its benevolence toward mankind in question. Gustave Baumann's colorful woodcut *From Hillside Gardens* of 1941 rounds out American prints.



Grant Wood
(American, 1892-1942)
"February, 1940," lithograph.
Estimate \$3500-\$5500
Image courtesy of Skinner, Inc.

Modern and Contemporary prints continue to garner enthusiastic bidding and strong prices. Two examples by Lyonel Feininger show the breadth of his skills as a printmaker embracing the Cubist vocabulary. *Das Tor (The Gate)* of 1912 is a highly detailed etching, while *Spaziergänger (Promenaders)* of 1918 (figure 3) takes on the more primitive energy of the German Expressionists. There is a selection of works by iconic artists including Robert Motherwell, Frank Stella, and Ellsworth Kelly.

Many 20th century artists worked in conjunction with their dealers to publish prints designed after their paintings and drawings, as a means to sell their art to a broader range of collectors, including those with more limited means. The market for these "afters" continues to grow.

As early as 1920 Picasso had teamed up with Galerie Rosenberg in Paris, to publish a suite of "afters:" Pablo Picasso. *Dix Pochoirs*. An impression of *Guitare et partition sur guéridon*, from this series, is in the sale with a \$7,000-9,000 estimate. The composition reproduces a gouache also from 1920. The Galerie Rosenberg, owned by the influential dealer Paul Rosenberg, was located just up the Rue la Boétie from where Picasso and his then wife, Olga, lived in the late 1910s and early 1920s. Rosenberg and Picasso had a close working relationship and deep friendship. Also included is Pablo Picasso's *Buste de femme au chapeau bleu (Dora Marr)*, a color lithograph printed by Mourlot in 1955, and estimated \$20,000-30,000. This work, based on the Picasso's painting of 1944, was used as an

Picasso exhibition poster for the Musée des Arts Décoratifs, Paris, but prior to this, was printed in an edition of 100 before lettering. Henri Matisse is represented with the color etching and aquatint *Odalisque au coffret rouge (Odalisque with Red Box)*, printed in 1952 after his painting of 1926.

Heading the photography portion of the sale is Richard Avedon's *The Mission Council, Saigon*, April 28th, estimated at \$12,000-16,000. Comprised of five gelatin silver prints mounted as a single work, Avedon's pseudo police lineup reflects on the Mission Council's place in history as a part of a fractured America during the Vietnam War. Taken after the success of *The Chicago Seven*, Avedon continued to push the boundaries of photography and reimagine group portraiture through the production of frieze-like panoramas. Avedon's experimentation in image compilation and its importance within his oeuvre are topics still being explored and unpacked today, as evidenced by the recent New York Times article "Richard Avedon's Wall-Size Ambitions".

Edward Weston's classic biomorphic *Pepper No. 30* and 1936 *Nude* are among the top lots as well; both are a later printing by Cole Weston and estimated at \$3,000-5,000 and 2,500-3,500, respectively. Other photographers in the sale include Ernst Haas, Marion Post Wolcott, and Yousuf Karsh.

<https://www.skinnerinc.com/auctions>

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Gustave Baumann (German/American, 1881-1971) "From Hillside Gardens," 1941, color woodcut.
Estimate \$4000-\$6000
Image courtesy of Skinner, Inc.



After Pablo Picasso,
(Spanish, 1881-1973)
"Buste de femme au chapeau bleu (Dora Marr),"
1955, color lithograph.
Estimate \$20,000-\$30,000
Image courtesy of Skinner, Inc.

Michael Barnes *and the*

destructive nature and absurdities that so readily prevail for humankind, themes of mortality, morality, and the philosophical questions of existence, environment, social decay leaning towards an inward and isolated path, cynicism about the historical evolution of civilization and its effects upon the world and its inhabitants

The recent series of lithographic prints created by Michael Barnes were premiered in October at Brumfield Gallery in Astoria, Oregon. This series of images originated during a residency at the Lithografiewerkstatt Steindruck München Studio in the Münchner Künstlerhaus, Munich, Germany in June and July of 2018. The pieces began as key black and white images and were developed in color over the following two years, just recently being completed this past September. Each piece was printed in a limited edition of 12 and measure approximately 20" x 17" in size.

The imagery of this series explores ongoing themes in Barnes' work which addresses in part, the destructive nature and absurdities that so readily prevail for humankind, along with themes of mortality, morality, and the philosophical questions of existence in general. The images are concerned with environment, social decay leaning towards an inward and isolated path, and cynicism about the historical evolution of so-called civilization and its effects upon the world and its inhabitants. The two-month period of working in the Altstadt of Munich brought new inspiration to this series. Daily walks through the city, its museums, and the beautiful Englisher Garten evoked images of daily life experiences and exploration and inevitably seeped into the imagery that he was developing during this period.

Additionally, a new theme emerged during this time exploring traditional folk lore. This theme was inspired by the stories and images of the Brothers Grimm, which came about during a trip into the Alps to the small town of Oberammergau. In this town many of the houses are painted with murals (Luftmalerei) of traditional folk lore, scenes of Bavarian life and religious traditions. One of the homes has a mural of the four animals from Brothers Grimm's "The Town Musicians of Bremen". The animals are standing on each other's backs in the famous scene where they all make their various calls and scare robbers from a farmhouse.

This encounter led Barnes to further explore these tales in which he found many parallel themes to his own work. In Barnes' interpretation, "On the Road to Bremen" he embellishes the travels of the four animals, who stop to take a picnic outside of the farmhouse just after they have just scared off the robbers. (the town musician animals are creatively altered in Barnes' piece to reflect his own imagination and world of creatures).

These tales, especially many of the older and original versions, speak to many elements close to Barnes's work in dealing with human nature, ethics, and morality, often in a rather dark manner. In this piece, he notes the point in which unexpected experiences may happen on any life journey that may lead to a change in direction – in the case of the story, the animals, who all met originally by chance and with shared life conditions, end up settling peacefully in the farmhouse that they encountered, abandoning their original plan of moving to Bremen to be town musicians.

Michael Barnes was born in 1969 in Michigan. He grew up outside the small town of Ithaca, where his family lived on a wooded plot in the midst of farmland. This

continued on page 13



Michael Barnes
"Breaking Stones," Lithograph, 20" x 17"



Michael Barnes
"A Delicate Balance," Lithograph, 20" x 17"

The New Generation of Collectors

Hope Lloyd Brown, Curator
Triad Art Group

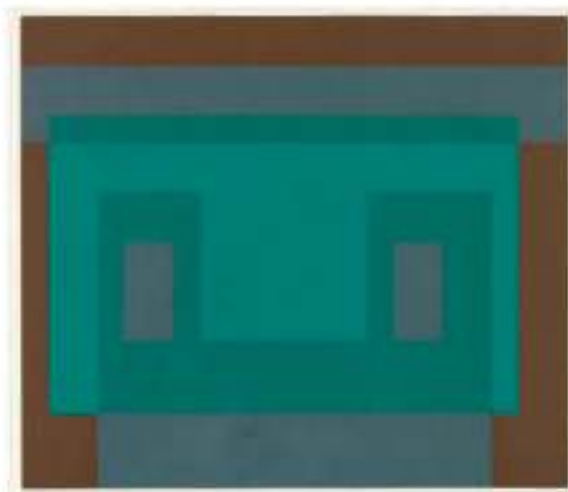
This article feels like a bit of an apology for my generation, the elusive millennials and Gen-Z-ers that have yet to backfill the previous generation of collectors. How do I explain the thought process of a group of people who barely consider themselves adults? Decoding this generation of art buyers has been a bit of an illusory task. Are we collectors, in the traditional sense of the word? Millennials were slow to get going, but are (along with the Gen-Z-ers) now the collectors of the future.

For many in the art business trying to predict what the buying trends of the younger generations of the millennials and the Gen-Z-ers will be, has been elusive. Many of the reports on buying trends in 2019 and predicting trends in 2020 were published in the first quarter of this year. As we all know, this year took a turn that most of us would not have seen coming. We can be certain that online sales have become more prolific, and most likely will continue to grow. The Art Basel and UBS Global Art Market Report 2020, does clarify that "...93% of millennial High Net Worth (HNW) collectors reported that they had bought works of art or objects from an online platform, compared to a majority of baby boomers who had never bought art online before." That statistic was true before Covid 19, and will be far more so going forward.

There is a perception that this generation has been slow to mature and take on the traditional responsibilities of adulthood. The timing for starting a family and purchasing real estate is delayed compared to earlier generations. This group has prioritized investing more in travel and experiences than in art and other possessions. There is not a pressure to set time restrictions to hit certain life markers. Forty really is the new thirty.

This group is getting there though, and the purchase of "real art" or "investment level art" is becoming a growing interest. Millennials and Gen-Z-ers are highly influenced by imagery and social media. I want to be clear, that is not necessarily a bad thing. It does sometimes lead to emulation and a lack of originality but what is more important is that this group is being exposed to the best quality and something to strive for in future plans and acquisitions. There is also a tremendous focus on images, specifically seeing products in real space.

"...93% of millennial High Net Worth (HNW) collectors reported that they had bought works of art or objects from an online platform, compared to a majority of baby boomers who had never bought art online before."



Josef Albers "I-S Va 3 (From Six Variants)" in dining room designed by Paloma Contreras Interior Design, photograph by Aimee Mazzenga

As with every industry, the art world has been impacted by Covid 19 and we have all been expected to pivot to the digital platforms in a much more significant way. Even as dealers and gallerists we have begun superimposing artworks into photos of people's homes, so that they can visualize the finished product. Technology has changed people's expectations from art sales. (see image next page)

There are many in the art world that felt that the internet had a very negative impact on the business of selling art. The sudden (continued page 11)

DALÍ - THE ARGILLET COLLECTION

Triad Art Group has recently been granted exclusive representation of the prestigious Jean Christophe Argillet Collection of Salvador Dali etchings. This collaboration between Dali and his friend and publisher Pierre Argillet consists of nearly 200 editions of hand-colored drypoint etchings. Dali's extraordinary mastery in etching reflected in these works is just further assurance of his place in history as one of the greatest artists of the 20th Century!

In cooperation with Jean Christopher Argillet we have published a full catalogue raisonne for The Salvador Dali - Pierre and Genevieve Argillet Collection. Make this catalogue a part of your library by emailing info@triadartgroup.com or calling us directly at (847) 590-9081.



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WEST COAST PRINT FAIR *2021 Virtual Edition* EDWARD T. POLLACK FINE ARTS

PrintFairsUSA, LLC will produce the West Coast Print Fair 2021 Virtual Edition online at www.westcoastprintfair.com from January 22 – February 8, 2021. This virtual print fair will substitute for the three print fairs normally held on successive weekends in January and February, but canceled this year because of the Covid crisis.

The first of these shows is the Portland Fine Print Fair, held at the Portland Art Museum. Now in its eighth year, the show owes its success to the vision and work of Mary Weaver Chapin, the Museum's Curator of Prints, and Sam Davidson, of Davidson Galleries in Seattle. The second show, the Bay Area Fine Print Fair, was inaugurated two years ago as a result of efforts by Dan Lienau and Gala Chamberlain of Santa Rosa's Annex Galleries to engage the printmaking workshop Kala of Berkeley as a venue for a Print Fair in the San Francisco area. The third show, the longstanding L. A. Fine Print Fair, relocated a few years ago to Pasadena through an initiative taken by Veronica Miller and David Mota of Egenolf Gallery of Burbank.

For the West Coast Print Fair, Ed Pollack and Bernard Derroitte of PrintFairsUSA have recruited 39 Exhibitors from the US, Australia, France, and the Netherlands to present an online fair. The exhibitors are all experienced and highly respected dealers in prints and drawings. Work exhibited will span the range of historical periods, including Old Master, Modern, and Contemporary prints, with strong representation of American, European, and Japanese art on paper. In addition to secondary market dealers, six of our exhibitors are publishers of prints which they produce in collaboration with living artists.

Visitors to the Fair will have access to the Fair booths, each with up to fifty items featured by the exhibitor, as well as direct links to the exhibitor's website, and direct contact with the exhibitor via email or phone to make inquiries and purchases. Some exhibitors will schedule presentations or Zoom Meetings, which will be announced on the site.

Our expectation is that the "live" shows will come back, but that the virtual shows are here to stay. They will serve as a way of expanding the access to live shows to the entire world. In 2021, PrintFairsUSA will produce a Spring Show that will serve as a Satellite Show to the online show which IFPDA does on Artsy. This show tracks Washington DC's Capital Art Fair, will fill the gaps left by cancellation of shows at the museums in Cleveland and Minneapolis. And in Autumn and the following Winter, the NY Satellite Print Fair the West Coast Print Fair again will run again.

The exhibitors in the West Coast Print Fair are:

Contemporary Publishers, Master Printers, and dealers in Contemporary prints – Stewart & Stewart, Center Street Studio, Oehme Graphics, VanDeb Editions, Lawrence Lithography Workshop, Manneken Press, Mesh Gallery.

Japanese Prints – The Art of Japan, Egenolf Gallery, Scriptum, Azuma Gallery, The Tolman Collection, and The Verne Collection

Old Masters – Jeroen Juijens, C & J Goodfriend, Sarah Sauvin

Modern American and European – Armstrong Fine Art, The Annex Galleries, David Allen, Auger Gallery, Jeannot Barr, William P. Carl, Marc Chabot, Davidson Galleries, Thomas French, Conrad Graeber, Georgina Kelman, Josef Lebovic, Galerie Martinez D, The Old Print Shop, Edward T. Pollack, Roger Genser, Keith Sheridan, Susan Teller, Warnock Fine Art, Paramour Fine Arts, C. G. Boerner, Harris Schrank, and Henry Klein.

For more complete details, see our ad on page 2
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Walter Tittle,
"Manhattan Minarets,"
Drypoint, 1931

The cancellation of all shows for most of this year, and well into 2021 has forced us to go "virtual" and do our Print Fairs online. We participated in both the Spring and Autumn Fine Art Print Fairs which IFPDA did using Artsy's platform, and we joined with 26 colleagues to create a virtual version of the NY Satellite Print Fair. With our colleague Bernard Derroitte, we have created PrintFairsUSA, LLC to produce online fairs that will cover the shows which cannot now be held as live events, and will serve as a virtual supplement to them when they return, making them accessible to larger numbers of people.

Our next show will be the West Coast Print Fair which from January 22 to February 8, 2021 will provide a virtual platform to take the place of the shows usually held over those dates – The Portland Fine Print Fair at the Portland

Art Museum, the Bay Area Fine Print Fair at Kala Institute in Berkeley, CA, and the L. A. Fine Print Fair at a hotel venue in Pasadena, CA. With 39 exhibitors, including dealers from Australia, France and The Netherlands, there will be a full range of materials including Old Master, Modern, and Contemporary.

Edward T. Pollack Fine Arts will exhibit American and European prints, drawings and photos of the 20th and 21st Centuries. We invite you to visit us and our colleagues at the WestCoastPrintFair.com and on our own website

EdPollackFineArts.com

EDWARD T. POLLACK FINE ARTS



JOHN HALL THORPE – VASE OF FLOWERS IV – COLOR OODCUT, 1922

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**THE WEST COAST PRINT FAIR 2021
VIRTUAL EDITION**
westcoastprintfair.com
January 22 – February 8 2021

THE NEW GENERATION OF COLLECTORS



*Dining room designed by
Paloma Contreras Interior Design
at the Lake Forest Showhouse 2020
photograph by Aimee Mazzenga*

(continued from page 9)

influx of access and transparency changed the way that business has been done for decades. That is undeniably true, but I'm pretty sure that the internet is here to stay, so finding ways to use it to benefit the art industry and improve sales is absolutely crucial. This is especially true with regards to reaching the younger generations. If a gallery or dealer does not have an internet presence, millennials and gen-Z-ers are immediately wary. The perception is that nothing commercial is legitimate, let alone something high end, without an internet presence that is on par with the level of the product being provided. You could be selling the highest quality prints, with unimpeachable authenticity, but it will not matter to younger buyers if your website looks old and you have an (800) phone number and specifying that you accept Visa and Mastercard. The imagery and quality of your internet presence both website and social media should be to the same standard as the artwork that you are selling in order to attract this group of art buyers and collectors.

Although this generation wanders into galleries less and less they are reaching out to professionals like art advisors and interior designers more and more when it comes to their art collecting. There is still the feeling of a need for an expert to validate a purchase of this caliber but they do not want to be sold, they want to be convinced.

Prints are often considered a good entry point into the world of fine art. It would then lead one to believe that millennials and Gen-Z-ers would be a target audience for these mediums. How then do we reach this slightly elusive group of collectors? One way in which we have tried to educate millennials about printmaking, is by educating the intermediaries. Designers currently have tremendous influence in the art buying of their clients. By educating the designer or the art advisor on the value of prints, they will then have the tools they need to sell to the clientele.

Obviously, there are exceptions, I do not speak for everyone under the age of 40. There are many that have discerning taste and care deeply about the artistic integrity and academia of printmaking. But I do believe that I am describing a majority of the group that would have been "expected" to become the new generation of collectors.

As the daughter of a man who has been an art dealer for almost 50 years, I am learning from him every day but also trying to push the envelope out a bit at a time. As print dealers we will move forward with modified business models and reach out to this next group of collectors. We will change and adapt in order to promote fine prints, seeking to explore more deeply what artists and styles future generations will gravitate towards, discovering quality and notoriety.



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David Hockney, Pool Made with Paper and Blue Ink for Book, color lithograph, 1980. Sold for \$43,750



Pablo Picasso, Jacqueline au Chapeau de Paille, color lithograph, 1962. Sold for \$62,500

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RACHEL DAVIS FINE ARTS

presents

The Arthur Gilbert Collection



On February 6, 2021

Rachel Davis Fine Arts will present at auction the collection of Arthur Gilbert. Amassed over the course of 50 years, the array of works on paper, comprising iconic 19th and 20th century artists, saw its inception in the small print shops and bookstores of London in the early 1970's.

As a young academic, Mr. Gilbert took respite from his research by browsing the bins in the city's old establishments, the inventory of which had been handed down through generations. Initially with an unschooled eye, he bought what captivated him, based on history and beauty. Captivation prompted avocation as Mr. Gilbert readily morphed into an astute and avid collector.

The now-retired associate professor of International Studies at the University of Colorado professes a penchant for personal pleasure rather than value as hierarchical in his acquisitions; undeniably, that approach underlies connoisseurship. Personal pleasure pervades Arthur Gilbert's entire collection and will permeate Rachel Davis Fine Arts' Cleveland, Ohio gallery at the February 6th auction as he shares his life-long passion with the on-line, phone and absentee bidders.

That "love of the hunt" acquired by Mr. Gilbert during his wanderings in the shops of London persisted. It took him into an art gallery on Cape Cod during a summer vacation where he found a compelling stark print relating to the Holocaust. Ever the educator, Mr. Gilbert recognized the indelible power of such imagery to ensure that the unspeakable horrors must be revisited never to be repeated.

This experience precipitated his quest for Holocaust art, not for self-satisfaction but to disseminate to students and the public at large, to commemorate. This mission led to the acquisition of the portfolio *12 Puvodnich Litografii z Nemeckych Koncentracnich Taboru* by the Czech artist Leo Haas, published in Prague in 1947. Haas not only witnessed but experienced the atrocities of the Holocaust as he was imprisoned in labor and concentration camps for six years. An anti-Nazi activist, he was first arrested in Poland in 1939 and then sent to the ghetto-labor camp Theresienstadt in 1942 where he joined a group of artists who were secretly committed to representing the horrific conditions to which they were subjected.

Haas was then shipped to Auschwitz and endured life in the concentration camps Mauthausen and Ebensee until liberated by Allied troops in 1945. In each of the 12 lithographs in the portfolio, Haas' modernist sensibility and expressive style tangibly conveys the suffering of his fellow inmates with disturbing immediacy.

Leopoldo Mendez, Mexico's most esteemed graphic artist, starkly depicts the lugubrious journey to the camps in his large linocut *Deportation to Death* from 1942. The print was created when Mendez was part of the Taller Grafica Popular in Mexico City, a collective of artists who committed their talents to a concerted anti-fascist message through the inexpensive and accessible medium of linocut. Mendez's clear reference to systematic extermination by the Nazis, initiated in 1942, *Deportation to Death* was one of the first representations of the Holocaust to be published.

American artists Benton Spruance and Bernard Steffen were hardly immune to the persecution of Jews in Europe. Recalling the graphic power of Goya, Spruance's 1943 lithograph *Souvenir of Lidice*, from an edition of 35, relates the inhumane execution of men from the Czech town of Lidice in 1942 by the Nazis who then destroyed the town, sending the women and children to concentration camps. Bernard Steffen poignantly pinpoints the onset of the inhumanity with his 1939 *Suffer Little Children*. Other artists included among the Holocaust prints are Samuel Bak, Mary Costanza, David Crown, Jacob Landau, the Argentinian Mauricio Lasansky, Sigmund Laufer, Leonard Lebowitz, Jack Levine, Gabor Peterdi, and Bohumil Stibor.

Arthur Gilbert's penchant for evocative visual narratives infuses his collection. Leonard Baskin created illustrations for the 1984 *The Five Scrolls*, an English translation of the most beloved books from the Hebrew Bible, edited by Herbert Bronstein and Arthur Friedlander. Two of Baskin's original watercolors on vellum "Vashti 1:11" and "Return, Return O Shulamite" will be a part of the Davis February 6th auction.

The angularity and hard contrasts of wood-en-

graving provides efficacy in evocation. For this reason, the medium is numerous in the Gilbert collection. The Costa-Rican artist Francisco Amighetti readily segued from painting to masterful wood engraving, seven of which were acquired by Mr. Gilbert: *Conversation*, *La Nina y el Viento*, *El Caballo*, *Conflicto entre Gato y Nino*, *Los Que Matan Colibries*, *Parque*, *Self Portrait*. Of comparable visual and contextual interest are the wood-engravings and etchings of the Virginia born DeborahMae Broad, whose animal images tip toward a gentle surrealism. Gilbert owned 7 of her works, all from small editions. Also, with an affinity for animals, the Austrian artist Norbertine Bresslern-Roth's vividly chromatic relief print *Parrots* betray her assimilation of a Japanese vernacular as she perfected the linocut technique. The Gilbert collection boasts on original drawing by Edmund Blampied of a *Farm Horse Drinking*, along with three of his drypoints *Marriages*, *Births*, *Deaths*, *The Bathing Machine*, *EnPromenade*.

In 2017, Mr. Gilbert co-curated a show with Thomas Broker- "Down the Road- Wellfleet Printmakers from the 20th c.", for the Provincetown Art Association and Museum. From this show will be offered many etchings by the artist Peggy Bacon's "Wellfleet" series, depicting the humorous side of small town life.

Numerous other significant artists with distinctive works populate the Arthur Gilbert collection.

For information on this February 6th auction, contact Rachel Davis Fine Arts, 1301 West 79th Street, Cleveland, Ohio 44102. Call 216-939-1190, email info@racheldavisfinearts.com, or visit the website

www.racheldavisfinearts.com

Images above, top left to right:
D.M. Broad, Wood engraving
L. Baskin, watercolor
Leo Haas, Lithograph
Leopold Mendez, "Deportation to Death," Linocut

Images above, lower left to right:
N. Bresslern-Roth, Woodcut
P. Bacon, etching

Michael Barnes

continued from page 8

plot contained a 19th century family cemetery where he spent much of his youth playing and fostering his imagination for later ventures in his artistic life. He went on to receive his BFA from Alma College, Michigan in 1991 and his MFA from the University of Iowa in 1996, both with a focus on Printmaking. Michael developed a passion for the medium of lithography during his graduate studies at Iowa and has focused on this process for much of his work since. His research seeks to document and retain traditional methods of this fine art printing medium, while investigating means of integrating them with new media. His art has been exhibited

and has received awards in venues worldwide. His research and artistry have taken him to such places as Germany, France, Serbia, Belgium, Italy, China, Estonia, Poland, and New Zealand, and he was recently supported by a Fulbright Specialist Grant. His work is represented by Brumfield Gallery in Astoria and the Davidson Galleries in Seattle. He has also recently exhibited with Horheimer Gallery in Chicago.

Michael now resides in St. Charles, Illinois, near Chicago. He is the head of the printmaking area at Northern Illinois University in DeKalb, where he is a recent recipient of the Presidential Research, Scholarship, and Artistry Professorship.

Brumfield Gallery is located at 1033 Marine Drive, Astoria, Oregon 97103
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Michael Barnes,
"Best Forgotten," Lithograph, 20" x 17"



Michael Barnes,
"A Morning Disturbance," Lithograph, 20" x 17"



E. Hoover lithograph



H. Evenepoel lithograph



D. Crown lithograph



L. Galapai woodcut



F. Amighetti woodcut

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A. Dehn lithograph

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IFPDA

"PRINT MONTH" and the IFPDA Fine Art Print Fair
drew 45,000 visitors



Charlie Hewitt, "Hopeful," 2020, Screenprint, Courtesy of Jim Kempner Fine Art

With a month of programs and 45,000 visitors from 89 countries, the first IFPDA "Print Month" wrapped up on November 1st to wide acclaim from a grateful and eager community of print collectors, curators, gallerists, and publishers. The IFPDA shared its platform with cultural partners and the broader arts community, presenting lively talks and live studio visits with BORCH Editions in Copenhagen, Crown Point Press in San Francisco (CA), Tandem Press in Madison (WI), Durham Press in Bucks County (PA) and Universal Limited Artist Editions (ULAE) on Long Island (NY).

Print Month participants and presenters included dozens of artists such as Dale Chihuly, Swoon, Christiane Baumgartner, and Jeffrey Gibson, as well as curators from The National Gallery (Washington DC), the Metropolitan Museum of Art (New York), the Frick Collection (New York), Portland Museum of Art (Oregon), the Musée d'Orsay (Paris, France), British Museum (London, UK), Harvard Art Museum (Cambridge, MA), Smithsonian American Art Museum, and the Fine Art Museums of San Francisco (CA). A program highlight was an interview with collectors Jordan Schnitzer and Johanna and Leslie Garfield, who made news yesterday with their donation of Jasper Johns print, *Flags I* (1973), valued at over a million dollars, to the British Museum.

Speaking about Print Month, IFPDA Executive Director Jenny Gibbs said, "The printmaking process is collaborative and, by extension, so is the printmaking and print collecting community. The number of viewers, outpouring of thanks, and the fascinating conversations in each and every program exceeded even our expectations. We are so grateful to our cultural partners, the artists, and our members, for partnering with us to offer a full month of very welcome diversions during a tough news cycle!"



Janet Fish, "Four Glasses," 1976, Color Lithograph, Courtesy Edward T. Pollack Fine Art



Jonathan Borofsky, "Art is for the Spirit," 1989, Screenprint, Courtesy of Gemini G.E.L. at Joni Moisant Weyl

As a result of the fair, Tandem Press sold several editions by artist Derrick Adams. Museum acquisitions continued to be important with G.W. Einstein placing works with two museums as did several other exhibitors. Goya Contemporary Gallery sold an important, early work by one of its star represented artists, MacArthur Fellow Dr. Joyce J. Scott. Also seeing success, Jim Kempner Fine Art sold Josef Albers' *Die Oberfläche* Series, 1965, and multiple editions of Charlie Hewitt's, *Hopeful*, 2020, (image above). Over the course of the fair, Edward T. Pollack Fine Arts sold a number of prints with strong female themes. These included Jane Dickson's *Woman on Stairs*, 1984, Janet Fish's *Four Glasses*, 1976, Augusta Rathbone's *New York, Washington Square*, 1940, and John Sloan's *The Women's Page*, 1905. Gemini G.E.L. at Joni Moisant Weyl was delighted to place Julie Mehretu's *Last Breath*, 2018, a part of the *Six Bardos* series, with a private collector. Two prints from this series will be included in the artist's upcoming retrospective at the Whitney. The gallery also sold an impression of Jonathan Borofsky's *Art is for the Spirit*, 1989, the title of which aptly reflects the tone of this year's IFPDA Fine Art Print Fair and Print Month.

The International Fine Print Dealers Association (IFPDA) represents 150 vetted international art galleries and publishers who champion the work of artists in printmaking from old master to contemporary. Each year the IFPDA organizes the Fine Art Print Fair in New York, the largest and longest-running art fair in New York showcasing more than 500 years of printmaking. Proceeds from the IFPDA Fine Art Print Fair benefit the IFPDA Foundation, which awards curatorial, exhibition, and artists grants in the field of printmaking and scholarship.

International Fine Print Dealers Association
IFPDA Foundation
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Burning Down the House #32 "Ballin' the Jack", William Weege (1935-2020)
Relief, hand painting, collage, and handmade paper on canvas; Monoprint; 46 x 90 inches; 2014

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WILLIAM FREDERICK (BILL) WEEGE

1935-2020

by Tim High,
Professor Emeritus at the University of Texas at Austin

For several decades running back to back, the graduate printmaking program at the University of Wisconsin - Madison has been ranked number one in the nation. There are many good reasons for such high marks, primary among them are the teaching faculty whose legacy is internationally renowned: Alfred Sessler, Dean Meeker, Warrington Colescott, Raymond Gloeckler, Jack Damer, Walter Hamady, William Weege, Frances Myers, David Becker, and others.

On November 2, 2020, William (Bill) Weege lost his battle with cancer. His passing, at age 84, triggered an outpouring voicing sincere respect and deep appreciation for his amazing lifelong example of buoyant wit and serious artistic endeavor. Alumnus Jim Perry shared that "Bill was a bonafide force of nature, completely unstoppable. He mentored his students by example, exhibiting his work around the world."

Born in Milwaukee in 1935 on Thanksgiving Day, the son of a power plant engineer, Weege was raised with a strong midwestern work ethic and a 'can do' problem solving spirit, always believing a solution to be right around the corner. So when Bill began his undergraduate studies at the University of Wisconsin - Madison, he majored in civil engineering and city planning.

Madison, in the mid-60's, was a hotbed of political unrest. Bill's landlord, Don Anderson, was also a professor in the Art Department, and introduced him to photo screen printing, which Bill found to be a viable weapon for making protest posters decrying the Vietnam war and other sins of the government. In the late 60's, his posters hit the streets of San Francisco and soon decked the walls of every hipster's pad. This success led Bill into a full-on pursuit of printmaking, earning his MFA in 1968. His "Peace is Patriotic" suite was exhibited at his MFA Thesis Show. His unflagging momentum, demonstrated as a graduate student, earned Bill an entry level position on the UW - Madison print faculty in 1971. Soon Bill applied his poster making expertise to announce visiting artist arrivals in the UW Art Dept. These hot off the press posters were often swiped by grad print students the very hour they were posted on the walls of the Humanities Building... who me?

Bill's style of teaching was different from the norm. He was very humble, and almost non-verbal when demonstrating processes and techniques. We'd often stop him and ask, "Now Bill, what are you doing?" Alumna Anita Jung shared that "He was masterful in demonstrating just enough that we could utilize and hone our (own) critical thinking and problem solving skills to learn new techniques. Bill was all about finding the boundaries and expanding them, asking why? and then answering, why not?" Printmaker Mary Manusos recalled how "Bill expected that one could bring new life to whatever they took on. He was a real instigator of the possibilities I saw for my way with my work." After working so diligently with hundreds of graduate students, many of which joined print faculties at prestigious universities across the U.S., Bill retired from UW Madison in 1999 with the title of Professor Emeritus.

From the outset, Weege possessed an unswerving interest in working collaboratively with other artists. At this time Bill met Joe Wilfer, a papermaker who teamed up with Bill in 1972 to begin a longstanding collaboration with Sam Gilliam, a lyrical abstraction / color-field painter from Washington, DC. Weege once referred to himself as an interpreter. Sam believed Bill to be more of a facilitator. Whichever term is more appropriate, Bill was certainly able to translate the language of painting and sculpture into that of printmaking. Bill and Sam enjoyed over 48 years of friendship and col-



Jones Road Printshop and Stable near Barneveld, WI.
(1971 - 1984) photo credit Jim Pernotto

laboration, producing 71 editions and over 150 monotypes.

Bill and Sam also traveled internationally to pursue artistic projects in South Korea, Japan, Germany and Finland. Bill also hosted projects with other artists including Jack Beal, Alan Shields, Sam Richardson, and Richard Van Buren at his Jones Road Printshop and Stable.



Sam Gilliam and Joe Wilfer
at Upper U.S. Paper Mill

Many of these collaborations took place in the summers when Bill was free from university teaching responsibilities. For instance, Michael Connors, a close faculty friend, describes his initial meeting as follows: "I met Bill for the first time in the early 1980's at his Jones Road Printshop. It was my first introduction to a large-scale print production studio. It was situated in the rolling hills of south-central Wisconsin, not far from Madison. The shop was in a barn, and my first impression of Bill was that he was a farmer with no livestock to speak of. He was like any other regular

guy living in rural Wisconsin: matter of fact; down to earth; no pretenses; and very approachable. I liked him from our first encounter. It wasn't until his recent death that I understood I was standing in the presence of greatness all of those years, and never realized it."



Sam Gilliam, "Purple Antelope Space Squeeze" 1987, diptych: relief, etching, aquatint and collagraph on handmade paper,
Photo credit - The Phillips Collection



Alan Shields at Jones Road
photo credits Jim Pernotto

In 1986, Bill proposed to the UW administration the establishment of Tandem Press where artists from around the country would be invited for short residencies to collaborate with professionally trained printers to publish

continued page 17

WILLIAM FREDERICK (BILL) WEEGE 1935-2020

continued from page 16

publish limited edition prints and monoprints. UW print students would also be involved in these projects. Bill proposed that Tandem Press would eventually become a self-funded entity through the sale of prints. In the fall of 1987, Tandem Press was officially established with Bill Weege as its Director.

In 1989, Paula Panczenko was appointed Director as Weege opted to cut back on his involvement. Since inception, Tandem has published over 90 artists and produced over 1000 limited editions and monoprints. Under Paula's attentive leadership Tandem Press has become an immense success and known around the world for hosting such artists as: Gregory Amenoff, Garo Antreasian, Alice Aycock, Lynda Benglis, Richard Bosman, Leslie Dill, Jim Dine, Sam Gilliam, Al Held, Carmon Lomas Garza, Ed Paschke, Philip Pearlstein, Judy Pfaff, Alison Saar, Italo Scanga, Miriam Schapiro, Robert Stackhouse, Swoon, William Weege, and William Wegman to name a few. For further information log on: www.tandempress.wisc.edu

Though Bill always had a number of irons in the fire - university teaching, corresponding and working with other artists, he never slowed down on his own artistic development and exhibiting his work. Being the innovator that he was, his studio practice kept evolving, exploring new horizons. Bill's friendship with Joe Wilfer opened up new territory in experimental handmade paper. Bill was a generalist preferring to work in a number of print media, resisting the trend of the day to specialize in only one print discipline. This approach afforded Bill a broad range of visual effects and surface treatments. Bill was adept in correlating color tension, pattern, and compositional movement, foreseeing the printed result before running a work through the press. He enjoyed the effects of transparent over-printings both in light and dark values, as seen in a monoprint entitled: "Right Place Wrong Time." (image upper right)



*Bill Weege, "Right Place Wrong Time,"
Photo credit Sue Steinmann*



*Bill standing between two of the larger scale monoprints
during the installation of his 2016 solo show at Pace Prints NYC.
Photo credits - Sue Steinmann*



*Bill was intrigued with the tactility of handmade paper which often added three dimensional energy to printed surfaces.
In this detail of one of his monotypes the surface topography can be clearly seen.
Photo credit Sue Steinmann*

WILLIAM FREDERICK (BILL) WEEGE
1935-2020



Bill Weege, At work in the studio.
Photo credit - Sue Steinmann

I recently enjoyed an in depth phone conversation with Sam Gilliam in preparation for this essay. He praised Bill's character: his generosity, his open and upbeat nature which sustained and nurtured their 48 year friendship. At the end of our visit, Sam shared a parting word which possibly sums up both Weege and himself. "Time has taught me that the goal is not becoming a great artist in the eyes of the world, but becoming a great human being."

Tim High is Professor Emeritus at the University of Texas at Austin, (1976 to 2018) where he initiated the Screen Print Program. He was a graduate printmaking student of Bill Weege at the University of Wisconsin from (1974-76) where he received an MFA specializing in Printmaking and Art History. His email address is semographics2@gmail.com.

continued from page 17

UW - Madison Alumnus Larry List provides a clue as to Bill Weege's inventiveness and uncanny ability to problem solve: "Often, artists who end up being distinctive are ones whose work originated in or been influenced by earlier, often non-art experiences. Though Richard Serra studied at Yale, his primal impetus to make large curved industrial scaled metal sculptures may have stemmed from his childhood living in a house overlooking a shipyard. Likewise, the obsession with mortality and immortality that led Damien Hirst to put a shark in a tank of formaldehyde may have stemmed from having to confront mortality by working nights in a pathology lab to earn money for art school. Weege's father was a mechanic (turned) engineer and Bill originally studied to become a civil engineer. Perhaps, then it is not surprising that his art practice would center on problem-solving, inventing new approaches and tools both for himself and others."



"Time has taught me that the goal is not becoming a great artist in the eyes of the world, but becoming a great human being."

Sam Gilliam



Mixed media artist Swoon at work on one of her prints produced at Tandem Press in 2019.
Photo credit Tandem Press

Tandem Press Director Paula Panczenko summed up her thoughts: "Bill Weege was an inspirational person on many levels. He was highly creative, extremely hardworking, and incredibly imaginative. He was a man of few words, and his motto was "Just Do It!" And he did! He was an inventor, and his curiosity was boundless. As an engineer, he understood how things worked, and he was brilliant at solving technical problems. One of the essential attributes of a great leader is to be an idea person, and Bill had so many ideas that came to fruition. Tandem Press would not exist without him, and it will be his legacy."



Swoon, "Girl with Dappled Sunlight, 2018, relief, etching, and screen print.
Photo credit Tandem Press



Bill Weege with Sue Steinmann
photo credit-a waitress at a restaurant

Managed through Tandem Press,
The William Weege Memorial Scholarship Fund
provides paid internships for University of Wisconsin at Madison printmaking graduate students who work at the press.
Tax deductible donations are appreciated and can be sent directly to Tandem Press
c/o Paula Panczenko, Director of Tandem Press
1743 Commercial Avenue, Madison, WI 53704



Idaherma Williams, *Tree of Life*, Woodblock, 16" x 20"

The Idaherma Museum of Art Foundation is a 502(c)(3) not-for-profit foundation, which fulfills the vision of Idaherma to discover and promote artists worldwide who exemplify a passion for art and understand the beauty that their art conveys and acknowledge the impact that their work has on their world. This work enriches our lives and makes this world more beautiful and peaceful.

Idaherma wishes this foundation to be a mirror awakening the artists' natural joy of life. Identified artists will be awarded recognition by the foundation. In addition to the first award, their work will be online for the exhibition. The goal of the foundation is to promote a new generation of artists who have this vision. Idaherma William, after whom The Idaherma Museum of Art Foundation, Inc. is named, works in woodblock prints and watercolors. Her work is shown through the world in many different shows. She lectures about her work and the establishment of "The Ida" when requested.

The Third Annual Online Exhibition of Works on Paper

The juror for this exhibition is Grace Bentley Scheck who will also jury for prizes. We seek artists and donations for prizes for the Third annual exhibition.

We hope that all ART WORK AND DONATIONS that we receive will become a beacon for the arts, and we thank you.

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In good health and great art,
Idaherma President, The Ida

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Kesty's Collection



Nicholas Birnie, "Crash Test"

*"The believers are happy
and the doubter's wise."*
Kestutis Kizevicius (Kesty)

by Kelly K Pontoni,
Collection Registrar
Artists Archives of the Western Reserve

Kestutis J. Kizevicius, is one of our 86 Archived Artists at the Artists Archives of the Western Reserve (AAWR). His friends referred to him as the 'big guy', the print maker who never tried, the painter who never saw past the edges of his canvas, and the sculptor who never stopped imagining.

Kesty was born of immigrant parents who escaped Lithuania during the Soviet Russian occupation in 1949. Though he never set foot in his native land, he was hypersensitive to the struggles of its people. His prints reflect on good and evil, black and white, life and death, civility and barbarism creating powerful statements on war, religion, military, peace, love and forgiveness.

As the Collections Registrar of the Artist Archives, I had the pleasure of pulling Kesty's Collection this summer. In reviewing his work, I found that many of his prints were damaged for different reasons, poor paper choices for oil-based inks, improper storage, and time. There were plates with no corresponding prints as well as plates whose prints were damaged for the reasons previously mentioned.

I spent hours exploring the collection and studying the plates we had acquired in wood, linoleum and metal while cleaning, preserving and storing these wonderful gems. A matrix of an artist work is a secret glimpse into the mind of the artist.

After contemplating, researching and reviewing the condition of Kesty's work, with AAWR Executive Director, Mindy Tousley, and discussing the possibilities with Cleveland Institute of Art (CIA) Department Chair of Print-making Maggie Denk - Leigh, together we built a collaborative project. Under Maggie Denk-Leigh's tutelage, four students would study and research Kesty's Collection. After examining the plates, each student would choose one, properly clean and take steps to (continued on page 21)

About Body|About Face 11/19/20 - 1/16/2021

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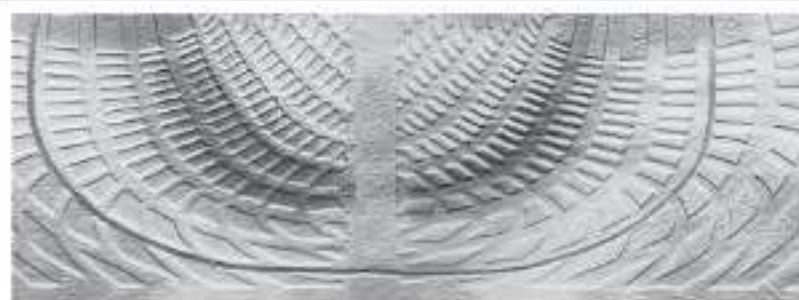
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Invitation to Join THE PRINT CLUB OF NEW YORK

The Print Club of New York, established in 1991, offers an exceptional opportunity for anyone interested in collecting prints to learn more about the history and process of prints, to support contemporary print artists and printers, and to meet fellow collectors and members of the print community.

The Club's membership is limited to 200 members; annual dues are \$250. Every year all members receive a print created especially for the Club by an established artist. Additional benefits of membership include a quarterly newsletter, artist studio and print shop visits, talks and gallery tours, and invitations to major New York fine art print related events.

The Print Club of New York currently has a limited number of memberships available.

Anyone interested in membership is encouraged to submit a membership application which can be done online at our website:

<http://printclubofnewyork.org/membership-print-club-of-new-york/>

We welcome your interest and look forward to your participation



2014 Presentation Print
Faith Ringgold, *Here Come Moses*
Silkscreen, 17 1/4" x 23 1/4"
Printer: Carlee Raven Holton,
Experimental Printmaking Institute,
Lafayette College



2020 Presentation Print
Victoria Burge, *Night Architecture*
3-color Silkscreen using acrylic polymer and
Ultraviolet light cured ink, 20" x 16"
Printers: Luther Davis, Dennis Hrehovskii,
ChrisKinsler, and Zaire Anderson at
Powerhouse Arts in Brooklyn New York



2019 Presentation Print
Sueoon, Caitlin, *Sueoon, Caitlin*, 5-color photopolymer
letterpress, relief print,
20 1/2" x 13.5 1/4"
Printer: Jason Ruhl of Tandem Press
in Madison, Wisconsin

Kesty's Collection continued from page 19

preserve it, and make a restrike from their selected plate. All reprints from the cleaned plates would be stamped, Collection of AAWR, and stored in Kizevicius archival space.

The second part of this educational research for the students would be their response piece. Choosing any type of print making medium, wood carving, linoleum, or screen print the students would have to design their own creation.

Drawing major, Nicholas Birnie, connected on many levels on the Kesty plate that he selected. *(image on previous page)* His attraction to this plate was the texture, pattern and compositional perspective. After much consideration, printing and meditating on Kesty's plate, Nick shared with me, "I see this piece functioning as a timely piece to now, I'm thinking a lot about media censorship, the use of the camera and the way that the crash test dummy is pressed up against the front of the paper. Reminiscent to reporters being attacked during the protest, his work continues to stay timely."

Another memorable part of this project was being present with the students while they printed. Listening to the conversations of the students with the artist, as if he were in the studio with us. It was as if they were thanking him and experienced delight that they were allowed to print this work, and even asking him questions and coming up with possible answers. I believe that Kestutis Kizevicius spirit was with us that day.

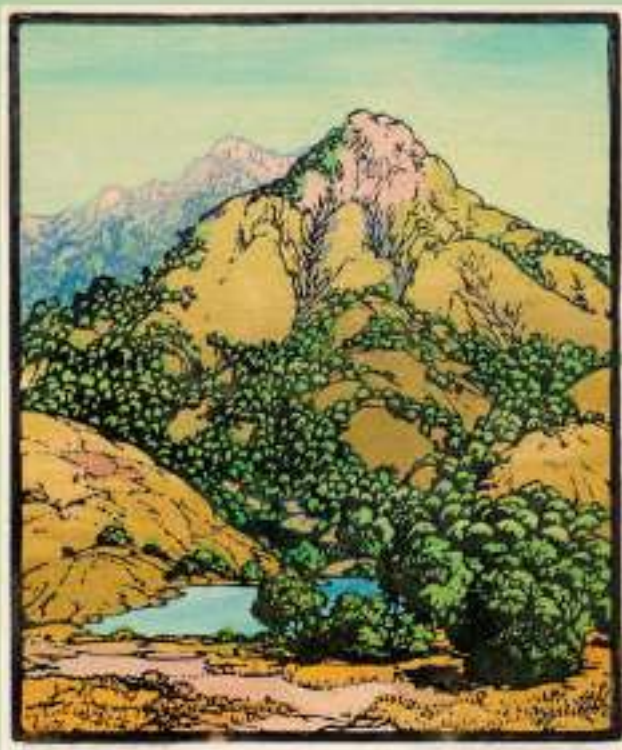
Kesty was a printmaker that devoted his life to his art, his work still has powerful messages. From reading all the letters we have of his dear friends, I am sure this gentle giant of a man, would be smiling, 23 years after his death to see students are still learning from him.

In January, the Cleveland Institute of Art will exhibit this project, placing the Students' reprint and response piece, alongside Kesty's, printing plate. As a practicing, printmaker and Collections Registrar this project has been exceptionally important to me. I express to students all the time, we can all learn about the master's in art history like Rauschenberg, Durer, Monet, but to be connected and learn about great local artists is a treasure.

Printmakers are wired a bit differently than other artists and only printmakers can understand that. Kesty was a master in printmaking, deeply understanding process and production. He is a legend in my book, a wonderful part of the Artists Archives of the Western Reserves, and hopefully will be an inspiration to those four young students and their creative futures.

Artists Archives of the Western Reserve
1834 E. 123rd Street, Cleveland, Ohio 44106-1910
216-721-9020 artistsarchives.org

Frances Gearhart: Color Block Prints in Wichita July 18, 2020 through February 14, 2021



Frances H. Gearhart, *These Embroidered Hills*, about 1930. Color block print, 12 x 10 inches. Wichita Art Museum, Gift of David Thompson

A survey of the work of one of the leading color woodcut artists of the early 20th century. Organized by the Wichita Art Museum and guest curated by Roger Genser.

WICHITA ART MUSEUM



Musings from Tobey Moss

Tobey C. Moss
Los Angeles, California
tobeymoss@earthlink.net

Over the course of 40+ years, I've strayed quite a bit; I've learned quite a bit.

I was steeped in works on paper from my initial research as a Docent at LACMA. I soon segued into research in 'works on paper' at Zeitlin & Verbrugge, Antiquarian Books & Graphic Arts in Los Angeles. At both venues, I worked with five centuries - 15th through 20th centuries - of master drawings to contemporary etchings / lithographs / woodcuts / screenprints / monoprints, etc.

When I decided to open my gallery, I realized that I "couldn't do all things for all people" so I focused upon my great interest on the Prints and Printmakers of Southern California.

Why did I limit my attention? .. because I felt that art history tomes were inadequately informing the art-sensitive world of individual collectors, curators, museums, universities, academies of the art scholarship related to anyone or anything that existed west of the Hudson River in our United States of America!

This led me to exhibiting, writing, illustrating the Los Angeles artworks by Helen Lundeborg, Lorser Feitelson, Peter Krasnow, Oskar Fischinger, Nick Brigante, Jules Engel, Ruth Asawa, Joyce Treiman, Claire Falkenstein, Paul Landacre, Clinton Adams, Frank Romero, Ynez Johnston, Emerson Woelffer, June Wayne, George Herms, Sister Mary Corita Kent and the Mexican artists like Elizabeth Catlett, Luis Arenal, Jean Charlot, the Taller de Grafica Popular, and much more.

Furthermore, I wanted to promote awareness of the Tamarind Lithography Workshop and Lynton Kistler Lithography Studio - both in Los Angeles.

Lynton Kistler in his workshop printed lithographs for artists from the 1920s until he closed in the late 1970s. Jean Charlot came from New York to print with him; June Wayne, Warren Newcombe, Beatrice Wood and Rico Lebrun printed with Kistler...and the list goes on.

The Tamarind was founded in 1960 by June Wayne for the purpose of training journeymen printers in lithographic techniques. She successfully recruited renowned artists to explore the technique...and they quickly realized their creative efforts in this new method of expression! - see the lithographs by Richard Diebenkorn, Frank Stella, Sam Francis, Lee Mullican, Ed Ruscha, Adja Yunkers, and many others.

From those roots, I am happy to realize the interest generated by my efforts. I believe we've also been the conduit for increasing the satisfaction of many historians, artists and art collectors; at the same time, I've also given myself much pleasure and met marvelous, intelligent, stimulating people!

Though there is much more to be examined, researched, described, and uncovered, I feel that my gallery contributed to the base of information for future scholars. Towards that end, the Getty Research Institute has acquired my gallery records of those forty years.

We are still here... still available for consultation, discussion and support. The Gallery has closed but our website continues. We encourage scholarship.

Tobey C. Moss
Los Angeles, California
tobeymoss@earthlink.net

PRINTMAKING TAKES CENTER STAGE AT THE PROVIDENCE ART CLUB

by Carol Strause FitzSimonds

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The historic Providence Art Club is honored to host two of the nation's premier printmaking organizations, the **Boston Printmakers** and the **Society of American Graphic Artists**, for special exhibitions in Spring 2021. Two years in the planning, these exhibitions were conceived to showcase the best in traditional, contemporary, and experimental printmaking from artists across North America. Originally intended to run parallel to the now-postponed Southern Graphics Council (SGC) Conference slated to take place in Providence in 2021, these shows will continue as exciting events in their own right. Although the SGC postponed the conference, the Art Club felt these greatly anticipated exhibits needed to be held, especially at a time when so many art venues have closed and canceled events due to Covid-19.

From March 28 – April 16, 2021 every gallery space within the Club will showcase printmaking. An opening reception for these two exhibitions is set for Sunday, March 28th from 4-6pm. The Club galleries will be open to the public following all CDC and Rhode Island safety restrictions. These exhibits will also be featured on the Club's website, www.providenceartclub.org, in catalog format. Exciting public programs will be offered; from gallery talks, to technique demonstrations, and discussions. The Club's website will feature a schedule of events. The exhibits will go to online-only in the event of mandated Rhode Island Covid-19 gallery closures.

In the Club's Dodge House Gallery, Boston Printmakers will present their Small Prints Traveling Exhibition titled CONNECT. With "Communication" as their theme, members each created cell-phone sized prints. This exhibit will travel to other venues through 2023. Founded in 1947, the Boston Printmakers has rapidly expanded in size, scope and reputation attracting members from all parts of the United States, Canada and Mexico. The Boston Printmakers North American Print Biennial is one of the most prestigious and anticipated open show events in printmaking.

In the Maxwell Mays and Mary Castelnovo Galleries, the Society of American Graphic Artists (SAGA) will present their 86th Members Exhibit, an annual event used to showcase members' work and give recognition to exceptional printmaking. This year's award juror is Rhode Island School of Design Professor and artist, Andrew Raftery. Founded in 1915, SAGA is the oldest organization dedicated to printmaking and to promoting an appreciation of fine prints among collectors and the general public. SAGA membership has included most of America's foremost printmakers including Mary Cassatt, Joseph Pennell, John Marin, Childe Hassam and John Taylor Arms.

The Providence Art Club was founded in 1880 by a unique group of individuals. The founders were not only professional and amateur artists and art collectors, but included both sexes as well as an African-American, artist Edward Mitchell Bannister. The founders' goal was to encourage and support art in the community. The Club has expanded into a procession of four picturesque historic buildings, home to studios, three galleries and the clubhouse. Through public programs, an outstanding curriculum of art instruction classes and an active exhibition schedule, the Club continues its proud tradi-



Robert Hunter

"Down the Rabbit Hole Matrix," 2020
plate: 3.5x4.75"; paper 4.25x5.5"

tion of sponsoring and supporting the visual arts in Rhode Island. For more information, contact Michael Rose 401-331-1114 x 5 or email at michael@providenceartclub.org

We sincerely apologize. In the October, 2020, issue, page 21 of *The Journal of the Print World*, the article entitled "The Washington Print Club Member Exhibition Celebrates Portraiture" was authored by Heather Peck, not Helen Peck as noted in column one.

MARCH 28 – APRIL 16, 2021
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SUNDAY MARCH 28TH 4-6PM
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Society of American Graphic Artists
86th Annual Members Print Exhibit
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The Boston Printmakers Premiere
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Merchie (Winter on the Way home)



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West Coast Print Fair



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From Seattle to San Diego, print fairs have been held every January for decades. For the last 7 years the Portland Art Museum in Oregon has spearheaded these events. Sadly, this show will not be held this year, nor will print fairs at the Kelly Institute in Berkeley, California, or in Pasadena. To keep these valuable events alive a group of 35 galleries, dealers, and publishers specializing in original prints has been gathered by PrintFairsUSA to produce this first virtual West Coast Print Fair. On the basis of the successful New York Satellite Print Fair, this online event presents works on paper of the Old Master, Modern, and Contemporary periods, strong in American, European, and Japanese prints, ranging from the traditional to the newest editions. Please visit the show website to discover a rich selection of original works on paper, which can easily be browsed in intuitive ways.

Presented by PrintFairsUSA

EXHIBITIONS

**A Collector's Odyssey:
Books & Prints from the Wil-
liam P. Kosmas
Collection** Minneapolis Institute of Art, MN,
(07/25/2020-04/25/2021)

**Frances H. Gearhart: Color
Block Prints in Wichita**
Wichita Art Museum, KS,
(07/18/2020-02/14/2021)

**Jory Hanga Kykai, 1956-1965:
Japan's Women Printmak-
ers** Portland Art Museum, OR,
(08/01/2020-02/01/2021)

**In the Center of it All: 90
Years of the Prairie Print
Makers** Birger Sandzén
Memorial Gallery
Nov 8, 2020 - Jan 3, 2021

Buzz Spector: Alterations
Saint Louis Art Museum, MO,
(11/20/2020-05/31/2021)

**Gustave Baumann:
Colorful Cuts**
Cleveland Museum of Art,
OH, (12/20/2020-05/02/2021)

Unseen Picasso
Norton Simon Museum,
Pasadena, CA,
(02/26/2021-7/12/2021)

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