



Merle Perlmutter, "Almost There", 1985, softground and mezzotint, 23-1/2 x 17-5/8 in.

PRESIDENT'S LETTER

Dear SAGA printmakers,

I would like to thank Gerald Marcus, editor of the SAGazine, and all members who contributed article to this edition. Marion Lerner- Levine, Barbara Minton, Steve Walker and Michael Hew Wing also deserve special mention for their technical skills and advice.

As we prepare for the first SAGA show in Australia, March 2010, thanks are due to the council for their help in this new venture. Cheryl Hannah, director of the "FyreGallery," will personally take the prints to Australia. We thank Pam Koob, Curator of the Permanent Collection at The Art Students League of New York, for her careful selection of prints. We hope to present an exciting show representing our members' varied printmaking techniques and expressions.

"The New Century Members Show" at the "Lore Degenstein Gallery," Susquehanna University, PA, offered an opportunity for members elected into SAGA since 2000 to show two works with no size restrictions. We appreciate the support of Daniel Olivetti, gallery director, and Florence Putterman who secured the show.

This year we honored Merle Perlmutter, artist printmaker and invaluable SAGA member, and George Sherman, founder of C.G. Metals and longtime supporter of SAGA, at our annual awards dinner.

We are fortunate as artist printmakers to be engaged in our work despite the vagaries of the economy. Regardless of this environment SAGA continues to explore more venues to show our prints.

With kind regards,

Linda Adato
President SAGA



Meeting of the Council, Society of American Etchers, ca. 1935, Peter A. Juley & Son, photographer, photographic print: b&w; 19 x 25 cm. Courtesy of the James E. Allen papers, 1921-1949, Archives of American Art, Smithsonian Institution.

FROM THE EDITOR

Although we didn't plan it this way, this issue of SAGazine features articles by three former presidents of SAGA. Michael DiCerbo, who is curator of 20th and 21st Century Art at The Old Print Shop in New York City as well as a printmaker, is interviewed by Merle Perlmutter, a member of the SAGA council. Michael talks about his techniques, his feelings about the city and a month-long stay in Ireland that had a profound effect on him.

Richard Sloat writes about his ideas concerning limited editions. Artist that he is, he describes his methods with affection as well as acuity, demonstrating the powerful bond that exists between an artist and his work.

Stanley Kaplan contributes a collection of thoughts, quotes, and aphorisms about art and life that he has culled from various sources over many years.

President Linda Adato reports on SAGA's past and future activities, we present two new portfolio prints, report on this year's (and last's) annual dinner and, as always, we list some of the many activities that our members have participated in during the course of the past year.

Gerald Marcus



SAGA Council, 2009, council members who were present at the May 2009 meeting, Photo credit: Junghyun Georgia Lee

MEMBERS MEETING 2009

Ellen Singer

The SAGA annual members' meeting was held on March 19 at the printmaking studio of the Art Students League. The subject was Art, Death and Taxes. The speaker was Franklin Feldman, lawyer, printmaker, painter and co-author of Art Law. There was a large turnout of about forty people. Mr. Feldman held a rapt audience for an hour and a half, and judging from the questions asked it was a subject of much concern to the membership.

Mr. Feldman commenced by stating that it is expensive to die and that each of us should have a will. A will, he said, would eliminate the need for a bond, would insure that one's property got to those one wanted it to and can provide for tax savings.

Art is valued at the price for which it was sold. If you have sold five prints for \$500 each, and you die with 1000 prints in your studio, it adds up. There is currently a federal exemption for estate taxes of three and a half million dollars, but this may very well change fairly soon.

If one owns a house or apartment and has other assets, the art one owns at the time of death can bring the estate up dramatically. Your liquid assets pay the tax on art. Your art is evaluated at the time of your death, NOT as it is sold.

Mr. Feldman discussed executors, gifts, estate tax returns and valuation. He emphasized several times that everyone should have a will.

Our thanks to him for a most important, informative evening.



COLLECTORS' PRINT

SAGA regularly commissions its members to create an edition of prints as part of an effort to bolster its institutional archive, fundraise, and recognize the work of the artist(s) chosen for the Collectors' Print. This year, Gerald Marcus and Ellen Singer were chosen to create editions.

Gerald Marcus' etching "Desert Butte", 4 x 5 in., 2009, depicts the vast landscape of New Mexico.

Ellen Singer's woodcut, "The Bakery", 8 x 5-1/2 in., 2009, is composed from three blocks. It is based on New York City images of the Chinatown area.

IN MEMORIAM

Chaim Koppelman died December 6, 2009 at the age of 89. His prints are in the collections of the Museum of Modern Art, Metropolitan Museum of Art, Los Angeles County Museum, Victoria and Albert Museum in London, Guggenheim Museum, Philadelphia Museum of Art, the National Gallery, and others. He was a member of the National Academy of Design and was on the faculty of the School of Visual Arts. He was a past president of SAGA and the recipient of a SAGA Lifetime Achievement Award. Our deepest sympathy to his wife Dorothy and their family.



SAGA DINNER

Idaherma Williams, Dinner Chair

October 2008

This year the SAGA dinner at the National Arts Club honored Kathy Carraccio and Stanley Kaplan. Fifty eight people were in attendance including artists and their friends as well as our two guests from Australia, Cheril Hannah and Helen McKenna. Cheril and Helen will host a SAGA exhibition in their gallery in Australia in 2010.

Awards designed by Michael Arike were presented to the awardees. Bill Behnken introduced Kathy Carraccio and spoke about her great contributions to printmaking. Kathy Gallagher spoke about their friendship throughout the years. Kathy Carraccio has been a master printer for many artists and has inspired many students. She studied in Japan and also studied papermaking. She has collected many SAGA members' prints. Her studio is an oasis for printmakers to learn and to have their own work editioned.

Stanley Kaplan was introduced by our President, Linda Adato. Born in Brooklyn, he has been a printmaker for sixty years. He studied with Will Barnett and was influenced by the work of Kathe Kollwitz. He taught at the Nassau Community College for thirty years. He was a president of SAGA and established a traveling show that went to many states. He has self-published many books of his prints, and at the dinner he distributed his

book *Loretta*, dedicated in memory of his wife. He then showed slides of his prints.

Tomomi Ono, Chair of the SAGA collections, offered prints for sale. Many members supported this work, with proceeds going to SAGA.

It was a memorable evening.

--
November 2009

SAGA held its annual dinner at the National arts Club on Friday October 23rd. About 68 members, their families and friends attended. President Linda Adato introduced the artists and awarded the certificates.

Two outstanding contributors of the art of printmaking were honored: Merle Perlemutter and George Sherman.

Merle's printmaking work blossomed when she found her teacher Ruth Leaf at the Graphics Workshop. Ruth taught her the art of etching and soon she was able to expand and create her own images. Her work took off with shows and lots of prizes. Her unique style in printmaking attracted many exhibitions world-wide.

She was awarded a CAPS grant from the NY State Council on the Arts as well as a National Endowment award for the arts. Her imagery enables the viewer to enter a world of ups and



downs, staircases in black and white with wonderful lights and shadows. "Every etching has contributed something that was in the previous etching." Her point of view is that "every artist has to dig deeper inside themselves."

George Sherman found himself after the Korean War as a salesman of metals. He soon found that there was a market for them in the art world. He "spent days speaking to the art departments of local colleges learning what requirements were needed for the copper plate." His business "was built on hundreds of personal calls to schools and art studios across the country" He began to sell polished copper plates to artists and cut them to any size they wanted. He became a supplier of highly mirrored coppers plates to artists, art schools and art businesses.

As he spoke to the artists, he learned to value and appreciate the artists' life and work. As a result of accommodating artists they flocked to him and his business flourished. He became an entrepreneur for the arts and his work became the basis for many fine prints.

We are glad to have this opportunity to honor these wonderful creative people and become inspired by their work

Merle Perlmutter, "And Again, the Kitchen", 1982, softground and mezzotint, 23-1/2 x 17-3/8 in.





THE CURIOUS CASE OF LIMITED EDITIONS

BY RICHARD SLOAT

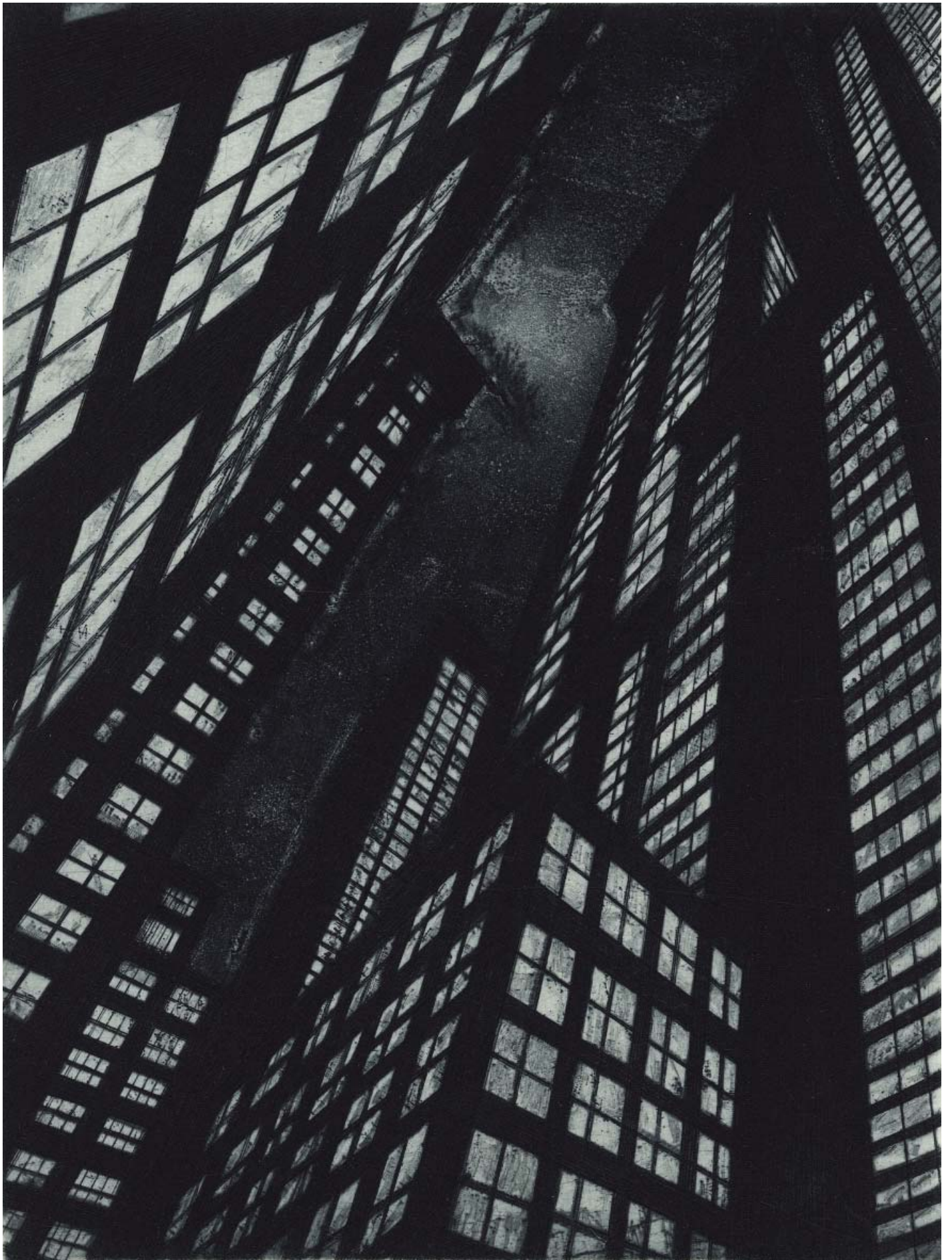
The “limited” edition is a curious idea. As far as I know, it developed with the rise of Modernism. There have always been “limited” editions; nothing is unlimited. The Greeks cast multiples of their bronzes, although they are rare and the castings are not numbered. The practice in printmaking of setting the total number of prints in an edition and numbering each piece is a fairly recent idea. It must be said this is totally a commercial idea rather than an artistic one. Collectors want to know the rarity of an artwork they purchase, but it seems to me not to be in a collector’s interest for each work to be “exactly” alike. One would think that a collector would prefer that the chosen print be slightly, or even significantly, different from all the other prints in the edition, thus unique. The only time it might be of use to have all the prints identical is when the prints are being sold out of a catalog or from a website. In this case, the collector would want a print that closely adheres to the advertised image. But if a collector purchases a print first hand, then why should it matter how the other prints in the edition vary? The collector has seen the exact print they are to purchase.

Before the Modernist era, print collectors often collected variations of a single print. Usually, this was through the various states but also could include differences in the printings through time. Old master prints were often reprinted over the centuries, which is probably a reason the idea for the limited edition arose. But anyone who loves the work of Rembrandt as a printmaker is thrilled to see the creativity in the variations of his prints, as in the five states of the “Three Crosses.” How different the drama and feeling can be—this is an artistic lesson in itself! But at the present time, there seems to be little interest in states or variations in editioned prints; the “finalized” edition state is most desirable to the collector.

Artists themselves know, however, that a work of art is often as the old saying goes, “not finished but abandoned.” Artists might have time restraints, or, most often, they have accomplished all they can with the print at the time, even if not fully satisfied with the work. They do not “see” what else might be done. Maybe as they look at the print one, or two, or ten years later they see more that could be done to bring the work to another level. Many painters work slowly, returning to a painting over time, even years after its preliminary completion. Why should a printmaker not be able to do this also?

As a printmaker who works slowly in creating a print, I have found two solutions to this problem. One is to work in states over the years, so the work is never “finished.” Today, I am still working out subsequent states of one print of mine, “Tree of Life,” which I started in school in 1972. I’m at the point where the print might reach a finish, and I will be somewhat sad if it does so. My other solution to this artistic problem is within the edition. I, like many artists, put a higher number on the edition than I will print. In the first printing of an edition of 70, I might print only 15 of them, and if most of these are sold, I will print more. But just as importantly, if in a period of time, I feel the print needs additional work, I am free to do so. Essentially I am putting states into the edition and will continue to do so until I feel a completion of the work. This allows me artistic freedom as a printer, even if I do not change the matrix. When printing more pieces in the edition, I feel free to make color or tonal changes in the ink if I so wish. As I have pointed out above, the collector also gains in the increased uniqueness of these variations. In my experience, prints and printmaking are made better and more interesting by this artistic freedom of variation.





AN INTERVIEW
MICHAEL DICERBO

Artist printmaker Michael DiCerbo is a past president of SAGA and has recently been elected a member of the National Academy of Design. He is the curator of 20th and 21st Century Art at The Old Print Shop in New York City. In this interview, Michael talks about the influence of New York City on his work and about his recent artist's residency at the Ballingen Arts Foundation, in Ballycastle on the sea coast of North County Mayo, Republic of Ireland.

Merle Perlmutter, long time SAGA board member, was honored for her achievements as a printmaker as well as her contribution to the organization, at Saga's annual awards dinner, October 23, 2009.

M = Merle Perlmutter

D = Michael Di Cerbo

M. When did you start making images of the city.

D. When I was in college and living in Brooklyn, I had a job in Lower Manhattan and made drawings of the skyscrapers there. Later, I moved to Soho and then the West Village, and Lower Manhattan was still the main source of my imagery. Since I started working at The Old Print Shop, Midtown Manhattan is the chief source.

This is a quote I wrote about my work:

"The concrete, steel and glass of the American city are sources of inspiration for Michael DiCerbo. He has turned his sense of urban grandeur into geometry of forms, patterns of light and dark that allude to the soaring architecture of skyscrapers. One sees the city from the perspectives of both an ant and eagle, buildings reaching endlessly upward or falling away to infinite chasms below. The images, though devoid of people and any overt sign of life, create an ambiance of mystery. We find ourselves alone in Michael Di Cerbo's compositions as observers of a cityscape that reflects a sense of timelessness."

M. That's the impression I get. My words might not be the same, the towering experience, but also that awesome, dizzying feeling when you look up and you never seem to see the tops.

D. Especially lower Manhattan.

M. So also the tonal quality you get, can you explain that? I mean you have a wonderful quality and texture...

D. Well the work has changed. Originally it was very realistic. Well it's not realistic now—I make it up. The prints have gotten smaller with more contrast. More recently, skies became part of the work. As anybody that works in the intaglio method, you can get the range of grays and blacks that you can't get any other way.

M. That's right, that's why we do it.



This Page:

Michael DiCerbo, "Parapets", 2001, etching, aquatint and drypoint, 5-7/8 x 7-7/8 in.

Opposite Page:

Michael DiCerbo, "Cathedrals of N.Y.", 2006, etching, aquatint and drypoint, 7-15/16 x 5-15/16 in.

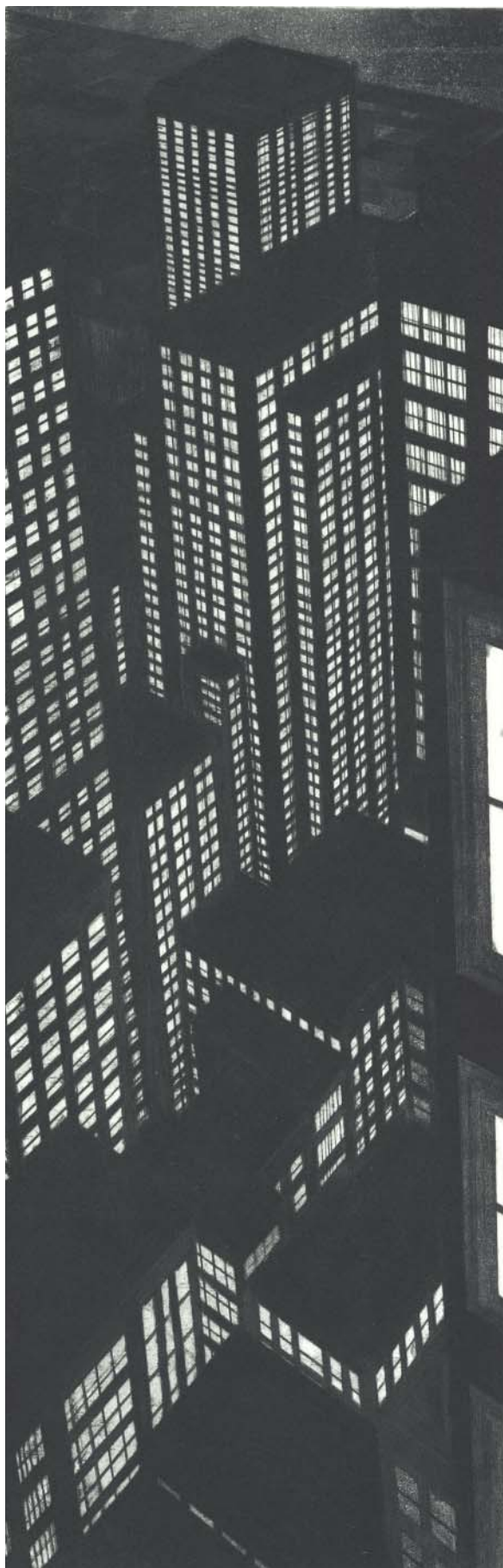
D. And for me I'm trying to take advantage of that. When I work I take risks; I try to take risks because I get bored, so I try new techniques all the time. Sometimes they work and sometimes they don't. But I learn from that. I often say to artists, my observations of artists, "You don't necessarily become a better artist as you get older but you become a better technician. Just like anything else its practice, practice, practice."

M. Did you get into Carnegie Hall? (The old joke)

D. No, I got that from basketball practice days!

M. I know that you've done some really interesting paintings, and what I've admired about your paintings was the color. You go from very interesting color into black and white. Has the color influenced your interpretation of black and white?

D. Well first off, the paintings don't necessarily come before the prints. I've done a painting 10 years after I've done the print and vice versa. In my mind I'm doing the same thing. And so when I approach painting, my paintings are built up layers and it's like proofing in printmaking. And the process is not so different, because in printmaking you don't know until you're ready to proof whether it's working or not. And the same thing in my paintings, although I can change things in my paintings easier than I can in my prints. But for me, it's doing the same thing, getting the same thing. I used to feel a need to make the paintings large because



Michael DiCerbo, "Urban Majesty", 2005, etching, aquatint and drypoint, 17-9/16 x 5-13/16 in.

it made the work more intimidating but I found that you don't have to do that. You can make a thing intimidating just by getting closer to it. Even when I did landscapes, for me it was the same thing. As an artist I'm thinking of the composition and also, you know, I went to Pratt and I still think sort of in the Bauhaus way about approaching composition and all that stuff, so it's always the same for me. I'm always sort of doing the same thing. Landscapes are a little freer though; it's just the nature of landscapes.

M. But your work has evolved over the years. In what way can you explain that? It's changed. The works are different. The techniques are different.

D. Some of the techniques are different.

M. What are the techniques, I want to know what they are.

D. Oh! I can tell you about my whole approach: I usually start out with contact paper. I put contact paper on the plate and then I cut out the basic shapes of the buildings...

M. Very interesting.

D. ...with an Exacto knife (I use a lot of Exacto blades). Then I spray aquatint. You can do rosin aquatint but its easier to use spray aquatint. I spray like Bill does (Bill Behnken); the technique is not so different. Then I etch that first and when I remove the contact paper and clean it off, I put a ground on. Of course, I use rulers! I don't draw a line that straightly; I use rulers and triangles and stuff. It's not as precise in the aquatint mode, so the line etching makes it more precise. And then the last technique, the way I get my blacks, at least in the past nine or ten years, I use lots of dry-point tools. I use lots of roulettes; that's how I even out the blacks so they're really precise blacks, luscious!

M. Yes, I think it's the blacks in printmaking it's the special unique thing that printmakers, yes, can have, and some people don't take advantage of that, and that's something that I've always loved when I look at prints, you know that's what I like about your prints: the range of grays, which are very hard to get.

D. and you have to look at the artists I admire, Look at Rembrandt! (both laugh!) The range in his work is unbelievable! If you ask me who's the best printmaker ever, I would pick him! And I want a sort of a sense of mystery in the work, where you don't know exactly what you're looking at, and you don't know what your vanishing point is. I told you this: I said every year people say, "I know what you did! You did that over in that corner!" Well that's not true! I take that as flattery, because it means I'm capturing something that's in New York even though it's not a real place.

M. Well, my feeling again is that you're capturing the essence of the city rather than all the architectural details.

D. Yes It's not about architectural details.

M. And it's just the essence of that towering experience.

D. In New York City there's a certain drama! When you're looking out a window there's so much going on, and mystery sets in, the inexact lights and strange shadows when its very late at night. It's such a dynamic place. There's this energy thing going on; people are like grains of sand in the city, because it's so vast, so voluminous!

M. That's an interesting way of putting it, because it's constantly flowing here or there, and if you look from a tall building, they do seem to be flowing like grains of sand.

D. Even the cars...

M. And the cars form patterns...

D. ...of light, at night, basically, patterns of light.

M. I never thought of it that way, but I know that in the city, we have to boil things down, and you've managed to do that! It's not an easy thing to do.

D. Well, I think I was lucky when I became an artist because abstract art was dominating the art world when I was in school but that freed me in a lot of ways. I didn't have these rules, I could break rules, and I think of myself as a reductive artist. I'm reducing because my windows are like boxes, almost. They're like boxes in the wall. So it is a reductive process, although I can think of artists who people think of as realists who are reductive artists, too.

M. That's right; people don't look very closely, too.

D. That's why someone is going to say, "I stood at that corner." I actually had someone say, when I was first working at The Old Print Shop, it was just after September 11. I was in a show in downtown Manhattan, and a woman called me up and said, "You did this after September 11, and I said, "I did this print in 1996!" But she saw September 11. Because there was void in the print, it had to be the void where the World Trade Towers were. I don't try to tell people what to see in the work.

M. Well it's good to hear from the horse's mouth because curators and professionals write about the artists, sometimes long after they're gone, and they will say what the artist meant to do, and my feeling is, how do they know? They don't know!

D. I think they're not accurate, I think that's not true of any writer. History is not about the truth, sometimes. Some historians are much better than others. They try to get into the artists head and make it their focus and try to think like the artist, but it's hard.

M. You just came back from an artist colony what was that experience like?

D. It was a wonderful change from living in Manhattan. The Ballinglen Arts Foundation is in a village of 200 on the northwest coast of County Mayo, Ireland. I had a house on a cliff next to the ocean. It was incredibly beautiful and very peaceful and I was there long enough to have changed a little bit. I was in touch with nature and a long history. My house was about 3 miles from Ciede Fields, a 5000 year old village that is being excavated.

M. You mentioned that the experience changed your work.

D. Only time will tell. I did make 2 landscapes.

M. You were talking about how you got to know the animals, that sort of feeling of the area you were in.....

D. Oh well, that's because there were more animals, dogs, than there were people, All kinds of birds, species that don't exist in New York City.

M. So it sounds like a wonderful place and you had a wonderful

experience. How did they choose you?

D. Well you have to apply. Kathy Gallagher has a relative 30 miles away, so she should apply! I think it changed the work, I will only know though, when I print them on my press, when I do the final proofs. My press should be ready next week and then I'll know.

M. Did it change the concepts at all or are the concepts still the same?

D. Well the approach is still the same, but I did a la pueee which I only did once before, on a landscape, and I have to work that out. I got some statements that I like, but it's the way I work. I don't work quickly. It's just not the way my mind works. It's a very slow process for me. So whatever changes happen from this trip... When I was in Ireland on a trip in 1985 this happened too, It's going to change, and I can feel it, particularly now. It's changed me as a person.

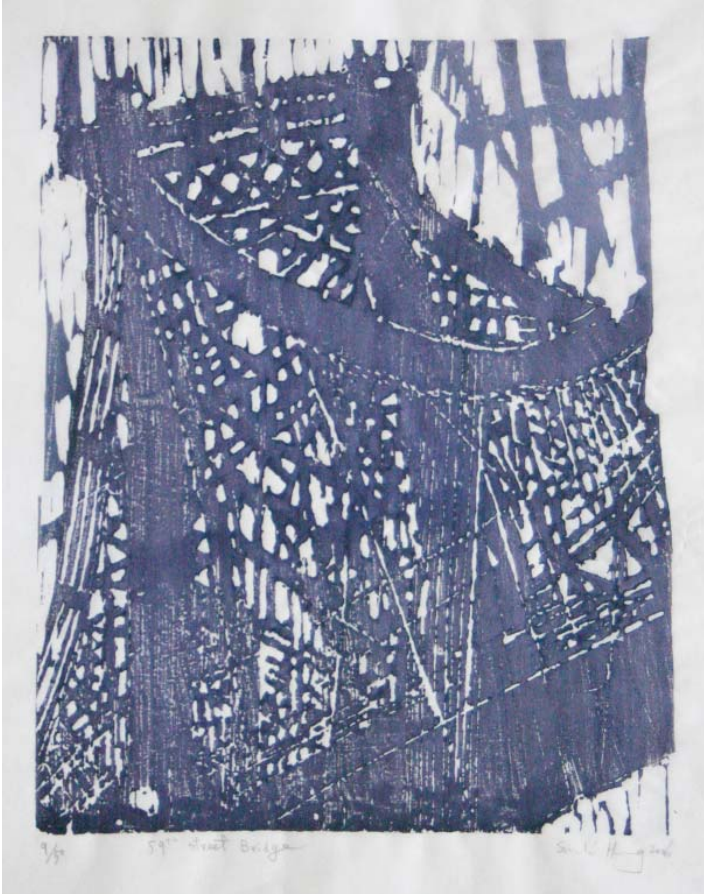
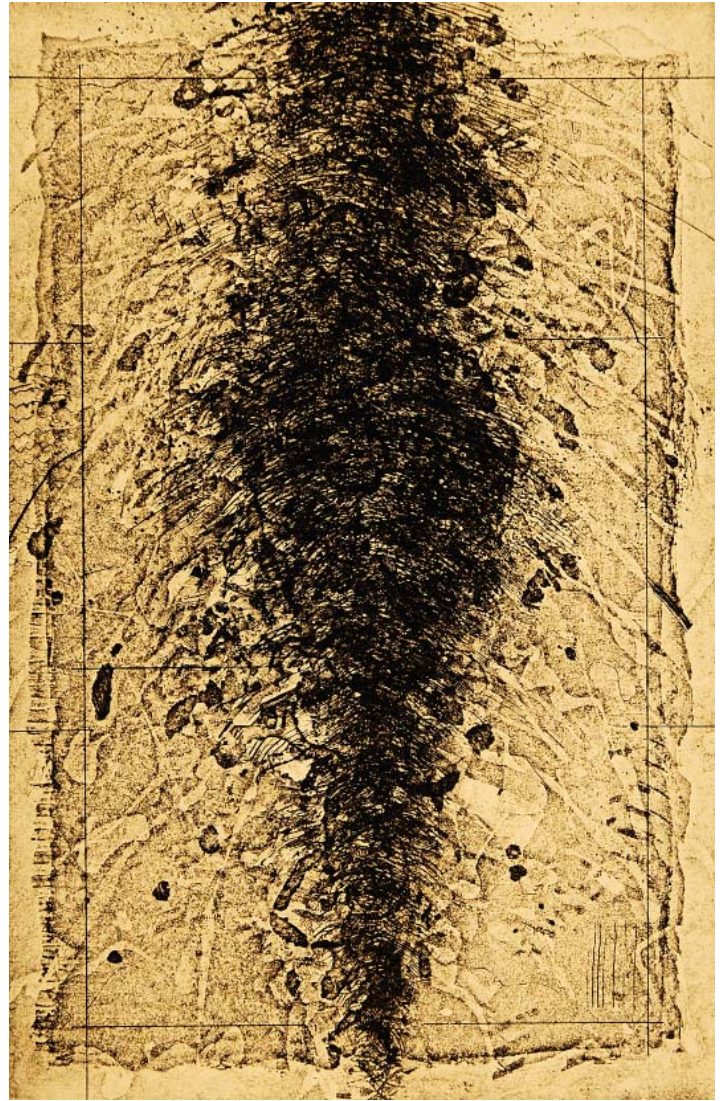
M. I should have waited a little bit longer to find out what the changes are, but then, what everybody will have to do is to come and see the work and see what's happened—how this trip has influenced you. Because, you know the big city and all the tensions, the big city and all the heights of the buildings, and then you're out in the most pastoral area.

D. And also the skies there, the skies there dominate, they're moving.

M. They're furious—the skies actually boil.

D. It was very windy when I was there. They told me that in the wintertime they get 100 mile-an-hour winds. They're not hurricanes, but there was a tsunami there years ago, and that's why everything's built on high ground. I was wondering why everything in the villiage was high, but then I went down into the valley and I had to climb and it was 500 feet high! And I said, "Why would you build it here, when it's not protected from the winds, and they said the tsunami was here and the only thing that survived between Ballycastle and the ocean was the village of Balleycastle There's nothing built on the beach, so my house was 100 or 150 feet high. I didn't think a tsunami would hit in Ireland.





SAGA MEMBERS EXHIBIT

SAGA would like to congratulate the prizewinners of its recent members exhibit at The Ormond Beach Memorial Art Museum in Ormond Beach, Florida, jurored by Pamela Griesinger. Her statement about the winners below:

Juror's Statement

I was pleased to judge the Ormond Museum's printmaking exhibit by the SAGA artists.

It is not often I see the wide variety of processes, styles, attitudes and genres that this show offered. Of course these features made decision-making all the more challenging. The Miyamoto piece just knocked me out; I returned to it many times as it 'told so many stories' and 'asked so many questions' in both symbolic and referential ways. The Bryan piece was terribly fun, just plain good illustration and process. The Moroz portrait was appealing in its clean and courageous line and shape, clearly the product of a confident hand and an eye for composition. The Hung woodcut kept whispering to me every time I walked by it, so I finally had to study it for awhile, and then I realized what an elegant and sensitive work it was.

So many works impressed me that I still hold their memories: the delicate wood engraving of two women, the many figurative etchings, and the rare mezzotints. I was surprised not to see more lithographs, and certainly hope that the medium is not becoming a 'lost art'.

Thanks so much for the pleasure!

Pamela Griesinger
BFA, Pratt Institute, printmaking '73
MFA, Painting '79

--

Opposite page art captions clockwise from top left:

Deborah Bryan, "Onward Christian Soldiers", intaglio on copper, 24 x 30 in.,

Winner of the Karl Schrag Memorial Award

Wayne Miyamoto, "Kami Figure - Ocean", intaglio and chine colle
Winner of the Irwin Rosenhouse Memorial Award

Natalia Moroz, "Red Polka Dress", linocut
Winner of the SAGA Award in Honor of Marvin Bolotsky

Su-Li Hung, "59th St Bridge", woodcut, 24 x 20 in
Winner of the SAGA Award in Honor of Robert Kipniss

MEMBERS ACTIVITIES

Sigmund Abeles: Passionate Lives/Passionate Lines, Park Row Gallery and Joyce Goldstein Gallery, Chatham, NY, 2009. The Carolina Connection: Sigmund Abeles – Joseph Cave – Mike Williams, The Cheryl Newby Gallery, Pawleys Island, SC, 2009; Humanity, One Hundred Years of Figurative Art, ACA Galleries, NYC, 2009.

Linda Adato: Exhibited prints with Emily Trueblood at The Old Print Shop, NYC, Mar '09. Commissioned by the Print Club of Albany to do their presentation print for 2009. 7th British International Mini Print Exhibition, London Print Studio, U.K., Mar-Apr '09. (Show will travel in the U.K. through 2011).

Michael Arike: Exhibition of prints, The Old Print Shop, NYC, 2009.

Donald Axelroad: Ancient Myths, Modern Messages, 2008. Woodcuts, Carriage Barn Arts Center, New Canaan, CT. The Minotaur Story, Curtis Gallery, New Canaan Library, CT.

Rica Bando: Solo show, Shadow of Color, Shibata Etsuko Gallery, Ginza, Japan, Feb '09.

Bill Behnken: Exhibition of Prints and Drawings at The Old Print Shop May - June '09. Prizes: Ralph Fabri and Leo Meissner Prizes in Graphics at the Annual Exhibition of the National Academy of Design, Mar, '09. Lecture Series: Three Lectures at The Art Students League: Picturing The City, Jan- Feb '09.

Susan E. Carter-Carter: Juried Exhibitions, 2009: Imprimatur, Steele Pavilion Art Gallery, Phoenix, AZ, Jan. Once Upon a Time-Visual Stories of the Southwest, Tohono Chul Gallery, Tucson, AZ, Jan-Mar. Solo Exhibit: Susan Carter Carter, Printmaker, Northern Trust, Chandler, AZ, Mar-Jun.

Robert R. Ecker: Solo exhibition at the Washington County Museum of Fine Arts in Hagerstown, MD (Mr. and Mrs. Ecker made a gift to the museum of the first artist's proofs from 139 mezzotint editions he created between 1977 and 1985). Group exhibition mezzotint, Out of Darkness, currently traveling in Russia.

Harriet FeBland: Gibson Gallery Acquisitions Exhibition (monotype), Roland Gibson Museum, SUNY, Potsdam College, Potsdam, NY, Jan-Feb '09. 23rd International Juried Show (wall-relief construction), Visual Arts Center of NJ, Summit, NJ, Feb-Mar '09. Art Envisions Science, New York Hall of Science, Queens, NY, May-Jul '08.

Eric Goldberg: 2008 Pacific Rim International Print Exhibition, Christ's Church, New Zealand. North American Print Biennial, Boston Printmakers, Boston, MA (received the Dolphin Paper Award). The Washington Printmakers, International Miniature Print Competition 2009 (received The Light Impression Prize).

Martha Hayden: Solo show, LaGuardia College, Oct '08. The Washington Printmakers National Small Works Exhibition. Prints USA, Springfield Montana Art Museum.

Michael Hew Wing: Invitational "Variacions de Taller" 3rd International Printmaking Exhibition 2009 at the International Printmaking Center Xalubinia-Menorca with Tenjin Ikeda and Tomomi Ono.

Takamune Ishiguro: Solo show, New Experiment (drawings & etchings), Oved & Oved Art Gallery, NYC, Jan-Apr '09. Japanese Artists Association of New York Annual Exhibition, Tenri Cultural Institute of NY, Fall '08. Art, Me and the World, Williamsburg Art Historical Center, Brooklyn, NY, Nov '08.

Chaim Koppelman: Two person show with Dorothy Koppelman at The Cupping Room Café, 2009.

Richie Lasansky: - Menagerie - Solo drawing show at the Arsenal Gallery, 5th Ave and 64th street in Central Park; October 14th through December 4th. First in show at the Washington Printmakers 12th Annual Small Prints show, Juror: Jane Haslem. Prize: a solo print show next summer. "A Day in Times Square", nine artist invitational print portfolio exchange. Presented by the New York Etchers Press.

Tony Lazorko: Recent museum purchases: William Paterson University of New Jersey Permanent Art Collection and Farmington Museum of Art, Farmington, NM. First prize, The Printmakers Mode, Ciao Gallery, Jackson, WY.

Marion Lerner-Levine: Better Than Ever: Women Figurative Artists of the '70s SoHo Co-ops: Salena Gallery, Long Island University, Brooklyn, NY; Dishman Art Museum, Lamar University, Beaumont, TX; Rowan University Art Gallery, Glassboro, NJ; University of Denver, CO. Ernest Rubinstein Gallery, Educational Alliance Art School, NYC, Sep '08. International Mini-Prints and Drawing Invitational, National Taiwan Normal University, Taipei, Taiwan, Republic of China, Nov '08.

Gerald Marcus: Recent Work, one person show, Prince Street Gallery, New York, 2009; Annual Exhibition, Westbeth Galleries, New York, 2009; Los Angeles Printmaking Society National Exhibition, Municipal Art Gallery, Los Angeles, 2009.

Tokoha Matsuda: Artists of the Pacific Rim, The Old Print Shop, NY, Jan-Feb '09. Japanese Artists Association of New York Annual Exhibition, Tenri Cultural Institute of NY, Fall '08. Art, Me and the World, Williamsburg Art Historical Center, Brooklyn, NY, Nov '08.

Bill Murphy: Lithograph "Night Game, the Bronx" acquired by the Baseball Hall Of Fame Cooperstown, N.Y. 2009. Different at Every Turn; Contemporary Painters of the Hudson River": C.W. Post College; The Albany Institute of Arts and Sciences; West Point Military Academy; Lake Champlain Maritime Museum, and 3 other venues, Jan 2009 - Feb 2010. Three prints, as well as a biographical essay, appear in "Irish Staten Island" by Margaret Lundrigan, published by Arcadia Press.

Takayo Noda: Into the Garden, 17 watercolor collages from her second picture book, Song of the Flowers, Zimmerli Art Museum, Rutgers University, Jan-Jul '09, and acquired for permanent collection. Slide show of her commissioned work at Sutter Avenue subway station, Brooklyn, shown at Zimmerli Art

Museum, Jan-Apr '09 and UBS Gallery, NYC, May-Jul '09.

Tomomi Ono: Group shows: The Allure of Contemporary Japanese Prints, Japan Information & Culture Center, Embassy of Japan, Washington, D.C., Jul-Sep '09. Ancient Echoes in Contemporary Printmaking, Hofstra University Museum, Hempstead, NY, Jan-Mar '09. Showed lithographs in two-person exhibition with Michael Arike, Rensselaerville Institute Meeting Center, Rensselaerville, NY, July '09.

DeAnn Prosia: Mini Print International Exhibition, Binghamton University Art Museum, NY, '08, 2009: Solo Show, Mein Mainz, Eisenturm City Gallery, Mainz, Germany (watercolors and artist variation prints). Artist variation print in 7th International Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT.

Conrad Ross: "Art Doors Project" Bernard Leach, British Ceramist, first prize, 9th Annual National Small Print Show, Creede Arts Council, CO. Exhibition of paintings and prints "China on My Mind", Wiregrass Museum of Art, Dothan, AL, 2009; "Li River Anthology and Related Works," The Malone Gallery at Troy University, 2009.

Ilse Schreiber-Noll: 2009 Grant by the Puffin Foundation Ltd., Teaneck, NJ, for project Searching For A New Planet, a multi-and media installation.

Ellen Singer: Group show of city images at the Midday Gallery in Englewood, NJ, gave a woodcut demonstration at the gallery. Audubon Artists Annual, 2009.

Bruce Thayer: 2009 Exhibitions: Michigan Masters Invitational, Kresge Art Museum, Michigan State University, East Lansing MI. International Print Triennial, Cracow Poland. WHS Invitational, Art Design Gallery, Missouri State University, Springfield MS.

Shelley Thorstensen: Solo show, The Preponderance of Evidence, The Print Center, Philadelphia, Dec '08-Feb '09. Solo show, Ortlip Gallery, Houghton College, Houghton, NY, Sep '09. Group exhibition, Synesthesia, mixed and interdisciplinary work at the Painted Bride, Philadelphia, PA, Apr '09.

Emily Trueblood: Exhibition of prints at The Old Print Shop, New York, NY, Mar '09. Commissioned by The Print Club of Albany to do their presentation print for 2009. 7th British International Mini Print Exhibition, London Print Studio, U.K., 2009, (show will travel the U.K. through 2011).

Steven Walker: Exhibition of paintings and prints, The Old Print Shop, NY, Apr-May '09. Cityscape paintings, group show, Gallery of Graphic Arts, NY, Nov-Dec 2008.

Idaherma Williams: Best in show award for printmaking and Trenton Museum Society President's Award, Ellarslie Open XXVII, the Trenton City Museum, Trenton, NJ, Apr-Jun '09. The 8th Lessendra Print Exhibition, Sofia, Bulgaria, 2009. Mini Print International 29, Cadaques, Barcelona, Spain, 2009.

POINT OF VIEW

Stanely Kaplan

When I was fifteen years old, I began collecting the ideas and comments of people whose opinions I sympathized with. I still practice this today and would like to share some of them with you.

There is an Aesop fable about a housedog sitting by the road, relaxed and well groomed. A hungry, bedraggled wolf appears before the dog and asks, "How are things with you?" The dog answers, "I'm well fed, bathed, and have a clean, soft bed." The wolf says, "That's very nice but, by the way, what's that collar around your neck that's attached to a chain?" "My master doesn't want me to go far from the house," replies the dog. The wolf walks away muttering, "I would rather scrounge for my daily bread than be a well-fed prisoner."

Easier said than done when you don't have responsibility for other people's lives. Now with luck, longevity, social security, and a pension, however, I can attempt to be the artist I'm capable of being.

Leonard Baskin told me many ears ago that to be an artist one has to work, work, and work. I came to understand that by constant creative work, I could develop the intuitive inner voiced that must be cultivated. It's hard for people in general to live in an uncertain world that threatens life itself. And it's even harder for the independent artist producing works of art that nobody has commissioned. But artists endure anyway by listening to their inner voices.

John Sloan put it this way, "Though a living cannot be made from art, art makes life living. It makes living, living. It makes worry and trouble. It makes a life that would otherwise be barren. Art brings life to life." And someone else commented that children and art are the only things that are capable of living after we are gone. What makes life worth living is work and love. Charles Ronnie Mackintosh, Scottish architect and designer advises, "All artists know that the pleasure derived from their work is their life's pleasure, the very spirit and soul of their existence. But you must be independent. Don't talk too much. Do more. Go your own way and let your neighbor go his. Don't meddle with other people's ideas; you have your work cut out for you in trying to express your own."

I have observed for many years a disturbing, mean spirited conflict in the art community. Some realist figurative artists call abstract, nonfigurative artists, "Decorators," who then fire back calling them "Illustrators." I see the name-calling demeaning to both sides and insulting to talented decorators and illustrators. Confucius said, "The inferior man understands only what will sell. The superior man understands what is right..." and I would add, what makes people think and feel.

The average person often says, "I don't know anything about art but I know what I like." I believe that the viewer is subconsciously moved by the structural energy of the work though not aware of it. Artists need feedback from family, friends, art competitions, and other artists.

Yip Harburg, the composer, said, "What we need to function is a brain, a heart, and nerve. Don't go for what is over the rainbow or accept the idea that there is no place like home. Look to the Rainbow, not over it. It is the act of dreaming not the dream. The rainbow signifies idealism and the struggle." In other words, it isn't the finished work of art; it's the creative process and the next challenge.

A student from the mid-west asked me where I was from. I jokingly told him I was from an island off the coast of Manhattan. "Where is that?" he asked. "Long Island," I said. "I live fifty minutes from Times Square by car or train. The ocean waves and beaches, the highways and city streets, the subways, cars, and trains and the urban and suburban structures are the images I use to express what I call my visual essays."

I, metaphorically, need three hands: two to cover my eyes to see my fantasies and one to grope the darkness.

One last thought from Octavio Paz:
Between what I see and what I say
Between what I say and what I keep silent
Between what I keep silent and what I dream
Between what I dream and what I forget
POETRY.

Stan Kaplan studied at the High School of Music and Art, the Art Students League, Cooper Union School of Art, New York University and Pratt Institute Graduate School. A student of Will Barnett, he also worked with or was influenced by Antonio Frasconi, Leonard Baskin, Jacob Landau and Bob Blackburn. The influence of Kathe Kollwitz and Francisco Goya can be seen in his work. . He taught printmaking, design and drawing for thirty years at Nassau Community College. As president of SAGA he managed the 55th National Print Exhibition presented at the AAA Gallery and organized a members' traveling show that went to 18 different institutions throughout the country. In the past eight years he has visited twenty art schools in fourteen states, exhibiting his prints and lecturing. In 1980 he started Tortoise Press to publish his limited edition artist's books. I.T.T., I.B.M., Wallace Laboratories, Dell Books and many other institutions have published his carved-wood murals and prints. His award-winning prints, which are on view at the Old Print Shop are in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Philadelphia Museum, The New York Public Library, the Newark Public Library and many others. He has written articles for American Artist Magazine and other publications.





Stanley Kaplan, "Severed", 1997, linocut, 17-15/16 x 12-1/8 in.



Stanely Kaplan, "Outskirts", 1995, linocut, 18 x 12 in.



SAGA

SOCIETY OF AMERICAN GRAPHIC ARTISTS
32 UNION SQUARE EAST, ROOM 1214, NEW YORK, NY 10003