On Paper

JOURNAL OF

The Washington Print Club

Spring 2019

On Paper: Journal of the Washington Print Club is a publication of The Washington Print Club, a non-profit organization established in 1964 in the District of Columbia. The WPC encourages and stimulates interest in works on paper, including (but not limited to) the history, study, education, collecting, preservation, and enjoyment of all prints and other two-dimensional visual media. Its members include emerging and established artists working in a wide range of media, collectors both new and experienced, curators and conservators, gallery owners, art educators, and students.

Contributions to the WPC and membership dues are tax deductible. For more information about membership levels and benefits, and to join the WPC, please visit www.washingtonprintclub.org or contact WPC President Chris With at cwith@me.com or (202) 460-5019.

As a matter of policy, WPC membership and mailing lists are kept confidential; however, gallery and artist members may send WPC members information about exhibitions and events. Contact Chris With (see contact information above) with announcements or questions.

Contributions to *On Paper* are welcome. To submit contributions or notices, write to Lorena Bradford at WPCeditor@gmail.com or call (404) 735-9768 for more information.

Cover Art

Front cover:
linn meyers, *Untitled*, 2019, acrylic ink on panel, 72" x 60". Courtesy of the artist.

Back cover:
linn meyers, *Every now. And again*, 2011, wall drawing, 23' x 70'. On view at the Hammer Museum, Los Angeles, May 7-November 3, 2011. Courtesy of the artist.

On Paper
Journal of The Washington Print Club

Spring 2019 Vol. 1, No. 7

Articles

Announcements

linn meyers: Drawing Lines, Painting Dots

meyers's name swiftly gained local, national, and international recognition when she was invited to draw on the walls of the Hirshhorn Museum in 2016. The result was the monumental piece, *Our View from Here*. For many years before that, her delicate and intricately drawn works on Mylar paper were coveted by those who knew her work. Since 2016, meyers has gone on to create other wall drawings, but none match the sheer magnitude of the one created at the Hirshhorn. The ephemerality of her wall drawings mystifies curators and audiences alike. meyers spends considerable time and invests deep thought in their preparation and puts a great deal of physical labor into producing them, but they are only displayed for a predetermined amount of time, then painted over and gone. meyers also produces enough works that can be hung on walls in both museums and homes to keep her admirers happy.

meyers was born in Washington, DC in 1968 and earned her BFA from The Cooper Union in New York City. An MFA from California College of the Arts, San Francisco, followed. meyers has exhibited nationally and internationally for the last twenty years, with work in both public and private collections, including solo exhibitions at The Phillips Collection in Washington, DC (2010), the Hammer Museum in Los Angeles (2011), Sandra Gering Inc, New York (2015), the Smithsonian Hirshhorn Museum (2016-2017), the Columbus Museum in Columbus, Georgia (2018), the Bowdoin College Museum of Art in Brunswick, Maine (2018-2019), and at Jason Haam, Seoul, Korea (opening April 2019). She is the recipient of a Pollock Krasner Award and a Smithsonian Artist Research Fellowship.[1]

Drawing

The drawn line, with no reference to other imagery, has been a primary subject of meyers's work for many years. She works with acrylic inks on Mylar, and, more recently, with acrylic inks and Flashe on clayboard, which has a tooth similar to the surface of frosted Mylar.[2] She also works with markers on museum walls. At the heart of meyers's work are drawn consecutive lines that create rhythmic, repetitive patterns. Each line is a record of the movement of her hand and body, and of her endurance in making the work. Closely drawn lines follow one another across a substrate of a contrasting or complementary color. Lines are organic and fluid, and occasionally waver over the surface of the paper in a shimmering effect, and they can create an illusion of depth. The meticulous detail in her work elicits awe at the intensity of her

President's Report

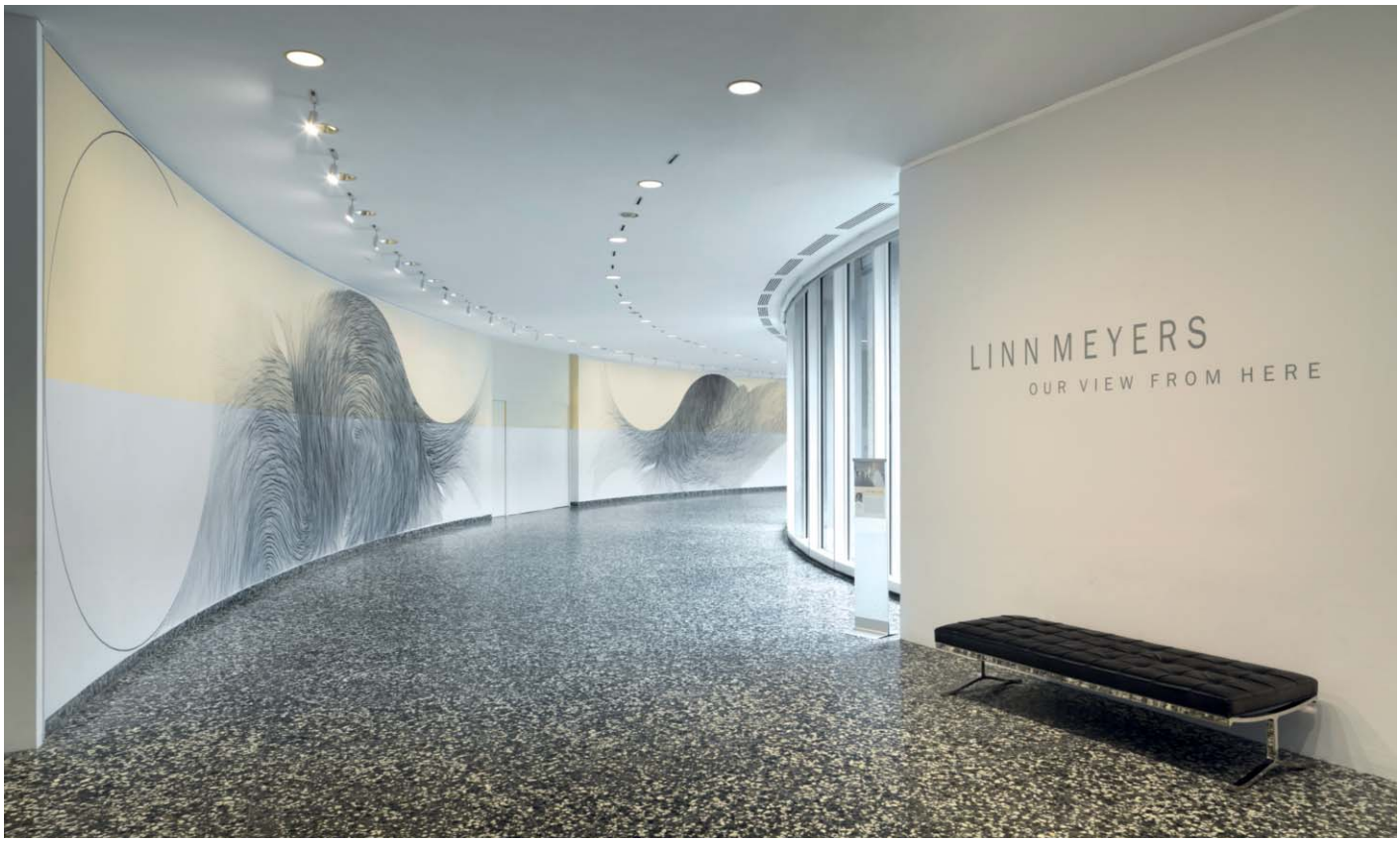
Two important events top the board's agenda as we entered the new year. First, we start to prepare for the members print exhibition, which will be held at the Katzen Arts Center at American University from January 25 through March 15, 2020. The show will focus on the theme of portraiture (including self-portraiture), and can include prints, drawings, watercolors, and photographs. Tim Doud, a professor of painting at American University and a practicing portrait painter, will curate the exhibition. *Call for Submission* forms will be mailed to everyone in early June. The deadline for receipt of completed forms will be September 1. Thereafter a volunteer group of WPC members will schedule house visits to view the works offered for inclusion. Every member is guaranteed to have at least one work in the show.

Second, the Club's annual membership appreciation event and general business meeting will take place at Pyramid Atlantic in Hyattsville, Maryland on Saturday, May 4 from 2:00 to 4:00 pm. Please mark your calendars and plan to attend. It promises to be a great time to meet fellow members, and enjoy food and refreshments. We will also elect and re-elect board members and the identity of this year's student printmaker award will be revealed. This year's recipient will be a student from American University.

Beyond these events, your board always is working to establish interesting monthly educational offerings. They range from curator-led tours of museum exhibitions to visits to artists' studios and collectors' homes. They are an excellent means to deepen one's knowledge of works of art on paper and an easy way to broaden one's horizon regarding the complex matrix in which they are created, exhibited, sold, and collected.

As has become one of many mantras, the Print Club only is as strong and dynamic as its membership. I not only thank you again for your continued involvement but also salute you for your enthusiastic commitment to the world of prints.

CHRISTOPHER WITH



linn meyers, *Our View from Here*, 2016, wall drawing, Hirshhorn Museum. Courtesy of the artist.

industry. Her work is absolutely abstract, yet suggests infinite pleasing visual connotations—water perhaps, or a landscape seen from above, or a glimmering sheet of gauze.

In her earlier work (from before 2010) her lines described circular forms set within geometrically delineated areas. Her color palette was dominated by low tonalities, sometimes monochrome and sometimes drawn with only two colors. In an effort to create certainty in the work and to lessen the possibility of chance or accident, meyers felt she had to constrain her nomadic lines within mathematical or geometrical compositions. For instance, in *Untitled* from 2009, forms radiate out from a central point to create six identical triangular shapes. Additional circles are embedded within each arm. Using muted brown ink, the shapes are made by the absence of marks: meyers draws a line, stops at a certain point, then continues the line onward.

meyers also makes smaller drawings with technical pens in red, blue, and black ink on graph paper (of which she has a private stash). In these pieces she works out ideas and compositional elements for larger works; they now form a body of work in their own right.

Wall Drawings 2006-2011

meyers inspects each site carefully before beginning to work on a basic matrix for the space. She wants her wall drawing to interact fully with all aspects of the site, including the architecture, color of the space, and light. She works out the bare bones for her drawings in studies completed in her studio, experimenting with size and spacing of forms. The lines she will eventually make on the wall within and around these forms will have more autonomy as she begins to work on site. When she is drawing on the wall, her lines mark the limit of the reach of her hand, arm, and body—a gestural way of drawing. When she reaches this limit, she lifts her pen, and moves her body until her hand can continue the path of the line. The traces of her process are part of her work: small dots of bare wall between the end of one line and the start of the next are part of the final image. She works with

***Untitled*, 2009, ink on Mylar, 24" x 19 ½". Courtesy of the artist.**

total concentration on every line made, and asks for zero distractions. She sometimes works up to twelve or fifteen hours a day on a wall drawing.

It is interesting to note that while all meyers's wall-hung art is untitled, her wall drawings are named. The titles emphasize the ephemerality of the piece with names that reference time—the time it took to make a given work or the weeks or months the piece is slated to exist. For instance, a piece commissioned by The Phillips Collection was titled *At the Time Being* (2010) while other works have been called *A Very Particular Moment* (2011) and *Every now. And again* (2011).

In 2006 meyers made her first wall drawing on her studio wall, which was followed by several more at various institutions over the next few years.[3] In 2010, she was invited by The Phillips Collection to make a wall drawing as part of their "Intersections" series. meyers was given space on a wall behind two large arches. She asked the museum to hang *The Road Menders*, a painting done in 1889 by Vincent van Gogh, between the two arches so she could see it as she worked. meyers noted his expressionistic brushstrokes and the muted ochre and blues in his work. As she began working on her piece, which she titled *At the Time Being,* she found her work responding to van Gogh's loose, painterly lines. She realized her own marks were becoming freer as a result, and she went on to incorporate painted marks into the drawing to both enhance the image and strengthen the relationship between *The Road Menders* and *At the Time Being*. Her more recent work continues to include painting—indeed some works cross the boundary from drawing to painting, while including elements of both.

In 2011 meyers made two wall drawings: *A Very Particular Moment* at the American University Museum, Washington, DC, and *Every now. And again* at the Hammer Museum. The lines in *A Very Particular Moment* are more fluid than in previous drawings; they are also more intricate and delicate, pairing dark blue-grey lines with those of a light ochre. *Every now. And again* (back cover of this issue) was drawn along the wall of a sunlit lobby stairwell, and then along the wall that abuts it. meyers started by painting the walls in two deep shades of purple—one warm and one cool. Over this, circular forms drawn in pale yellow tumbled along the descending stairs and bunched up where they hit the wall at the bottom. For meyers, the yellow against the rich purple recalled the quality of light in Los Angeles.

***Untitled*, 2013, ink on Mylar, 99" x 54". Courtesy of the artist.**

***Untitled*, 2015, ink on Mylar, 42" x 34". Courtesy of the artist.**

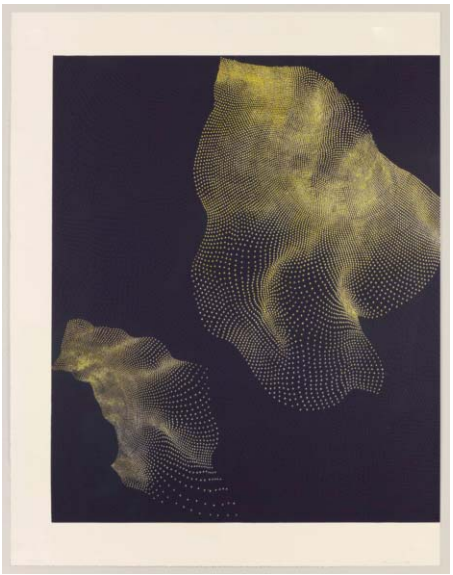
A Change of Direction

In about 2013 meyers's work began to become more intuitive and less structured; circles were freed from their geometric constraints. Her palette deepened in its tonality, and areas of flat color were laid down before drawing began.[4] The substrate of *Untitled* from 2013 comprises wide, vertical strokes of dark blue-black ink. Pale blue and ochre lines create a swirling mass that fills the upper three-quarters of the composition, leaving only a triangular area of the substrate visible in the lower right corner. A dystopian sunset comes to mind. The geometric shape remains, but the lines are free. meyers wrote of this new direction:

> Each one of my drawings begins with a single mark—a line that traces a pre-determined framework of circles, or a simple singular gesture. This first stroke defines the direction in which the entire drawing will evolve—each line is a direct response to the mark made just before. These marks amass to create an image which is both still and moving, ordered and chaotic, both pointing toward perfection and also wholly imperfect.
>
> For many years I made drawings that were based on simple, pre-determined systems. My goal was to make works that were undeniable; rules and math seemed like the key components for making drawings that had at their core the goal of certainty. Since that time, however, I have found that intuition and openness are my allies—uncertainty is the path that I now follow.
>
> To this end I have been making drawings that rely on the constantly shifting nature of experience and

***Untitled*, 2016, acrylic ink on Mylar, 78" x 54". Courtesy of the artist.**

> what I call the "unplanned imperfect." An important part of this practice is the idea of giving each moment my full attention. My focus has been on the process and the labor, less about the image and the object. As my earlier, more mathematical works depended on a set plan of action, the current works rely on letting go of pre-conceived ideas of how the works will develop, allowing the drawings to evolve independent of expectations.[5]



***Untitled*, 2018, four-color lithograph, edition of 14, 33 ¾" x 29". Courtesy of the artist.**

By 2015 the lines underwent significant change when they became lines of dots rather than an uninterrupted stroke. This technique (which is quite mind-boggling to look at close up) allowed more of the darkly-toned and painted substrate to shine through. The ground was often a deep blue and the dots rendered with pale ochres or yellows. The final visual effect is more delicate and fleeting than her earlier work. In her 2015 *Untitled* meyers created two substrates: an orange layer peeks through the dark blue layer that has been painted over it in some areas. Pale yellow dotted lines create an image reminiscent of a scrap of gauze, torn and tentative.

Similarly, in *Untitled* from 2016, the substrate of navy blue that pours down in overlapping vertical stripes from the top edge of the image becomes diluted as it nears the bottom. A large black rectangle hovers over the substrate. The pale yellow dots that cover the rectangle seem to swim in the viewer's eyes, creating an intense sense of movement and depth.

meyers has also been an artist-in-residence at the Tamarind Institute in Albuquerque, New Mexico in 2006, 2015, and 2018. She produced three editions during each residency. One example is *Untitled* from 2018. The colors in the lithograph echo those in the wall drawing at the Hammer Museum, *Every now. And again*, but here the pale yellows are spaced to create a striking contrast and sense of drama.

Wall Drawings 2016 -2018

The piece meyers created for the Hirshhorn Museum comprised four hundred linear feet on a circular space within the building, and she called it *Our View From Here*. The work involved a great deal of preparation and took sixty-four days to make (meyers's working day was constrained by the museum's hours of operation). The walls were divided into eight sections by architectural features. meyers painted the walls in two horizontal bands of color to unite the space, with a warm yellow above and a complementary cool grey below. She drew a matrix for each of these eight spaces, identifying where the circular forms would be. Her lines were drawn in Payne's gray acrylic ink, diluted to different tonalities. The artist's hand is evident in the variable weight of the lines. Driven by the circularity of the space itself, each wall enclosed a series of circles, giving a sense of tidal movement—or even tumbleweeds—flowing across the walls. Only a portion of the wall could be seen, never its totality. Mark Jenkins commented on the wall drawing in the *Washington Post*:

> With one eye on the fountain visible through the window, it's easy to see Meyers' drawing as representing, or at least inspired by, water. The lines suggest waves or ripples, and the circular gaps could be boulders or some other obstacles that divert them. The drawing also suggests woodcuts or engravings, or a different sort of printed matter just one step removed from nature: a topographical map. Meyers, however, calls the places where the lines shift or pool not ripples, but "slippages." Nature references are not intended….The artist emphasizes the process of her work. Each line is essentially generated by the previous one. These are not like Sol LeWitt's wall drawings, which are conceptual and Euclidian, and needn't be realized by the artist himself. Meyer's hand is everywhere visible—in the width and texture of line, the looseness within the rigorous formal and what Meyers calls "the intentional loss of control" as the composition strays from its circular origins.[6]

In the article "The Mesmerizing Results When a Museum Asks an Artist to Draw All Over Its Walls" from 2016,

***Gazing Has Its Limits*, 2018, wall drawing. On view at the Columbus Museum, January 2018 through January 2019. Courtesy of the artist.**

meyers shared her insight into the project:

> All of the movement you see in those drawings is just a result of the process. It just evolves, the lines are not planned out. But the compositions are planned. That's a play between the intended and the unintended. The geometry is mapped out beforehand in my preparatory work. When I would start a section, I would trace a circle. That's the plan, the intended. Following that point, each line responds to the line before it—a sort of entropy, beyond my control. So: both intended and not-intended. A nice metaphor for life![7]

meyers is the 2018/2019 halley k harrisburg and Michael Rosenfeld artist-in-residence at Bowdoin College in Brunswick, Maine. At the start of her time there she created a wall drawing in the Bowdoin Museum of Art entitled *Let's Get Lost*. The reference here is an invitation to viewers to immerse themselves in the drawing in the same way that meyers herself does—to feel they are part of that flow of work, that time when intent and process come together. The rhythmic, swirling lines, and the shapes they form, echo the oval gallery in which they exist (for the moment). The color of the warm oak floor is echoed in the lines, in conjunction with lines in meyers's familiar Payne's grey. In collaboration with artist Rebecca Grey, sound designer and composer James Bigbee Garver, and software developer and game designer Josh Knowles, meyers has created another work of art which responds directly to *Let's Get Lost* with *Listening Glass*. As handheld devices or iPhones—equipped with an app—pass over the lines of the wall drawing, musical sounds emerge. The gestures of the drawing respond in sound to the gestures of the audience in an immersive experience.

In 2018 meyers worked on the walls of the Columbus Museum (Columbus, Georgia) to create *Gazing Has Its Limits*. The contrast between this wall drawing and that at the Hirshhorn in 2016 shows changes in meyers's work. A large quadrilateral shape, painted a deep blue on the wall, seems to be suspended between two doors by two of its four points, each of which just barely touches the doors. One of the other points touches the baseboard and one reaches almost to the (very high) ceil-

ing. An inverted curve of yellow dots sweeps across the lower half of the blue and up to the right of it. The dots descend from the limit of the curve through the blue and onto the bare wall. A wall of windows allows the play of light and shade over the image throughout the day. Through her title of this piece, meyers invited visitors to experience the piece while they could, before time erased what could be seen.

Drawings Become Paintings

In my recent interview with meyers in her studio (on February 14, 2019), three large works were waiting to be sent to Korea for her solo exhibition in Seoul at Jason Haam. One of them, *Untitled* of 2019 (front cover), is a mysterious image. A clear, deep orange-yellow triangle cuts across the top left corner. Below, an underpainting of dark Payne's gray is covered with cream dotted lines. In some areas the dark blue-grey is almost obliterated; in other small areas it is left bare where the dotted lines are left partially incomplete. A square of dotted lines, tilted over by the yellow triangle, hovers as yet another, third, surface. There are areas without dots, uncovering the deep blue beneath, like slashes in a canvas. Geometric shapes conspire with dotted lines to conjure a mysterious surface that recedes and advances, but remains elusive.

Works like this start to straddle the categories of drawing and painting. When I asked meyers about this transition she replied in a February 17, 2019 email as follows:

> The works on Mylar had been drawings, pure and simple, for many years. Around 2010 they started to become more painterly, at which point I began to think of them as "painting drawings." And then when I switched from the Mylar substrate to panels, in late 2016, I started to describe the works as paintings. The works on paper still seem like drawings to me, even when they have painterly qualities.[8]

meyers continues to work both in drawings on Mylar and paintings on panels.

STABLE: A Coda

STABLE is the name of the arts non-profit organization co-founded in 2014 by linn meyers and artists Tim Doud and Caitlin Teal Price.[9] Its aim is to tackle the dearth of affordable studio space in DC and to establish a hub for artistic endeavors. The organization has an impressive list of trustees and partners. The members of the Board of Advisors include Sanjit Sethi, Director of the Corcoran School of the Arts, and Vesela Sretenovic, Senior Curator of Modern and Contemporary Art at The Phillips Collection.

STABLE identified an industrial space for development in the area of Eckington, between the Rhode Island Avenue and NoMa Metro stops. The building is now nearing completion (about 10,000 square feet), and has studio space to accommodate about thirty artists (some space will be shared). There will also be a gallery that will host exhibitions from both within and outside the STABLE artist community, plus a lounge, and a library in which writers and curators may work. Artists applying for studio space are juried by a panel of curators and arts professionals.

meyers, Doud, and Price have raised an astonishing $350,000 to date, and they expect to open in May 2019. Fundraising is an ongoing task, and as part of this the three artists are producing an annual portfolio of prints—one by each of them—called the Founders Portfolio, in an edition of 20. The portfolios will be available in April, and they are a gift to STABLE donors at the $5,000 level and higher.

JENNY FREESTONE

On Paper *Art Editor and WPC Board member Jenny Freestone is a printmaker.*

1 A full list of her accomplishments, exhibitions, and résumé can be found at www.linnmeyers.com.

2 Flashe is a highly pigmented, vinyl-based paint that dries to a velvety matte opaque finish.

3 Works include: studio wall drawing, 2006; *I Walk the Line*, 2008 University of Maryland, College Park, Maryland; *The Space Between*, 2008, San Jose Institute of Contemporary Art, San Jose, California; *Here Today*, 2009, University of Maryland, College Park, Maryland; *Superfine*, 2009, Morgan Lehman Gallery, New York, New York; *At The Time Being*, 2010, The Phillips Collection, Washington, DC.

4 meyers told the author an interesting anecdote about an event which also pushed her to lessen her control on her work. In 2012 she was exhibiting with Elena del Rivero in New York. As a means of getting to know each other, they made a series of exquisite corpse drawings. Instead of being asked to respond to an architectural space, or the ordered four edges of a piece of paper, meyers had to respond to an entirely different entity, effectively pulling her out of her comfort zone. She reflected that the experience had a surprisingly large impact on her future work.

5 Quoted from "linn meyers: Artist's Statement," 12th National Drawing Invitational Outside the Lines, July 18-October 5, 2014. ttp://ndi.arkansas artscenter.org/linn-meyers/.

6 Mark Jenkins, "In the galleries: A sweeping riff on the circle at the Hirshhorn," *The Washington Post*, September 30, 2016. www.washingtonpost.com/entertainment/museums/in-the-gallery-a-sweeping-riff-on-the-circle-at-the-hirshhorn/2010/09/02/784f60ac-6dab-11e6-993f-73c693a89220_story?utm_term=f.284c3f18

7 Quoted from Anne Glusker, "The Mesmerizing Results When a Museum Asks an Artist to Draw All Over Its Walls," Smithsonian.com, May 24, 2016. https://www.smithsonian-institution/hirshhorn-linn-meyers-drawing-art-walls-180959215/

8 Email exchange with the author of February 17, 2019.

9 For more on STABLE, visit www.stablearts.org.

The Prints of *Vanity Fair*

Beginnings

The "Spy" prints from *Vanity Fair* hold a special place in popular culture, even today. In fact, "Spy" was the *nom de crayon* for Sir Lesley Ward (1851-1922), one of the many artists who drew more than 2,300 caricatures for *Vanity Fair* magazine from 1869 to 1914, when the British Empire was at the height of its power.

Vanity Fair was the brainchild of Thomas Gibson Bowles (1842-1922), who set out to produce a weekly high society magazine for "those in the know." Bowles's father was a successful property investor, Member of Parliament, and sailor. His step-mother Susanna supported women's rights and was interested in spiritualism. She entertained the leading society, including literary and political personalities of the day, which no doubt introduced Bowles into the world he would later amuse—and profit by—through his magazine.

Its editorial content was written in distinctive urbane prose and aimed squarely at the upper crust, inviting its readers to recognize and revel in the vanities of human existence. What were the Smart Set wearing? Where were they vacationing? Who was to be seen at the various London Season events such as the Royal Ascot (for horseracing), Cowes (for yachting), Henley Regatta (for rowing), and coming out balls (for debutantes)? He also covered political and financial news, and included reviews of the latest plays in the West End. Books were printed in serial format, word games were offered, and advice given. One amusing example of the latter attempted to educate an Englishman on how to order a meal in Paris. It started with the preface, "Dear Sir, when you have exhausted Love, Patriotism and Religion, prostrate yourself before the kitchen."

In its early days, the magazine struggled to get a foothold until Bowles hit on the idea of including a caricature of a person of importance in every issue. This would be someone the readers likely knew of, or someone Bowles felt they should know. From the beginning he decided that every aspect of the image had to be of high quality, from the artist, to the printing method by which it was printed, and paper.

Cornelis Jabez Hughes, *Disraeli in Old Age, Wearing a Double-Breasted Suit, Bow Tie and Hat,* 1878, glossy collodion print on card. Public domain.

Contemporary developments in lithographic printing made this possible. Around the middle of the nineteenth century, the original form of lithography was being greatly improved by the introduction of transfer paper, which allowed the artist to work on paper the right way around rather than on the stone in reverse. At the same time chromolithography as a printing technique was also making strides, first through the inventor of lithography, Alois Senefelder, then with the advancements of another German, Gottfried Engelmann, who used three different stones for the three basic colors to create multiple tones. In London, however, Charles Hullmandel had developed a method for producing gradations in tones and for creating the effect of soft color washes. Printers found that this technique not only produced a better effect but turned out to be more cost-effective. As a result, chromolithography flourished and was adopted by, among others, Day and Son, lithographers to Her Majesty, Queen Victoria. In 1867 the Vincent Brooks publishing company took over Day's lithographic business to form Vincent Brooks, Day and Son Lithographers, which was appointed to print the excellent quality chromolithographic caricatures found in *Vanity Fair*.

From the beginning the magazine aimed high, choosing Benjamin Disraeli, the leader of the Conservative party (and future Prime Minister) to be the first "victim." The caricature was executed by Carlo Pellegrini (1839-1889), alias first "Singe," then "Ape," and issued on January 30, 1869.

As a Sephardic Jew in England, Disraeli lacked all the usual requisites of successful people in British society: "proper" breeding, the "old school tie," a place within the Church of England establishment, and wealth.

In his artwork Pellegrini drew a dour

Carlo Pellegrini (Ape), *The Right Honourable Benjamin Disraeli,* January 30, 1869.
Courtesy of www.DarvillsRarePrints.com.

figure with an exaggerated nose and gave him a shrewd, slightly threatening aspect. Bowles, under the pseudonym "Jehu Junior," wrote the accompanying text (as he would for every caricature for the next twenty years). An excerpt reads: "The barriers of birth, of race, of religion, of wealth, all frowned on him and even now it is astonishing to think that in a country like ours he should have so lightly passed them all, and that he should now stand confessed the first statesman of the day." The caricature bore the caption, "He educated the Tories and dished the Whigs to pass Reform, but to have become what he is from what he was is the greatest Reform of all." The combination of a well-researched text and a cryptic caption would become Bowles's hallmark for every print.

Pellegrini's image and Bowles's commentary were an immediate hit. Circulation of the publication increased so much that it had to be reprinted three times, and the reprints were sold at double the usual sixpenny price.

Perhaps unwittingly, Pellegrini had established the *Vanity Fair* style of caricature through expertly exaggerated facial features, stance, and dress used to depict his subject—an approach that would continue in this formula for forty-five years.

The Artists

Pellegrini (alias Ape) was a man of charm and volatility. Born in Italy of aristocratic stock, he grew up in Neapolitan high society. In return for the hospitality heaped upon him, he caricatured his hosts, friends, and acquaintances. When things went badly for him, he left Italy and found his way to England, where he arrived destitute. However, he soon charmed his way into English society and even became a close friend of the Prince of Wales. Pellegrini had a somewhat tempestuous relationship with Bowles and, on occasion, would storm out of the room. In fact, he did not contribute a single caricature from 1871 to 1874, but by 1898, when he made his last contribution, he had drawn three hundred and thirty-three *Vanity Fair* caricatures.

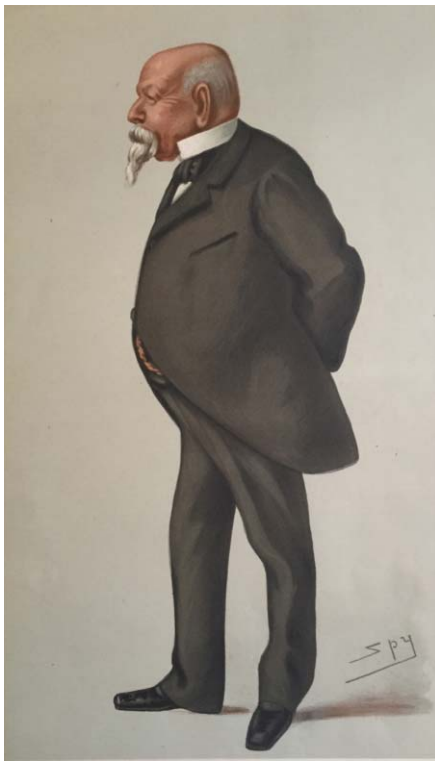
The most prolific contributor to the magazine by far was Sir Leslie Ward, alias Spy. Both of his parents were well-known artists and Ward started drawing caricatures when still a schoolboy. After failing to find any satisfaction in architecture, his father's chosen profession for him, he began painting portraits on commission. In 1873, when aged twenty-two, he sent some caricatures to *Vanity Fair* and was hired to replace Ape who had temporarily left the magazine after another dispute with Bowles. Ward's output was monumental—1,325 caricatures over forty years, ranging across the full panoply of English society.

While Pellegrini established the *Vanity Fair* style that was largely adopted by Ward, a comparison between the two reveals certain differences that can perhaps be attributed to their backgrounds. Pellegrini was witty, volatile, and gregarious while Ward was droll, reserved, and something of a snob. While Pellegrini played the part of a Bohemian, Ward saw himself as a member of the English establishment. His illustrations tended to show people with fairly normal proportions while Pellegrini dug deeper into the character, often exaggerating the size of the head and/or its features. Spy's were often kinder renditions while Ape was the true caricaturist. One contemporary observer, Eileen Harris, noted that "Spy spent forty years being a tamed Ape."[1] Very few *Vanity Fair* artists strayed far from the house style established by these two artists.

Other notable artists who worked for *Vanity Fair* over the years included Max Beerbohm, Thomas Nast, James McNeill Whistler, James Tissot, Walter Sickert, and A.G. Witherby, who also succeeded Bowles as editor in 1889.

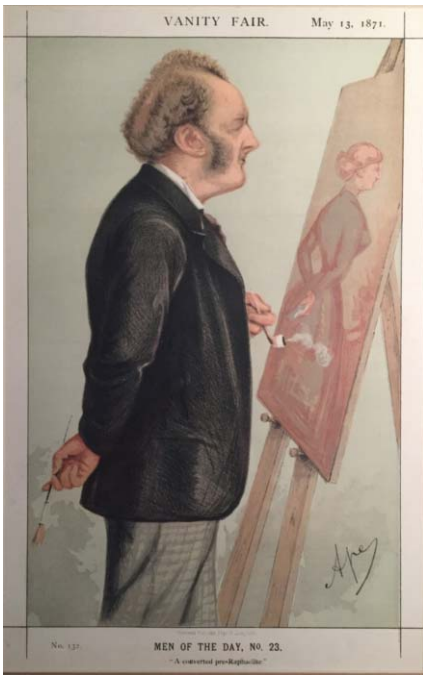
The "Victims"

The subjects of these caricatures included people in the news, prominent members of society, builders of the Empire, and those who had achieved some astounding feat. Few in the upper echelons of British society were exempt from the *Vanity Fair* artists' attention: members of the royal family and their court, politicians, artists and writers, the clergy, military leaders, scientists, businessmen, lawyers, journalists, sportsmen, and European and American celebrities were all fair game. For instance, Spy's caricature of *Uncle Sam* actually showed a businessman named Sam Ward from New York. The caption made good on the pun, reading, "His very presence in a room is enough to put everybody else in good humour; his wit is ready, and his good nature so great that most Englishmen who have seen New York bring back from it as one of the most pleasant of their reminiscences of 'Uncle Sam.'"



Sir Lesley Ward (Spy), *Uncle Sam*, January 10, 1880. Courtesy of the author.

Bowles exploited the power of caricature to convey a specific message. He wanted subjects to be instantly recognizable but also to portray each person "not as they would be but as they are."



Ape, *Mr. John Everett Millais*, RA, May 13, 1871. Courtesy of the author

Spy, *The Right Honourable William Edward Gladstone, MP*, July 1, 1879. Courtesy of the author.

He was adamant that these portraits were caricatures and not "cartoons." His view was that a cartoon depicted something totally new while a caricature exaggerated what was already there.

Artists were known to stalk their targets in public places like the lobby of the House of Commons, the Royal Courts of Justice, at the race track and so on, sketching and taking notes on dress and mannerisms as they went.

Bowles ensured that a caricature appeared every week and, while many subjects were not aware they were to be featured, he also solicited candidates verbally or by letter and through friends. In the early days people were reluctant to appear in the magazine. Lewis Carroll, the famous author of *Alice's Adventures in Wonderland* and close friend of Ward's, begged not to be featured saying, "nothing would be more unpleasant for me than to have my face known to strangers."[2] As the magazine's popularity grew, attitudes changed. Indeed, to be featured in a *Vanity Fair* caricature became a distinctive mark of recognition. Often the accompanying text concentrated on the worthy aspects of the subject, thus enhancing the target's standing in society. For example, the caption for the artist John Everett Millais (a member of the Royal Academy), dated March 13, 1871 reads "A converted pre-Raphaelite," and is accompanied with the following text:

> His paintings, both for drawing and for colour stamp him as one of the first, if not the first, of modern English painters; and he has the signal merit of having comprehended that, for the world at large, painting is nothing if not the hand-maiden of ideas. With much success and many friends, it would be hard if he were not personally agreeable. For an artist he is singularly deficient in jealousy, while his sympathies are as large as all artists should be. Judged by himself he would be popular in any age, judged by his works he will be famous to all time.

One can only speculate the extent to which members of London society, on reading this, felt that they just had to meet Millais. Interestingly, Pellegrini detested Millais's work, so under the circumstances, the painter was treated quite kindly even if the profile is not particularly flattering.

Not all Bowles's descriptions were effusive, however. For instance, he was not a fan of William Gladstone (Prime Minister from 1868 to 1894). The tongue-in-cheek caption read, "The People's William," and the accompanying text further made Bowles's feelings known:

> Over-educated in home politics, he has been under-taught in regard to foreign countries and has done his best to encourage the delusion that England may stand alone and take no heed of the rest of the world.

The Demise

With war threatening, the magazine was sold in 1914 and publishing discontinued. The story of what happened next is a curious one.

After the sale it was discovered that there were a staggering two and a half million prints, together with proofs and some originals, stored in the basement of the Bonnington Hotel in Bloomsbury, London. The whole stock was eventually bought by David Weir, an antiquarian book dealer, in the early 1920s for only 500 pounds. Over the next decade he sorted and marketed the prints through the Vanity Fair Cartoon Company, selling prints for a half crown each, rare proofs for two guineas, and original watercolors for thirty guineas.

By the time of the Depression, demand had fallen and Weir sold much of the remaining stock to the young American Paul Victorious, who had opened a book and print shop in London between the wars. The stock Victorious moved into storage was estimated to take up 12,000 cubic feet. He sorted through the prints, keeping the ones he felt would be the most valuable and, because the price of paper had risen significantly ahead of the impending second World War, he sold the rest as waste paper. It is believed he dis-

posed of eighty tons of prints. Valued at about twenty pounds per ton, his sale gave him a handsome profit, well over the 500 pounds he paid for the whole collection. Today we can only lament what ended up with the pulpers.

When the war broke out, Victorious moved his business back to America, to Charlottesville, Virginia. He stored the prints in two large bread delivery vans and a warehouse, where they remained, untouched. Pleas from dealers to sort and catalogue the collection were denied and he died without heirs in the early 1970s.

In 1973 the prints were finally put on offer and a businessman, Morton W. Olman, initially interested specifically in the *Vanity Fair* golfing prints, bought around fifteen tons of prints and shipped them back to his base in Cincinnati. In the initial sale catalogue, which also became the first systematic catalogue since the 1930s, the prints were divided into sixty-nine categories.

In 1981 the prints finally found a home when Clive Burden of Rickmansworth, England bought the remaining stock.

Spy, *Hugh Benjamin Cotton, Benjie*, March 15, 1894. Courtesy of the author.

Spy, *Harry W. Stevenson, "He might be a Champion if there were a Championship,"* May 25, 1905. Courtesy of the author.

Collecting

The *Vanity Fair* prints offer a fertile area for collectors. Indeed, they were collected from the very moment they arrived on the market and are still sought after today.

The very nature of the categories the magazine covered created niches for collectors: golfers want images of their kindred athletes, lawyers want to decorate their offices with images of past judges, soldiers collect the caricatures of military men, and so on. Fortunately, original prints can still be found, everywhere from print shops to auctions, from Ebay to estate sales, in both England and America.

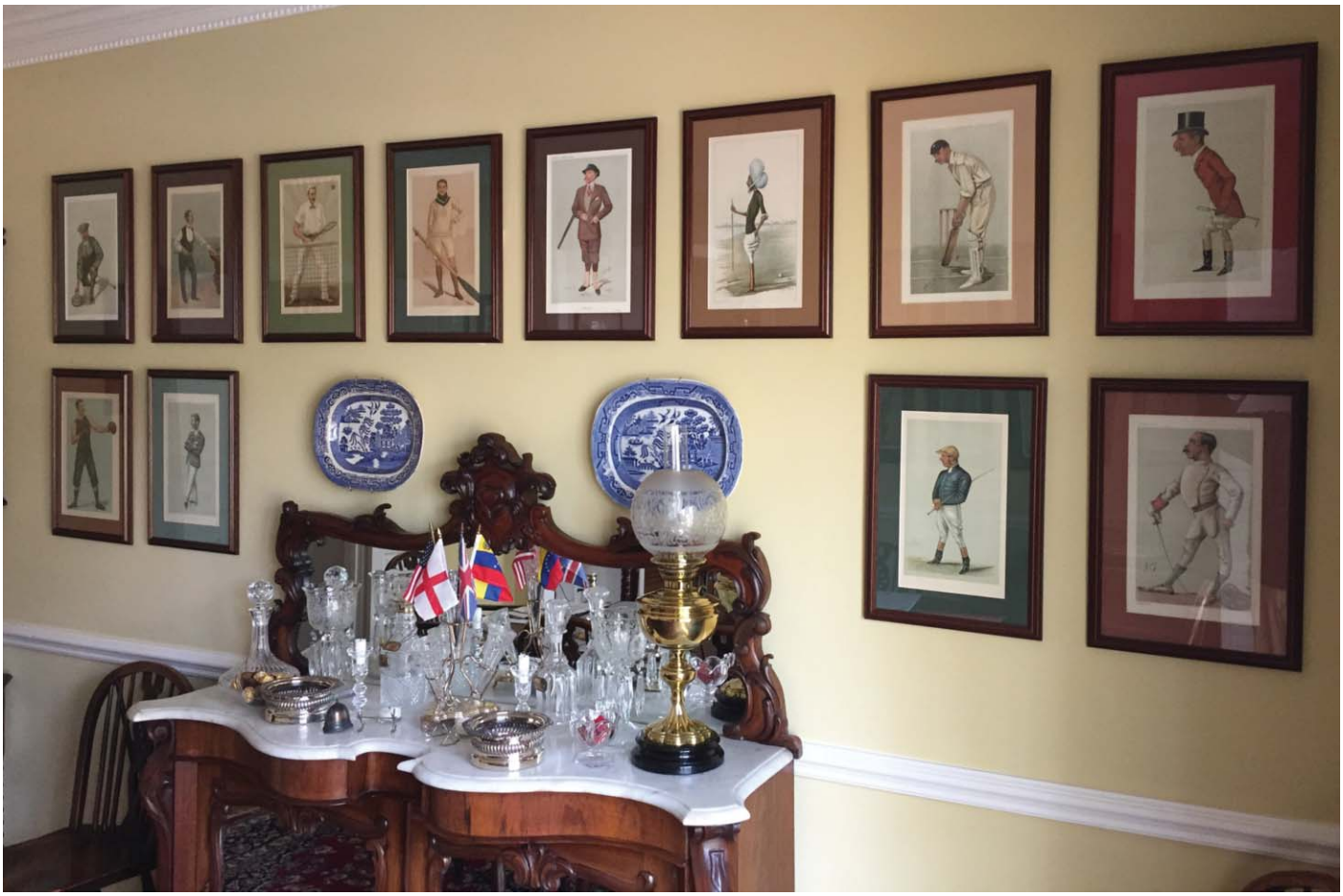
Every now and then an original watercolor comes up for sale, as do proof sets printed before lettering was added. These are very rare and consist of numbered albums in green leather bindings with gilt tooling, which were offered for sale by the magazine on a regular basis and also offered as prizes for their word games. The quality of the proof printing is exceptional. And, of course, the individual prints featured in every issue can be found. These prints were also offered by *Vanity Fair* in albums, either yearly or half-yearly, at the time.

Individual collectors amassed their own collections and had their prints bound into albums. These occasionally come up for sale, though most get broken up, as so often happens with prints. Inevitably, reproductions of especially sought-after prints are known to exist, so care should be taken when purchasing any print, particularly the popular ones. As always, knowledge of the paper used for the originals and a magnifying glass will help greatly in this regard.

I started to collect *Vanity Fair* prints almost by chance. My wife and I were in an antique shop in the English west-country town of Blandford Forum, visiting our son at boarding school. We were examining an unusually shaped jelly glass, which turned out to have been heavily repaired, when a print of an oarsman caught our eye. It turned out to be a caricature by Spy showing Hugh Benjamin Cotton, President of the Oxford University Boat Club, which had appeared in *Vanity Fair* on March 15, 1894 with the title *Benjie*. Though we were somewhat familiar with their caricatures of statesmen, judges, and generals, we had no idea that they had also featured sportsmen. There and then we decided to collect one of each sport we could find. We now have sixteen sports represented in the collection, which hangs on our dining room walls along with a number of other subjects we just couldn't resist.

As we framed and hung our prints, we discovered that almost every print reminded us strongly of someone in our lives—a relation, an old friend, someone we had worked with—so now each image has two names, the official one and our affectionate nickname. My f'ather" is the one playing billiards!

Visitors to England will find seemingly countless *Vanity Fair* caricatures



Views of the author's collection. Courtesy of the author.

gracing the walls of clubs, pubs, and restaurants, including the Wig and Pen Club in the Strand, Rules, Maiden Lane (the oldest restaurant in London), and the Cavendish Hotel, Jermyn Street.[3]

TONY ROTHWELL

Tony Rothwell has always loved to draw and produced a few cartoons as a school boy. He left boarding school to join an advertising agency when he was sixteen (much to his parents' chagrin). A Brit, he came to America in 1987 with his wife, Camilla, and their two boys. Now retired, he spent forty years in the marketing side of the hotel business in DC. He now lives in Pinehurst, North Carolina where, instead of being frustrated by DC traffic, he is frustrated by the vagaries of golf.

1 Quotes throughout are from Roy T. Matthews and Peter Mellini, *In Vanity Fair*, Berkeley: University of California Press, 1982. The author is indebted in large part to this book for the historical background of the publication and artists captured in this article.

2 Quoted from Roger L. Green (editor), *The Diaries of Lewis Carroll*. New York: Oxford University Press, 1954.

3 The National Portrait Gallery in London has a large collection of originals and preliminary sketches as well as a substantial collection of prints. The Library of Congress has *Vanity Fair* on microfilm.

CONTRIBUTIONS TO *ON PAPER* ARE WELCOME!

You are invited to contribute an article of any length for an upcoming issue of *On Paper*! You can propose an essay, submit a book or exhibition review or letter to the editor, or provide information of interest to lovers of works on paper. The deadline for submissions is September 1 for the fall issues and March 1 for the spring issues. Material to be considered should be sent to Lorena Bradford at WPCeditor@gmail.com or call (404) 735-9768.

Face of the Curator of the 2020 WPC Portraits Exhibition

Tim Doud, a professor in the Department of Art at American University and a prolific, award-winning portrait painter, will curate the 2020 Washington Print Club exhibition focused on portraits, which will be on view at the Katzen Arts Center at American University from January 25 through March 15, 2020.

Who is Doud and what will he be looking for when he meets with Print Club members to select portraits from their collections for the show?

Doud paints figurative portraits, and also believes that portraiture is about identity in a broader sense. He is open to ideas and plans to work collaboratively with Print Club members within the guidelines set by the exhibition committee. He already met members during last year's visit to his studio near the American University campus. His studio walls were lined with vivid portraits on one side and abstract work on the other.

Doud is eager to see our collections, to understand how we acquired pieces, and to hear why we think they belong in the show. "In one sense, the exhibition will be a collective portrait of the Print Club itself," he said in a recent interview with the author. "I'm excited to see what choices members have made. I'm interested in the creative mode of collecting, the idea of engaging as a group."

Artworks submitted must be works on paper, including prints, watercolors, collage, screenprints, oil painting, photography, and digital images. Other details will be forthcoming, but one key question will be, "What is a portrait?" And what should members look for in their collections?

The *Merriam-Webster* dictionary defines a portrait as "a pictorial representation of a person usually showing the face." But Doud and Print Club President Chris With will broaden that definition. "We want to expand the boundaries of what is traditionally considered portraiture," With said, "to be as expansive and wide-ranging as members wish in deciding what pieces to include in the show, and to be mindful of gender, sexuality, and race. Our show will be a portrait of the Print Club as defined by what's on the walls."

The evolution of portraiture is well documented in the essays contained in *Beyond the Face: New Perspectives in Portraiture* (2018), edited by Wendy Wick Reaves, curator emerita for the Prints and Drawings department at the National Portrait Gallery. Artists sometimes have a complicated relationship with the genre. As she wrote in the introduction,

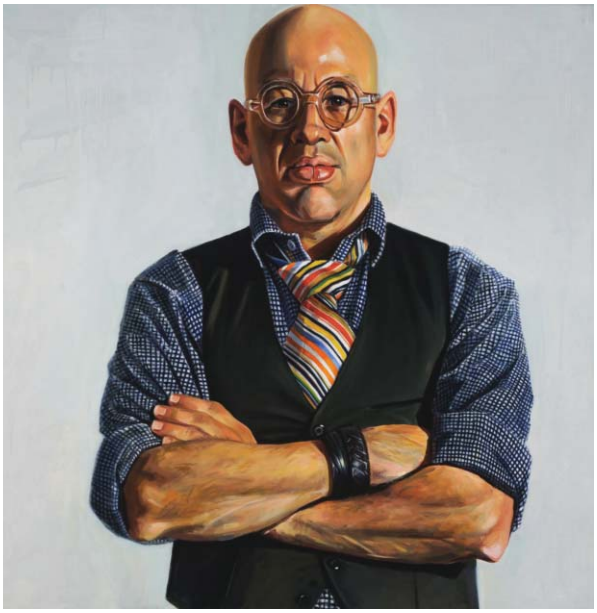
> Over the years it has been considered more craft than art, more artisanal than intellectual, or more stolidly conservative than stylistically progressive. This periodic sinking in status has often spurred reinvention by the next generation, annoyed into inspiration by the proscription of the old. "The dumbest, most moribund, out-of-date and shopworn of possible things you could do was to make a portrait," Chuck Close remembered about the moment when he stubbornly launched his brilliant career depicting faces.[1]

Doud, who holds an MFA from the Art Institute of Chicago, has been a finalist in two National Portrait Gallery Outwin Boochever Portrait Competitions, in 2013 and 2016. His portrait *American Prize* was one of forty-three works of art selected from more than 2,500 submissions for exhibition in "The Outwin 2016: American Portraiture Today." *American Prize* is part of a series called "The Rodney Paintings." The sitter is an artist friend Doud has painted nearly twenty times.

> "I engage portraiture in a variety of ways in my work in order to examine different aspects of the genre. The work is collaborative—the model decides what he wears, how he sits, how the work is lighted and the title of the painting. The artist makes compositional decisions. This sitter comes fully loaded, he has a broad interest in popular culture and fashion, gender, sexuality and race."[2]

Although Doud's portraits focus on people, he believes portraits can be non-figurative as well. For example, he mentioned Korean-American artist Byron Kim's work, *Synecdoche*, which comprises panels in a grid, each representing skin tones of various sitters.

Tim Doud stands in front of *American Prize*, 2014. Collection of the artist. Image copyright Smithsonian National Portrait Gallery.



Tim Doud, *Room and Board*, 2010, oil on linen. Courtesy of the Curator's Office and the artist.

Though abstract, this work, in National Gallery of Art collections, is described as "an ongoing project of portraiture."[3]

Doud also cited the work of Yinka Shonibare, a British born artist of Nigerian heritage, which features brightly colored "African cloth" imported from the Netherlands. Some consider it "a portrait of colonialism," exploring cultural identity and colonialism.

The text accompanying Doud's *Room and Board* (2010) describes his philosophy. The oil painting was a finalist, and exhibited, in the 2013 Outwin Boochever Portraiture Competition; it shows an unidentified sitter dressed in working clothes.

> If portraiture is about identity, my portraits are about how identity is fabricated; that is, in our Facebook world, how an identity is largely an act of presentation: visible in the ways we appear or describe ourselves—race, class, and sexuality, and gender—and shaped by what a particular culture deems acceptable. Identity, then, varies constantly as we prepare ourselves for different publics. My work explores the presentation of selves that we call "the portrait." In this respect, the portrait means what it shows: the craft of the work, the individual's presentation.[4]

The logistics for arranging the 2020 exhibition will be similar to the 2014 member show, *Passionate Collectors*, also at the Katzen Arts Center. Doud and volunteers will visit members' homes, help them select works for the show, and review submissions. Each member may have at least one piece included. Doud will have the final say. Because he is the curator, none of his works will be exhibited.

Chris and Beverly With plan to submit a self-portrait by Chuck Close for consideration. The Withs purchased the aquatint *Self-Portrait/Spitbite/White on Black* (1997) in 2010 from the Adamson Gallery (now defunct), where Laurie and David Adamson worked with Close to print his works and market his creations. "We were inspired to purchase [it] after viewing the marvelous Chuck Close exhibition at the Corcoran Gallery of Art," Chris With said.[5] "The exhibition was so fabulous that we had to add one of his pieces to our collection. It is the only one we have. But it is so fantastic and typical of his work that we do not need to have another."

Chuck Close, *Self-Portrait/Spitbite/White on Black,* 1997, aquatint, 13 ½" x 9 ⅝" (sheet). Courtesy of Christopher and Beverly With.

Jane Haslem, retired gallery owner and advisor to the Print Club, will similarly be welcome to submit one of the dozens of self-portraits by American artists she has collected since the late 1960s. So far, she has more than seventy, including works by Peggy Bacon, Milton Avery, Benton Spruance, Red Grooms, Mauricio Lasansky, and Karl Schrag. Many are created on a large scale, and they were strikingly exhibited at the Cosmos Club a couple of years ago.

Collaboration is a constant theme within Doud's work, and he plans to work in that spirit with the Print Club on the exhibition. He has promised that the show will be a "portrait of the Print Club."

JOAN PINKERTON FILSON

Joan is a part of the Washington Print Club board of directors and also the editorial board of On Paper. *She is a retired print journalist and television news producer. She is also an avid print collector.*

1 Wendy Wick Reaves, "Introduction," *Beyond the Face: New Perspectives in Portraiture*, Washington, DC: National Portrait Gallery, 2018.
2 Quoted from "'The Outwin 2016' Finalist: Tim Doud," *facetoface: A blog from the National Portrait Gallery,* https://npg.si.edu/blog/outwin-2016-finalist-tim-doud
3 Byron Kim, *Synecdoche* object page, *National Gallery of Art*, https://www.nga.gov/collection/art-object-page.142289.html
4 Quoted from "Tim Doud," The Outwin: *The Outwin Boochever Portrait Competition, Smithsonian Institution,* https://portraitcompetition.si.edu/content/tim-doud
5 Quoted from an interview in February 2019.

Keiko Hara and the Fine Art of "Intimate Collecting"

During a visit to the Washington, DC home of friends last year, I noticed that all of the artwork hanging on the walls, beside windows, and perched upon tables and windowsills were visually interconnected.[1] Questions tumbled out: How can my friends have amassed so many works that communicate so seamlessly? Does this display their vision as focused esthetes, or was it put together by the hands of an astute designer? Are these visual versions of Japanese linked verse, a lyrical form of overlapping poems, or is that connection only in my mind?

It was then that I learned the majority of rooms in the house were devoted to the work of a single artist. My intrigue grew when I had the opportunity to visit the home of another friend whose compact interior featured forty-nine works by the same artist, in the bathroom and the hallway, and in each and every room. The creator of these prints and mixed media pieces is Keiko Hara (born 1942). Hara herself embodies peace and quietude. Her works, by contrast, are colorfully bold and robust with imagery that deepens the longer a viewer gazes into them.

Trained in drawing, painting, and printmaking in Japan and the United States, Hara's studies culminated with a printmaking degree from Cranbrook Academy of Art in Bloomfield Hills, Michigan. The artist has long since been settled in the wine country of western Washington State, where she is Professor Emerita of Art at Whitman College. In 2016, she founded the Mokuhanga Center there with her colleague Akira R. Takemoto. As the center's name suggests, its programming promotes Hara's most prolific art-making technique, *mokuhanga*, a Japanese term literally meaning "wood impression picture." When used in English, the expression has come to signify traditional Japanese woodblock printmaking techniques. *Mokuhanga* hinges on the use of water-based inks worked over a series of carved woodblocks. Subtle manipulations of these color washes on the blocks result in a diversity of effects when hand-pulled with a circular bamboo-constructed brayer known as a *baren* onto organic papers (namely *washi*).

Today Hara's work is held by private and public collections, including a significant body of work at the National Gallery of Art. Philanthropist Karen Johnson Boyd, founder of Chicago's well-known (though closed) Perimeter Gallery (Frank Paluch, Director), not only amassed works by Hara as a part of her extensive private collection, but also tirelessly exhibited and sold her works for over a quarter of a century. Boyd and Hara sustained a lifelong friendship during which Boyd was committed to developing Hara as an artist. Thanks to Boyd's financial support, Hara was able to attend papermaking workshops to expand her techniques as well as produce a print portfolio that her friend subsequently published.

Hara has also upheld personal relationships with many collectors, where close friends reverently refer to her work as "Keikos." This so-called "Keiko phenomena" represents what I call "intimate collecting," a private mode of collecting where the artwork serves as a conduit for deep friendship. My neighbor, Ainslie Harkness, in whose DC home I witnessed the initial profusion of Keikos, remains a striking example of this approach.

Keiko Hara, *Verse - Imbuing in Red*, 2004, lithograph diptych, 44" x 30". Collaboration, printed with Greg Conwall, Trilobite Workshop. Courtesy of the author

Keiko Hara. Courtesy of Amahara Leaman.

Ainslie relates that she was a young writer for the leading radio station in Milwaukee when she first encountered Keiko Hara. Growing up as the niece of influential Canadian painter Tom Thomson, Ainslie was also a connoisseur of art. On an autumn afternoon visit in 1977 to the Dorothy Bradley Gallery in her neighborhood, she spotted what she still considers to be the most beautiful work she has ever seen. Realizing that the piece well exceeded her new admirer's budget, the artist offered to allow Ainslie to pay in installments. So it was that Ainslie Harkness walked home with her first "Keiko." Later that evening, she perused a book of Basho's poetry in search of a haiku that she felt reverberated with Hara's image. She delivered the poem to Hara in her studio at 7:00 the next morning. Hara then inscribed the lines in Japanese on Ainslie's work, and after a lengthy conversation over Greek olives and Mandarin oranges, Hara sent her visitor home with an ink portrait she had painted on the spot. Their connection, forged in that twenty-four-hour period, launched a friendship that has lasted nearly half a century.

Their story grew to include Keith Peoples, an architect with a taste for collecting prints that emerged while he was still at university. Many years later he met Ainslie through the Washington Print Club, as many readers know,

***Verse Ma and Ki – Space 2,* 2015, 40" x 80", mixed media and collage with washi. Courtesy of the author.**

where she promptly recruited him to join the Club's event planning committee. Keith subsequently invited Ainslie for lunch at his home, which was decorated with Theodore Roussel's prints. It was when he visited her apartment in return that he viewed Hara's work for the first time. Moved by the power of her technique and the visual impact of her prints, he also began collecting his own Keikos. What might have started as a sign of respect for Ainslie quickly transformed into a steadfast interest of his own. Not long after that, the collectors married. Hara attended as Ainslie's bridesmaid dressed in a red kimono, the fashionable color for young women to wear in the early 1970s, when she had immigrated from Japan to America.

The couple continued to collect Hara's works, buying pieces on an annual basis, even in their leaner years. Between them, they have collected some one hundred and fifty of the artist's works, which rotate based on shifting preferences. Ainslie and Keith marvel at thirty-year-old pieces that still feel fresh; in other moments they rehang prints they had previously set aside simply because they miss them. Whereas many collectors amass works by different artists, Keith notes that it is difficult for him to "wrap his head around" spaces that collectors fill with works by a multitude of artists.[2] Instead, Keith and Ainslie both prefer to "collect in depth." Their approach allows for reflection on the artist's thought process and the opportunity to appreciate the evolution of the artist's work. Their collecting, moreover, is "a function of their friendship with Hara"—a common factor for those who collect Hara's work.

Keith continues, "If you just buy one Keiko, it's like buying a short story. But if you buy multiple Keikos, it's like buying *War and Peace*." Others share this desire for a deeper experience. Elaine Rubin, Ainslie's former colleague and longtime friend, also committed early to collecting, and thereby supporting, the artist's work. "Most of the art I have now is Keiko Hara. I don't purchase others. I look at other art, but I don't buy. Maybe again because I know her and like her work," Elaine surmises.[3] Susan Ruffo and Mark D'Agostino, friends of Keith and Ainslie, were also inspired by their neighbor's collection to purchase their first works by Hara. Susan relates that she was taken by the artist's cool mix of contemporary compositions and imagery drawn from nature. For her, "The art is first." Susan see the layers built up on Hara's sheets to be "super complex," and she further reflects, "Getting to know the artist…and getting to know Ainslie and Keith, and their backstories, helped. [Hara is] a lovely person. That's a piece of it."[4] This network of admirers is neither coincidental nor arbitrary, as suggested when Keith quipped, "We don't stay with anyone who doesn't have Keikos."

***Topophilia Ma and Ki – Memory* (detail), 2014, multimedia installation with *mokuhanga* and audio (Donald Groscost). Courtesy of the author.**

In this practice of "intimate collecting," Hara's work fosters a personal journey. The subtle layers of print upon print and color upon color draw in viewers, immersing them in a visual complexity with power that is not apparent until they pull themselves back. Where Blake saw "a World in a Grain of Sand," Hara's work offers unresolved dimensions pushing our understanding of time, the metaphysical, the universe—and the question of our place in it. Ainslie phrased it this way: "She's always a mystery. She's always carrying a mystery. And she won't tell you what it is."

Even beyond those "in the know," Hara extends an open invitation through her work. In a statement for her celebrated 2007 "Topophilia" exhibition held at Katzen Arts Center, Hara explained, "My art reaches and touches people as individuals, at levels where the political and social frameworks do not exist."[5] She elaborated further for a

***Topophilia – Red Shoes*, 2018, 10' x 10' x 12', multimedia installation: *mokuhanga* on washi and glasswork with bead-blasted reflection panels and musical accompaniment (piano and cello). Courtesy of the author.**

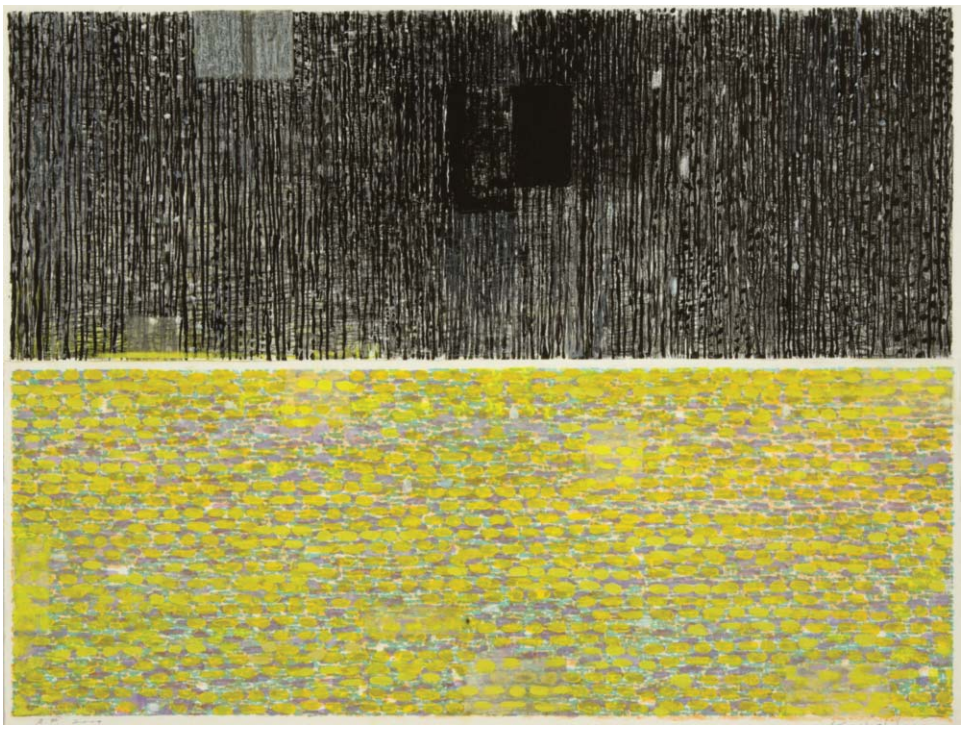
***Verse – Ki*, 2014, 30" x 22", mixed media monoprint. Courtesy of the author.**

recent exhibition: "Topophilia is my long-used title. It conveys a sense of that place within each of us where an exceptional inner power exists. I believe our individual topophilia connects us across cultural and political boundaries that would otherwise separate us. I strive to transform this topophilia into art."[6] In this way, Hara's dynamic abstraction and depth of layers enable individual explorations without imposing explicit boundaries.

Hara's *mokuhanga* has further expanded the individual's experience through her engagement with glass and sculpture. She has transformed her woodcuts into elaborate three-dimensional hanging installations that have travelled across and up and down the East and West Coasts. In turn, she has adopted conceptualizations behind her *mokuhanga* to enhance three-dimensional modalities. For her recent "Topophilia—Red Shoes" installation, Hara produced glass works that drew from and resonated with the imagery and colors found in her prints. By hanging an assemblage of glass and works on paper together, they create new shades of meaning through their interplay of light, reflection, and depth of vision.

In some ways, Hara's visual artworks blend together like the Japanese poetic form of linked verse—poems composed singly and then strung together to work in symphony. For as wide and varied as

***Verse Ma and Ki – Space 5*, 2015, 40" x 80", mixed media and collage with washi. Courtesy of the author.**



***Verse – Imbuing in Yellow*, 2019, 20" x 27", lithograph and stencil. Courtesy of the author.**

Hara's effects are—prints textured with textiles, papers, stenciling, calligraphic fonts and texts, and other cultural remnants—they each exude elements that interact with her other works. Across her oeuvre, color, composition, and movement are captured through circles, strokes and etched lines; they intersect, overlap, and bump up against one another, like a conversation that can last an eternity.

While this phenomenon occurs on a grander scale with her larger, luminous works, the quintessential example of Hara's linked imagery is *Verse from Sea* (2002), a series of a dozen *mokuhanga* with stenciling and collage that in their opus-like arrangement hang more like an installation. Ainslie sums up their enduring resonance: "Her work changes all the time, although I'd recognize it any place because there are certain things…hard to explain…certain things—a magic—that her works always have."

"[Hara's] great pieces are just that, great, and hold up to endless examination," Keith says. It is this impact of Hara's work that transcends assessed value in the art market to speak of the inimitable bonds that a collection of artworks can foster right along with the good company of the artist.

CLAIRE CUCCIO

Claire Cuccio is a writer, educator and curator based in Kathmandu. Trained in Japanese literature (PhD, Stanford University), her interests migrated to Asian print and papermaking culture, engaging both contemporary artists and traditional artisans. Her work on Japanese woodblock printmaking led her to serve as the 2017 Chair of the Board for the triennial International Mokuhanga Conference (IMC). Cuccio has lectured for Kyoto Consortium for Japanese Studies (KCJS) at Doshisha University, Yokohama's creative site BankART 1929, Beijing Foreign Languages University and Tribhuvan University. She is currently running a pilot program on cultural heritage mapping in Nepal and developing an intercultural program for artists, designers, engineers, and other makers in traditional handcraft practices.

1 Acknowledgements to Ainslie Harkness, Keith Peoples, Elaine Rubin, and Susan Ruffo for giving their time and thoughts to make this article possible. Gratitude also to *Printmaking Today* and its publisher Nick Gingell for permission to adapt the original version of this article (https://www.cellopress.co.uk/).

2 This quote and all others by Keith Peoples and Ainslie Harkness were taken from a conversation with the author at the collectors' home, Washington, DC, August 18, 2017.

3 From an interview by the author at Elaine Rubin's home, Chevy Chase, MD, June 9, 2017.

4 From a telephone interview with the author, August 18, 2017.

5 "Keiko Hara: Topophilia Imbuing," Washington, DC: Katzen Arts Center at American University Museum (2007), 25.

6 Artist Statement, *Topophilia—Red Shoes,* 2017.

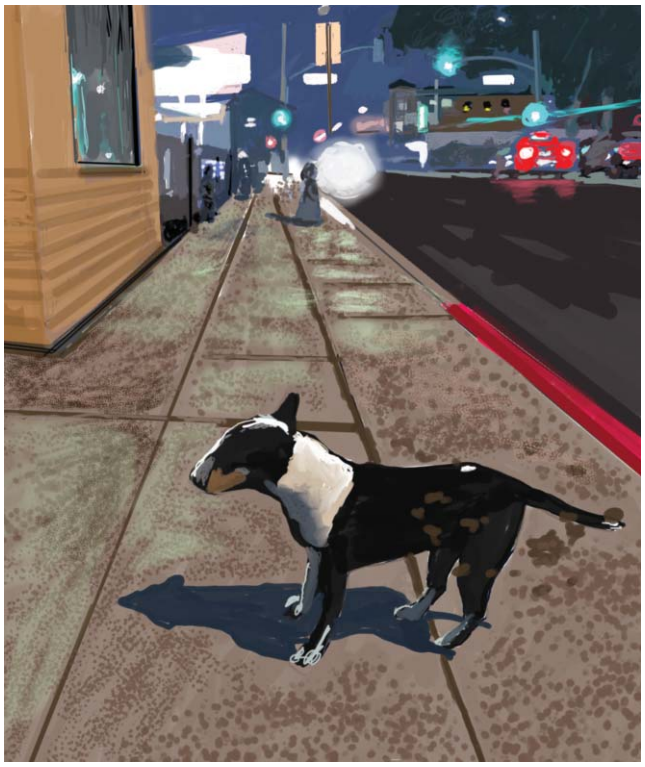
"Forward Press: 21st Century Printmaking": Tradition and Technology Define Modern Practice

The Katzen Arts Center at the American University Museum, together with Printmaking Legacy Project™, presents "Forward Press: 21st Century Printmaking," on view until August 11. The ten artists featured in the show—April Flanders, Tom Hück, Carrie Lingscheit, Beauvais Lyons, Dennis McNett, Michael Menchaca, Richard Peterson, Nicole Pietrantoni, Steve Prince, and Sangmi Yoo—represent a cross-section of artists from around the United States. Working in private studios or in college or university art departments, these artists explore, expand, and challenge the practices of printmaking. Their ability to embrace both traditional and new technologies define these printmakers of "Forward Press" as some of the most innovative fine artists of our time.

"Forward Press" is curated by Susan J. Goldman, master printmaker and founding director of Printmaking Legacy Project, a nonprofit dedicated to the documentation, preservation, and conservation of printmaking practice and history. In selecting artists for the exhibition, Goldman said, "I chose these particular artists because I feel that they are expanding the field of printmaking in an exceptional way by imposing a greater presence inside and outside the gallery, as well as creating active community-oriented experiences."[1]

Many of the works in "Forward Press" are difficult to categorize; artists challenge themselves and their audience with bold images that defy convention. Their work incorporates traditional forms of printmaking (relief, intaglio, lithography, and screenprinting), while welcoming the possibilities of recent advances in technology. The working styles of Richard Peterson and Dennis McNett, for example, illustrate two very different approaches that blend traditional printmaking techniques with modern technology.

Peterson, who recently retired from teaching college, uses his iPad as a full-color sketchbook. After many years as a traditional lithographer, Peterson now makes art using a digital paint program. His daily drawings run the gamut from self-portraits and portraits of his dog, Alice, to images of drag queens and genre scenes. The iPad allows Peterson to work quickly and in color. His drawing of *Alice Taking a Walk on Ventura Boulevard* is a good example of the artist's bright, expressionistic imagery captured with a variety of digital painting tools.



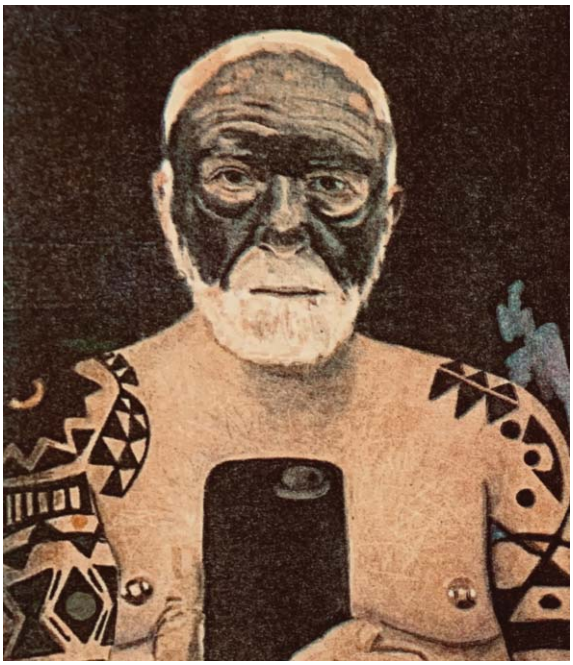
Richard Peterson, *Alice Taking a Walk on Ventura Avenue*, November 2018, digital drawing. Courtesy of the artist.

The ephemeral quality of digital drawing attracts Peterson because, "I don't always see it after it's drawn and saved on my hard drive or flash drive. It becomes vulnerable to accidental deletion, a computer crash that wipes out everything or the flash drive is lost, losing all of the work that has been done."[2] Peterson regularly posts his work on Facebook and Instagram, allowing the public to download and print his images without restriction. During the course of "Forward Press," Peterson's daily iPad drawings will be shown on a monitor in the exhibition space.

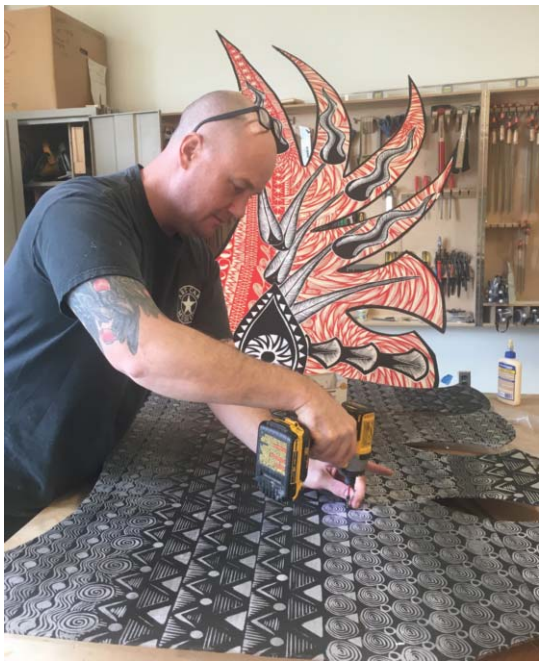
Moreover, in 1998 Peterson was awarded a US Patent for creating a method of digital lithography that allows for the transfer of images from an iPad onto a lithography stone. Peterson's *Self-Portrait in Mud Mask* is an example of this patented process. After downloading the image from his iPad, Peterson separated the image into CMYK color fields and printed them from a laser printer using monochrome toner. The toner print was placed onto the lithography stone and a series of chemical processes applied to make the toner stick and harden. Peterson printed color directly on top of the hardened toner, in the same way one would work with a traditional lithography stone.

Installation artist Dennis McNett takes a different approach by beginning each work with a relief print. McNett is the owner and proprietor of Wolfbat Studios in Austin, Texas, and is best known for his large-scale installations, murals, skateboard designs, and for dressing the windows of Barney's New York City department store in 2010. His work weaves together themes from nature, mythology, anthropology, and politics.

Printing is the foundation for McNett's work in all its forms. For a ;arge-scale print installation like *Vulture Medicine*, McNett creates designs that are presented in fabric, wood, papier maché, and costumes.For "Forward Press" McNett spent two weeks as artist-in-residence at American Univer-



Richard Peterson, *Self-Portrait in Mud Mask*, August 20, 2018, lithograph from digital drawing. Courtesy of the artist.



Dennis McNett in residence at American University, *Vulture Medicine* (detail), April 2019, relief print, wood, papier mâché, paint. Courtesy of the artist.

sity creating *Vulture Medicine*, which fills a thirty-five by twenty-foot space in the Katzen Arts Center with a riot of color and pattern. McNett's goal is to "bring a two-dimensional medium into a three-dimensional realm and use a traditional form of printmaking in a non-traditional way."[3] His installation presents vultures as helpful, environmentally friendly birds. It is a subject McNett feels is appropriate for an artwork set in Washington, DC.

> Vultures get a bad rap. Some people view them as dirty birds and associate them with death. Some believe, as I believe, that they are actually healing birds…If you look at what they do, they clean and clear the things that are no longer serving the planet or greater good.[4]

Vulture Medicine began with the creation of wood and linoleum relief prints, which were scanned and used to create sub-positives of different sizes. Red or black screenprints on newsprint, or butcher paper, or fabric, were made of dozens of images, including patterns, flowers, leaves, grass, and insects. Each print was hand-painted or tinted with acrylic paint, and then adhered to fabric, papier mâché, or wood. Some of the wooden pieces were carved with a jigsaw to make organic edges for the flora and fauna. The main feature of the installation are three large-scale bird sculptures set against an elaborate printed and painted cloth. Entering McNett's printstallation is like walking into a blazing landscape watched over by three protective avian totems. Symbolic images including snakes, eyes, and insects appear throughout Vulture Medicine to remind viewers about the importance of change, transformation, and protection for our natural world.

McNett has created similar "printstallations" at universities, colleges, museums, and art spaces in the United States and abroad.

In addition, as part of his residency, McNett gave a talk and led mask-making and fabric printing workshops for American University art students.

As two of the ten artists featured in "Forward Press," the contrast between Peterson and McNett's working styles is illustrative, because Peterson's work begins with modern technology and ends with traditional lithography, while McNett begins with traditional relief printing and then uses technology to help manage both the scale and detail of his work. Each of the artists in the show has a unique point of view, message, and method. Throughout the exhibition, prints become sculpture, video, iPad painting, installations, mixed media, and more. The artists tackle issues surrounding politics, the environment, memory, faith, history, culture, and violence. Perhaps most significantly, "Forward Press" is filled with energy and can inspire printmakers, printmaking students, and fans of all types.

JULIA LANGLEY

Julia Langley is a contributor to On Paper. *She serves as the Faculty Director of the Arts and Humanities Program at the Georgetown Lombardi Comprehensive Cancer Center. She holds an MA in ancient Greek art history from the University of California, Los Angeles, and teaches courses on the uses of the arts in healthcare at the Georgetown University School of Medicine and the National Gallery of Art.*

1 Angela Adams and Susan Goldman, *Forward Press: 21st Century Printmaking.* Washington, DC: American University Museum, 2019. Page 9.
2 Quoted from an email conversation between Richard Peterson and the author, March 2019.
3 Quoted from a phone interview between Dennis McNett and the author, March 2019.
4 Dennis McNett "Artist's Statement," *Forward Press: 21st Century Printmaking.* Washington, DC: American University Museum, 2019. Page 36.

Diebenkorn's Beginnings: A Focus on His Works on Paper

Richard Diebenkorn (1922-1993) is perhaps best remembered today for the work completed later in his career. An exhibition taking place at the Academy Art Museum in Easton, Maryland aims to expand his story.[1] "Richard Diebenkorn: Beginnings, 1942–1955," on loan from the Diebenkorn Foundation, will be on view from April 26 to July 14, 2019, the only venue on the east coast.[2] The exhibition and its accompanying catalogue aim to present a comprehensive view of Diebenkorn's evolution to maturity, focusing solely on the paintings and drawings that precede his 1955 shift to figuration at age thirty-three.

The exhibition presents a road map of Diebenkorn's early experimentation and range of influences through his college years, military service and discharge, graduate school, and teaching. Important periods of this evolution took place in the museums of Washington, DC while he was stationed at Quantico in 1944. In the galleries of The Phillips Collection, the National Gallery of Art, and the Corcoran Gallery of Art, he encountered work by Pierre Bonnard, Georges Braque, Paul Cézanne, Edward Hopper, Henri Matisse, and other masters, and he began responding to them in his own work.

As might be expected, much of his early work prefigures later phases of the artist's development. For instance, as the exhibition's curator and catalogue author Scott Shields notes, Diebenkorn's untitled watercolor showing rooftops of 1943 was in dialogue with Edward Hopper and others, and it also points ahead to the "urban rooftop views he would paint some twenty years later in the Bay Area and Santa Cruz."[3] Here the artist attempts his own version of what he admired in Hopper, the quality of being "drenched [and] saturated with mood," while also curiously foreshadowing the flattened urban geometries of some of his later work.

The exhibition includes some of

Richard Diebenkorn in the US Marine Corps with two untitled works on paper, Camp Pendleton, California, 1945. Copyright Richard Diebenkorn Foundation.

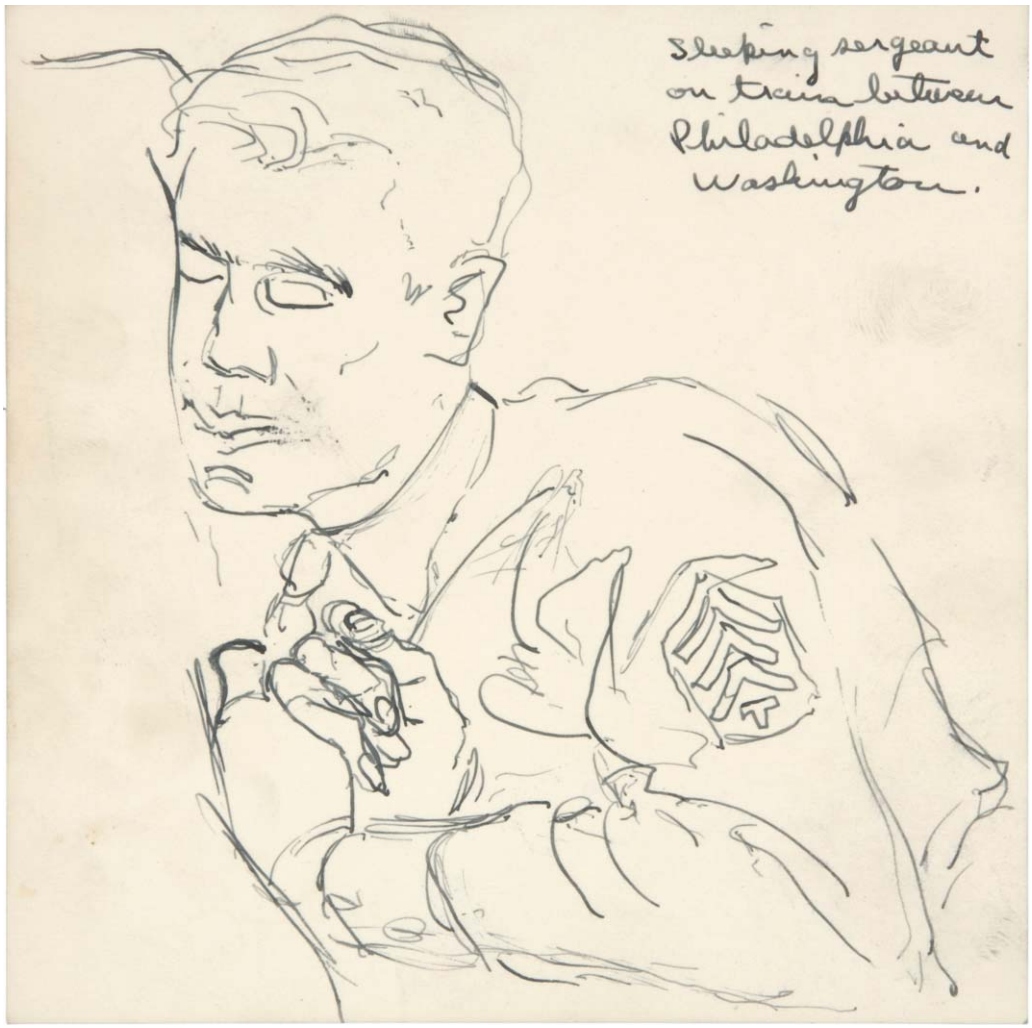
Diebenkorn's less formal and often playful work in the form of drawings, sketches, and even caricatures from his military service and training. The ink on cardboard sketch of a "sleeping sergeant on train between Philadelphia and Washington," for example, captures a casual scene of repose during a quiet moment of travel.

The works in the exhibition offer an intimate encounter with the early evolution of the artist's oeuvre. It is fitting that many of these early experiments, which often are in direct dialogue with individual works from The Phillips, now return in this exhibition near to the area where some were created.

A reception on Friday, April 26, from 5:30 to 7:00 pm is free and the public are invited to attend.

The Academy Art Museum will offer associated programs, including a lecture and book signing by Scott Shields, Associate Director and Chief Curator, Crocker Art Museum, Sacramento, California, and author of the exhibition catalogue

Richard Diebenkorn, *Untitled*, 1943, watercolor, graphite, and paper tape on paper, no. 449. Collection of the Richard Diebenkorn Foundation.



***Untitled*, 1944, ink on cardboard, no. 105. Collection of the Richard Diebenkorn Foundation.**

Richard Diebenkorn: Beginnings, 1942–1955, on Sunday, April 28 at 2:00 pm. The artist's daughter, Gretchen Diebenkorn Grant, will present "My Father, Richard Diebenkorn" as part of the Kittredge-Wilson Lecture Series on Saturday June 1, 2019 at 11:00 am.

BENJAMIN SIMONS

Benjamin Simons is Director of the Academy Art Museum. He previously worked for the Smithsonian American Art Museum and the Renwick Gallery, and served as the Chief Curator at the Nantucket Historical Association. Simons holds an MA in the History of Art from the Courtauld Institute of Art, an MA/MPhil in English Literature from Yale University, and an AB in Philosophy from Harvard College.

1 The Museum is located at 106 South Street and is one of Easton's historic landmarks—deeply tied to the educational community in Easton. Its permanent collection includes important paintings by Gene Davis and Anne Truitt among others and is especially strong on works on paper by modern American and European masters. The Museum holds drawings, photographs, and prints by artists such as Pierre Bonnard, Robert Rauschenberg, and Martin Puryear. Welcoming over 50,000 visitors and participants annually to experience national and regional exhibitions, the Museum also offers concerts, lectures, educational programs, and visual and performing arts classes for adults and children.
Museum hours are Tuesday through Thursday, 10 am to 8 pm, and Monday, Friday, Saturday and Sunday 10 am to 4 pm. On Wednesdays, admission is free. For further information, visit academyartmuseum.org or call 410-822-2787.

2 "Richard Diebenkorn: Beginnings, 1942-1955" was organized by the Richard Diebenkorn Foundation in conjunction with the Crocker Art Museum, Sacramento.

3 Scott Shields, *Richard Diebenkorn: Beginnings, 1942-1955*. Portland: Pomegranate Communications, 2017.

WOULD YOU LIKE TO MENTOR UP-AND-COMING ARTISTS?

You can do so by contributing towards the 2020 Works on Paper Student Award! The award will recognize artistic excellence by a student committed to printmaking, photography, the graphic arts, or other work on paper.

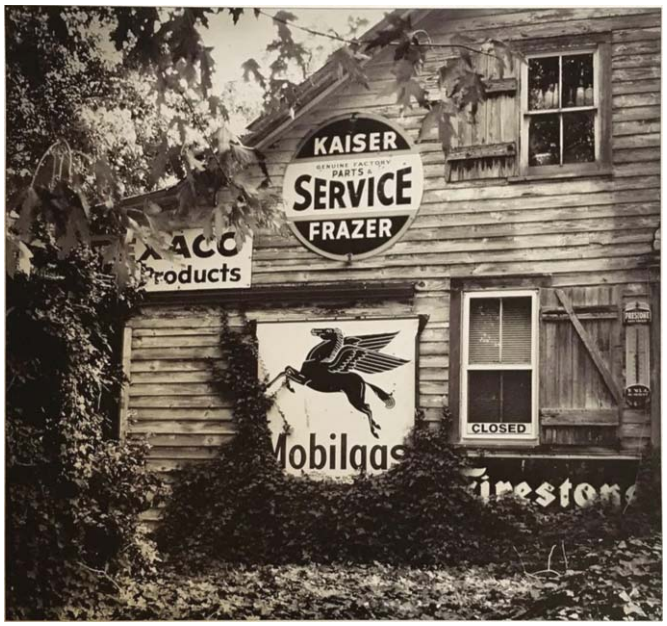
Contributions are tax deductible. Send contributions to the Print Club treasurer Brian Weinstein at 160 F Street SE, Washington, DC 20003. Contact the *On Paper* Editor-in-Chief with questions at WPCeditor@gmail.com.

Remembering Janet Tracy Anderson

Members of the Washington Print Club mourn the passing of Janet Tracy Anderson (January 7, 1944-September 20, 2018). Janet served the Club as a member of the Executive Board, the Editorial Committee, and as a valued contributing author to the *Washington Print Club Quarterly* and *On Paper: Journal of the Washington Print Club*. After earning an MFA in painting from American University and a PhD in twentieth-century art from Penn State University, she taught for thirty years in the Baltimore Community College system. Her work has been shown in Washington, DC and Maryland galleries, and her black-and-white photographs were shown in a solo exhibition at The Arts Club in 2013. Friends remember her quick wit and keen eye, generosity, wide-ranging knowledge, and thoughtful kindness.

JOAN ROOT

WPC Board member Joan Root, a painter and printmaker, has earned three graduate degrees in art; taught drawing, painting, and art history; and lectures widely. Her works are found in museum collections.



Janet Tracy Anderson, *Untitled*, c. 1985. Collection and courtesy of Christopher and Beverly With.

WPC Program Committee Report

One of the primary benefits of membership in the Washington Print Club is its monthly offerings of educational programs announced in the WPC Bulletin. Members of the Washington Program Committee (Jordan Benderly, Roberta Geier, Brian Weinstein, and Committee Chair Beverly With) are charged with organizing varied and diverse programs including special walking tours of museum and gallery exhibitions led by their curators, behind-the-scenes visits to museum print study rooms and library special collections, printmaking demonstrations, and visits to artists' studios and private collections.

Starting in January 2019, the WPC Program Committee organized the following programs:

- Curator talk and viewing of the exhibition "Macabre!" in the Booth Family Center for Special Collections, Georgetown University (January 18)
- Visit to the studio of artist Beverly Ress, Silver Spring, MD (February 16)
- Visit to Glenstone, Potomac, MD (March 31)

The WPC Program Committee welcomes new programming ideas and ways to encourage greater interest and extend the visibility of the Washington Print Club. If you're interested in joining the Committee or simply want to share ideas for future programming, please contact Beverly With at beverlywith@gmail.com or call at (202) 797-8789.

BEVERLY WITH

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Works on Paper at the Museums

Academy Art Museum, Easton, MD

www.academyartmuseum.org

"Richard Diebenkorn: Beginnings, 1942-1955." April 26 through July 10.
Works on paper make up a significant portion of this exhibition of Diebenkorn's work, including drawings that have never been publicly exhibited.

American University Museum at the Katzen Arts Center

www.american.edu/cas/museum

"Forward Press: 21st Century Printmaking." April 6 through August 11.
Curated by Susan Goldman, this exhibition is the first to be organized by the Printmaking Legacy Project. It features pieces by ten American artists whose work pushes the boundaries of printmaking.

The Baltimore Museum of Art

www.artbma.org

"PDPS 50th Anniversary." Through October 6.
Twenty to thirty works of art on paper, including artists' books acquired by the Baltimore Museum of Art with the help of the Print, Drawing, & Photograph Society (PDPS) will be on view in two six-month presentations.

"Front Room: The Mary and Paul Roberts Collection." April 3 through June 30.
This exhibition celebrates the recent gift to the Baltimore Museum of Art of thirty-five works on paper.

The Barnes Foundation, Philadelphia

www.barnesfoundation.org

"From Today, Painting is Dead: Early Photography in Britain and France." Through May 12.
This show celebrates early photography with two hundred and fifty works dating from the 1840s to the 1880s, with portraits, landscapes, genre scenes, and still lifes. Highlights include photographs by William Henry Fox Talbot, Roger Fenton, Nadar, and Julia Margaret Cameron.

Freer I Sackler: The Smithsonian's Museums of Asian Art

www.freersackler.si.edu

"Whistler in Watercolor." May 18 through October 6.
Get to know a different side of Whistler's work in this exhibition of rarely seen watercolors.

National Air and Space Museum

www.airandspace.si.edu/exhibitions/lroc

"A New Moon Rises: Views from the Lunar Reconnaissance Orbiter Camera." Ongoing.
Sixty-one large print images capture views ranging from the Apollo landing sites to majestic mountains that rise out of the darkness of the lunar poles. Images were taken by the Lunar Reconnaissance Orbiter Camera (LROC) over the past several years.

National Gallery of Art

www.nga.gov

"Venetian Prints in the Time of Tintoretto." Through June 9.

"Drawing in Tintoretto's Venice." Through June 9.
These exhibitions accompany the blockbuster retrospective "Tintoretto: Artist of Renaissance Venice" (on view until July 7) and offer different avenues for understanding this Renaissance master's work.

"In the Library: Frederick Douglass Family Materials from the Walter O. Evans Collection." April 22 through June 14.
Inscribed books, speeches, letters, photographs, and other materials give new perspectives on the life and work of Frederick Douglass and his family.

National Portrait Gallery

www.npg.si.edu

"Lincoln's Contemporaries." Through May 19.
Mathew Brady portraits of twenty celebrities—from showman P.T. Barnum and inventor Samuel Morse to musician Teresa Carreño and clergyman Henry Ward Beecher—reflect the diversity of American intellectual and cultural life during Lincoln's presidency.

"Daguerreotypes: Five Decades of Collecting." Through June 2.
This exhibition celebrates half a century of collecting daguerreotypes and features portraits of Dorothea Dix, P.T. Barnum, Tom Thumb, Chief Blacksnake, and Alfred Waud.

"In Mid-Sentence." May 3, 2019 through March 29, 2020.
Photographs in this exhibition capture people in the midst of speaking in a variety of contexts, from private conversations to public political speeches.

Pennsylvania Academy of Fine Arts, Philadelphia

www.pafa.org

"Etch and Flow: Captured scenes of landscape and water through etching." June 28 through December 29.
This show brings added dimension to the exhibition "From the Schuylkill to the Hudson: Landscapes of the Early American Republic."

The Phillips Collection

www.phillipscollection.org

"Jeanine Michna-Bales: Photographs of the Underground Railroad." Through May 12.
By capturing locations from the Underground Railroad, Michna-Bales brings this aspect of American history to life.

linn meyers, *Every now. And again*, 2011, wall drawing, 23' x 70'. On view at the Hammer Museum, Los Angeles, May 7-November 3, 2011. Courtesy of the artist.