

# JOURNAL<sup>of the</sup> PRINT WORLD<sup>®</sup>

*devoted to antique & contemporary  
works of fine art on paper*



*Civil Rights Congress, America's "Thought Police": Record of the Un-American Activities Committee, 1947.  
Courtesy of the Unger Family*

EXPLORE THE INTERSECTION OF  
POLITICS, ART, CULTURE, AND SOCIAL DYNAMICS  
DURING HOLLYWOOD'S RED SCARE THROUGH  
PHOTOGRAPHS, OBJECTS, AND FILM

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## BLACKLISTED: AN AMERICAN STORY

is a traveling exhibition created by The Jewish Museum Milwaukee  
and coordinated for The New York Historical Society

June 13, 2025 - October 19, 2025

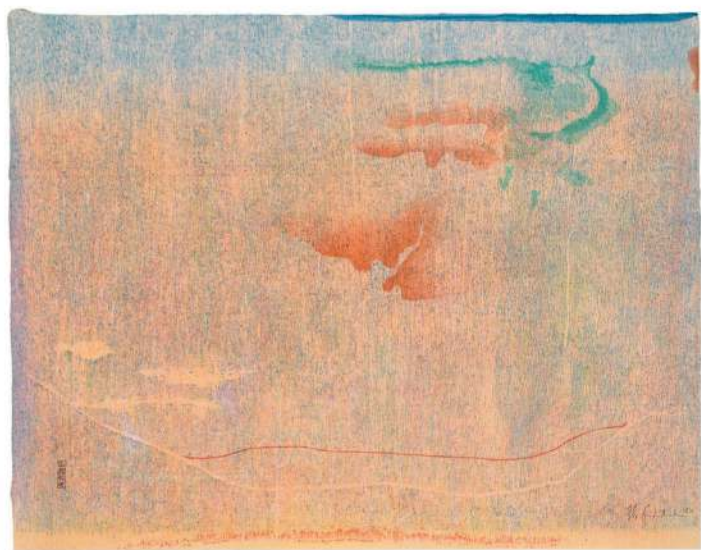
*See page 10*



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## PRINTS & MULTIPLES AUCTION October 2025



James Abbott McNeill Whistler, *Nocturne*, Etching and drypoint.  
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Helen Frankenthaler, *Cedar Hill*, Color woodcut.  
Estimate \$6,000–8,000

### INFORMATION & APPOINTMENTS

Cynthia L. Klein, SVP  
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*from the publisher,  
Rebecca Ronstadt*



Our cover story, **Blacklisted: An American Story**, explores the intersection of politics, art, culture and social dynamics during Hollywood's "Red Scare." The story captures the tensions of the domestic Cold War, and is a stark reminder of how global politics infiltrated America's entertainment industry in the late 1940s and 50s through a government crackdown on artistic expression.

The Norman Rockwell Museum, with its deep collection of Rockwell's work and numerous leading illustrators, is uniquely poised to tell America's visual story as well. **Visions of a Nation** draws from the Museum's expansive holdings as well as major loans from important institutions and private collectors across the country, including the Smithsonian Museum of Natural History.

The Rockwell's forthcoming exhibition, **Visions of a Nation**, examines the role of artists and illustrators in framing the trajectory of the United States over the past 250 years. The goal is to illustrate America's aspirational ideals, continuing to the present day, by illuminating a bold vision of a nation governed of, by and for the people, seeking human rights and freedom for all. **Visions of a Nation** also illustrates these ideals by showing how artists helped form our understanding of the natural world — from Audubon's early bird studies to illustrations of gargantuan infrastructure projects that reshaped the land. It further highlights the role of illustration in capturing the excitement of new technologies, from Edison's light bulb to the space age, examining how images fueled social change and shaped public opinion, tracing a path from Revolutionary era prints to today's viral memes.

Together, these themes reveal how images have not only reflected American life but actively influenced it — making this exhibition both a visual journey through history and a fresh look at the power of illustration to tell our collective story.

*jpw*

# Journal of the Print World

devoted to works of fine art on paper

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The American Historical Print Collectors Society  
Announces 2025 Publication Awards

December 1, 2025 deadline for new submissions

For more than thirty years, the American Historical Print Collectors Society (AHPCS) has recognized significant scholarship in the field of American historical prints with its Ewell L. Newman Book Award. In 2023, the AHPCS added two new awards to recognize shorter works published in journals and edited volumes, including exhibition catalogues and digital formats.

The Essay award is named in honor of Lois W. Newman, a founding member of the Society, who continued as a generous supporter of the publication awards after her husband's death. Each annual cycle typically results in one book award in the amount of \$2,000 and two essay or article awards in the amount of \$750 each. One of the essay awards usually will be designated for the best article published in the AHPCS journal *Imprint*, as selected by the Newman Award Committee. Awards are not necessarily presented each year but are determined by the quality of available submissions. Occasionally, there may be multiple winners in an individual year.

2025 Ewell L. Newman Book Award

Tatiana Reinoza, *Reclaiming the Americas: Latinx Art and the Politics of Territory*. Austin: University of Texas Press, 2023. xii, 272 pp. Illus (29 in color); bibliography, index. \$34.95 paper.


This important study, a significant scholarly achievement in the field of American historical prints, is centered on the production, iconography, and social role of prints by Latinx artists in North America from the 1960s into the 21st century. These contemporary works challenge the past practices represented in maps, charts, and views created since the sixteenth century.

Referencing these earlier images, the author addresses printmaking's historical role and complicity in European colonialization.

In this new narrative, specific historical maps and prints have become points of departure for new graphic works that may reconfigure the older images. The book is at once a history of American printmaking since the late 1960s as well as a corrective that brings a fresh eye to analyze provocative works that convey multiple meanings and demonstrate how prints can visualize major cultural changes. Four case studies focus on Latinx workshops that are largely absent from mainstream histories of post-WWII printmaking, an oversight this book remedies. Not only does it explore the importance of printmaking as a medium, it also acknowledges a complex relationship between contemporary Latinx printmaking and American prints over the centuries since the first contact between Europeans and the Americas.

2025 Lois W. Newman Essay Awards


Marina Wells, *"Printing Whaling Masculinity in A Shoal of Sperm Whale,"* The New England Quarterly (2024) Vol. 97, No.4, pp. 551-576. The article's strong focus on the visual culture of 19th century whaling makes a convincing argument about artistic conventions, (continued page 4)



American Historical  
Print Collectors Society

Founded in 1975, AHPCS fosters the collection, preservation, study, and exhibition of original historical American prints.

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Calendulas. White-line color woodcut. By Blanche Lazzell, 1928.

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experiences of violence, and white American masculinity. The author discusses two prints depicting whaling scenes produced from designs by Cornelius B. Hulsart, a former whaler, who drew upon conventional prints of naval battles rather than his own direct experience with bodily injury amid the dangers of whaling. She offers a deep and thoughtful analysis of the imagery in relation to gender, whaling, disability (to some degree), other images and texts, and the spread of such images.

The purpose of the book and essay awards is to recognize and encourage outstanding scholarship in the field, as defined in our mission statement: prints depicting or reflecting North American history and culture, made either in America or elsewhere. Our focus is on American historical prints and their imagery as visual culture. Original research, fresh assessments, and the fluent synthesis of known material will be taken into account. The emphasis is on quality and on making an outstanding contribution to the subject.

Essays between 3,000 and 10,000 words will be considered. Works should be submitted in published form as a hard copy or digital attachment. The Society's Newman Award Committee will serve as the jury to evaluate both books and article submissions. Jurors are all AHPCS members and include collectors, curators, and scholars of American prints. Publications remain eligible from the year of publication through the following year, a period of approximately two years. Once a work has been reviewed by the jury, it will not be considered in a subsequent cycle except in a substantially revised edition. Submissions received by December 1 st will be considered for the award announced the following spring.

Contact information

To submit material to the committee for consideration, please mail a copy to: Helena E. Wright, 4628 49 th Street NW, Washington, DC 20016. For additional information, please contact the Committee chair at: [wrightelena16@gmail.com](mailto:wrightelena16@gmail.com) Publishers and authors, please note: if it is possible to provide multiple copies, it would facilitate distribution of the publications among the Committee and speed their work. Please contact the Committee chair for individual addresses.

*The AHPCS is a non-profit corporation that encourages the collection, preservation, study, and exhibition of prints depicting or reflecting North American history and culture, made either in America or elsewhere. For further information about the Society, please visit the website at <https://ahpcs.org>. A list of all Newman Publication Award winners to date can be found at <https://ahpcs.org/newman-award-winners/> and <https://ahpsc.org/essay-award-winners>*

*jew*



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Margaret Adams Parker

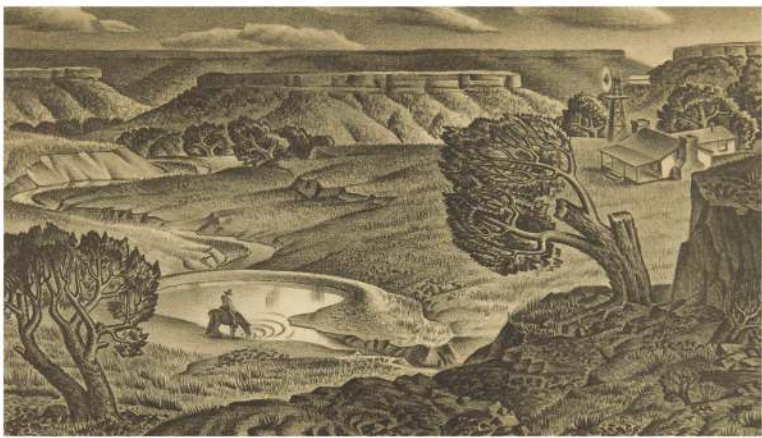


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# A LIVING ARCHIVE

## 150 YEARS OF THE ART STUDENTS LEAGUE OF NEW YORK

by Eva Avenue

One year older than the telephone and four years older than the lightbulb, the Art Students League of New York stands on West 57th Street in Manhattan as one of the oldest functioning art schools in the U.S. Founded on June 2, 1875, by a group of students who split from the National Academy of Design, the League offered a more flexible and student-directed model of art education — one that continues to this day.

Its launch was made possible by painter Lemuel Wilmarth, who volunteered to teach classes for free until the League was self-sustaining. Two years later, having helped establish the foundation, Wilmarth returned to his position at the Academy. To this day, the League requires no application, portfolio, or degree to enroll. Walk through its doors and you'll find people of all ages, backgrounds, and experience levels immersed in disciplines ranging from sculpture, drawing, and painting to printmaking, mixed media, conceptual art, and fresco. The only requirement is a drive to make art.

On any given day, the building buzzes with creative chaos. Many of the skeletons students draw from are real—some even know their names and backstories. On the third floor, in the printmaking studios right next to the café where artists work hours as work study in exchange for monthly class tuition credit, a lineage of artists continues to press ink into paper. A hundred years ago, League lore goes, students threw hot dogs into a piano to hide them from a visiting president during an unauthorized class party. Fistfights broke out in stairwells over artistic ideology. A former model of Matisse's once lived on a cot in the sculpture basement. The League thrives not despite this unruliness, but because of it.

### *Making Connections In The Art World*

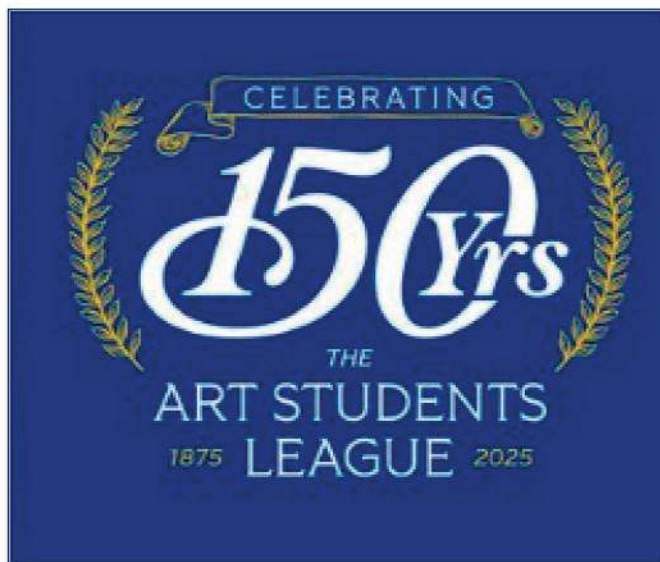
#### *"Finally, a woman on paper."*

That was the response from gallerist Alfred Stieglitz while silently looking over Georgia O'Keeffe's charcoal drawings ten years after her time of intensive study at the Art Students League. She said it was League instructors who first urged students to visit Stieglitz's modernist exhibitions - a connection that would help launch her career. That informal, word-of-mouth spirit still defines the League today: people hear about it, walk in, and begin the long process of becoming who they are as artists. As artist Steve Rudin put it, "The League embraced me, so I embraced the League." Living near the League's building, he often walked by but never popped his head in until 2014. A former psychiatrist, he began to collage using the magazines in the waiting room of his office just two years before that.

Rudin began his transition to full-time artist through the League's career development program. He now runs a popular workshop there called Psychology of Collage twice a year. And when he's not traveling to do residencies, meeting collectors or working in his studio, he's drawing at the League.

"I have this curious relationship with time," Rudin said. "It's often, for me, moving either too fast or too slow. But when I'm doing figure drawing, I'm aligned with this unfolding of the moment. I feel more aligned with the time."

For its 150th anniversary celebration called **Homecoming** on May 31, 2025, the League hosted a public Mail Art Lab led by artist Sarah Gallina. Known for integrating paper into sculpture, installations, and music videos, Gallina even built a whimsical double-headed mailbox (*image below*) just for the occasion. Her workshop honored Ray Johnson, who studied abstract painting at the League in 1946 and went on to become the global pioneer of mail art.



Artists were given a long table with supplies such as stickers, rubber stamps, ink, sharpies, scissors, postage stamps, magazines, books, paper, postcard templates, postcard paper and envelopes to write correspondence and deposit into the two-sided mailbox, to be later mailed out.

"I thought I'd make a classic curved USPS mailbox," she said, "but it didn't feel like it had enough personality. I wanted it to be more animated, a little lopsided. I love the wonkiness." She often works in papier mâché for props and installations.

"With the paper mache sculpture, I start with an armature underneath which is the annoying part," she said. "Not as fun as putting on the paper and making it all fun. I used chicken wire underneath the mailbox."



(Mailbox: Sarah Gallina fashioned this double-headed mailbox out of chicken wire and papier mache for the Ray Johnson Mail Art Lab during the League's 150th Homecoming Anniversary Celebration)

Gallina, who started coming to the League in 2015, studied watercolor, drawing, wood carving, clay sculpture, and casting. She especially loves the goopiness of papier mâché and that the medium allows you to work in a big size that would be otherwise prohibitively expensive by any other material. Her love for the visual nostalgia of collage helps drive the work she puts into her organizational project Mercury Association of Mail Art.

*continued page 6*



“Collage really connects the past to the present,” she said. “You’re going through all these archives of paper long ago, and especially in the digital age there is something special about using this paper of the past and finding a way to make it feel fresh without using a screen.”



## A Living Legacy

Along the timeline of art history interweaving throughout the League, you can feel the eras change as students continue to show up.

League alumni have shaped American visual culture in ways both iconic and unexpected. Think: Barney and Moe from The Simpsons (Dan Haskett), the I LOVE NY

### Images Above

*Skeleton hot dog photo: A skeleton highlights one scavenger hunt sign featuring the Sabrett hot dog logo created by League alumnus Ralph Garafola for the League's 150th Homecoming Anniversary Celebration.*

*Printmaking photo: Diego Briceno does an etching plate demo on the third floor during the League's 150th Homecoming Anniversary Celebration.*

*Clay demo photo: People gather around Ramon Sierra in the clay sculpture room for a live demo with a model during the League's 150th Homecoming Anniversary Celebration.*

logo (Milton Glaser), the Lincoln Memorial (Daniel Chester French), the Sabrett hot dog logo (Ralph Garafola), Spiral Jetty (Robert Smithson), and the Uncle Sam “I Want YOU” poster (James Montgomery Flagg). Altina Schinasi, inventor of the cat-eye glasses, studied there too.

Printmaker and civil rights image-maker Charles White also trained at the League. He believed art should be part of the struggle for liberation. His belief in the social role of art echoes through the League's current printmakers, sculptors, and collage artists.

League instructor Sylvie Covey did her first printmaking portfolio project in 1975 while enrolled at Beaux Arts in Paris. When she became Michael Ponce de Leon's printmaking class monitor at the League in 1978, she brought the concept of the portfolio project to his class, a tradition she continues to this day. This year she put one together with League printmakers with a special 150th dedication. Covey said her 2025 portfolio sets a new standard for artistic and technical excellence. Many of its contributors are members of the Society of American Graphic Artists (SAGA) and have exhibited at the Old Print Shop gallery. Right below the Printmaking studios on the third floor, League historian Stephanie Cassidy works from the secret artbook library on the 2 ½ floor, maintaining archives going back to its founding. People reach out looking for registration records for their grandmother, their husband's uncle, or for help identifying a photo for research. It's a living archive. She has tirelessly compiled a book called **150 Stories Anthology** to be celebrated with an evening party to celebrate its publication at the League on **September 19**, which will also be when they host a daytime education symposium.

Every day, new artists continue to arrive with tote bags of brushes and paper under their arms. What they'll take away depends entirely on what they put in. That's the beauty of the League - it gives you space, but it's up to you to make something out of it. The Art Student League of New York's 150th Anniversary Gala will be held at the Rainbow Room in Rockefeller Center on **November 11** in the evening. Tickets are available on the League's website.

To get involved at the League, call 212.247.4510 and hit 6 to connect with a live registrar with questions about classes, events, etc. Or visit

**[artsstudentsleague.org](https://artsstudentsleague.org)**

Art Students League of New York  
215 West 57th Street  
New York, NY 10019  
Phone: 212-247-4510  
[info@artstudentsleague.org](mailto:info@artstudentsleague.org)



*Eva Avenue (born Amsterdam, 1984) was raised in Portugal and Florida, and almost died from a viper bite in Spain. She paints tropical portraits, moonlit botanicals, and emotional altars built from heartbreak, survival, and near-miracles.*

*Her work lives at the intersection of traditional painting, intuitive downloads, and art-history devotion. A past subject in a neuroscience creativity study, Eva's brain has been mapped, scanned, and now hangs on a lab wall—in paint.*

*She creates like it's the most important thing on Earth, and sometimes it is. Her current palette pulls from tropical skies, nocturnal gardens, and the charged quiet just before something beautiful happens.*

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*By 1960, Barooshian's individual biomorphic surrealism emerged with bold color and a calligraphic line, presenting figures in lyrical landscapes*

*Martin Barooshian, "Conquest of Space," 1964, color viscosity intaglio and relief, 12 3/4 x 16 3/4 in. (Russo 172)*

## FROM VISCOSITY TO VISIONARY MARTIN BAROOSHIAN COMES INTO FOCUS

*by Mark Russo*

At the 2024 Surrealismes conference hosted by the International Society for the Study of Surrealism in Paris (October 28–30), the panel "Rediscovering the Biomorphic Surrealism of Martin Barooshian" offered a compelling scholarly reappraisal of a long-overlooked figure. Chaired by Rebecca M. Alvin (The New School), the session featured a preview of Alvin's in-progress documentary film on Barooshian, alongside papers by Parker Field (Arshile Gorky Foundation), Michael J. Russo (Martin Barooshian Artwork Trust), and Alvard Semirjyan-Bekmezian (Yerevan State University). Together, the panelists explored Barooshian's biomorphic surrealism, technical innovations, and cultural influences with a depth and nuance long overdue. The video of the panel is available on YouTube.

Though historically known as a master printmaker and key figure in the legacy of Atelier 17, Barooshian's paintings are increasingly coming to the fore. As Russo emphasized, his painting and printmaking practices evolved in tandem, often in productive dialogue, rapidly evolving over a decade of intense exploration. Field traced the influence of Arshile Gorky on Barooshian's formal vocabulary, articulating a "polymorphous

fabulism" that links their biomorphic visual languages across time, space, and diasporic experience. Alvin's main documentary clip focused on the tense evolution, transformation, and integration of Barooshian's many identities in his life and work, a collision of Armenian and American culture, historically informed intellectualism, and intense sensuality. Semirjyan-Bekmezian examined Barooshian's recurring bird motifs, interpreting them through both Armenian mythology and psychological symbolism rooted in intergenerational trauma.

By foregrounding Barooshian's formal brilliance, symbolic richness, and resistance to mainstream trends, the panel re-framed him not just as a technical master, but as a visionary surrealist whose work continues to resonate—across time, across disciplines, and across media. It served as a vivid reminder of how medium-crossing artists working outside dominant trends—quietly but insistently—can leave a legacy still unfolding in the present.

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"Our updated Website has now been active for more than a year, and it is bringing us more traffic than ever," Ed Pollack says about EdPollackFineArts.com. The site features include a *"Recent Acquisitions"* page on which visitors can see items added in the past 60 days, a Shopping Cart to permit direct purchases using a Credit Card, and the ability to create "Tiles" focusing on special topics such as American Women Artists, Prints of New York City, Photography and the like. Ed says "I try to add new work as soon as I get it. Because there is almost always something new to see; there are many people who return to the site frequently. It is helping us to get more sales on our own in addition to those we get via other platforms and shows."

Edward T. Pollack Fine Arts plans to exhibit at two important shows later this year. **The Empire State Rare Book and Print Fair** will be held in New York's Grand Central Station September 26 – 28, and the **Capital Art Fair** will be held at the University Club in Washington DC November 7 – 9.

The Empire State show will have 30 exhibitors. Participating print dealers in addition to Edward T. Pollack Fine Arts are The Old Print Shop, Georgina Kelman Works on Paper, and Susan Teller Gallery, all of New York City, the Verne Collection, from Cleveland, Ohio, Stevens Fine Art of Phoenix, AZ, William P. Carl of Durham, NC, Conrad Graeber Fine Art of Ridgewood, MD., and from Canada, Jan Johnson Old Master and Modern Prints. For additional information about this fair visit its website at <https://finefairs.com/new-york%2C-ny>

The Capital Art Fair will be returning for the third time to the University Club of Washington DC. For a list of exhibitors and hours, see our website at [CapitalArtFair.com](http://CapitalArtFair.com)

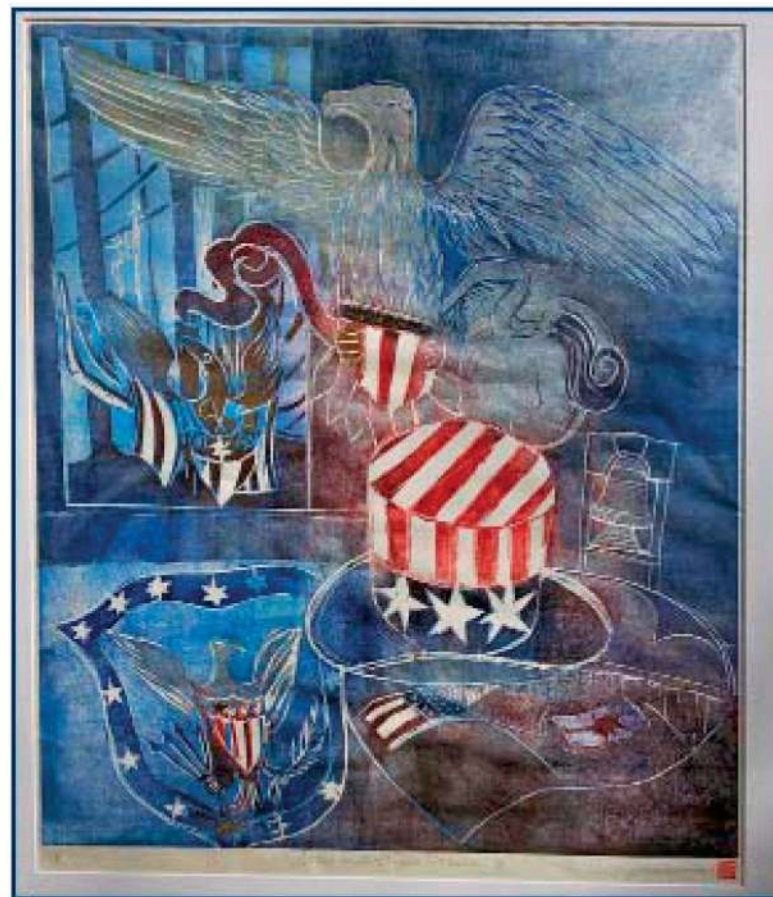
## Edward T. Pollack Fine Arts



Karl Schmidt-Rotluff – JUNGER – Woodcut, 1918 Edition of 75

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While we are not seeking strictly American themes, we feel that the American slogans "United We Stand," or "E Pluribus Unum" are important in American life at this time.

How has your art helped to show the beauty in life or art in some way? Has your work helped to show the way disparate people have overcome their differences? Please submit your artwork at <https://callforentry.com/>

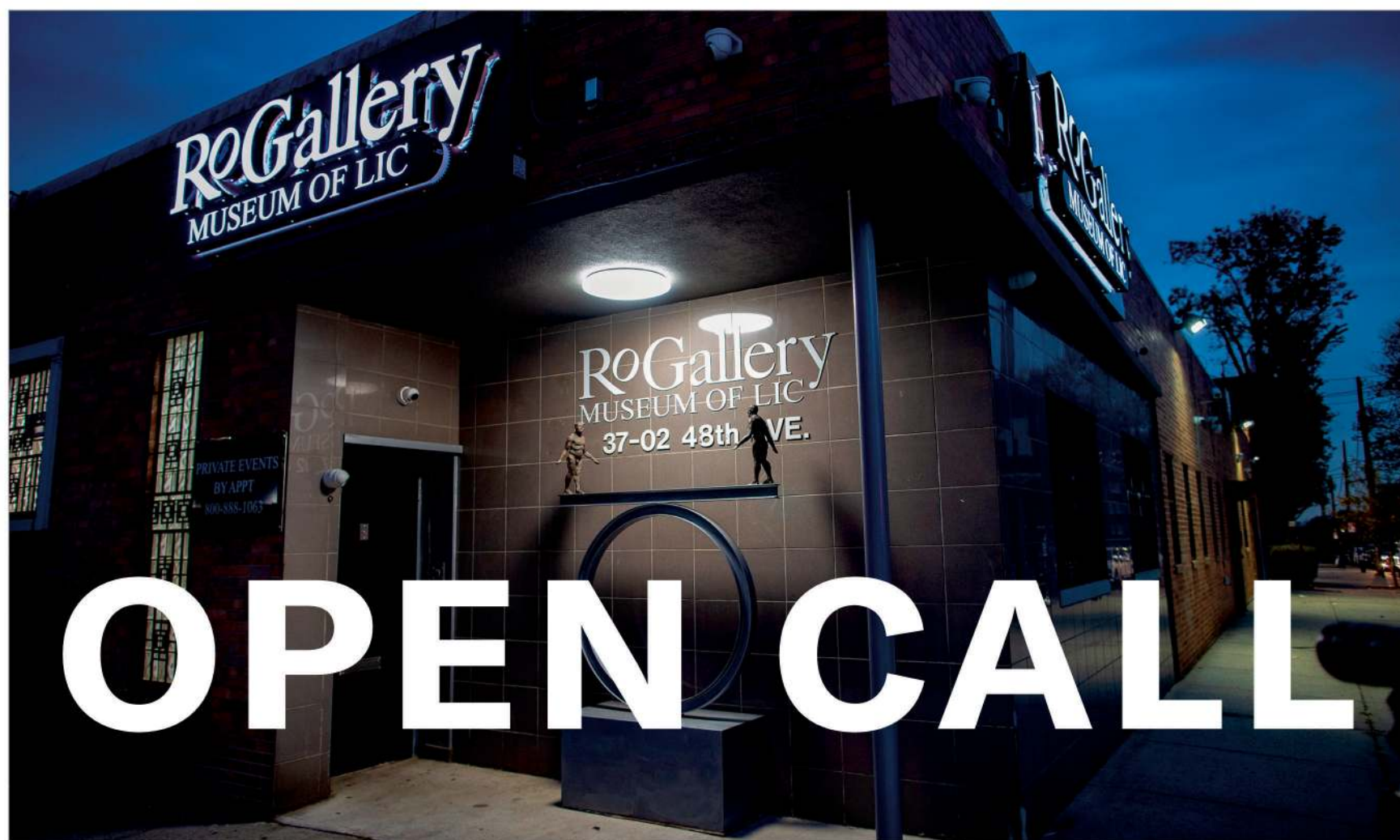
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### Our Mission

*"To establish a not-for-profit foundation which fulfills the vision of Idaherma to discover and promote artists worldwide who exemplify a passion for art and understand the beauty that their art conveys and acknowledge the impact that their work has on our world. This work enriches our lives and makes this world more beautiful and peaceful."*

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# BLACKLISTED: AN AMERICAN STORY,

an Exhibition Examining the Red Scare, the Hollywood Blacklist, and Its Impact on American Culture

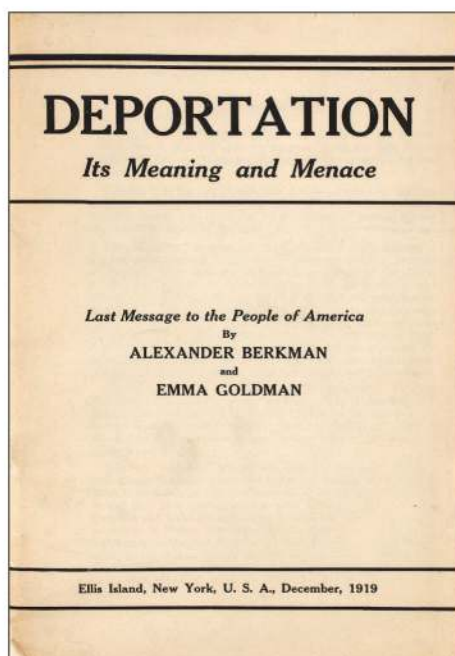
On view June 13  
- October 19, 2025

Opening June 13, The New York Historical highlights the intersection of politics, art, and culture that shaped America's Red Scare in **Blacklisted: An American Story**, a traveling exhibit created by the Jewish Museum Milwaukee. The exhibition builds on the story of the Red Scare and the blacklisting of screenwriters and directors known as the Hollywood Ten, and the countless others who were impacted. Blacklisted captures the tensions of the domestic Cold War, revealing how global politics infiltrated America's entertainment industry in the late 1940s and 50s through a government crackdown on artistic expression.

"Our aim with **Blacklisted** is to prompt visitors to think deeply about democracy and their role in it," said Dr. Louise Mirrer, president and CEO of The New York Historical. "The exhibition tackles fundamental issues like freedom of speech, religion, and association, inviting reflection on how our past informs today's cultural and political climate."

The **Hollywood Blacklist** emerged as a key manifestation of the Red Scare in the postwar United States. With the rise of global Communism during the Cold War, anxiety over the emergent power and influence of the Soviet Union fanned fears domestically. Numerous industries purged employees suspected of being sympathetic to Communism. Hundreds of people lost their jobs, and thousands stood by silently, afraid of jeopardizing future employment.

The exhibition opens with a look at the first **Red Scare**, which came on the heels of the First World War. Wartime heralded a crackdown on both immigrants and political dissidents, particularly critics of war. Hundreds of immigrant activists were deported, including Emma Goldman. A pamphlet she co-wrote in 1919, (Image right) **Deportation: Its Meanings and Menace; Last Message to the American People**, is on display.



Alexander Berkman (1870-1936) and Emma Goldman (1869-1940), *Deportation, Its Meaning and Menace*, New York: M.E. Fitzgerald, 1919. Patricia D. Klingenstein Library, The New York Historical



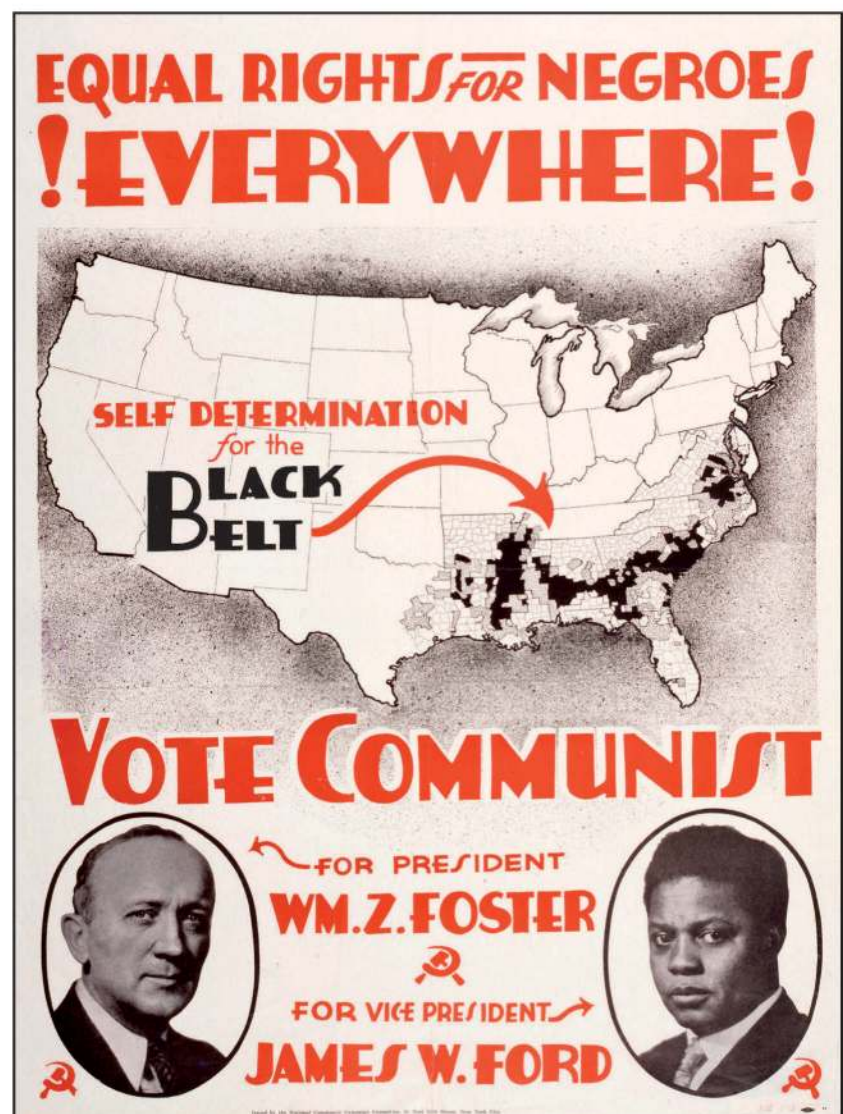
The Hollywood Ten were 10 motion-picture producers, directors, and screenwriters who appeared before the House Un-American Activities Committee in October, 1947, refused to answer questions regarding their possible communist affiliations, and, after spending time in prison for contempt of Congress, were mostly blacklisted by the Hollywood studios. The 10 were Alvah Bessie, Herbert Biberman, Lester Cole, Edward Dmytryk, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott, and Dalton Trumbo.

Social conditions of the 1930s and 1940s drove many artists and writers to embrace radical politics through groups like the Communist Party USA (CPUSA). During this period, the CPUSA was the only interracial political party and the only party with a platform supporting racial equality and self-determination for Black communities. A 1932 lithograph on view—"Equal Rights for Negroes Everywhere! Vote Communist"—(Image below) depicts the interracial presidential ticket of William Z. Foster and James W. Ford, the first African American to run for vice president in the 20th century. While this interwar period is considered the "heyday of American Communism,"

CPUSA's official membership never exceeded 100,000. The Red Scare would decimate the CPUSA and shatter many progressive coalitions accused of having Communist ties.

In 1947, the House Un-American Activities Committee (HUAC) called Hollywood figures to testify about allegations of communist propaganda in American films. Although the committee never found any evidence, it held ten of the writers and directors in contempt of Congress and fined and sentenced them to prison. Hollywood responded by creating a self-imposed Blacklist of those implicated in the proceedings. Red-baiting, a move to discredit someone by labeling them as a Communist or Communist sympathizer, became widespread across government, industry, and the media throughout the 1950s.

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Artist Unknown, "Equal Rights for Negroes Everywhere! Vote Communist. Communist Presidential Ticket 1932: William Z. Foster and James W. Ford". Lithograph and letterpress. Courtesy of Merrill C. Berman Collection



Objects on view include Blacklisted screenwriter Dalton Trumbo's Academy Awards for *Roman Holiday*— originally awarded only to co-writer Ian McLellan Hunter since Trumbo was prohibited from working in film under his own name—and *The Brave One*, awarded to the fictitious Robert Rich. (Hunter was later Blacklisted.) Also on display are typewriter ribbon tins with personal items Trumbo collected and kept while he was incarcerated and letters written to him by his young daughter during that time.

The ways in which Broadway and New York's theatre community responded during this era is also explored with a selection of programs, photographs, and other ephemera. On view is an original souvenir book for the 1943 production of *Othello*, starring Paul Robeson, an active Communist and the first Black actor cast in the role in a major US Shakespearean production, who was later investigated for his political expressions. Originally staged in 1934, *The Children's Hour* was revived in 1952 at the height of the Red Scare and directed by its playwright Lillian Hellman, who had been blacklisted in Hollywood. A vintage photograph of Hellman, taken by Editta Sherman, is among the many theatre-related objects on view. Blacklisted features more than 150 artifacts, including historical newspaper articles, film clips, testimony footage, telegrams, playbills, court documents, film costumes, movie posters, scripts, artwork, and Academy Award statuettes. Additional highlights include:

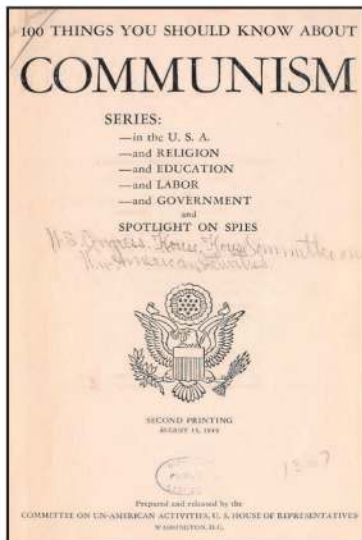
- A "100 Things You Should Know About Communism in the USA" pamphlet from the Committee on Un-American Activities (1949), which was handed out at the House Committee on Un-American Activities (HUAC) hearings;
- Lauren Bacall's costume from *How to Marry a Millionaire*, a 1953 film released during the height of the Blacklist. Bacall



William Travila (1920-1990), Costume from *How to Marry a Millionaire*, 1953, Los Angeles, CA, Wool, synthetic silk, mink, Costume and photo courtesy of The Collection of Motion Picture Costume Design, Larry McQueen, Photo by CMPCD

Lauren Bacall (1924-2014) was born Betty Joan Perske in the Bronx, NY. Her mother emigrated from Romania through Ellis Island. Bacall was one of the founding members of the Committee for the First Amendment, a group organized to defend film creatives under attack by HUAC. She soon distanced herself from the Hollywood Ten and appeared with her husband, Humphrey Bogart, in a *Photoplay* magazine article titled "I'm No Communist." Unlike other committee members, she did not lose employment opportunities and worked steadily until her death. Bacall wore this costume when she played Schatze Page in the popular movie *How to Marry a Millionaire* in 1953 at the

was one of the founding members of the Committee for the First Amendment, which initially supported the Hollywood Ten. Unlike other committee members, her employment opportunities did not diminish, and she worked steadily until her death;



Committee on Un-American Activities, US House of Representatives, Washington, DC: U.S. Government Printing Office "100 Things You Should Know About Communism in the USA", 1949, Courtesy of the Jewish Museum Milwaukee, Image Courtesy of Boston Public Library via Internet Archive. This booklet, prepared by HUAC begins: "Forty years ago, Communism was just a plot in the minds of a very few peculiar people. Today, Communism is a world force governing millions of the human race and threatening to govern all of it."



Civil Rights Congress, America's "Thought Police": Record of the Un-American Activities Committee, 1947. Courtesy of the Unger Family

- From Life magazine in 1953 "Satan Came to Salem: Arthur Miller Play Exposes Horror and Hysteria of Witch Hunt", an article discussing the relevance of *The Crucible* and interpreting the play's setting during the Salem Witch Trials and its focus on the devastating role of rumor and accusation as a searing commentary on HUAC and the widespread panic during the Red Scare;

- A 1949 Carnegie Hall program "Hazel Scott: In her Piano Program of Bach to Boogie-Woogie," from jazz pianist and singer Hazel Scott, who made a name for herself at Café Society, the first integrated nightclub in New York City. The first Black woman to have her own television show, her name was listed in *Red Channels*, a Red-baiting publication, which led to the cancellation of her show one week later after a single episode had aired; and



Carnegie Hall, Hazel Scott: In her Piano Program of Bach to Boogie-Woogie, 1949 Courtesy of Carnegie Hall Rose Archives

- A record cover of *The World of Sholom Aleichem*, (1953), a significant creative and cultural achievement during the Red Scare, which drew on the works of Yiddish humorist Sholom Aleichem, with a cast and crew almost entirely composed of Blacklisted artists, includ-

Born in Trinidad, Hazel Scott (1920-1981) was a musical prodigy who later moved to Harlem. Her musical style and range encompassed both classical and jazz piano. As a young entertainer in the 1930s, she made a name for herself at Café Society, the first integrated nightclub in New York City, which eventually became a target of HUAC. Scott appeared in several movies in the 1940s and was the first Black woman to have her own television show. After being listed in *Red Channels*, a Red-baiting publication, she attempted to clear her name before HUAC. Her show was cancelled one week later after only a single episode aired.

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# PAPER MARBLING: A SURPRISINGLY ANCIENT ART

by Cynthia F. Weisfield

My first reaction when it was suggested that I write an article about paper marbling was to dismiss it. “Why write about a hobby for readers who are deeply interested in art?” I didn’t even think to rise marbling to the level of a craft, just to jump into the art versus craft argument. Or even call practitioners artisans. Then I came across an exhibition about “**The Magic of Marbling: The Art of Karli Frigge**” at the Thomas J. Watson Library at the Metropolitan Museum of Art.

How wrong I was.

**M**arbling is actually an ancient art, said to have started in Japan in the 10th century as *suminagashi* although other countries lay claim to the distinction of discovery. *Suminagashi* is translated as “*floating ink*” because the ink was dropped on water, allowed to move freely, gently blown, fanned, or moved with an implement sometimes as thin as a hair to produce a unique image. Finally, a sheet of paper was laid on the ink, then pulled off.



Poems by by “shikchi” Mitsune (859?-925?). Silver, Gold, Color, and ink on *suminagashi* paper. From a copy of “Thirty-Six Immortal Poets”, Hongan-ji Temple, Kyoto.  
<https://collective-investigations.blogspot.com/2015/03/marbled-pages.html>

Voilà! A monoprint which, in fact, all hand made marbled papers are.

From Japan, marbling went to China, probably also in the tenth century, where new techniques were developed. For instance, a hair-brush was beaten over the design forcing dandruff particles to fall onto the liquid. The particles caused the colors to gather together.



Calligraphic panel (on marbled paper) with verse from the Qur’an (14:7), Calligrapher Abu Muhammad Khan al-Ma’rashi, c. 1750, Library of Congress Selections of Arabic, Persian, and Ottoman Calligraphy collection, [https://en.wikipedia.org/wiki/Paper\\_marbling#/media/](https://en.wikipedia.org/wiki/Paper_marbling#/media/)

From China, marbling spread to India, Persia and Turkey, where the art form was called *ebru* (the art of the clouds).



*Album Amicorum*, c. 1600, <https://collective-investigations.blogspot.com/2015/03/marbled-pages.html>

By, roughly, the 17th century, European travelers began collecting what they called Turkish paper. They bound samples into “*album amicorum*”, or “*album of friends*”, said to be a forerunner of autograph albums possibly because travelers sometimes wrote on the papers.



Turkish Pattern, 17th Century, <https://digitalcollections.lib.washington.edu/digital/collection/dp/id/370/rec/181>



Bouquet Pattern, 18th Century, <https://digitalcollections.lib.washington.edu/digital/collection/dp/id/172/rec/214>



Spanish Moiré pattern, 19th century; <https://ucdculturalheritagecollections.com/2021/02/18/marbled-papers-a-brief-history-of-an-endangered-bookcraft/>

The *ebru* technique began to be widely adopted in Europe most especially for bookbinding. In the early years of book publishing the entirety of the paper text was bound, then set into the cover. The marbled endpapers held both together. The papers

*continued page 13*



were also used to line all manner of mundane objects including drawers and bookshelves, plus being placed in frames for hanging.

Marbling attracted no end of interest by the literati and elites of the 18th century. Denis Diderot even published a rather complete discussion, with illustrations, in the Encyclopédie. The Bank of England used the papers for banknotes for a short time. Also for a short time in 1775 Benjamin Franklin used Turkish paper for Continental Congress \$20 notes as well as promissory notes for the Revolutionary War plus his own personal checks. His compatriots, however, did not adopt even a portion of his enthusiasm.

The first detailed western book about marbling was written by Charles Woolnough in 1853 in England, but it did not result in an intensive turn to the art. Certainly there were artisans producing papers. However, mechanical printing and bookbinding had eliminated much of the need for hand binding and, with it, marbled paper.

In the late 19th century, Hungarian born Josef Halfer began to study marbling from a scientific viewpoint, codifying gelatinous solutions (size) and inks that will stay on the sized surface throughout the process of design. Interest in marbling fluctuated until finally heading into an upswing in the late 20th century.

It goes without saying that tools have also developed beyond hair and a stylus, although those are still used. Artists have a wide choice of implements, most especially short metal spikes of varying thicknesses inserted into wood handles in, usually, one or two rows. Spacing between pins can vary from implement to implement. Artists pull the “combs” and “rakes” through the paint to create designs.

Now full circle back to Karli Frigge (1943–), perhaps the most prominent, certainly one of the most innovative, marblers still working today. Apprenticed at age 16, she studied bookbinding at the Graphic School in Holland and at what is now the Willem de Kooning Academy in Rotterdam. She has developed techniques and materials, plus writing several books, most containing samples of her marbling, many with recipes for materials.



Karli Frigge, “Marbled paper specimen made by Karli Frigge,”  
Grolier Club Exhibitions, accessed July 18, 2025,  
<https://grolierclub.omeka.net/items/show/2809>.

Look carefully at this extraordinary piece, (image above) not just the changes in color but the intense detail in the tips of the “flowers”.

This short article can only provide a truncated introduction to marbling. Interested readers are referred to “**Marbled Paper: Its History, Techniques, and Patterns**”, by Richard J. Wolfe, which is usually cited as the definitive study of the subject. Any of the books by Karli Frigge are invaluable resources.

Marbling is now a widely accepted art form, including most enthusiastically in this country. Twenty-first century Americans have finally caught up with Benjamin Franklin.



Cynthia F. Weisfield is an art historian researching two primary areas of interest: Abstract Expressionism and the intersection of art with socio-political discourse. In addition to writing, she teaches at several local venues. Cynthia has a degree from the University of Chicago; she lives in Pittsburgh and can be reached at [bernini37@yahoo.com](mailto:bernini37@yahoo.com)

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Dan Welden, “Jealous Tick, 2025,” zinc etching, mixed media



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*“With the excitement of creating at Haystack, I experienced a sense of ‘awareness’ that my mark-making through the lines, colors and forms had become kindred to an orchestra conductor hearing the energy of music. My act of creating a symphonic painting resonates when there is no ego separating that birth of pure energy.”*

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# HUNT INSTITUTE

presents

## THE ART AND SCIENCE OF RAFAEL LUCAS RODRÍGUEZ CABALLERO

SEPTEMBER 16 – DECEMBER 17, 2025

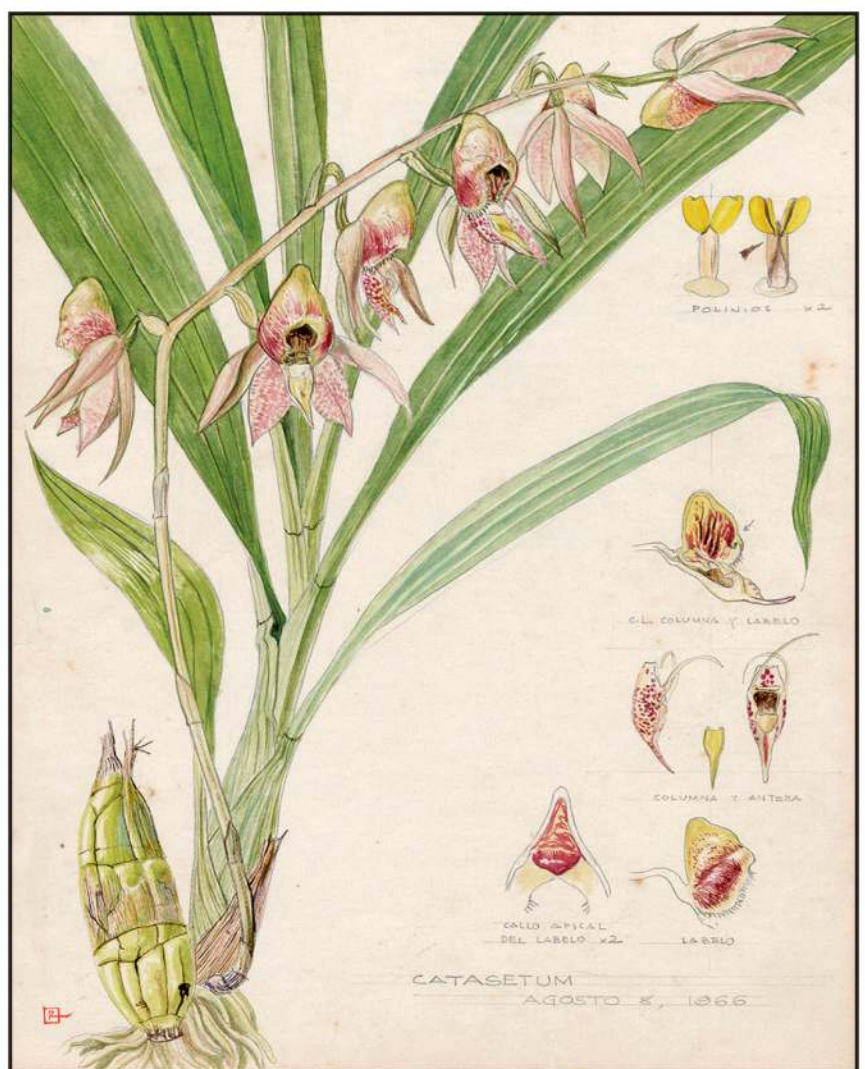
This exhibition celebrates the extraordinary life and work of Rafael Lucas Rodríguez Caballero, Costa Rican botanist, artist and educator. Rodríguez (1915–1981) lived a life defined by artistic brilliance and scientific precision. Though his life was cut short by Hodgkin lymphoma at age 66, he left behind a staggering array of botanical illustrations, scientific writings, jewelry designs and humorous cartoons. A gifted artist and a devoted naturalist, Rodríguez refused to choose between science and art, embracing both equally.



Rafael Lucas Rodríguez Caballero (1915–1981), Hunt Institute for Botanical Documentation, Pittsburgh, Pennsylvania, October 1968, 19 x 24 cm, photograph by Herbert K. Barnett, HI Archives portrait no. 5.

The exhibition draws from the Rafael Lucas Rodríguez Caballero papers, Hunt Institute collection no. 376, donated to the Hunt Institute Archives in 2019. Highlights include notebooks from his graduate studies at the University of California, Berkeley, jewelry designs crafted under the mentorship of French goldsmith Louis Ferón, botanical classroom illustrations, and original watercolors that demonstrate his dual mastery of art and science. His notebooks — hand-lettered with near-typeface precision and embellished with elegant, accurate illustrations—reveal the care and craft he brought to every page.

One of the most remarkable components of this exhibition is the watercolors of orchids, selected from over 1,000 Rodríguez painted en plein air across Costa Rica, Central and



*Catasetum*, watercolor on paper by Rafael Lucas Rodríguez Caballero (1915–1981), 8 August 1966, 21.5 x 28 cm, Rafael Lucas Rodríguez Caballero papers, HI Archives collection no. 376, gift of the Rodríguez family.

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result in a permanent police record which may be checked by present and future employers.

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Mattachine Society of New York, "If You Are Arrested...", New York, NY, 1960  
Courtesy of the New York Public Library Digital Collections

Founded in New York in 1955, Mattachine Society was one of the earliest gay rights organizations and part of the homophile movement. While protecting the privacy of its members, Mattachine provided resources to LGBTQ+ New Yorkers navigating discrimination, harassment, and the risk of arrest during the Lavender Scare.

continued from page 11

cluding Jack Gilford, Sarah Cunningham, Ossie Davis, director Howard da Silva, and writer Arnold Perl.

**Blacklisted: An American Story** is a traveling exhibit created by the Jewish Museum Milwaukee and coordinated for The New York Historical by Anne Lessy, assistant curator of history exhibitions and academic engagement, with contributions from Emily Pazar, assistant curator of decorative arts and material culture.

### Support

Lead support for **Blacklisted: An American Story** is provided by the Ford Foundation and Sy and Laurie Sternberg. Major support is provided by the David Berg Foundation and the Blanche and Irving Laurie Foundation. Additional support is provided by Kate Kelly and George Schweitzer, Patricia Askwith Kenner, and Ambassador John L. Loeb, Jr.

Exhibitions at The New York Historical are made possible by Dr. Agnes Hsu-Tang and Oscar Tang, the Saunders Trust for American History, the Evelyn & Seymour Neuman Fund, the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. WNET is the media sponsor.

### About The New York Historical

New York's first museum, The New York Historical is a leading cultural institution covering over 400 years of American history. Our offerings span groundbreaking exhibitions; peerless collections of art, documents, and artifacts; acclaimed educational programs for teachers and students nationwide; and thought-provoking conversations among leading scholars, journalists, and thinkers about the past, present, and future of the American experiment. The New York Historical is a museum of museums and a collection of collections. We are home to the Patricia D. Klingenstein Library, the Center for Women's History, the DiMenna Children's History Museum, and the future American LGBTQ+ Museum. We elevate the perspectives and scholarship that define the United States' democratic heritage and challenge us all to shape our ongoing history for the better. Connect with us at [nyhistory.org](http://nyhistory.org) or at @nyhistory on Facebook, Twitter, Instagram, TikTok, YouTube, and Tumblr.

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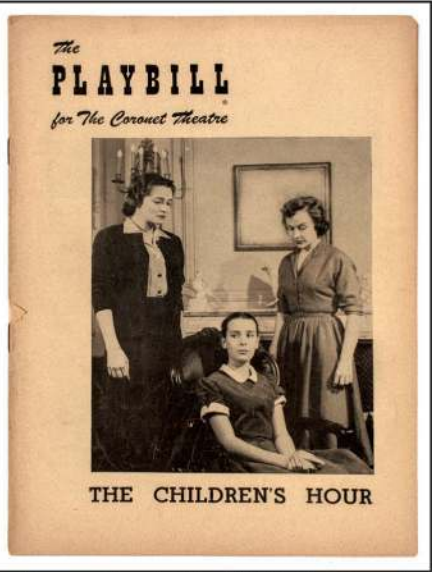
John Garfield in *Force of Evil*, 1948  
Courtesy of Photofest

Actor John Garfield (1913-1952) grew up in New York and was known for playing working-class characters. Following his appearance before HUAC, where he refused to name names, Garfield struggled to find work. His daughter, Julie Garfield said: "It killed him, it really killed him. He was under unbelievable stress. Phones were being tapped. He was being followed by the FBI. He hadn't worked in 18 months. He was finally supposed to do *Golden Boy* on CBS with Kim Stanley. They did one scene. And then CBS cancelled it. He died a day or two later."



Editta Sherman (1912-2013)  
Canada Lee, undated  
Gelatin silver print  
Patricia D. Klingenstein Library,  
The New York Historical,  
Gift of Kenneth Sherman

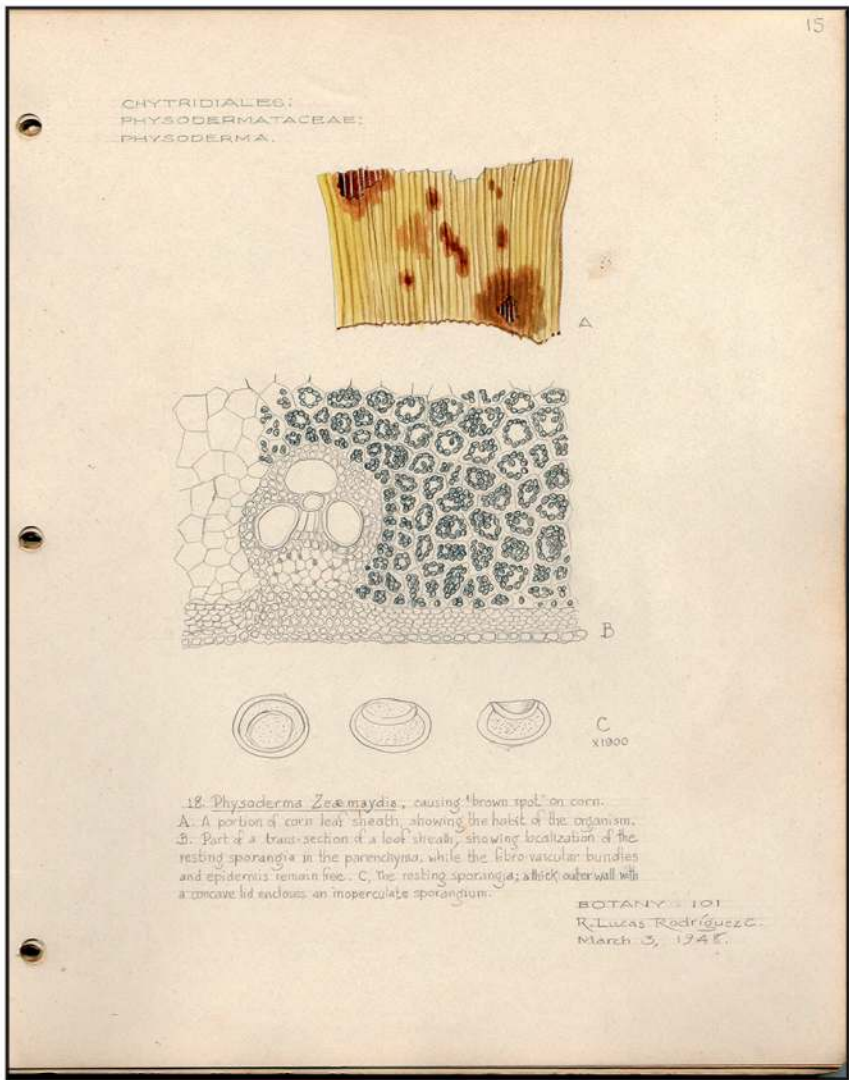
Canada Lee (1907-1952) was a groundbreaking Black actor who performed extensively on stage and in several films in the 1940s and early 1950s. Born in New York City, he starred as Bigger Thomas in Orson Welles' production of *Native Son* by Richard Wright, winning the prestigious Critics Award for best performance in 1941. Offscreen, Lee championed civil rights and spoke out against racial segregation, devoting time to supporting organizations including the NAACP, the Negro Labor Victory Committee, and relief organizations helping refugees displaced from World War II. Lee passed away two days before he was scheduled to appear before HUAC, at the age of 45.



(Image above) Playbill for the Broadway revival of *The Children's Hour*, 1952  
Patricia D. Klingenstein Library, The New York Historical

Lillian Hellman (1905-1984) was a successful, award-winning playwright. While her film career stalled during the Blacklist, she found continued success on the Broadway stage. She directed this production of *The Children's Hour* at the height of the Red Scare. The play explores the devastating consequences of rumor, gossip, and community expulsion suffered by two teachers at a New England school. The play anticipates the anti-LGBTQ+ sentiment of the Lavender Scare, when lesbian and gay individuals were expelled from the federal workforce by executive order the following year.





*Chytridiales ...*, pencil and watercolor on notebook page by Rafael Lucas Rodríguez Caballero (1915–1981), 3 March 1948, 21.5 × 28 cm, Rafael Lucas Rodríguez Caballero papers, HI Archives collection no. 376, gift of the Rodríguez family

South America. Created over 24 years, these paintings are not only visually exquisite but also scientifically rigorous. Several depict species that had not yet been formally described. This monumental work was posthumously published as **Orquídeas en Acuarela: La Obra Inédita de Rafael Lucas Rodríguez Caballero** (Cartago, Costa Rica, Editorial Tecnológica de Costa Rica, 2018).

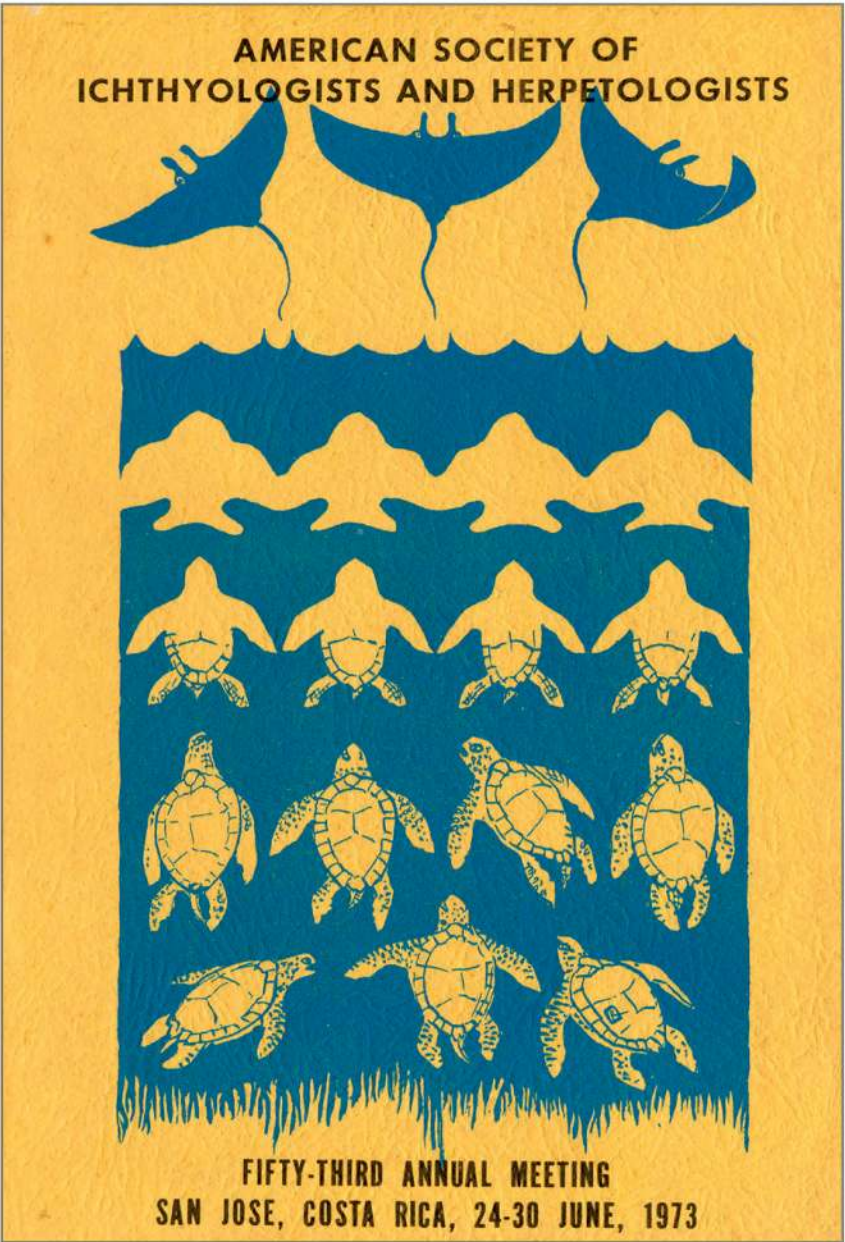
Rodríguez also possessed a unique talent for making his work approachable and engaging for a broad audience. Whether through his scientific writing, his satirical faux-publication **Bel-lea: The Journal to Devastate Botany** (1952) or his whimsical pun-filled animal cartoons, he brought joy, clarity and meaning to the study of botany.

This exhibition marks Rodríguez’s return to the Hunt Institute after more than half a century. His work was last featured in the **2nd International Exhibition of Botanical Art & Illustration** (1968). We now invite the public to rediscover this polymath whose art and science continue to inspire.

The reception on Tuesday, 16 September (5:00–7:00 PM) is open to the public. At 5:30 PM in the gallery the archivist will introduce the exhibition.

The exhibition will be on display on the 5th floor of the Hunt Library building at Carnegie Mellon University and will be open to the public free of charge. Hours: Monday–Friday, 9:00 AM–5:00 PM (except 17 October and 27–28 November). For further information, contact the Hunt Institute at 412-268-2434.

*The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images,*



Cover, after original art and lettering by Rafael Lucas Rodríguez Caballero (1915–1981), June 1973, 13.5 × 21 cm, for Fifty-Third Annual Meeting of the American Society of Ichthyologists and Herpetologists program, Rafael Lucas Rodríguez Caballero papers, HI Archives collection no. 376, gift of the Rodríguez family

manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was dedicated in 1961 as the Rachel Mc-Masters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library’s activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.

**Hunt Institute for Botanical Documentation  
Carnegie Mellon University  
Pittsburgh, PA 15213-3890**

*jpw*





Norman Rockwell, *Glen Canyon Dam*, 1969. Oil on canvas. © U.S. Department of the Interior, Bureau of Reclamation Collection

# NORMAN ROCKWELL MUSEUM

announces  
LANDMARK EXHIBITION IN HONOR  
*of the* U.S. SEMIQUINCENTENNIAL

Visions of a Nation:  
250 Years from Revolution to Rockwell  
open in 2026

In commemoration of America’s 250th founding, Norman Rockwell Museum will debut **Visions of a Nation: 250 Years from Revolution to Rockwell** in 2026. This sweeping exhibition will portray how artists — from the Revolutionary era to today—emblazoned the ideals and evolving story of America. Organized around nine foundational themes, **Visions of a Nation** will illuminate how iconic imagery created over centuries helped to reflect and shape what it means to be American.

“The role of artists and illustrators in framing the trajectory of the United States of America over the past 250 years continues to the present day, illuminating a bold vision to create a nation governed of, by and for the people, seeking human rights and freedom for all,” said Laurie Norton Moffatt, Museum director and CEO. “Visions of a Nation aims to illustrate these aspirational ideals.”

Norman Rockwell Museum, with its deep collection of Rockwell’s work and numerous leading illustrators, is uniquely poised to tell this visual story. **Visions of a Nation** draws from the Museum’s expansive holdings as well as major loans from important institutions and private collectors across the country, including the Smithsonian Museum of Natural History, assembled for the first time by the Museum’s curatorial team, with guidance from an historian advisory panel.

The exhibition places Rockwell’s iconic images in a sweeping national context, spotlighting illustration’s role in illuminating America’s ambitions, achievements, and struggles. Alongside Rockwell’s work, visitors will discover pieces by Aaron Doug-

las, Maira Kalman, J.C. Leyendecker, Faith Ringgold, Kay WalkingStick, N.C. Wyeth, and many more.

Each chapter of the exhibition addresses a major theme that has shaped the United States and its critical fortunes. One section explores how artists have helped form our understanding of the natural world—from Audubon’s early bird studies to illustrations of gargantuan infrastructure projects that reshaped the land. Another highlights the role of illustration in capturing the excitement of new technologies, from Edison’s lightbulb to the space age. A third examines how images have fueled social change and shaped public opinion, tracing a path from Revolutionary-era prints to today’s viral memes. Together, these themes reveal how images have not only reflected American life but actively influenced it — making this exhibition both a visual journey through history and a fresh look at the power of illustration to tell our collective story.

Through nearly 100 paintings, prints, book illustrations, broadsides, posters, advertisements, and digital media, **Visions of a Nation** captures how images influence and reflect the nation’s hopes and challenges, shared values, and evolving identity. It also offers a vibrant look at seminal images that have shaped — and continue to shape — American aspiration.

**Visions of a Nation** will be on view at the Norman Rockwell Museum in the Summer/Fall of 2026, with the opportunity for the exhibition to travel to an additional museum following its debut.

**Norman Rockwell Museum**  
9 Glendale Road Route 183  
Stockbridge, MA 01262  
413-931-2221

*Norman Rockwell Museum illuminates the power of American illustration art to reflect and shape society, and advances the enduring values of kindness, respect, and social equity portrayed by Norman Rockwell. A comprehensive resource relating to Norman Rockwell and the art of illustration, American visual culture, and the role of published imagery in society, the Museum holds the world’s largest and most significant collection of art and archival materials relating to Rockwell’s life and work, while also preserving, interpreting, and exhibiting a growing collection of art by other American illustrators throughout history. The Museum engages diverse audiences through onsite and traveling exhibitions, as well as publications, arts, and humanities programs, including the Rockwell Center for American Visual Studies, and comprehensive online resources.*



# IN THE SURIMONO TRADITION

By Robert Brokl

Japanese literati had a tradition of sharing woodblock surimono prints—illustrated greetings, often small in format. My prints, created over some 40 years, follow in those footsteps. They have been featured in my recent exhibits: the Monterey Museum of Art Currents Gallery in 2024 and the Center for the Arts in Piedmont, Ca. in 2022. Mine are not traditional holiday greeting cards and imagery, even though my deadline is December and they're stamped "Happy Holidays" on the verso. They're not dissimilar to "mail art," or other "unsolicited" gifts, but are not so casual.

My tradition of these print offerings began informally, initially with my partner, Alfred Crofts, and I collaborating on the design and printing. Eventually, he dropped away, but I kept at it. They became a visual version of the usual seasonal written updates. Sometimes the prints are references to my trips, like the road in Anza Borrego desert and the Hopper-esque lighthouse on Lake Michigan I spotted on my way to visit Wingspread, the Frank Lloyd Wright-designed house in Racine, Wis. (image below) Other travel-related

Frequently, the imagery derives from ideas I've worked up in paintings or other media, and including work by Albers, Heckel, and others—"art about art" and subtle acts of homage. The "Edison Lake" print depicts the reservoir near Mono Hot Springs in the Southern Sierra Nevada, intersecting with the Pacific Crest Trail. I've witnessed first hand the devastating effects of fire and drought there, but my print is not grim, and more fauve. Once or twice I've produced something more topical or political, but generally I've avoided New Yorker cover topicality, or politics.

The process, as I've buckled down in this endeavor, has become lengthier, and I may start even in November, but the deadline pressure builds and forces spontaneity, with lots of proofs. I number the prints, generally editions of 50-100, but I rarely print that many, and all are edition varié—they vary from print to print. That helps me stay interested and experimental as I hand-rub the multiple blocks onto Japanese paper, several colors on each block, using water-base inks. Earlier prints included a linocut and several etchings, taking advantage of presses at UC-Berkeley where I studied, or at other institutions, such as the Berkeley Kala Institute where



seums. "Weller Frog and Albers Painting" is in the collection of the Library of Congress, part of the group of prints acquired from members of the California Society of Printmakers. Robert F. Johnson, curator emeritus of the Achenbach Foundation for the Graphic Arts, Fine Arts Museums of San Francisco, donated my prints to the Fine Arts Museums and the Bates College Museum of Art in Lewiston, Maine. Once, he requested a replacement for the print I'd mailed him, which melted from rain in his mailbox, and of course I obliged.

Realistically, while many have been collected and appreciated as more than seasonal greetings, others have been trashed, or just tucked away. I've seen some hung upside down, tacked to refrigerators, pinned to walls and exposed to too much sunlight and humidity, and some have been panned—a friend ratted on another friend, and fellow recipient, who sneered that "Bob's cards get worse every year." Needless to say, that skeptic never got another! And, yes, sadly but not unexpectedly, some were given to friends who passed away, and have been returned to me. jfw

Robert Brokl received his MFA from UC-Berkeley in 1982. He has written art and book reviews for Bay Area/Northern California publications such as Square Cylinder and the Bay Area Reporter, and won awards from the California News Publishers Association in 2024. His topics have ranged from the renowned David Hockney and photographers Wolfgang Tillmans and George Platt Lynes and to well-known Northern California artists such as Paul Wonner, William Brown, and many under-recognized artists as etcher Augusta Rathbone and painter Richard Caldwell Brewer. Robert Brokl's works are included in public collections, such as the Library of Congress, Washington, D.C.; Achenbach Foundation for the Graphic Arts, Fine Arts Museums of San Francisco, Ca.; The Oakland Museum of California, Oakland, Ca.; Manetti Shrem Museum of Art, University of California, Davis, Ca.; Rhode Island School of Design Art Museum, Providence, RI; Bates College Museum of Art, Lewiston, Maine; and Stockton Art Commission, Stockton, Ca. broklcrofts@sonic.net



Robert Brokl, "Lighthouse near Wingspread," woodblock, 7"x 10" 2008

and wide-ranging examples include a Tut lion, Moroccan tile pattern, Brazilian flora and fauna, Indian tiger, and an Italian pedestal bust. Less exotic sources are my garden birdbath, pets, and, as in "Carvings," bric a brac featuring wood carvings of animals from Guatemala, import shops, and random finds.

I had a fellowship in 1993, or UC-Davis, where I taught printmaking in 1991.

Recipients include friends, relatives, patrons of my work, curators, clients, and others. I'm gratified when I see them framed and appreciated. Besides being exhibited, some have ended up in mu-



## California Society of Printmakers

Call for Entry ... and an exhibition

### EXPANDING THE FIELD: NEW IDEAS IN AND BEYOND PRINT

At the Triton Museum Santa Clara CA  
August 30, 2025–January 11, 2026

The California Society of Printmakers announces that they will exhibit groundbreaking print media, juried by distinguished artist, Monique Martin. Opening reception will be held August 30, 2025 2:00-4:00. Printmaking has a rich historical past, and artists working in the medium use these traditional methods to explore contemporary ideas, themes and techniques. The pressure is on to see this unique and expansive exhibition of contemporary printmaking, **who, what, where, when, and why it matters.**

California Society of Printmakers (CSP) is partnering with the Triton Museum in Santa Clara, CA to highlight the power and possibilities of contemporary printmaking. This exhibition aims to give printmakers the opportunity to showcase and exhibit their most innovative, and evolving work. Successful entrants have produced uniquely thoughtful imagery. The exhibited artwork goes beyond the traditional bounds of printmaking, to embody structures that expand beyond the paper's edge, extends off the wall, interlocks, or expresses in multiples, and tells a great story.

These pieces show the artist's unique and personal approach, while pursuing new ideas. Artists are invited to submit work that incorporates any form of hand pulled printmaking, with end results including - but not limited to - large scale print work, innovative/experimental print techniques, modular assemblages, installation, sculptural elements, art book constructions, two-dimensional prints, and more. Entries are conceptual, environmental, and deeply skilled. The work is as charged as the times we live in, and as deep as the world we cling to.

Please see video related to our call. Work must originate from a form of hand pulled printmaking. Open to all artists working in the United States in any printmaking medium. For information:

[www.moniqueart.com](http://www.moniqueart.com)  
twitter/insta: @moniquesart  
[monique@moniqueart.com](mailto:monique@moniqueart.com)

Announcing ...

## Society of American Graphic Artists 90th Annual Members Exhibition

### INK AND IMPRESSIONS

110 years of The Society of American Graphic Artists,  
at the Housatonic Museum of Art –

September 10, 2025- February 13, 2026

Opening Reception: Saturday,  
September 10, 5:30-7pm

Housatonic Museum of Art, Bridgeport CT

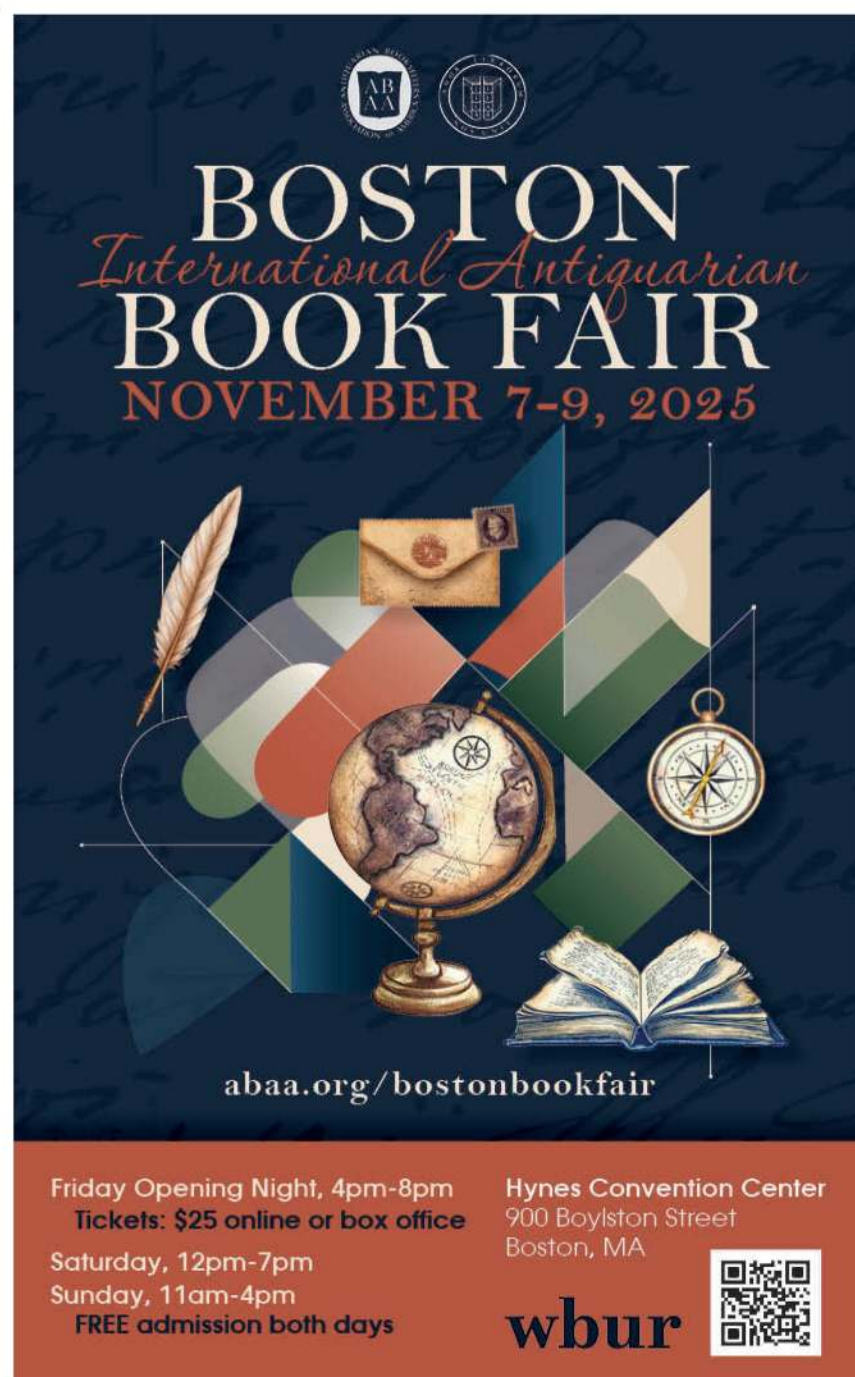
Jurors:

Jennifer Reynolds-Kaye, PhD, Director,  
Housatonic Museum of Art;

Kimberly Henrikson, Executive Director,  
Center for Contemporary Printmaking; and

Irene Michnicki, owner of Milestone Graphics Fine Prints  
and instructor at

Housatonic Community College & Yale University.




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Tickets: \$25 online or box office  
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Sunday, 11am-4pm  
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**wbur**



Call for Entry ...

## The Boston Printmakers

2026 North American Print Biennial  
Open to Artists residing in North America

Exhibition dates:

September 8 – November 21, 2026  
808 Gallery, Boston University

\$10,000 in sponsored prizes!

Four purchase awards will be placed into  
permanent collections! Over 15 Materials prizes.

The 2026 Juror: Esther Adler,  
Curator in the Department of Drawings and Prints  
at the  
Museum of Modern Art

Call open:

July 15 – February 15, 2026  
April 1, 2026: Notifications emailed

For full information and to download the prospectus:  
[www.bostonprintmakers.org/biennial/biennial-2026](http://www.bostonprintmakers.org/biennial/biennial-2026)



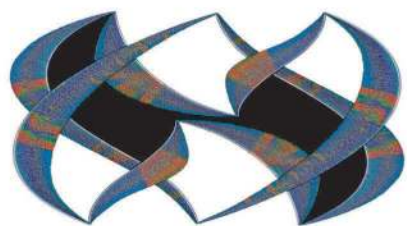
# PAUL RÉ

## BRIDGING TO PEACE

### THE PAUL BARTLETT RÉ PEACE PRIZE; ART, PEACE, AND TRANSCENDENCE; THE DANCE OF THE PENCIL; TOUCHABLE ART FOR THE BLIND AND SIGHTED

by Paul Ré

#### I. THE PAUL BARTLETT RÉ PEACE PRIZE



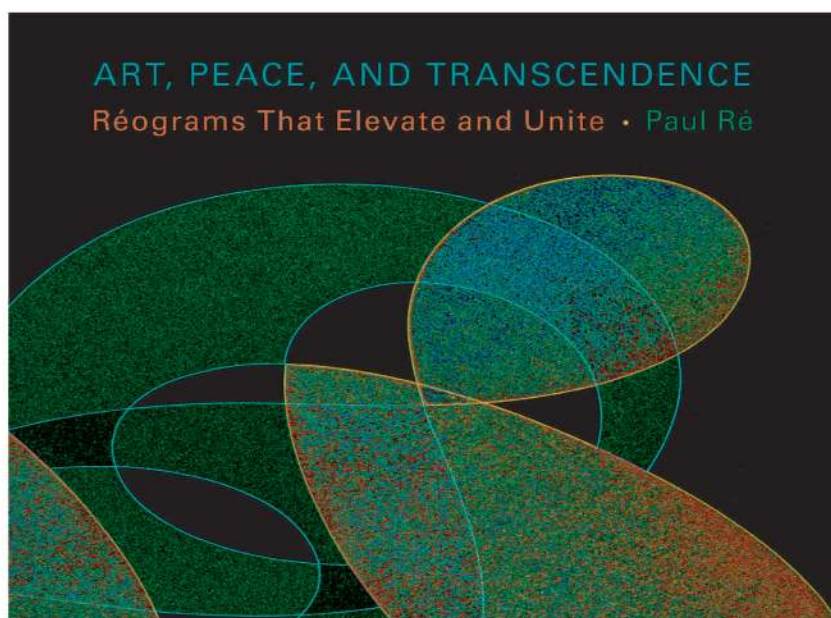
Paul Ré, "Dancing Ribbons," 2003,  
*Réogram* (hybrid hand-digital print), edition of 4, 13" x 19"

In 2007, the University of New Mexico (UNM) established the bi-annual Paul Bartlett Ré Peace Prize honoring Paul's commitment and work for promoting peace around the world. To date, 43 diverse awardees in wide-ranging fields have been recognized. Since 1972, he has shown how serene and elevating art can act as a model for living and can inspire us to find our inner depth and express it outwardly through good works. Paul says, "I believe that we can greatly improve our world by encouraging and preserving the good in life – wisdom, beauty, insight, humor that enlightens – and using these positive forces to heal discord. This requires the integration and synergy of many fields – from art and science to engineering and philosophy – plus communication and common sense. Great advances can be made technically, for example, through cleaner and more efficient energy and transportation, but these must be combined with improvements in both personal habits and public policy. We must reduce waste, take only those natural resources that we really need and limit our population to a level that our biosphere can support. Global Peace must begin as Inner Peace within each individual. When we thoroughly integrate peace into all our thoughts and actions, our life becomes a work of art.

See awardee bios, photos, videos and more at  
<https://www.paulre.org/peace>.

#### II. ART, PEACE, AND TRANSCENDENCE: RÉOGRAMS THAT ELEVATE AND UNITE

Published in 2015 by the UNM Press, this large format, cloth bound book is 152 pages with 58 full page plates (27 duo-



tones, 31 color). It has received multiple awards and according to worldcat.org is in about 1100 academic libraries and museums worldwide. The dust jacket reads: "American artist Paul Ré invites us with Art, Peace, and Transcendence to join his journey for harmony, wisdom, and inner joy. His hybrid hand-digital prints, Réograms, are a unique art form very distinct from the Rayograms made in the twentieth century by the American Surrealist Man Ray. Ré's prints are computer manipulations of his drawings, paintings, or sculpture—the transformations may be mild or dramatic, each manually massaged into a harmonious whole. A large amount of hand work is involved and the Réograms are very different from his long-ago originals. A physics graduate of Caltech, Ré also has a background in philosophy, yoga, and meditation. This experience informs his often witty commentary that places each work in its historical context."

In the April 2016 JPW Jason Ronstadt reviewed the book as follows: "Readers will delight in these images, and the intellectual journey that moves through his abstract works, which call to mind what is essential, elemental, serene, and spiritual about life in an era so often marked by profound discovery and constant change."

Robert Rosenstone, Caltech Emeritus Professor of History, wrote this about the volume: "What an amazing and fascinating work. The author guides you along many paths – scientific theory, physics, complex and stunning images, autobiography, eastern and western thought, art history, the spiritual – and remarkably manages to pull them all together. [This is] something to which I shall return again and again." See much more at <https://www.paulre.org/art-peace-transcendence>. I welcome inquiries from museums or other entities interested in mounting an exhibit of Réograms and circulating it as a traveling exhibit. I can offer to donate all Réograms in the exhibition.

#### III. THE DANCE OF THE PENCIL



<  
Paul Ré, "Deer,"  
1973, graphite  
pencil on rag paper,  
19.5" x 18".  
Collection of James  
Freeman, Kyoto,  
Japan.

View upside-down.

Note that the negative space is also a deer; it is enfolded by the positive space deer in a kind of yin-yang embrace.

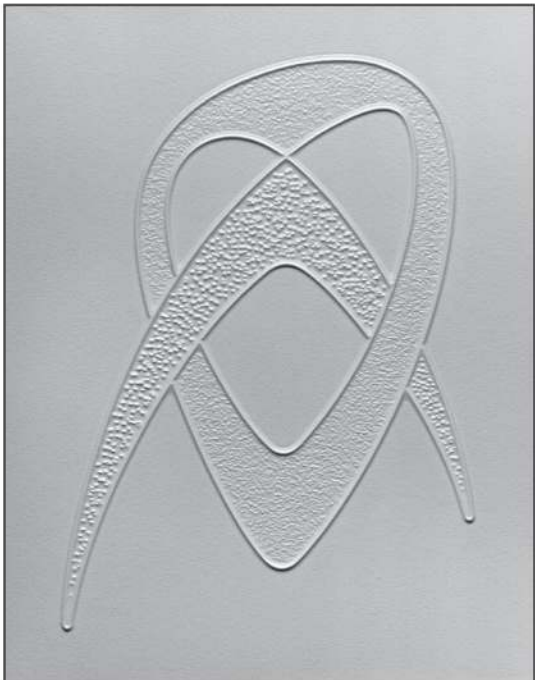
In the October 1994 JPW Dennis Wepman reviewed this cloth bound limited edition as, "An immaculately produced collection of Ré's graceful imagery, it traces an extraordinary career in art from his early (continued page 21)



quasi-surrealist drawings to recent abstractions that are almost unearthly in the purity of their form . . . The 71 full-page plates give this book its enduring value as one of the outstanding art books of the year." In his foreword to the volume, Dean Emeritus Fredrick Shair (founder of Caltech's SURF Program) wrote, "This volume should firmly establish Paul Ré as a national and world treasure."

Much more can be seen at <https://www.paulre.org/the-dance-of-the-pencil>.

IV. TOUCHABLE ART FOR THE BLIND AND SIGHTED



<  
Paul Ré, "Triumph,"  
1989, raised line  
textured embossing,  
11.5"x 11"

This traveling exhibit features 25 embossings of basic shapes used in drawings or paintings by Paul Ré, plus a photograph of each corresponding visual work. Depicted are abstracted natural forms as in Blossom and Swan, or qualities such as Serenity and Hope. Through touch, one can experience the harmony and balance of the shapes. Blind students have responded to his art in these words, "made my skin and bones real excited" and "feeling a human experience come to life." About 100,000 people have experienced the exhibit. Also included was a recorded introduction combined with guitar music composed and played by Paul. This has recently been digitally mastered. These classical compositions reflect influence from flamenco as well as Native American and Eastern chants. The album cover (below) features **2 Réograms, The Blues Rising in Peace and Wave Dreaming It Is a Shell**. These resonate strongly with the music.



V. THE PAUL RÉ COLLECTION AND ARCHIVES

The Paul Ré Collection contains about 2,500 of my artworks in 12 mediums including graphite pencil drawings, Réograms, acrylic paintings, sumi-e paintings, embossings, bas-reliefs, pastel drawings, sculpture in wood, steel, or terracotta,

molded paper, and found object constructions. They are archivally stored and catalogued. My archives include hundreds of poems, plus articles, reviews, and correspondence. Also contained are 80,000 of my aphorisms, puns, and micro-essays in 58 handwritten volumes which I am condensing into **The Récycled Dictionary: Peace Through Wit, Wisdom, and Art**. I welcome inquiries from museums or other entities about possible donations or bequests of all or part of these holdings to them. The aim is that they be preserved, exhibited and shared via books, articles, films and other media. I have funds to help with these endeavors."



Paul Ré was born in Albuquerque, New Mexico, where he still resides. He earned a BSc in physics with honors from the California Institute of Technology in 1972. Ré has been critically acclaimed as "a virtuoso of the pencil" for his art of "quiet greatness and noble simplicity." In thirteen states, he has had twenty-two solo exhibits including those at the J. B. Speed Museum, Albuquerque Museum, Wichita Museum, the Colorado Springs Museum, and the Karpeles Museum in New York. A documentary film on his **Touchable Art** was produced by SCETV in 1990 and a companion book was created. His art has been praised by Georgia O'Keeffe and by the transcendental painters Raymond Jonson and Ed Garman as well as by Nobel Laureates S. Chandrasekhar, Richard Feynman, Kip Thorne, and Roger Sperry. More at [www.paulre.org](http://www.paulre.org). [paulre@centurylink.net](mailto:paulre@centurylink.net) 505-298-0290

The Washington Print Foundation presents  
the 2025 Peggy Doole Competition and Exhibition

NATIONAL SMALL WORKS  
July 31-August 31, 2025

representing 22 states, including DC  
Reception & Awards: Saturday August 2, 2:00-5:00

Announcing the 27th year of the National Small Works Show. The exhibit honors Peggy Doole (1934-2021), long-time resident of the DC area who shared her love of art by giving lectures, sponsoring exhibits, and leading tours at the Hirshhorn, the National Gallery of Art, and other museums throughout Europe and the U.S. Her post-graduate museum work led her to a focus on, and a special passion for, printmaking that makes this honor a fitting tribute from her family.

This exhibition of contemporary work includes thirty-five examples of printmaking: hand-pulled prints, screen prints, digital prints, fine art photographs, and three-dimensional work with print components. All were chosen by our juror Margaret Winslow, currently the Chief Curator and Curator of Contemporary Art at the Delaware Art Museum.

Juror Margaret Winslow currently lives and works in Wilmington, Delaware where she is the Chief Curator and Curator of Contemporary Art at the Delaware Art Museum. She has curated for the Neuberger Museum of Art and The Delaware Contemporary and assisted with exhibits for the Aldrich Contemporary Art Museum. Recent exhibitions at the Delaware Art Museum include *Afro-American Images 1971: The Vision of Percy Ricks*, *Black Survival Guide*, or *How to Live Through a Police Riot*, a 2018 commission by Hank Willis Thomas; *Truth & Vision: 21st Century Realism*; *Dream Streets: Art in Wilmington 1970-1990*; and *Retro-Active: Performance Art from 1964-1987*. Margaret has served as an evaluator for the Headlands Center for the Arts, an adjunct faculty member at the University of Delaware, and a radio host for Art Watch on WCHE 1520 AM. Public presentations include talks at the Beijing American Center in China, College Art Association, and the Mid-Atlantic Association of Museums. Margaret holds a BA in Art History from the University of Mary Washington and an MA in Modern and Contemporary Art, Theory, and Criticism from SUNY Purchase College.

In addition to the Peggy Doole Family Foundation, special thanks to the Washington Print Foundation, Blick Art Materials, McLain's Printmaking Supplies, Jack Richeson & Co., Framers Workroom.

The Washington Printmakers Gallery is a members-owned cooperative dedicated to fine-art printmaking, photographs, and artists books. The Washington Print Foundation, sponsor of this exhibition, supports this mission through education, exhibitions, and community outreach programs.

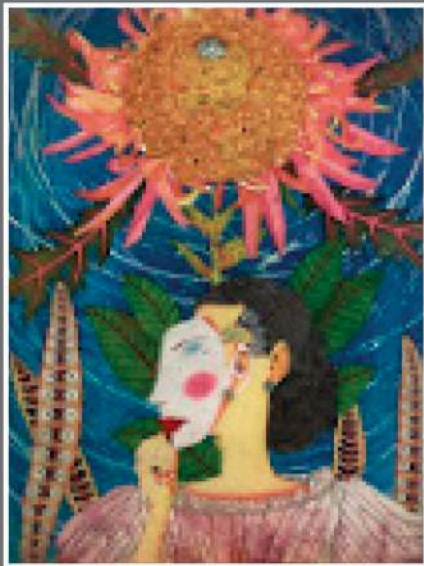
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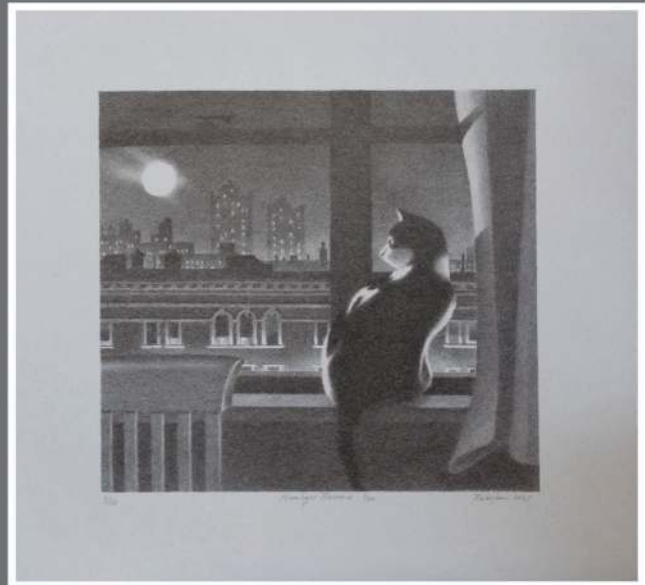
# NEW PRINTS



Yuri Hiratsuka  
"Bio Multiverse," 2025,  
Intaglio and Chine Colle,  
24"x 18"



Yuri Hiratsuka  
"CN 31773," 2025,  
Intaglio and Chine Colle,  
24"x 18"



Bill Behnken  
"Moonlight Becomes You," 2025  
Lithograph, 11" x 10 1/2"  
Comment from Bill: "I am not the only one who enjoys the magic of the moonlight over The Bronx!"



Ellen Nathan Singer  
"Still Life with Lullaby,"  
2025, Woodcut 15 1/2 x 15 1/2



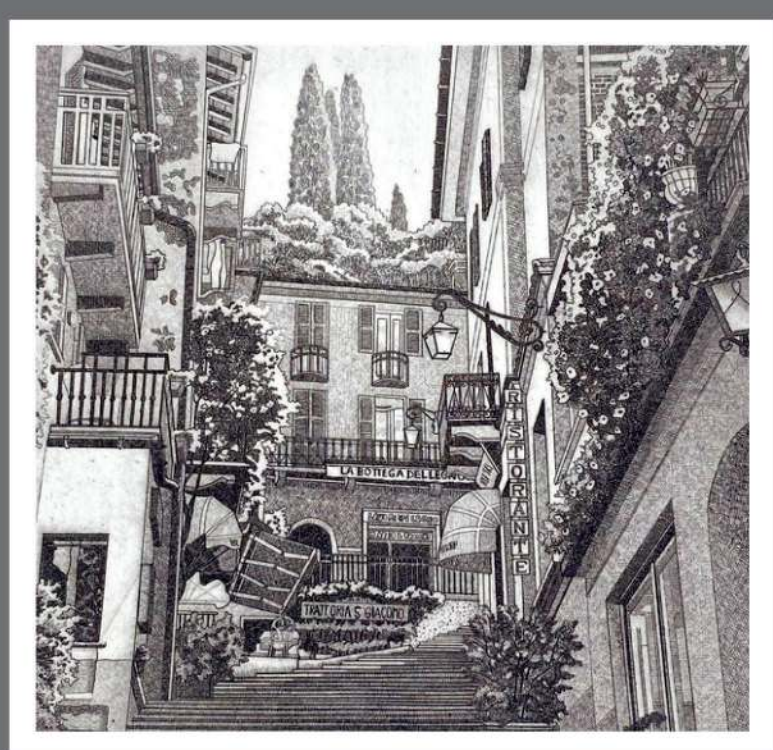
Ellen Nathan Singer  
"Stop! Let it Be,"  
2025, Woodcut 9 1/2 X 7 1/2



Don Gorvett  
"Black Cherry, Eastern Point,"  
A/P, 2022  
Woodcut, 23 x 30



Dan Welden,  
"Jealous Tick," 2025,  
zinc etching, mixed media



DeAnn L Prosia,  
"Via Giuseppe Garibaldi, Bellagio"  
2025, Line Etching, 5.34" x 5.34"



# LONDON ORIGINAL PRINT FAIR

19 - 22 MARCH 2026



Gillian Ayres, Pheasant Tail, 1999, Etching with carborundum and acrylic, 62.5 x 66.5 cm

We are delighted to announce the dates for the 41st Edition of the London Original Print Fair. LOPF will return to Somerset House on the 19 - 22 March 2026, so make sure to save the dates!

## Save the Date: Capital Art Fair

November 7th-9th, 2025  
University Club,  
Washington, DC

## The Atelier 17 Project

An in-depth oral history project with artists from English-speaking countries (USA, UK, Ireland, Canada) who worked at Atelier 17 in Paris after World War II is underway. Fifteen were identified, ten have been interviewed to date, with transcriptions for Martin Rieser, Liza Folman and Luce Naval closest to completion. The list of interviewed artists will be posted on The Atelier 17 Project's website and made available to researchers by request.

[A17project.org](http://A17project.org)

## Change of Plans..

**Philadelphia Print Shop  
is NOT closing,  
we're Moving nearby!**

Shortly after giving notice to terminate our existing lease one year early- with the notion to move to an online model, we learned a smaller storefront shop, located just 600' away on Lancaster Ave. was becoming available this summer. Antiquities, Inc. a British antique shop, now plans to close after 22 years, and we were thrilled to recently secure the space! Although the new gallery will be smaller, we'll have prominent signage on Lancaster Ave. as well as storefront parking! Visitors will also enjoy the intimate look and feel of the space-circa 1910, with an elevated tin ceiling and new lighting.

We now plan to be open in our current location, with the **50% off Moving Sale** through July, saving August to pack and move. We'll run the Moving Sale (online only) through August, and will plan to re-open at 122 W. Lancaster Ave by October 1st.

**David Mackey, Proprietor  
The Philadelphia Print Shop  
[www.Philaprintshop.com](http://www.Philaprintshop.com)**

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We welcome your requests, invite your calls, and your visit if in the Detroit area. Please call or write to:

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- **Six American Etchings:** The New Republic portfolio containing etchings by Bacon, Haskell, Hopper, Marin, Miller, Sloan.
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[jane@allinsongallery.com](mailto:jane@allinsongallery.com)

It is with deep regret that we announce the cancellation of this year's fair, originally scheduled for October 22-25.



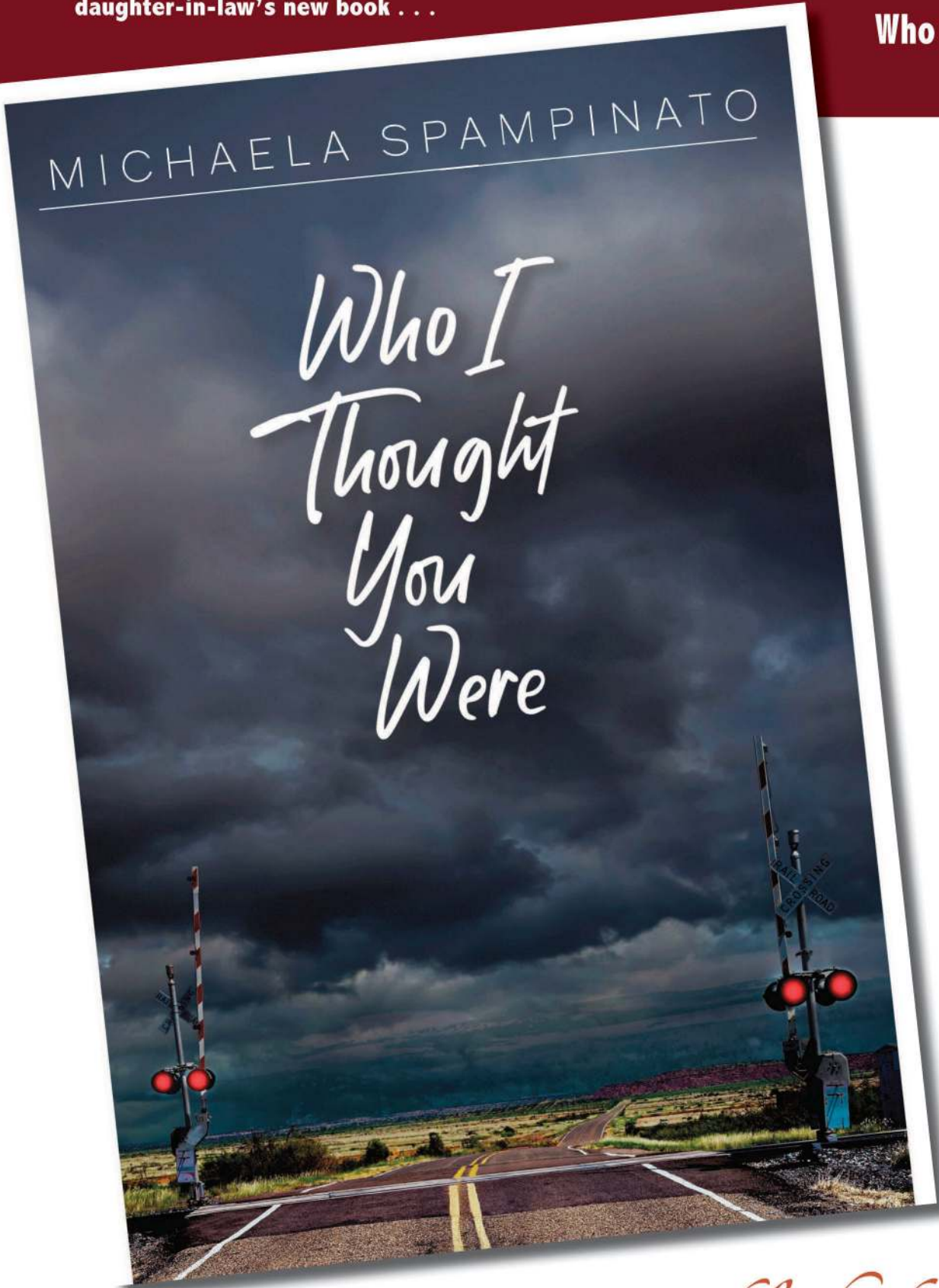
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**Why not? Celebrating Family!** Why not celebrate the artistic achievement of a close family member with us ... so we can share with our readers? We are pleased to announce our daughter-in-law's new book . . .

**Who I Thought You Were**



MICHAELA SPAMPINATO was born in the suburbs of Philadelphia, attended Wesleyan University, and earned her MFA in Fiction at New Mexico State University. She has worked, for good and ill, as a bartender and server in New York City, project manager, and editor and written for erotica apps and parenting magazines. She lives in Massachusetts with her husband and two reasonably happy children. She teaches First Year Writing at Babson College. This is her first book.

*Just Published*

<https://thepermanentpress.com/collections/new-releases/products/who-i-thought-you-were>

**IN A SMALL TOWN IN NEW MEXICO,**

not far from the Mexican border, a midnight train collides with a pick-up, and Toulouse's husband Luke is dead. On the surface, they hadn't had much in common but each other. She, an East Coast white girl, and he, brown and New Mexican, born and raised. After his sudden death, she is isolated in the town that was his, among families who had known each other for generations, before the border crossed them.

Then questions around his accident begin to arise. Lilly, a young local, confesses to the sheriff that she and Luke were lovers. What's more, she accuses Toulouse of killing him because of the affair. Toulouse's ex-boyfriend Max appears in town. Still withholding. Still indifferent. Toulouse finds herself drawn to him, and repelled, and furious as it becomes clear that someone took Luke from her. A drifter dangles information about the crash in exchange for money: he saw someone walking away from Luke's pick-up just as the

train collided with it. Fueled by a rageful desire to discover the truth about Luke's death, Toulouse uncovers much of what the color of her skin had protected her from dehumanizing Border Patrol agents, the greed of carpet-bagging real estate developers, teen drug dealers, and the addicted in their wake.

The border that had always separated Luke from her, the long and wide gulf between their experiences, is revealed to her. She had never been stopped by the Border Patrol and asked if she were an American citizen. She had never been mistaken for the help. Her inability to see and understand Luke is what haunts her. And as she tracks down his killer, she learns that addiction comes in all forms, and that the hungers that fuel us can lead to the worst kinds of betrayal.

*jpw*