

Horst ANTES · William BAILEY · David BECKER · Richard BOSMAN · Louise BOURGEOIS · Sylvie Germain COVEY · Donna DENNIS · Aleksandar DURAVCEVIC · Janet FISH · Jane FREILICHER · George HOFFMAN · Mohamad KHALIL · Yvonne JACQUETTE · Horst JANSSEN · Laura Sue KING · Sabina KLEIN · Vincent LONGO · Henri MATISSE · Antek MILKOWSKI · Peter MILTON · Andrew MOCKLER · Elizabeth MURRAY · Jiyoun PARK · Anthony PANZERA · Pablo PICASSO · Bruce PORTER · Odilon REDON · Susan ROTHENBERG · Juan SANCHEZ · Peter SAUL · Jeanette Pasin SLOAN · Donald SULTAN · George TOOKER · Jan Peter TRIPP · April VOLLMER · Paul WUNDERLICH · Sanford WURMFELD

THE PRINT SHOW

Traditional and Innovative Techniques

May 5th through June 24th, 2017

In Cooperation with the Hunter College Printmaking Faculty & The John Szoke Gallery (NYC)

Curators: Anthony Panzera & Sabina Klein

36 Artists / 70 Limited Edition Prints

OPENING

ART-BY-NIGHT-FIRST-FRIDAY

Friday, May 5th from 6 pm to 10 pm



ALEXANDER / HEATH
C|O|N|T|E|M|P|O|R|A|R|Y

425 Campbell Avenue SW / Roanoke, VA / Alexander-Heath.com
Enter on the 5th Street side. Through the gates.

Curators: Anthony Panzera & Sabina Klein

Hunter College Collection: Sylvie Germain Covey / Aleksandar Duravcevic / George Hofmann / Mohamad Khalil / Laura Sue King / Vincent Longo / Antek Milkowski / Andrew Mockler / Anthony Panzera / Jiyoung Park / Bruce Porter / Juan Sanchez / April Vollmer / Sanford Wurmfeld

John Szoke Gallery Collection: Horst Antes / William Bailey / David Becker / Louise Bourgeois / Richard Bosman / Donna Dennis / Janet Fish / Jane Freilicher / Yvonne Jacquette / Horst Janssen / Sabina Klein / Henri Matisse / Peter Milton / Elizabeth Murray / Pablo Picasso / Odilon Redon / Susan Rothenberg / Jeanette Pasin Sloan / Donald Sultan / George Tooker / Jan Peter Tripp / Paul Wunderlich

Traditional and Innovative Techniques

The idea for *The Print Show* came from one of the founders of the Alexander/Heath Gallery, Robert Huot, a former professor at Hunter College of the City University of New York. He reached out to me, a former colleague, and to Sabina Kline, a former student, to curate the exhibition. With Huot's insight, the connecting thread between the Hunter College Art Department and printmaking is at the core of this exhibition. The Printmaking Department flourished under the tutelage of Professor Vincent Longo, the head and founder of the print department during the golden years of the Hunter College Art Department. He and his colleagues at the time formed the nucleus of a vibrant and brilliant faculty. Longo's print shop was part of a pervasive, creative atmosphere at Hunter which reflected the exciting art scene then exploding in New York and throughout the world.

What started out as a focus on Hunter College printmakers, past and present, and the masterful array of methods and styles they employ in their work, grew exponentially by virtue of a connection of another kind. After studying at Hunter with Professor Longo, Sabina went to Paris to study at the Printmaking Atelier 17 with William Hayter. She returned to New York, began a career as an artist/printmaker and printmaker for artists, and married print dealer, John Szoke of the John Szoke Gallery in New York City. Through that fortuitous link, John graciously joined in this endeavor and loaned some of his prize works to the exhibit. These master works, traditional and experimental, along with those of Hunter printmakers, provide a wide lens into the ever-expanding world of prints.

Printing has a long and complex history, spanning centuries and civilizations. The earliest form of printing was born in the third century BC in Egypt and Mesopotamia and functioned as seals and stamps used to print impressions on official and sacred documents. These were made of clay slabs, or carved stones, or incised metal cylinders. These carved objects, serving as signs or signatures, had the distinct advantage of being repeated in exact duplication. With the development of pictorial

images printed as carved reliefs came the replication of patterns and designs on fabrics, and eventually, with the invention of paper, printing spread even further and faster. These processes were the precursors for the development of woodblock printing in China in the second century AD which spread from there to Korea, Japan and India. But it was during the sixteenth and seventeenth centuries that Japan built upon that tradition and developed a new form of woodblock printing, the Mokuhanga method, using multiple blocks for individual colors with a sophisticated registration system that arrived at a new level of precision and beauty.

Traditional woodblock printing also found its way to Europe early on. In the European medieval monasteries monks were trained as scribes and labored over handwritten copies and illuminated manuscripts of ancient texts, both religious and secular. At times, in addition to the illuminations made by hand, they added woodblock print illustrations to the texts. It was, however, the invention of the Guttenberg Press in the mid-fifteenth century and, before that, the invention of moveable type, that allowed the printing of texts and images to spread and flourish with a new-found audience among the humanists. In addition, the printing press gave life to the development of new printing methods. The process of engraving on metals, such as gold and silver, for decorative purposes, evolved into engraving on copper plates which could then be inked and printed on paper. This led to other methods, such as etching lines with the use of acid and creating tones with aquatint. Eventually these innovations led to the invention of lithography in the seventeenth century, a process of drawing on limestone with oil-based materials and treating the stone with a solution of acid and gum arabic, utilizing the principle that oil and water were insoluble components. All of these printmaking methods had one essential common factor: the images could be duplicated repeatedly to reach greater audiences.

The scope of *The Print Show* includes a broad selection of American and European artists/printers, as well as a large variety of printmaking methods. It is a diverse mix of both traditional and innovative printmaking techniques and what follows is a list of those techniques with a brief explanation of each

The Traditional Printmaking Techniques Include:

Relief: (Printing from a raised surface)

Woodblocks (use of carving tools)

Linoleum cuts (use of carving tools)

Wood Engraving (use of the burin carving tool)

Intaglio: (Printing from below the surface with no acid)

Drypoint (cutting lines in the surface of a metal plate with an etching needle)

Messotint (creating tones using a metal rocker)

Engraving (creating lines using a burin)

Intaglio: (Printing from below the surface with acid)

Etching (exposing metal with a needle through an acid-resistant hardground)

Aquatint (creating tones with acid-resistant particles of rosin)

Soft ground (pressing textured materials into a soft acid-resistant ground)

Open or spit-bite (manually floating acid on a plate with brush and water)

Collography: (Printing from below and above the surface)

Using varied textured materials glued to a board which are then inked

Lithography: (Surface printing using the principle of water and oil)

Limestone (working directly on stone with oil-based materials)

Aluminum Plates (same as above)

Silkscreen or Serigraphy (Surface Printing through screen)

Stencil method using silk or artificial screen fabrics

Embossing

Making impressions without ink

The Innovative Printmaking Techniques Include:

Photo-Etching:

Exposing photographic half-tone images as transparencies on photo-sensitized plates

Photogravure:

Same as photo-etching using far more sophisticated acid baths

Photo Lithography:

Exposing photographic half-tone and other transparencies on photo-sensitized plates

Photo Silkscreen:

Exposing photographic half-tone transparencies on artificial screen fabrics

Digital Transfers

The transfer of print ink directly to print paper or canvas (the process of *frottage*)

Digital Prints

High Quality computer generated-prints (such as *giclee*)

Chine-Colle

The process of laying a thin sheet of light-weight paper on the inked plate, brushing glue onto the back of the thin paper and printing the plate on a heavier printing paper. The thin paper adheres to the heavier printing paper in the printing process.

Mixed Media Techniques

Mixing other methods with traditional printmaking techniques.

For a far more lucid and encompassing history and description of all printmaking methods, both traditional and innovative, we have included the titles of two newly released printmaking books, written by two of the artists featured in this exhibition:

Sylvie Germain Covey, *Modern Printmaking*: Berkley, Watson-Guption Publishers, 2016.

April Vollmer, *Japanese Woodblock Print Workshop*: Berkley, Watson-Guption Publishers, 2016.

Anthony Panzera, Professor Emeritus, Hunter College CUNY

The Print Show – May 5 - June 24, 2017

Hunter College Artists, Prints, Values: *(All measurements in inches)*

1. Covey, Sylvie Germain

Into the Sea 4B

Pigment Transfer

12 x 18.5 (image size) 16 x 24 (frame size)

\$950

Into the Sea II

Pigment Transfer

12 x 18.5 (image size) 16 x 24 (frame size)

\$950

2. Duravcevic, Aleksandar

All of Them

Drypoint (edition of 10)

6 7/8 x 8 1/4 (image size) 19 x 20 (frame size)

\$1,800

3. Hoffman, George

Title: L 1983

Aquatint and engraving in three color plates

7 1/2 x 8 1/4 (image size)

NFS

4. Khalil, Mohamad

Common Group #2

Colored Etching

20 x 17 1/2

\$1,100

O'Neill Collage

Colored Etching

20 x 17 1/2

\$1,100

Double Tito

Colored Etching

20 x 17 1/2

\$1,100

5. King, Laura Sue

Bungalow (Pink and Orange) 2014

Relief Etching

27 ½ x 24 ½ (frame) \$480

Bungalow

Digital print on vintage rice paper

15 ½ x 12 (frame) \$250

6. Longo, Vincent

On A Drawing Board II 1986

Reduction Woodblock (One block with multi colors)

31 x 23 (image size)

Edition of 6, 2/6 \$3,500

Other Side 1967

Etching

22 ¾ x 17

Edition of 20, 19/20 \$3,000

Temenos (3-D Mandala: Legend of Egyptian Pharaohs) 1978

Etching and Surface Roll

22 ¾ x 16 ¾

Edition of 10, 2/10 \$3,000

Untitled 1987

Woodblock (Black and white)

16 ½ x 10 ¾

AP Edition \$1,800

Untitled (With broken red floating circle) 1976-1980

Etching and Aquatint

13 ½ x 12

Edition of 20, 6/20 \$3,000

7. Milkowski, Antek

George's Call 1997

Embossing

10 ¾ x 15 (paper size) NFS

8. Mockler, Andrew

Gamut (for J.H.) 2015

Lithograph (edition of 20)

12x 24 (image size) \$1,400

Bower II 2007

Etching with hand-coloring (edition AP)

14 ½ x 13 \$675

9. Panzera, Anthony

Commissioned and printed by the Rutgers Innovative Printmaking Center
Dick Samuel (Dermatology Print)

Lithography direct plate drawing and photo-lithography
20 x 15 (image size) \$1,800

Breast Cancer

Photo-Gravure, surface roll and photo-silkscreen
18 x 8 ¾ (image size) \$1,200

Breast Cancer

Photo-Gravure, surface roll
10 ½ x 8 ¾ (image size)
Trial Proof III/IV \$500

Breast Cancer

Photo Silkscreen
16 x 8 ½ (image size)
Trial Proof II/III \$500

Skull

Polymer Photo-Etching
9 ½ x 7 ¾ (image size) \$1000

10. Park, Jiyoung

Night View III

Monotype, flashe, acrylic and graphite
30 ½ x 22 3/8 (frame size) \$2,800

Night View I

Monotype, flashe and acrylic
30 ½ x 14 (frame size) \$2,200

11. Porter, Bruce

Untitled (from the "Blue Portfolio")

Linocut relief print with three colored litho plates
6 x 5 (image size) 13 x 10 (frame size) NFS

12. Sanchez, Juan

Soles y Flor Para Liona

Four color lithograph, with chine-colle, collograph, paper pulp, stenciling and
hand-made painting
53 ½ x 43 ¼ \$10,000

Victoria de Samotracia, 1995
Three color lithograph with chine-colle, collograph, and mixed media
75 x 48 \$8,000

13. Klein, Sabina

That's How the Light Gets In, II
Etching, aquatint, soft ground, and spit-bite
16 7/8 x 18 3/4 (image size) \$2,500

Well, Here We Are...
Etching, aquatint, soft ground, and spit-bite
18 3/4 x 16 7/8 \$2,500

Chelsea Afternoon
Etching, aquatint, soft ground, and spit-bite
11 1/4 x 17 \$2,300

14. Vollmer, April

Fernfield 1 (white) 2006
Mokuhanga woodcut on washi
15.5 x 15.5 (19.5 x 19.5 inches framed) \$600 (unframed)

Fernfield 2 (blue) 2006
Mokuhanga woodcut on washi
15.5 x 15.5 (19.5 x 19.5 inches framed) \$600 (unframed)

15. Wurmfeld, Sanford

AP Series G – CMYK Series Violet-Dark 2014
Digital Print
13 1/2 x 13 1/2 (framed) \$1,200

AP Series G – CMYK Series Green-Dark 2014
Digital Print
13 1/2 x 13 1/2 (framed) \$1,200

AP Series G – CMYK Series Orange-Dark 2014
Digital Print
13 1/2 x 13 1/2 (framed) \$1,200

The Hunter College Printmaking Facility Collection

Sylvie Germain Covey was born in France and studied graphic arts at the Ecole Nationale Supérieure des Arts Decoratifs in Paris (1973-1976). While traveling around the world, she studied art in Indonesia and Japan, and moved to New York City in late 1977. She became a US citizen in 1989. She printed at the Art Students League, where she was a teaching assistant

in printmaking for seven years (1977-1984). She also printed on and off at the Blackburn Printmaking Workshop for over ten years. In the United States, she has earned a MFA in Graphics Summa cum Laude from CUNY Hunter College, New York, (1996). Since 1980, Sylvie G. Covey is the proprietor of printmaking studio located in midtown, Manhattan, where she pursues her work in all media, and currently concentrates on combining digital and photographic techniques with printmaking. She has taught printmaking at the Art Students league of New York since 1995 and at the Art Center of Northern New Jersey since 1998. She was a Master printer at Hunter College (1994-1997) where she taught photo etching and experiments in Graphics. She also taught printmaking at Manhattan Graphics Center and at the Newark Museum. She now teaches digital and photo techniques in Printmaking for the BFA Program at the Fashion Institute of Technology in New York since 2000.

Aleksandar Duravcevic (b. 1970 Montenegrin) Drawing on his personal experiences following the breakup of Yugoslavia and his immigration to the United States, Aleksandar Duravcevic creates subtle metaphors and unlikely juxtapositions in his art. New York-based Duravcevic is particularly interested in the cultural and identity confusion he experienced as someone born in the ethnically diverse country of Montenegro. Duravcevic's work, which is featured in the 2015 Venice Biennale, relies on studies of contrasts and opposites. The artist often uses black paper and mirrors as the surface for his realistic drawings of animals and anatomy. By trading in the conventional white background for a dark one, Duravcevic inverts expectations, rendering seemingly familiar images alien. This sense of unfamiliarity and alienation recalls the feelings experienced by Duravcevic as an immigrant.

Hofmann, George is a New York artist who most of his life worked and painted in the City. An abstract expressionist painter in a grand scale, his work is part of the discourse of styles, issues, and developments in American painting. Hofmann is also an exquisite printmaker, having studied at the Akademie der Bildenden Kuenste, in Nuremberg Germany. With whatever medium or materials he works, eg. watercolors plywood, he's an artist who explores the emotional content of his work.

Mohammed Omar Khalil Born in Khartoum, Sudan. Khalil was educated in Khartoum, where he studied and taught at the School of Fine and Applied Arts until 1963. He later pursued his studies in fresco painting and printmaking at the Academy of Fine Arts, in Florence. In 1993, he was a resident artist at Darat al Funun, in Amman. Khalil's work comprises paintings, prints, and livres d'artiste. Today, he resides and works in New York.

Laura Sue King has exhibited her work nationally and internationally, including one-person exhibitions at the Painters Gallery in Fleischmanns, New York; el Museo de Arte de Caguas in Puerto Rico; and StandPipe Gallery, Modernica, and Eich Space in New York City. She has been honored both as an artist and teacher, receiving a community arts grant from the New York State Council for the Arts, an AIM award from the Bronx Museum of the Arts, an international printmaking residency from the Mahatma Gandhi Institute on the island of Mauritius, and academic awards from Hunter College and the New School in New York City. King is an Adjunct Associate Professor at Hunter College, and also teaches intensive painting

and color theory to young women in Riyadh, Saudi Arabia. Her exhibitions and curatorial projects have been reviewed in Artforum and the New York Times. Her work is included in the collections of the Edward Albee Foundation and el Museo de Arte de Caguas. She lives and paints in Brooklyn and the Catskills.

Vincent Longo was born in 1923 in New York. There, he attended Cooper Union from 1942-46 and the Brooklyn Museum Art School from 1949-50. Longo has had a long and distinguished teaching career, including at Bennington College, Bennington, Vermont from 1957-67, and Hunter College, C.U.N.Y., New York from 1967-2001, where he is currently the Joseph and Phyllis Caroff Professor Emeritus. Longo has exhibited his prints and paintings in numerous solo exhibitions beginning in 1949, as well as in group exhibitions across the US and in Germany, Japan, and China. Longo's work is included in many public, corporate, and private collections, including: the Metropolitan Museum of Art, New York, NY; the Museum of Modern Art, New York, NY; the National Gallery of Art, Washington, DC; the Corcoran Gallery of Art, Washington, DC; the Guggenheim Museum, New York, NY; the Whitney Museum of Art, New York, NY; the Library of Congress, Washington, DC; the Brooklyn Museum, Brooklyn, NY; the Detroit Institute of Art, Detroit, MI; the Fogg Museum, Cambridge, MA; the Lyman Allyn Museum, New London, CT; the Museum of Art, Rhode Island School of Design, Providence, RI; the Museum of Fine Arts, Boston, MA; the Oakland Art Museum, Oakland, CA; the Philadelphia Museum of Art, Philadelphia, PA; the Robert Hull Fleming Museum, University of Vermont, Burlington, VT; the Washington University Gallery of Art, Washington University, St. Louis, MO; the Worcester Art Museum, Worcester, MA; the Yale University Gallery, New Haven, CT; the Bibliothèque Nationale, Paris, France; the Victoria and Albert Museum, London, UK; the Galleria d'Arte Moderna, Bordighera, Italy; the Karl Ernst Osthaus Museum, Hagen, Germany; and the National Museum, Stockholm, Sweden. Longo lives and works in New York City and Amagansett on Long Island, NY.

Antoni (Antek) Milkowski (1935 - 2001) Minimalist sculptor and Hunter College professor. In 1963, while at Hunter College, Milkowski began studying with Tony Smith (sculptor), Ad Reinhardt, Michael Ponce de Leon, George Sugarman and Eugene Goossen. His interactions with these artists, in addition to his meeting David Smith (sculptor), cemented his desire to pursue sculpture.

Andrew Mockler is a painter and master printer living in Brooklyn, New York. At his printmaking workshop, Jungle Press Editions, Andrew collaborates with artists in lithography, etching, woodcut, and monoprint. He has taught at Yale School of Art, RISD, Columbia University, and currently teaches at Hunter College. He has lectured at Cornell University, The Metropolitan Museum of Art, Christie's New York, and The Baltimore Museum of Art. His works in painting and printmaking have been exhibited in galleries and museums, including The Addison Gallery of American Art, The Herbert F. Johnson Museum of Art, George Billis Gallery (New York and Los Angeles) and Metaphor Gallery (Brooklyn).

Anthony Panzera (*Co-Curator*) has been teaching and studying the human form and exhibiting his works worldwide for over 40 years. Primarily a figurative painter, Panzera's oeuvre also includes landscapes, seascapes and allegorical paintings. Influences on the artist's work can be traced to experiences early in his career in two very different places: Florence and Nantucket. During a full-year sabbatical in Florence, he immersed himself in the study of the figure and the works of the great Italian masters. Shortly after that, he discovered Nantucket and was captivated by the island's serene simplicity. He began painting en plein air and has been doing so ever since.

Panzera developed a deep interest in the proportional theories of Leonardo da Vinci, resulting in the creation of *The Leonardo Series*, a group of 65 drawings based on Leonardo's investigation of proportion. Other groups of work include a series of scroll drawings each measuring 15 feet in length, a group of life-size figure drawings, the *1001 Body Parts Series*, and a group known as *The Headless Torso*.

Mr. Panzera recently retired from Manhattan's Hunter College, where he was a professor of drawing for over 40 years. During his tenure there, he also co-directed *The Art in Florence and Rome Programs* and taught a variety of courses at the *New York Academy of Art*, and *The National Academy School*, both in Manhattan. He received his undergraduate degree from *The State University of New York at New Paltz*, and an MFA degree from *Southern Illinois University*, in Carbondale. Panzera's works are represented in many public and private collections and have been exhibited in solo and group shows across the country and in Europe. Additionally, he has curated a number of exhibits, authored several catalogue essays, and contributed dozens of articles to art publications. Anthony Panzera's impact on not only the countless young artists who studied under him but on a long list of devoted followers and collectors is both immeasurable and lasting.

Jiyoung Park received her MFA in Hunter College, New York in 2008, where she currently teaches printmaking. In 2014, she was invited as a guest lecturer on *Visual Experience through Arts Across the Curriculum* initiative sponsored by *The Andrew W. Mellon Foundation*. Her works has been included in group shows in New York, Massachusetts, Connecticut, and Siena, Italy.

Bruce Porter (Born 1948, Rochester, NY) Bruce Porter's work addresses epic and mythological themes and juxtaposes them with pop and cartoon elements. Porter's disparate imagery stems not from a contradictory variety of influences, but rather he weaves together diverse biographical elements. His paintings reference styles of graffiti and epitomize the energy of New York City, his home since the 1970s, while also channeling the nostalgic color palette of his childhood in Rochester, New York. Porter synthesizes these influences to create a graphic vernacular uniquely his own. He titles his pieces after Greek gods and other mythological figures. This nomenclature reflects Porter's love of Greek myths and alludes to the visceral power of epic narrative. Porter's work was first lauded in print by Carter Ratcliff writing in *Harold Reed Gallery's 1979 exhibition catalogue New York, New Talent*.

Porter graduated from the Rochester Institute of Technology with a BA and MFA. He moved to New York in the early 1970s. He has taught in New York City at Columbia University, Hunter College, Parsons School of Design, and Brooklyn College.

Porter's work has been included in exhibitions at the Museum of Modern Art, New York; the Whitney Museum, New York; the San Diego Museum, California; the Gyeongnam Art Museum, South Korea, as well as prestigious galleries, including the Sundaram Tagore Gallery, Marian Goodman, Leo Castelli and Tibor de Nagy. His works are included in the collections of Chase Manhattan Bank, Prudential Insurance, and the Art Bank Program of the U.S. State Department.

Juan Sánchez (born July 1954) -- is an American artist and one of the most important Nuyorican cultural figures to emerge in the second half of the 20th century. Born to Puerto Rican parents in Brooklyn, New York, his works include photography, paintings and mixed media works. His pieces are held in the collection of the Museum of Modern Art, the Metropolitan Museum of Art and the Whitney Museum of American Art, among others. He is part of a generation of artists—such as Coco Fusco, Guillermo Gómez-Peña, Pepón Osorio and Papo Colo—who in the 1980s and '90s explored questions of ethnic, racial and national identity in their work, be it through painting, video, performance or installation. Sánchez specifically became known for producing brightly hued mixed media canvases that addressed issues of Puerto Rican life in the U.S. and on the island. Of his work, critic Lucy Lippard once wrote: "it teaches us new ways of seeing what surrounds us."

Sánchez combines painting and photography with other media clippings and found objects to confront America's political policies and social practices concerning his parents' homeland of Puerto Rico. Sánchez often specifically addresses Puerto Rico's battle for independence and the numerous obstacles facing disadvantaged Puerto Ricans in America.

Sánchez is a professor of painting, photography and combined media at Hunter College in New York City.

April Vollmer is a New York artist who focuses on mokuhanaga, Japanese woodcut printmaking. She also makes drawings, collages, books and digital prints. She has lectured widely and her work has been exhibited internationally. She has taught workshops across the United States. Her work has been published in journals including *Science*, *Printmaking Today* and *Contemporary Impressions* and her book: *Japanese Woodblock Print Workshop* was released by Watson-Guptill August 4, 2015

Sanford Wurmfeld (American, born 1962) Sanford Wurmfeld's paintings immerse the viewer in color and visual sensations. He uses the square as the basic building block, in varying sizes and shapes, in grid patterns and opposing horizontal and vertical gradients to explore the impact of spatial relationships of hues, changes in values and degree of saturation on the psychological and emotional effects of color. The culmination of the increasing complexity of his work and scale of the seminal paintings from the late 1970s—some reaching 30 feet in length, engulfing the viewer and commanding even the peripheral vision—led to purchases by the Metropolitan

Museum of Art, New York and Guggenheim Museum, New York for their permanent collections. In awe of panoramic paintings, his own work from the 1980s further inspired Wurmfeld to produce his first 360-degree painting, Cyclorama 2000, that truly immersed the viewer in continuous gradients and fields of color. While this exhibition will not include a Cyclorama painting, it will feature a large seminal painting from 1988 that utilized Wurmfeld's more evolved overlapping and opposing grid system, along with many small and medium-sized works from select series that, in aggregate, produce a panoramic effect. In Wurmfeld's newest work, painted in 2010 and 2011, he limits the palette and saturation of hues on a black or white ground to produce paintings that appear nearly all black or all white. The complex grid patterns and slow transitions of value provide exceptionally subtle colors that take Wurmfeld's work to an even higher level of elegance and sophistication. But more important, the vaporous colors beg a greater engagement with the viewer to both verify the existence of color and the method of application.

Born and raised in New York, Sanford Wurmfeld studied art history at Dartmouth and taught himself to paint. Early influences were Abstract Expressionist painters Kline, Pollock, de Kooning and Rothko and then later, Monet. While traveling and living in Europe he saw the exhibition of paintings by Kenneth Noland, Frank Stella and Morris Louis at the Venice Biennale, their art influenced both his interest in and approach to studying color. In 1966 he started the MA program at Hunter College, where he studied with Ray Parker, Tony Smith, Gene Goossen and Ad Reinhardt. After becoming an adjunct faculty member of Hunter College in 1967, he formed close relationships with departmental colleagues Doug Ohlson, Vincent Longo and Robert Swain. In 1968, Goossen included Wurmfeld's art in *The Art Of The Real, 1948-68*, an exhibition he curated at the Museum of Modern Art, New York and Wurmfeld had his first solo exhibition that same year at Tibor de Nagy Gallery, New York. Later, he also had solo exhibitions at the Susan Caldwell Gallery and Denise Rene Gallery. Wurmfeld was appointed Chairman of the Art Department at Hunter College in 1978, where he held that position for 28 years. He also started the Hunter Galleries and was the Director for 20 years. He has had many museum exhibitions, written extensively and contributed his essays to seminal art publications, and his work is included in many private and public international collections..

John Szoke Gallery /Artists, Prints, Values *(All measurements in inches)*

1. Antes, Horst

Weinbrenners Lehrbuch

Lithograph with cutout

24 ½ x 31 ½ inches

\$1,150

2. Bailey, William

Still-life With Eggs and Candle Stick (1976)

Lithograph and Collograph

Edition number: 163/200

30 x 20

\$1,900

3. Becker, David

Tremble In The Air (1971)

Intaglio

16/75

28 ¾ x 38 (frame Size)

\$960

4. Bourgeois, Louise

Metomorphasis V (Couple) (1999)

Etching Aquatint

25/25

16 x 15

\$6,500

Metomorphasis VI (Group Bed) (1999)

Etching Aquatint

25/25

16 x 15

\$6,500

Metomorphasis I (Cat) (1999)

Etching Aquatint

25/25

16 x 15

\$5,550

5. Bosman, Richard

Forced Entry (1983)

Lithograph

10/20

27 ½ x 20

\$720

Life Raft (1983)

Color Etching

31/40

22 x 29 ½

\$1,450

- 6. Dennis, Donna**
Deep Station (1987)
 Hand-Colored Lithograph
 48/55
 25 ½ x 34 ¾ \$960
- 7. Fish, Janet**
Bag of Bananas (1996)
 Lithograph
 1/100
 27 ¾ x 33 ¼ (frame Size) \$1,440
- Candies* (1996)
 Lithograph
 79/100
 27 ¾ x 33 ¼ (frame Size) \$1,440
- 8. Freilicher, Jane**
Still-Life Peonies (1990)
 Color Etching
 31 ½ x 29 ½ \$1,150
- 9. Jacquette, Yvonne**
22nd Street (1974)
 Hand-Colored Lithograph
 AP 2
 21 ¼ x 25 \$1,440
- 10. Janssen, Horst**
He (After Georg Friedrich Kersting)
 Etching
 26 1/8 x 16 7/8 \$2,400
- 11. Matisse, Henri**
L'Enterrement de Pierot (Jazz #10) (2004)
 Lithograph
 (copy after no. 169 of original 1947)
 15 3/8 x 23 ½ \$600
- Le Cauchmar ole L'Elephant Blanc (Jazz #4)* (2004)
 Lithograph
 (copy after no. 169 of original 1947)
 15 3/8 x 23 ½ \$650

Il Me Semble Que Je Vous Parie (1946)
Lithograph
(Trial proof with registration marks; edition of 250, no signed impression exists)
13 x 10 \$2,400

12. Milton, Peter

Before the Hunt (1978)
Intaglio
62/160
29 ¼ x 45 3/8 (frame Size) \$4,320

Light Sweet Crude DLX (1996)
Intaglio
1/175
18 x 15 \$865

Interiors I: Family Reunion (1984)
Intaglio
60/175
29 x 44 \$9,600

Interiors II: Stolen Moments (1986)
Intaglio
IV/XX
40 x 33 ¾ \$2,880

13. Murray, Elizabeth

Untitled (Doctors of the World) (2001)
Pigmented Digital Print
13/100
24 x 33 \$1,920

14. Picasso, Pablo

B0002 Tête de Femme, 1905 (January)
Etching
Image: 4 x 3 1/2 inches
Sheet: 13 1/8 x 8 inches
Framed: 20 5/8 x 14 5/8 inches
PICP2015074 \$13,200

15. Picasso, Pablo

B0324 Buste de Femme au Fichu, 1939
Aquatint, burin, and scraper
Image: 10 x 8 5/8 inches

Sheet: 18 1/4 x 29 1/2 inches
Framed: 28 7/8 x 23 3/4 inches \$14,400

16. Redon, Odilon

Yeux Clos (Eyes Closed) (1890)
Lithograph
From the second of 50 (100 impressions printed)
12 7/8 x 9 3/4 \$24,000

17. Rothenberg, Susan

Face (DOW) (2001)
Colored Lithograph
5/100
28 1/2 x 37 1/2 \$2,400

18. Sloan, Jeanette Pasin

La Terrazza (1987)
Lithograph
29 1/2 x 24 3/4 (frame Size) \$910

19. Sultan, Donald

Lilies (1998)
Silkscreen
26/70
26 3/4 x 21 \$1,920

20. Tooker, George

Lovers (1982)
Lithograph
156/175
24 x 20 \$2,400

21. Tripp, Jan Peter

California Secret (1983)
Drypoint
17/33
39 1/2 x 53 \$1,920

Farewell
Drypoint
33 1/2 x 44 \$3,350

Visitors (1987)
Drypoint and Chine-Colle
1/100
12 1/4 x 13 3/4 \$240

22. Wunderlich, Paul

Two prints from a portfolio of three Lithographs (1982)
Nicht Horen, Nicht Sehen, Nicht Reden

Red

Lithograph

27 $\frac{3}{4}$ x 23 $\frac{3}{4}$

\$625

Yellow

Lithograph

27 $\frac{3}{4}$ x 24

\$625

Salomo VII 8 (Gray figure with white breasts on gray paper)

Lithograph

34 $\frac{1}{2}$ x 27 $\frac{1}{2}$ (framed)

\$815

Salomo VII 2 (Gray torso, no head or arms on brown paper)

Lithograph

34 $\frac{1}{2}$ x 27 $\frac{1}{2}$ (framed)

\$815

The SZOKE Collection

Horst Antes (Born 28 October 1936 Heppenheim, Germany) is a German artist and sculptor. After his Abitur, he studied from 1957 to 1959 under the important woodcutter HAP Grieshaber at the Akademie der Bildenden Künste (today known as the Staatliche Akademie der Bildenden Künste Karlsruhe) in Karlsruhe. Since 1990 Antes has been living and working in Karlsruhe, Florence and Berlin. His oeuvre includes not only paintings and graphic art, but also sculptures in public spaces. His works are exhibited throughout the world and are represented in all the most important German collections, et al. at the Kunsthall Hamburg, the Museum Ludwig in Cologne, the Nationalgalerie Berlin, and the Museum of Modern Art.

William H. Bailey (born November 17, 1930) is an American artist and university professor. He is the Kingman Brewster Professor Emeritus of Art at Yale University. He is best known as a contemporary realist painter. He studied from 1948 to 1951 at the School of Fine Arts at the University of Kansas. His student days were interrupted from 1951 to 1953. Bailey was a sergeant in the United States Army from 1951 to 1953. He served in Japan and Korea. After his army days were over, he earned a B.F.A. (1955) and an M.F.A. (1957) at Yale. He studied with Josef Albers.

David H. Becker was born in Milwaukee, Wisconsin in 1937, and presently works full time on his art in Mount Horeb, Wisconsin. He is a true native son. Becker's work defined the "Golden

70's" of printmaking, winning countless awards in National and International Exhibitions. His work stood apart from the best printmakers of that era, and they continue to hold their own today.

Richard Bosman (American) born 1944, is a painter and printmaker known for his woodcuts depicting turbulent seascapes. In the early 1980s, Bosman heralded the return of representation with dramatic paintings that recalled the drama and dark romance of sensationalist crime photography and pulp fiction. Later in his career, he moved away from manmade drama, opting to depict instead the natural phenomena of volcanoes, ebbing tides, and crashing waves. It's tempting to peg Bosman as a die-hard expressionist, using the ocean as a symbolic vehicle for the mystery of our emotional and spiritual depths. Nevertheless, his paintings of bathing beauties and waterlogged sailors have a kitschy, undeniably Pop sensibility.

Louise Joséphine Bourgeois (French) (25 December 1911 – 31 May 2010) was a French-American artist. Best known for her large-scale sculpture and installation art, Bourgeois was also a prolific painter and printmaker. She explored a variety of themes over the course of her long career including domesticity and the family, sexuality and the body, as well as death and the subconscious. Although Bourgeois exhibited with the Abstract Expressionists and her work has much in common with Surrealism and Feminist art, she was not formally affiliated with a particular artistic movement.

Donna Dennis (born 1942, Springfield, Ohio) is an American sculptor known for her vernacular architecture inspired work. Dennis has said about her work that she is interested in, "a home that is not a home. A home on a journey. A home, a shelter, but without warmth or comfort or security. A 'place to stay' just for one night before moving on and on, never staying long anywhere, never belonging anywhere".

Janet Fish (born May 18, 1938) is a contemporary American realist artist. Fish is known for her large, bold Realist still lifes, especially the way she paints everyday items such as clear glassware partially filled with water, concentrating on the shapes of the objects and the play of light off of their surfaces.

Jane Freilicher (November 29, 1924 – December 9, 2014) was an American representational painter of urban and country scenes from her homes in lower Manhattan and Water Mill, Long Island. She was a member of the informal New York School beginning in the 1950s, and a muse to several of its poets and writers. Freilicher was at the center of a milieu of important New York painters and poets, including painters Helen Frankenthaler, Joan Mitchell, Grace Hartigan, Fairfield Porter, Larry Rivers, and poets of the New York School including John Ashbery, Kenneth Koch, Frank O'Hara and James Schuyler. Along with Frankenthaler, Hartigan, Mitchell, and Nell Blaine, she was among only a handful of women artists who were exhibiting alongside their male counterparts.

Yvonne Jacquette (born 1934 in Pittsburgh, Pennsylvania) is an American painter and printmaker known in particular for her depictions of aerial landscapes, especially her low-altitude and oblique aerial views of cities or towns, often painted using a distinctive, pointillistic technique. As noted in *The Female Gaze*, "Jacquette's works begin with direct studies made with pastel on paper or photographs taken from airplanes, skyscrapers, or rented single-engine planes. She has been described as the 'Canaletto of the skies.'" Her paintings are intensely colored, elaborately detailed panoramas of cities, and the countryside at various day and night. Unique views and radical angles draw attention to the act of perception, anthropomorphizing the buildings that occupy her urbanscapes

Horst Janssen (14 November 1929 – 31 August 1995) was a German draftsman, printmaker, poster artist and illustrator. He had a prolific output of drawings, etchings, woodcuts, lithographs and wood engravings. Janssen was a student of Alfred Mahlau at the Landeskunstschule Hamburg. He first published in the newsweekly *Die Zeit* in 1947. In the early 1950s, he started working in lithography, on an initiative of Aschaffenburg paper manufacturer Guido Dessauer, using the technical facilities of a coloured paper factory. The first retrospective of Janssen's drawings and graphic works was shown in 1965, first in the *Kestnergesellschaft* Hanover, then in other German cities and in Basel. In 1966, he was awarded Hamburg's Edwin Scharff Prize. International exhibitions followed. In 1968, he received the Grand Prize in graphic art at the Venice Biennale; in 1977, his works were shown at the *documenta VI* in Kassel.

Sabina Klein (American, born 1949) A New Yorker at heart, Brooklyn-born Sabina Klein is a printmaker and painter whose work has been shown throughout the United States and around the world. Klein attended Hunter College where she received her bachelor's degrees and her Masters. She continued her education in Paris for two years after Hunter. She has worked with S.W. Hayter, Krishna Reddy, Louise Nevelson, Al Held, Peter Milton, Larry Zox and Richard Haas, among others. She taught at Parsons School of Art and Design and the New School for Social Research. Klein is a realist with traces of abstraction pervading her work. Her work has elements of light, atmosphere and mood which pervade her subject matter. Klein is presently owner and director of her own printmaking workshop, plate-making and edition printing for artists.

Henri Matisse (31 December 1869 - 3 November 1954) was a French artist, known for his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. Matisse is commonly regarded, along with Picasso and Marcel Duchamp, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the opening decades of the 20th century, responsible for significant developments in painting and sculpture. Although he was initially labelled a Fauve (wild beast), by the 1920s he was increasingly hailed as an upholder of the classical tradition in French painting. His mastery of the expressive language of colour and drawing, displayed in a body of work spanning over a half-century, won him recognition as a leading figure in modern art.

Peter Winslow Milton (born 1930) is a colorblind American artist who was diagnosed with deuteranopia after hearing a comment about the pink in his landscapes. A creator of black and white etchings and engravings that often display an extraordinary degree of photo-realistic detail placed in the service of a truly visionary aesthetic, his themes include architecture, history, myth, and memory, their intersections and hidden juxtapositions. His pieces often compress long periods of time into a single moment, as in "Family Reunion" and "The Train from Munich." Peter Milton received his MFA from Yale University in 1961. His work has been exhibited in most major museums in the U.S. and Europe, including the Metropolitan Museum of Art and the Museum of Modern Art, New York, the British Museum and the Tate Gallery, London, and the Bibliothèque Nationale, Paris.

Elizabeth Murray (September 6, 1940 – August 12, 2007) was an American painter, printmaker and draughtsman. Her works are in many major public collections, including those of the Solomon R. Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden, the Museum of Modern Art, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Art Institute of Chicago, the Carnegie Museum of Art, and the Wadsworth Atheneum. In 2006, her 40-year career was honored at New York City's Museum of Modern Art (MoMA). The retrospective was widely praised, with *The New York Times* noting that by the end of the exhibition, "You're left with the sense of an artist in the flush of her authority and still digging deep." As of 2008, Murray was only one of five female artists to have had a retrospective at the MoMA—the other four are Louise Bourgeois (in 1982), Lee Krasner (in 1984), Helen Frankenthaler (in 1989), and Lee Bontecou (in 2004).

Pablo Ruiz y Picasso, also known as **Pablo Picasso**, Spanish, 25 October 1881 – 8 April 1973), was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright who spent most of his adult life in France. Regarded as one of the greatest and most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore. Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (O.J. no. 116) (1907), and *Guernica* (1937), a portrayal of the bombing of Guernica by the German and Italian airforces at the behest of the Spanish nationalist government during the Spanish Civil War.

Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas. After 1906, the Fauvist work of the slightly older artist Henri Matisse motivated Picasso to explore more radical styles, beginning a fruitful rivalry between the two artists, who subsequently were often paired by critics as the leaders of modern art.

Picasso's work is often categorized into periods. While the names of many of his later periods are debated, the most commonly accepted periods in his work are the Blue Period (1901–1904), the Rose Period (1904–1906), the African-influenced Period (1907–1909), Analytic Cubism (1909–1912), and Synthetic Cubism (1912–1919), also referred to as the Crystal period. Much of Picasso's work of the late 1910s and early 1920s is in a neoclassical

style, and his work in the mid-1920s often has characteristics of Surrealism. His later work often combines elements of his earlier styles.

Exceptionally prolific throughout the course of his long life, Picasso achieved universal renown and immense fortune for his revolutionary artistic accomplishments, and became one of the best-known figures in 20th-century art.

Odilon Redon, French (April 20, 1840 - July 6, 1926) Redon is one of the most important and original of all the Symbolist artists. His visionary works concern the world of dreams, fantasy, and the imagination. He first became famous for his noirs series, monochromatic compositions that exploit the expressive and suggestive powers of the color black. His lithographs, which often reworked earlier drawings, became a means to broaden his audience, as well as to explore in series specific themes or literary texts - he was particularly drawn to the Romantic and Symbolist works of Poe, Flaubert, and Mallarmé. Later, Redon began to slowly adopt a more colorful palette, so that his pastels and oil paintings are riotous with color, consisting largely of portraits and floral still lifes. His encounter with the Nabis introduced him to a more decorative aesthetic, and his late works incorporate Japonisme as well as an attention to flat, abstract patterns, and decorative ensembles. Redon would have an enormous impact on the art of his contemporaries, such as Paul Gauguin, as well as later modern artists like Marcel Duchamp. His lithographs and noirs in particular were admired by the Symbolist writers of the day but also by later Surrealists for their often bizarre and fantastical subjects, many of which combine scientific observation and visionary imagination.

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Susan Rothenberg (born 1945) is an American contemporary painter who lives and works in New Mexico, USA. Rothenberg was born in Buffalo, New York, in 1945. In 1966 she graduated from Cornell University in Ithaca, New York with a Bachelor of Fine Arts degree. In 1967 she went to Washington, DC and studied at George Washington University and the Corcoran Museum School. In 1969 she moved to New York.

Since the mid-1970s, Rothenberg has been recognized as one of the most innovative and independent artists of the contemporary period. During a time period when

minimalism was at the forefront of the New York Art scene, she stood out because of her reintroduction of expression and figuration. Rothenberg's horse figures of the 70s contained some degree of minimalism because of their repetitive qualities, her hectic yet loose rendering of the figures blended the earlier conventions of abstract expressionism and color field painting.

In 2010, New York Times art critic David Belcher wrote that comparisons between Rothenberg and Georgia O'Keeffe had "become hard to avoid." From her early years in SoHo through her move to New Mexico's desert landscape, Rothenberg has remained as influenced and challenged by her physical surroundings as she is by artistic issues and personal experiences. In addition to her earliest horse paintings, Rothenberg has taken on numerous forms as subject matter, such as dancing figures, heads and bodies, animals, and atmospheric landscapes. Rothenberg's visceral canvases have continued to evolve, as she explores the boundary between figural representation and abstraction; her work also examines the role of color and light, and the translation of her personal experience to a painterly surface.

However, Rothenberg has challenged these comparisons to O'Keeffe, stating that they are "completely different people" with different artistic energies. Though they both have gained inspiration from the New Mexico landscape, Rothenberg's paintings contain a significantly more aggressive quality.

Jeanette Pasin Sloan (b. Chicago, 1946) is an American visual artist who creates photorealist prints, as well as watercolors and drawings. Sloan was born in Chicago in 1946, the daughter of immigrants to the United States. She received her bachelors from Marymount College and her MFA from University of Chicago, in art history. She began her art career with paintings, after she gained her MFA, and while she was a "young mom in the western suburbs" of Chicago. As a young mother in the 1970s, with two small children, she would paint in her kitchen, after putting her children to sleep for the evening. Her oeuvre turn a significant turn when she noticed a reflection in a toaster that she was painting.

Donald K. Sultan (born 1951) is an American painter, sculptor, and printmaker, particularly well-known for large-scale still life paintings and the use of industrial materials such as tar, enamel, spackle and vinyl tiles. He has been exhibiting internationally in prominent museums and galleries, and his works are included in important museum collections all over the globe. Sultan is the recipient of numerous honors and awards for his artistic achievements.

Donald Sultan received his BFA from the University of North Carolina, Chapel Hill and his MFA from the School of the Art Institute in Chicago. He moved to New York in 1975. The work of Donald Sultan is voluminous and varied. Since his first one-man show in 1977, he has enjoyed a distinguished career as painter, printmaker, and sculptor. His extensive body of work has placed him at the forefront of contemporary art, where he has become best known for his ability to successfully merge the best of yesterday's artistic tradition with a fresh, modern approach that is unique.

George Clair Tooker, Jr. (August 5, 1920 – March 27, 2011) was an American figurative painter. His works are associated with Magic realism, Social realism, Photorealism and

Surrealism. His subjects are depicted naturally as in a photograph, but the images use flat tones, an ambiguous perspective, and alarming juxtapositions to suggest an imagined or dreamed reality. He did not agree with the association of his work with Magic realism or Surrealism, as he said, "I am after painting reality impressed on the mind so hard that it returns as a dream, but I am not after painting dreams as such, or fantasy." In 1968, he was elected to the National Academy of Design and was a member of the American Academy of Arts and Letters. Tooker was one of nine recipients of the National Medal of Arts in 2007.

Jan Peter Tripp (German, born 1945) is a German painter and graphic artist best known for his realist depictions of famous writers, animals, and places. His works are similar in theme and ideology to his good friend, the late writer W.G. Sebald, who he grew up with. Both Sebald's and Tripp's works deal with memory and the residue of history on the present. Born on May 15, 1945 in Oberstdorf, Germany, Tripp went on to study sculpture at the Academy Stuttgart with Rudolf Daudert, and also painting with Rudolf Hausner. His works have been shown at the Goethe Institute in Paris, the State Gallery of Bierbach in Germany, and the Montreal Museum. Tripp lives and works in Mittelbergheim, France.

Paul Wunderlich (10 March 1927 in Eberswalde – 6 June 2010 in Saint-Pierre-de-Vassols) was a German painter, sculptor and graphic artist. He designed Surrealist paintings and erotic sculptures. He often created paintings which referenced mythological legends. Wunderlich belongs to the second generation of Fantastic Realists, sometimes called Magical Realists. These artists have remained faithful to the tradition although the imagery has remained contemporary. Paul Wunderlich, the most prominent among them, has developed a style slightly cooler in temperament and more analytical. Often borrowing from classical mythology, he emphasizes the human form within a context that blends together contemporary and historical references. With cool aloofness, Wunderlich transports the viewer into a world of surreal eroticism and aesthetic symbolism. Again and again, Wunderlich spices his Fantastic Realism with a startling dose of irony. After Picasso and Max Ernst no other artist has contributed as much to the sculpture of painters as Paul Wunderlich. The themes for his sculptures and objects are closely linked to his paintings, drawings and lithographs. Wunderlich sculptures and objects combine the simplicity of an idea with the refinement of the material, and imagination with perfection in shaping something into a perfect form. As an artist, Paul Wunderlich has remained faithful to his own artistic visions. Over a period of several decades, Wunderlich's complex and comprehensive body of work has led to numerous exhibitions in museums worldwide.