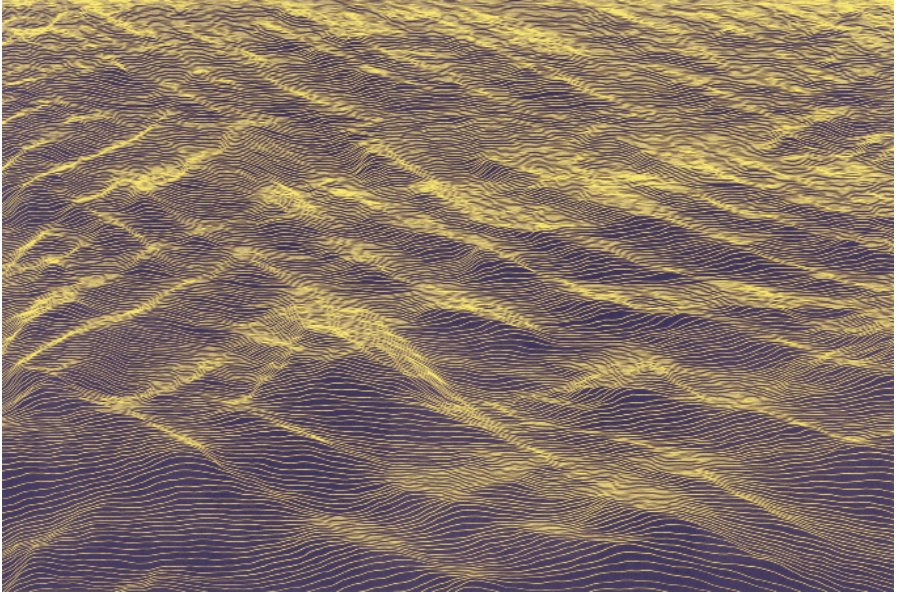


NEW PRINTS 2016/WINTER

JANUARY 28 – MARCH 26, 2016



**SELECTED BY: DIANA BURROUGHS, CARL FUDGE, CLARE GARFIELD,
JUSTIN SANZ, DAVID SENIOR AND MARIE TENNYSON.**

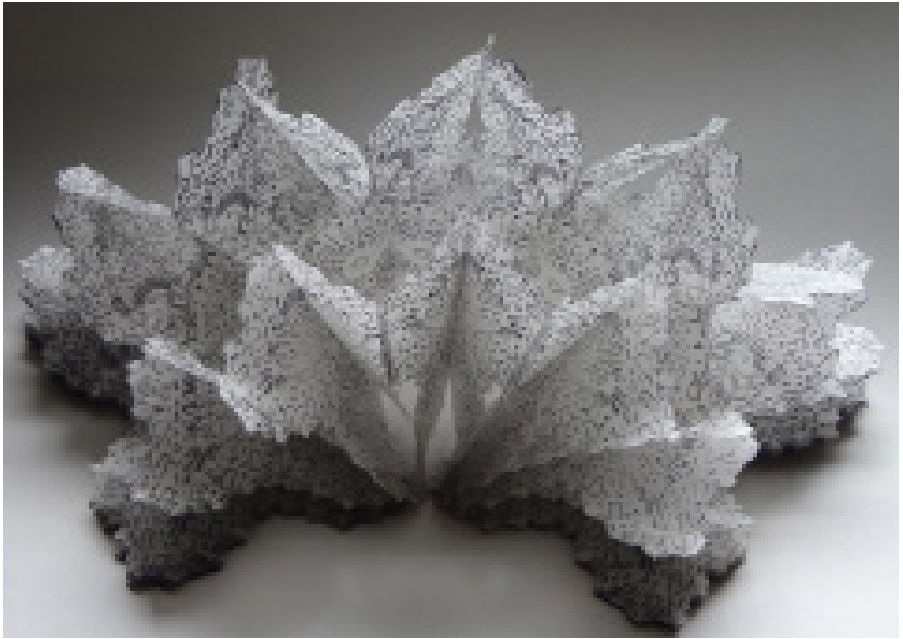
Artists: J.L. Abraham, Ann Aspinwall, Michael Barnes, Mary Lynn Blasutta, Marcin Bochenek, Nathan Catlin, Ann Conrad Stewart, Josh Dannin, Andrew DeCaen, Jeffrey Dell, Dexter Davis, Eliza Evans, Eduardo Fausti, Devra Fox, Miracola Giacomo, Karinna Gomez, Susan Graham, Sheila Gritte, Rafael Guiavarc'h, Libby Hague, Valerie Hammond, M. Benjamin Herndon, Cassandra Hooper, Cary Hulbert, Richard Hull, Anna Hutchings, Zack Ingram, Yvonne Jacqueline, Frances Jetter, Sandra Kelch, Robin J. Koss, Dominique Labauvie, Karen Lederer, Emmy Lingscheit, Christina Maile, Luciana Maiorana, Theresa Martin, Kathy McGhee, Mary Mead, Gary Michaels, Nic Annette Miller, Elisabeth Bikond Nkoma, Sarah Plimpton, Laura Post, Padmavathy Rajendran, Renée Rockoff, Edo Rosenblith, John Schiff, Catherine Stack, Beth Sutherland, Eszter Sziksz, and Ian J. Welch.

INTERNATIONAL PRINT CENTER NEW YORK

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ESSAY BY DAVID SENIOR, LIBRARIAN, MUSEUM OF MODERN ART



Catherine Stack, *Garland*, 2015. Etching. Edition: 150. Variable, 7 x 4 ½ x 38 inches (open).

My original relation to the contemporary art world was composed of scenarios of friendship, of following along with people that I cared about as they tried to make work, tried to show work, and generally labored to build a career. There were avenues for teaching or travel or residencies that would open up, and shared experiences of following along with classifieds for new openings, opportunities, shared studio spaces, calls for participation, and grants. As we age, we pass through stages where some people have luck showing work in the world, and others don't. Participating in any jury process triggers memories of this almost tidal process, of the sending out of submissions and then their return back to one's (now electronic) mailbox. With the flow of these things, you celebrate or console with the successes and set-backs. New York City is a particular stage where this drama plays out rather intensely as waves and waves of new, eager individuals constantly arrive, looking to have an art life. Space is always at a premium here - whether it be a space to live or finding a space to make work, to collaborate and exhibit.

Implied in the New Prints Program at IPCNY is an offer of a consistent space for a large local and international community of printmakers to share new work, to be able to exhibit new work. It seems like a simple operation, but seasonal, open-call exhibitions have become a rarer scenario.

I come from a slightly different art tribe in terms of my work as a librarian at the Museum of Modern Art. It is a tangential community, connected by paper and ink, but not totally related. It was clear that the other jurors had a better understanding of the techniques used in the huge number of prints that we sifted through during the selections process. I was appreciative to learn some background on specifics related to a printmaking technique or an artist's background - whether a student or established figure in the printmaking world. The jury experience at IPCNY was a quick initiation into this printmaking community and very interesting. The level of information and the staff's and other jurors' knowledge showed a real depth of involvement in the medium and the circles of connections within academic and professional settings.

Connecting some of the discussion during the jury meeting, I was able to glean details of the network created by the medium of printmaking in New York and elsewhere. From participating in the discussion, and from seeing the quantity and quality of the submissions, I saw the New Prints program as a successful element in this international network of artists and presses. In my own research in art history and print culture, I am most often drawn to narratives that chart networks of people exchanging new images and ideas through experimental publications, through alternative distribution networks of printed matter. These networks commonly connect to actual physical spaces of galleries, art spaces, studios, publishing houses where innovative people work hard to create space for friends and other co-conspirators to collaborate and make printed work and distribute it. These labors, of creating new spaces, are very generous, and challenging to sustain.

In my mind, the vital part of any space like IPCNY is this operation of community-building, of sustaining an organization so it can in turn continue to sustain its core participants and audience. It definitely was clear to me that the agenda of the staff in relation to the New Prints Program was to be diligent in offering space for new work. IPCNY created an organized and productive atmosphere for the judging to occur.

The process of continuing as an artist is not easy, and there are many bumps in the road. The atmosphere of the art market can be harsh and unwelcoming. For that reason, I am always thankful for the art spaces that I encounter like IPCNY that are welcoming to their audiences and the artists they support. During the course of the selections meeting, I found out that this is Anne Coffin's last New Prints show as Director of IPCNY. It seems fitting to publicly thank her and her staff, in this little space of an introductory essay, for this show and particularly for the rich format of the New Prints Program. I am sure there is a very long list of printmakers who have participated in the program over the years who would echo loudly this sentiment.

January 2016, New York



Cassandra Hooper, *Play Thing (Stage 1)*, 2015. Photopolymer gravure with chine-collé.
Edition: 10. 18 ¼ x 31 ¼ inches, Printed and published by the artist.

International Print Center New York is a non-profit institution dedicated to the appreciation and understanding of the fine art print. Through exhibitions, information services and public programs, IPCNY contributes to the expansion of audiences for the visual arts. Since the inauguration of the New Prints Program in 2000, works by over 1600 artists and 200 presses have been brought to public attention in a series of seasonal exhibitions in IPCNY's Chelsea gallery. *New Prints 2016/Winter* is the 53rd presentation of the program. The New Prints Program is made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. IPCNY is grateful to the Areté Foundation for its generous support of the New Prints program. A grant from the PECO Foundation supports IPCNY's exhibitions this season. Support for the organization's activities and programming comes from the Milton and Sally Avery Arts Foundation, The Greenwich Collection Ltd., Deborah Loeb Brice Foundation, Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, the New York Community Trust, the Porter Family Charitable Foundation, Sweatt Foundation, Thompson Family Foundation, The Wallace Foundation, The Wege Foundation, and numerous generous individuals. IPCNY's programs are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. To become a member, or for further information, please call (212) 989-5090, email stephanie@ipcny.org, or visit www.ipcny.org. New Prints shows are available for touring, please contact kirsten@ipcny.org for more information.

Cover image: Ann Aspinwall, *Spirit of Place I*, 2015. Screenprint. Edition: 15, 30 x 39 inches.
Printed and published by Aspinwall Editions (NY).

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