

CALIFORNIA IN RELIEF:

A HISTORY IN WOOD AND LINO CUT PRINTS

47. Bertha Lum (1869-1954)
Road to the Forest, 1916
Color woodcut, 12 ½ x 7 ¾ inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

48. Katya McCulloch (1960-)
Original Adaptation, 2005
Color woodcut, 17 x 17 inches
Courtesy of the Artist

49. Kathryn Metz (1932-)
Twilight Forms, 1989
Woodcut, 13 x 20 ¾ inches
Courtesy of the Artist

50. Emmanuel C. Montoya (1952-)
Homenaje a Lydia Mendoza: La Reina Tejana, 1991
Linoleum cut, 56 x 36 inches
Collection of José Ruiz, Berkeley, CA

51. Gordon Mortensen (1938-)
The Sioux Near Cherokee, 1974
Color woodcut, 12 x 17 inches
Collection of The Turner Print Museum,
California State University, Chico

52. Elizabeth Norton (1887-1985)
On Guard, 1934
Color woodcut, 7 ¼ x 9 ½ inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

53. Elizabeth Norton (1887-1985)
Campanile, 1924
Woodcut, 8 ¼ x 5 ¾ inches
Collection of the Hearst Art Gallery
College Purchase
95.57

54. Chiura Obata (1885-1975)
Before Thunderstorm, Tuolumne Meadows, 1930
Color woodcut, 10 ¾ x 15 ¾ inches
Private Collection

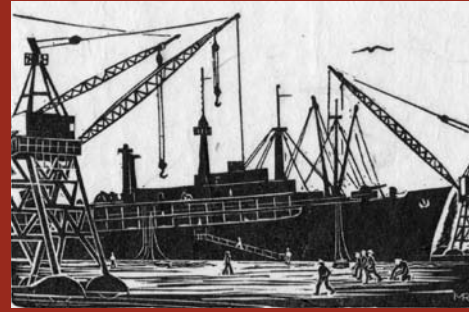
55. Chiura Obata (1885-1975)
Morning at Mono Lake, 1930
Color woodcut, 10 ¾ x 15 ¾ inches
Private Collection

56. Rik Olson (1944-)
Ancestor Stone, 1999
Wood engraving, 13 ½ x 7 inches
Courtesy of the Artist

57. Emmy Lou Packard (1914-1998)
Madame One of Us Must Suffer..., 1953
Linoleum cut with hand coloring on
newsprint, 20 x 10 inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

58. Emmy Lou Packard (1914-1998)
Artichoke Picker, circa 1965
Color linoleum cut, 23 x 29 inches
Collection of Vic Coffield

59. Giacomo Patri (1898-1978)
White Collar, 1938
Book of linoleum cuts, 10 ¾ x 8 ¾ inches
Courtesy of The Annex Galleries



Checklist # 62



Checklist # 70

Below: Checklist # 95



60. Ambrose Patterson (1877-1967)
Monterey Cypress-C, 1917
Color woodcut, 11 ¾ x 8 ¾ inches
Courtesy of The Annex Galleries

61. Vincent Perez (1938-)
Man Thinking, 1966
Woodcut, 36 x 24 inches
Collection of Jack and Kim Mendenhall

62. Mildred Rackley (1906-1992)
Submarine Tender, 1943
Wood engraving, 3 ½ x 5 inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

63. Roy Ragle (1944-)
Self Examination Series Part I: Portrait of Roy, 1983
Color woodcut, 24 x 36 inches
Courtesy of the Artist

64. Byron Randall (1918-1999)
Diabolical Machine, 1947
Woodcut, 12 ½ x 8 ¾ inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

65. William S. Rice (1873-1963)
The Thaw, circa 1920
Color woodcut, 9 x 12 inches
Collection of the Hearst Art Gallery
College Purchase
85.1

66. William S. Rice (1873-1963)
Winter Morn—Yosemite, 1920
Color woodcut, 7 x 9 inches
Courtesy of Gala Chamberlain

67. Andrea Rich (1954-)
Redwing Blackbirds, 2000
Color woodcut, 12 x 16 inches
Courtesy of the Artist

68. Diego Marcial Rios (1962-)
It Must Be The Angels, 1995
Woodcut, 48 x 30 inches
Courtesy of the Artist

69. Artemio Rodriguez (1972-)
The Defenders, 2007
Linoleum cut, 4 x 13 ½ inches
Private Collection

70. Rachael Bell Romero (1953-)
Neruda Presente, 1976
Offset print based on woodcut,
19 ¾ x 16 inches
Collection of All Of Us Or None (AOUON)
Archive

71. Frank Rowe (1921-1985)
Bobby Seale, circa 1970
Color woodcut, 29 ¾ x 20 ½ inches
Collection of the Frank A. Rowe Family
Estate

72. Anthony Ryan (1969-)
Unfinished Building: Mission District,
2005
Color woodcut, 21 x 26 inches
Courtesy of the Artist

73. Lewis Carleton Ryan (1894-1982)
Mount Shasta, circa 1935
Woodcut, 7 ¼ x 9 ¼ inches
Courtesy of The Annex Galleries

74. Edward Ryden (1922-)
Olive Gathering, 1972-1973
Woodcut, 9 ½ x 13 ½ inches
Courtesy of The Annex Galleries

75. San Quentin Arts in Corrections
Tower Book, 2007
Linoleum cut and letterpress,
14 x 16 x 16 inches
Collection of Katya McCulloch

76. Micah Schwaberow (1948-)
Winter Moon, Estero Trail, 1999
Color woodcut, 10 x 7 inches
Courtesy of Warnock Fine Arts

77. Blanding Sloan (1886-1975)
Way Down South, 1932
Woodcut book, 10 ½ x 8 inches
Courtesy of The Annex Galleries

78. Daniel Owen Stolpe (1939-)
There was Coyote Biting at the Moon,
1980
Color woodcut, 20 x 24 inches
Courtesy of the Artist

79. Jill Storthz (1978-)
Lantern, 2005
Color woodcut, 16 ¼ x 20 inches
Courtesy of the Artist

80. Henry Sugimoto (1900-1990)
Along a Beaten Path, circa 1965
Woodcut, 7 ¾ x 9 inches
Courtesy of Kings Art Center

81. Toru Sugita (1964-)
Asuka, 1999
Wood engraving, 5 x 6 ¾ inches
Courtesy of the Artist

82. Carol Summers (1925-)
The Pillars of Hercules, circa 1980
Color woodcut, 30 ¼ x 30 inches
Courtesy of The Annex Galleries

83. Charles Surendorf (1906-1979)
Ghost Town, Jerome, circa 1945
Linoleum engraving, 13 x 17 inches
Collection of the Hearst Art Gallery
Gift of the Edward and Claudine Horton
Family
89.10.10

84. Edgar Dorsey Taylor (1904-1978)
Agave Forest, circa 1965
Woodcut, 14 ¼ x 16 ¼ inches
Collection of the Hearst Art Gallery
86.7.2

85. Wayne Thiebaud (1920-)
Hill Street, 1987
Color woodcut with drypoint,
37 x 24 ½ inches
Collection of the Hearst Art Gallery
Gift of Crown Point Press
90.7

86. Janet Turner (1914-1988)
Guinea Fowl, 1951
Color linoleum cut, 16 ¾ x 10 ¾ inches
Collection of The Turner Print Museum,
California State University, Chico

87. Herman Volz (1904-1990)
Confrontation, circa 1960
Woodcut, 11 ½ x 17 inches
Courtesy of M. Lee Stone Fine Prints,
San Jose, CA

88. Richard Wagener (1944-)
California in Relief, 2009
Book of wood engravings,
13 x 8 ½ x 1 inches
Courtesy of the Artist

89. Richard Wagener (1944-)
Blue Lake, 2005
Wood engraving, 4 x 2 inches
Courtesy of the Artist

90. Richard Wagener (1944-)
Twin Trees on Rocks, Yosemite National Park, 2007
Wood engraving block, 6 x 4 x 1 inches
Courtesy of the Artist

91. Sandy Walker (1942-)
Wyoming, 1988-1990
Woodcut, 50 x 49 inches
Courtesy of the Artist

92. Sylvia Solochek Walters (1938-)
Claudia R, 1984
Color woodcut, 20 x 22 ½ inches
Courtesy of the Artist

93. William Wiley (1937-)
Eerie Grooto Okini, 1982
Color woodcut, 22 ½ x 28 ½ inches
Collection of the de Saisset Museum,
Santa Clara University Permanent
Collection, Gift of David Devine,
3.1017.1984

94. William Wolff (1922-2004)
Christ Mocked, 1972
Color woodcut, 17 ¼ x 22 inches
Collection of the Hearst Art Gallery
Gift of the Artist in memory of Maria Tai
Wolff (1958-1996)
2001.1.4

95. William Wolff (1922-2004)
Archangel (Saint Michael), 1984
Color woodcut, 32 ½ x 17 inches
Collection of the Hearst Art Gallery
Gift of the Artist in memory of Maria Tai
Wolff (1958-1996)
2001.1.32

96. Joe Zirker (1924-)
Benjamin Zen, 1962
Book of woodcuts, 21 ½ x 13 inches
Collection of the de Saisset Museum,
Santa Clara University Permanent
Collection, Gift of David and Jane Moss,
Palo Alto, CA, 1977.6.1

97. *1948 California Labor School catalog and class schedule*
Ephemera, 8 ¼ x 5 ½ inches
Collection of Thomas Koppel



Checklist # 52



Checklist # 35



Checklist # 48

Cover: Checklist # 71



THIS TIME LOST
BUT NOT FOREVER.
TOMORROW THE
CAUSE WILL RISE
AGAIN...STRONG
WITH WISDOM
AND DISCIPLINE.

Sponsors of the Exhibition Publication

Jessica Dunne
The Turner Print Museum
Theres Rohan
Nancy Falls
de Saisset Museum
Urban Habitat

July 25 through September 20, 2009
Hearst Art Gallery
Saint Mary's College of California



Checklist # 18

CALIFORNIA IN RELIEF: A HISTORY IN WOOD AND LINO CUT PRINTS

This exhibition explores the history of the relief print, which includes woodcuts, linoleum cuts and wood engravings. And it explores this media in a limited geographic area—Northern California. Within this narrow range is a powerful story of artistic techniques meeting in this mid-point between the three great regions of relief printing—Japan, Mexico and Europe. But the story of the relief print's development doesn't stop there, it continues today, acquiring new influences along the way.

The impact of Japanese color woodcut takes two forms. The indirect influence affected artists such as William S. Rice who took what he saw in Japanese prints and created works that are Western in conception but Japanese in inspiration. The direct influence can be found in Helen Hyde and Bertha Lum, two of the most prominent of the many artists who went to Japan and adopted not only the technique, but also the aesthetic of the Japanese print.

When Diego Rivera completed his first mural in San Francisco in 1930, he became the catalyst of a new direction in Northern California art. Many of the artists that were influenced by Rivera and the leftist politics of the time went on to focus on woodcut prints. A central meeting point for many of these artists was the California Labor School (1942–1957) in San Francisco. The Labor School eventually was shut down during the McCarthy era, and the Graphic Arts Workshop emerged from its ashes. Both incarnations served as a home for many artists, including Emmy Lou Packard, Richard V. Correll and William Wolff, who continued the expressive tradition begun in the 1930s.

Wood engraving was primarily a technique for illustration and reproduction in the 19th century. The technical virtuosity of American wood engravers began to rival the British, but by 1915, wood engraving was being replaced by photographic processes. The distinctive quality of wood engraving, which produces such fine line work and tonal variation, is clearly discernible as a style in itself. In the 1930s, artists such as Leon Gilmour began to reinvent wood engraving as a medium whose purpose was more expressive than illustrative.

Before World War II relief prints could be seen broadly to fall into the three categories of Japanese influence, Labor School and wood engraving. While all continued after the war, there were new forces at work. The growth of the university art department, the rise of abstraction, the development of the print publishing houses and, most recently, the Latino art movement, all had a significant effect on relief printmaking.

The GI Bill sent huge numbers of students to universities and greatly expanded the university system. It would be hard to argue that a singular style emerged out of the university system, but the range of teachers brought in from around the country added a new breadth of approaches. Janet Turner, Sylvia Solochek Walters and Kathryn Metz all came from out of state to run printmaking departments.

Abstraction had a profound influence on Northern California artists, although the number of artists producing abstract relief prints has been fairly limited. The medium, with its hard edges of delineation, could have something to do with this. Such artists tend to ride the line between figurative and abstract, whether Inez Johnston's whimsical figures or Sandy Walker's landscape-inspired abstractions.

The birth of the print publishing houses started in the 1960s. Crown Point Press and others began inviting well known artists who often had no experience in making prints to create a work with master printers. Usually the presses focused on etching, but occasionally woodcuts were produced by artists including William Wiley and Robert Arneson.

Despite the history of relief printing in Mexico, the Chicano art movement of the 1970s was dominated by the screen print. Emmanuel C. Montoya was among the first of the artists associated with this movement fully to embrace relief prints. He began in the early 1980s by reaching back to the graphic quality of some pre-Hispanic clay stamps, then making contact with printmakers associated with the *Taller de Grafica Popular* in Mexico. In recent years more artists, several of whom emigrated from Mexico, have pursued relief prints. These printmakers have a distinctive style and subject matter that clearly suggests a shared vision. Their work also

integrates elements of the Labor School, in their social criticism and expressive power. They are perhaps the newest manifestation of the profound influence of Latino art on Northern California, a new flowering appearing years after Diego Rivera's first visit.

I am a relief print artist myself, and the charting of this history is my way of searching for ancestors. By placing the artists in this exhibition within categories, I hope to uncover deeper connections. But in the end, each artist's work stands by itself outside of the schools and influences I have described.

—Curator, Art Hazelwood

Checklist of the Exhibition

1. Kathy Aoki (1968-) *Thanks Mom*, 1999
Color linoleum cut, 11 x 12 ½ inches
Courtesy of the Artist
2. Victor Arnautoff (1896-1979) *Work or Kill*, circa 1950
Wood engraving, 6 ¾ x 3 ½ inches
Collection of Alice Gibbons
3. Robert Arneson (1930-2002) *Arneson*, from Five Guys Suite of Woodcuts, 1983
Woodcut, 31 ¼ x 24 ¾ inches
Collection of the de Saisset Museum, Santa Clara University Permanent Collection, Museum Purchase through the de Saisset Museum Art Council, 3.962.1983.4
4. Gustave Baumann (1881-1971) *Redwoods*, 1934
Color woodcut, 12 ⅞ x 12 ⅞ inches
Courtesy of The Annex Galleries
5. Gustave Baumann (1881-1971) *Redwoods Woodblocks*, 1934
Carved wood, 8 blocks, 13 ¼ x 13 ¼ inches
Courtesy of The Annex Galleries
6. Lucienne Bloch (1909-1999) *Michigan*, 1944
Wood engraving, 4 ¾ x 5 ½ inches
Courtesy of Old Stage Studios
7. Lucienne Bloch (1909-1999) *Louise Clement—Ex Libris*, 1930s
Woodcut, 2 ¼ x 2 ½ inches
Courtesy of Old Stage Studios
8. Virginia Bogue (1920-1999) *Mother and Child*, circa 1970
Woodcut, 15 ¾ x 9 ⅞ inches
Collection of Thomas Koppel
9. Cora M. Boone (1871-1953) *Zinnias*, circa 1930
Color woodcut, 6 ¼ x 5 ¾ inches
Collection of Gala Chamberlain
10. Linda Lee Boyd (1949-) *Pouring Concrete III*, 1989
Color woodcut, 31 x 20 ½ inches
Courtesy of the Artist
11. Patricia Cospser Brandes (1935-2005) *Listening Sound*, circa 1980
Color relief print, 17 ¼ x 26 inches
Collection of Charles Brandes
12. Robert Brokl (1948-) *Figures on a Bridge (After Hiroshige)*, 1990
Color woodcut, 23 ½ x 38 inches
Courtesy of the Artist
13. Frank Cieciora (1939-2008) *Hand*, 1965
Woodcut, 3 ½ x 2 ¼ inches
Collection of Lincoln Cushing Archive
14. Frank Cieciora (1939-2008) *Newspaper foldout with fist*, 1969
Ephemera, 32 x 23 inches
Collection of Lincoln Cushing Archive
15. Richard V. Correll (1904-1990) *Air Raid Wardens*, 1943
Linoleum cut, 9 ⅞ x 15 ⅞ inches
Collection of the Hearst Art Gallery College Purchase 98.17.2
16. Richard V. Correll (1904-1990) *Vineyard March*, 1970
Woodcut, 11 ¼ x 17 ¼ inches
Collection of the Hearst Art Gallery College Purchase, 2006.1
17. Marion Epting (1940-) *Angela*, 1971
Color woodcut, 15 x 12 ½ inches
Collection of The Turner Print Museum, California State University, Chico
18. Adelyne Cross Eriksson (1950-1979) *Funeral March*, circa 1940
Wood engraving, 22 ½ x 5 ½ inches
Collection of the Archive of the Graphic Arts Workshop
19. Mabel Farmer (1903-1974) *Baby Possum*, circa 1940
Wood engraving, 3 x 4 ¼ inches
Collection of The Turner Print Museum, California State University, Chico
20. Paul Feldhaus (1920-2005) *One Way of Keeping a Warthog Quiet*, circa 1980
Linoleum cut, 12 ½ x 15 inches
Collection of The Turner Print Museum, California State University, Chico
21. William Miles "Billy" Fitch (1913-1993) *San Juan Capistrano*, circa 1930
Color woodcut, 6 ⅞ x 4 ½ inches
Collection of the Hearst Art Gallery Gift of Mr. and Mrs. Anthony R. White 96.34.2



Checklist # 85



Checklist # 92

Below: Checklist # 44



22. Antonio Frasconi (1919-) *A Sunday in Monterey*, 1964
Accordion page book printed offset, published by Harcourt & Brace, 5 ½ x 2 ½ x 1 inches
Private Collection
23. Antonio Frasconi (1919-) *Sacco & Vanzetti*, 1949
Woodcut, 36 x 23 inches
Courtesy of M. Lee Stone Fine Prints, San Jose, CA
24. Juan Fuentes (1950-) *Cesar y Olin*, 2003
Linoleum cut, 23 ¾ x 17 ¾ inches
Courtesy of the Artist
25. Ricardo "Gato" Garcia (1965-) *Patria y Muerte*, 2006
Linoleum cut, 19 x 24 inches
Private Collection
26. Franz Geritz (1895-1945) *Mt. Whitney*, 1928
Woodcut, 8 ½ x 11 ¼ inches
Courtesy of The Annex Galleries
27. Louise Gilbert (1913-2005) *Raccoon*, circa 1960
Woodcut, 14 ¼ x 20 ½ inches
Collection of Jan Cook
28. Louise Gilbert (1913-2005) *Peace*, circa 1965
Color woodcut card, 8 x 19 inches
Collection of Thomas Koppel
29. Leon Gilmour (1907-1996) *Let the Living Rise*, 1937
Wood engraving, 8 x 11 ¼ inches
Courtesy of M. Lee Stone Fine Prints, San Jose, CA
30. Leon Gilmour (1907-1996) *San Gregorio Valley*, 1976
Wood engraving, 6 ⅞ x 8 ¼ inches
Collection of the Hearst Art Gallery College Purchase 91.18
31. Graphic Arts Workshop *Calendar*, 1964
Offset Reproduction, various relief prints, 14 x 10 ¾ inches
Collection of All Of Us Or None (AOUON) Archive
32. Hildegard Haas (1926-2002) *Canyon Walls—Noon*, 1953
Color woodcut, 16 ¾ x 11 ¾ inches
Courtesy of M. Lee Stone Fine Prints, San Jose, CA
33. Edward Hagedorn (1902-1982) *Ten Nudes*, 1952
Portfolio of woodcuts, 15 ½ x 11 ¾ inches
Courtesy of The Annex Galleries
34. Jean Halpert-Ryden (1919-) *Cityscape with Figures*, 1962
Color woodcut, 14 ¼ x 10 ¾ inches
Courtesy of The Annex Galleries

35. Meta Hendel (1883-1970) *Hibiscus (Taormina-Sicily)*, circa 1930
Color wood engraving, 19 ¾ x 15 ¾ inches
Courtesy of The Annex Galleries
36. George Matsusaburo Hibi (1886-1947) *Topaz with Coyote*, circa 1943
Color woodcut, 2 ¾ x 3 ½ inches
Collection of Ibuki Hibi Lee
37. George Matsusaburo Hibi (1886-1947) *Topaz with Water Tower*, circa 1943
Color woodcut, 2 ½ x 3 ½ inches
Collection of Ibuki Hibi Lee
38. George Matsusaburo Hibi (1886-1947) *God Bless You, USO Topaz*, circa 1943
Color woodcut greeting card, 6 x 9 inches
Collection of Ibuki Hibi Lee
39. Helen Hyde (1868-1919) *New Year's Day in Tokyo*, 1914
Color woodcut, 8 ¾ x 17 ¾ inches
Collection of the Hearst Art Gallery Gift of Tim and Lynn Mason 99.6.5
40. Helen Hyde (1868-1919) *A Mexican Coquette*, 1912
Color woodcut, 10 ½ x 10 ¼ inches
Collection of the Hearst Art Gallery Gift of Tim and Lynn Mason 99.6.4
41. Ynez Johnston (1913-1995) *The Expedition*, circa 1955
Color woodcut, 15 x 19 ½ inches
Courtesy of The Annex Galleries
42. Tom Killion (1953-) *Tree-with-Windows, Santa Cruz Pogonip*, 2002
Color woodcut, 13 ½ x 16 inches
Courtesy of the Artist
43. Misch Kohn (1916-2002) *Medea*, 1950
Wood engraving, 16 ½ x 22 ½ inches
Collection of the de Saisset Museum, Santa Clara University Permanent Collection, Gift of College of Arts and Sciences, Santa Clara University, 2003.1
44. Stanley Koppel (1911-1990) *Political Demigod*, 1983
Color woodcut, 14 x 10 inches
Collection of Thomas Koppel
45. William LaGrille (1912-1995) *Nine Motifs*, 1962
Woodcut and letterpress folio, published by the Porpoise Bookshop, San Francisco, 17 ¾ x 13 ¾ inches
Courtesy of The Annex Galleries
46. Pedro J. de Lemos (1882-1954) *The Path to the Sea*, n.d.
Color woodcut, 10 ½ x 7 ½ inches
Collection of the Hearst Art Gallery College Purchase 2006.7.1



Checklist # 47



Checklist # 91

Below: Checklist # 32

